

ADVENTURES OF DON JUAN

Music by

Max Steiner

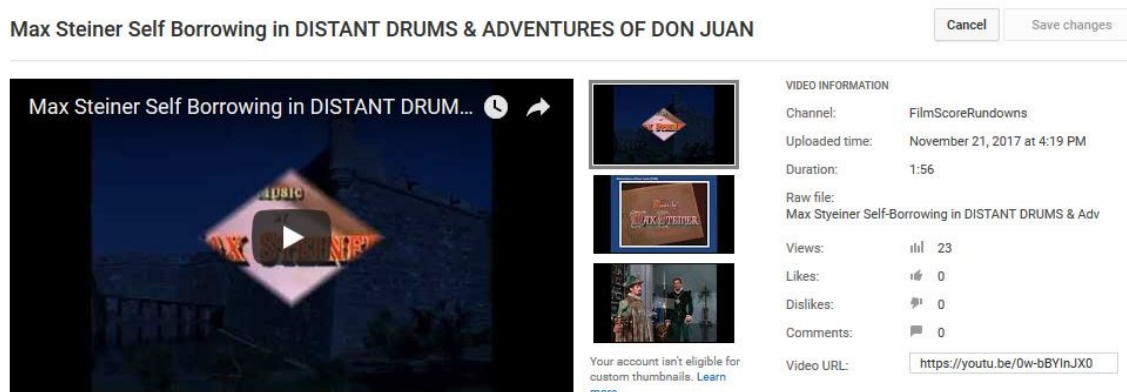
Analysis by Bill Wrobel

[Edited Saturday, May 5, 2018]:

The following is a descriptive cue analysis (and partial chord profile) of Max Steiner's exceptional score to the Errol Flynn swashbuckler film, *Adventures of Don Juan*, released in 1949 by Warner Bros. The film itself is gorgeous to look at (in its restored dvd format), I enjoyed Flynn's acting, and the score is strikingly vibrant.

Here are some of my YouTube video presentations I made since I originally wrote this rundown. First is a self-borrowing example from this motion picture applied later in *Distant Drums*:

<https://youtu.be/0w-bBYInJX0>



Next is the Queen motif:

<https://youtu.be/VEsfVVvMuxQ>

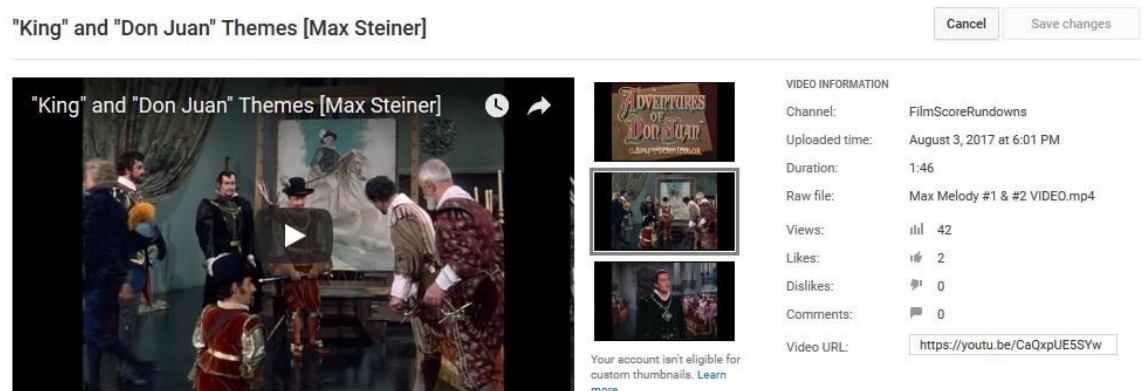


Next is the D'Lorca motif:

<https://youtu.be/izeKMijrGpc>

Next is the "King" & "Don Juan" themes:

<https://youtu.be/CaQxpUE5SYw>



Below is the general "Mickey-Mousing" video of Max Steiner
that includes

<https://youtu.be/98Yj87moWc8>

"Mickey Mousing" in the Music of Max Steiner [YouTube version]

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VIDEO INFORMATION

Channel: FilmScoreRunDowns

Uploaded time: November 20, 2017 at 9:23 PM

Duration: 26:38

Raw file: Mickey-Mousing in the Music of Max Steiner (YouTube)

Views: 224

Likes: 2

Dislikes: 1

Comments: 0

Video URL: <https://youtu.be/98Yj87moWc8>

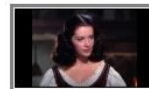
Here below is the "Senorita" cue:

https://youtu.be/-_lgL8qKfeU

Reel 3 pt 1 Senorita! section (music by Max Steiner)

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VIDEO INFORMATION

Channel: FilmScoreRunDowns

Uploaded time: June 19, 2017 at 9:20 PM

Duration: 1:11

Raw file: Don Juan (Senorita!)YouTube.mp4

Views: 30

Likes: 1

Dislikes: 0

Comments: 0

Video URL: https://youtu.be/-_lgL8qKfeU

Here below is the "Count's Ring" music:

<https://youtu.be/TqWo8ZOrV08>

Reel 9 pt 2 [Count's Ring] Music by Max Steiner

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VIDEO INFORMATION

Channel: FilmScoreRunDowns

Uploaded time: June 19, 2017 at 10:21 PM

Duration: 1:11

Raw file: Don Juan (Count's Ring) YouTube.mp4

Views: 12

Likes: 1

Dislikes: 0

Comments: 0

Video URL: <https://youtu.be/TqWo8ZOrV08>

Leith Adams (Corporate Archivist for Warner Bros) pulled the fully orchestrated score for me circa 1989 or 1990 at USC. At the time, the 25 score folders were included in boxes 430 (10 folders), 477 (9 folders), and 511 (6 folders, including the "Main Title"). In 2000 BYU (James D'Arc) /Screen Archives (Craig Spaulding) released the original tracks in cd format (FMA-MS106). Ray Faiola, Chris Lembesis, Rudy Behlmer, and John Morgan also participated in the production of this excellent disc. I recommend that you purchase it since I will be using it as a reference for timings/locations in this cue rundown. Although it is not a complete cd (about ten--mostly short--cues are missing) it still holds 73 minutes of glorious Steiner music. The enclosed booklet of 36 pages is wonderful to have, including a cue commentary by Steiner-fan, composer and restoration-master John Morgan. Rudy Behlmer also gives a lengthy commentary.

[Postscript: There is also the 2012 release of _____ by the Tribute Film Classics label. Here is my 2012 cd review I posted online:

[start of review] :Tribute Film Classics publicly announced the imminent release of Max Steiner's _____ on May 10 (Steiner's birthday) 2012. I received the package from SAE this morning on May 23 (Bill Stromberg's birthday, I believe). Specifically:

May 23, 2012, 9:43 am (scanned at my home here in southern California)

Shipment Accepted May 21, 2012 at 2:52 pm in LINDEN, VA 22 642. It was accepted at the sort facility at 9:34 pm that day.

Processed at USPS Origin Sort Facility May 21 at 10:49 pm, MERRIFIELD, VA 22081.

It was processed locally on May 23, 2012, 2:23 am. It arrived at the local post office station at 6:30 am. It arrived at home, once again, at 9:43 am.

Since today happened to be my day off from work, this was a fortunate and opportune day to receive the two-cd set (includes Steiner's _____). I had plenty of time to first read the hefty booklet. This huge, colorfully illustrated 68-page booklet could never fit a one-cd case item! I also received a copy of Tribute's _____ /

. The booklet for these two Herrmann war movie scores is an impressive 32 pages.

Now: I was eagerly awaiting this Tribute treatment of because it is one of my favorite Steiner scores, one that had greatly impressed me when I was a young teenager (when I first experienced the movie on television, alas in black & white back in those old days before color televisions took a firm hold in the marketplace). I was also enthusiastic about other Steiner scores watched then, especially . Even before then at age 9 I remember attending a local movie theater with my mom and enjoyed the new release of . While I did not then fully understand the adult themes in that movie, and thought the movie was a bit slow & boring to me at spots, I thoroughly enjoyed the stars and the rousing music (like the gold camp town theme). The only other movie that year that really affected me was around Xmas time. I think I may have wondered if that composer who did might be doing JTTCOTE (but I was not disappointed with the different outcome! :)

But once I finally watched JUAN in color when my folks finally got a color tv, I really appreciated the movie itself, and made sure I tape-recorded the music on my reel-to-reel portable tape machine. And when I heard years ago that JUAN would be given the full Tribute treatment, then I thought to myself, “All’s well with the world.” The problem was that I think the evil Count de Lorca was holding up the release in a dungeon because it sure was a long wait before JUAN was released! But now it is here and deserves a royal procession.

In my five-star rating system, it certainly deserves four & a half stars. Tribute’s got a clear-cut five-star rating (outstanding/extraordinary/the best/highest merit). JUAN is pretty close to perfection, and it deserves an excellent/superior/high merit status. Four stars as a rating is not quite enough, hence my unusual increment of a half point being added. The “sound” itself is five-star (terrific quality sonic dynamics). The Moscow Symphony Orchestra is first class in this presentation, and I heard only a few minor missteps (nothing stuck out like a sore thumb in the whole recording). And the conducting by Stromberg is overall quite admirable—in fact, superior and matured. This includes the almost perfect timings/tempos compared to Steiner’s original tracks—I mean, almost to the second in most of the cues (especially the quite excellent Main Title). In past

reviews I tended to mildly criticize the sometimes too overly enthusiastic quickened tempos in some of cues he conducted (whether Herrmann/Korngold/Steiner)—but this time he restrained this hurrying impulse and kept it precisely on track. If the Main Title theme was too fast, it would be comical; it is was too slow it would ruin the fun spirit of the music intended by Max. But Stromberg made it precisely just right, and equally so in the vast majority of cues (one exception at least, in my opinion, is track # 7 --Madrid Street Scene when Juan and Leporello return home).

So I am quite happy with this new Tribute release (and pleased also with , especially the quite interesting Main Title), and highly recommend readers to definitely buy this product, whether or not you are an avid Steiner fan. It's simply delightful music with a terrific blend of heavy drama, action, high romance, and a light comical touch. Moreover you are going to hear more music than was available in the otherwise quite excellent release of the original tracks. In 2000 BYU (James D'Arc) /Screen Archives (Craig Spaulding) released the original tracks in cd format (FMA-MS106). Ray Faiola, Chris Lembesis, Rudy Behlmer, and John Morgan also participated in the production of this excellent disc. I recommend that you also purchase this item (if you don't have it already). Although it is not a complete cd (about ten--mostly short--cues are missing) it still holds 73 minutes of glorious Steiner music. Its booklet of 36 pages is wonderful to have, including a cue commentary by Steiner-fan, composer and restoration-master John Morgan. Rudy Behlmer also gives a lengthy commentary. You need both items in your Juan collection, an excellent pairing (like Queen Margaret of Spain and Juan—oh, I mean, King Phillip III :)."....[end of review]

A MGM/UA "Vintage Classics" digital video transfer vhs of this movie (M207328) was available as the only video format—until very recently. About two weeks ago, the dvd-video format was finally released (79618). Included in the special features is a shared commentary by the Director, Vincent Sherman, and historian Rudy Behlmer. The color transfer is simply gorgeous, a Technicolor treat! I will definitely also use this dvd as a reference source for cue-bar locations. Here is the Amazon link for the dvd:

<http://www.amazon.com/Adventures-Don-Juan-Errol-Flynn/dp/B000M2E304>

[POSTSCRIPT May 5, 2018 -- I did indeed create a video half a year ago titled "Mickey Mousing in the Music of Max Steiner." It lasts one hour and twenty minutes. I was hoping it might be presented (along with three other of my Steiner videos) in the Max Steiner Symposium at UCSB at the end of last February, but that never happened]

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THE ADVENTURES OF DON JUAN

[R1/part 1] "Main Title and Scene" Cue # 31152. C time, 151 bars. Cue # 31152. Instrumentation: 2 flutes, piccolo, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, cymbals, snare drums, vibraphone, castanets, tambourine, marimba, xylophone, gong, 2 harps, guitar, piano, celeste, 12 violins, 4 violas, celli and contrabasses. No tempo-marking is given in the orchestrated cue. Whether there was such a marking in the sketch version I do not know since the sketches were not pulled for me. All cues are orchestrated by Murray Cutter on 33 stave Leonard Charles & Associates sheets (10 Reams 7-47 LC), instrument pre-labeled and lined for four bars per page.

[Note: On the horns staves in Bars 1-2, Murray wrote: "Attention copyist: Cue in 1st trumpet into 3rd trumpet, and cue in 2nd trumpet into 4th trumpet for the first three measures only."] The two staves of four trumpets routinely have two sharps (F# and C#) for these Bb instruments to conform

to a concert C key signature (no accidentals). In this case, the top staff plays the higher dyad notes; the lower staff plays the single note line of trumpet III. The chord profile for the first bar of this radiant Main Title is as follows:

Bar 1 = F maj (F/A/C) to C# min (C#/E/G#) to F maj to Ab maj (Ab/C/Eb) to Eb maj (Eb/G/Bb) to Ab maj.

First we hear the "King" (Philip III) fanfare for 12 seconds (:01-:13 dvd, Chapter 1) initially, in the first two bars, played solely by the (fortissimo) trumpets. The opening chord we hear is the F major triad (F/A/C). Why Max chose the F major tonality I do not know, but I surmise he felt comfortable with that tonality based on past practice in his scores (something I'd like to investigate). Specifically we find rinforzando-marked (> accent symbol above the notes) dotted F/A/Line 2 C 8ths [written G/B/Line 2 D since the B-flat trumpets are transposing instruments] down to the C# minor 16ths (C#/E/G#) [written D#/F#/A#] back up to the F maj quarter note chord tied to dotted 8ths (part of a new crossbeam figure) up to two Ab maj (Ab/C/Eb) 32nd notes to new figure of "3" triplet value 8ths of Ab maj down to Eb maj (Eb/G/Bb) back up to Ab maj. The top staff trombones (Pos I-II) are "cued notes into 1st and 2nd trombones," written in as tiny notes "playing" (if chosen) the top notes of trumpet I (but an octave lower register).

Bar 2 = G maj (G/B/D) to D maj (D/F#/A) to E maj (E/G#/B) to F# maj (F#/A#/C#)

In Bar 2 (now in 3/4 time) the opening fanfare continues with the G

maj [written A/Line 2 C#/E] rinforzando dotted 8ths down to D maj [written E/G#/B] 16ths to E maj [written F#/A#/C#] tenuto dotted quarter notes to F# maj [written G#/B#/D#] rinforzando 8ths.

Bar 3 = Bb maj (Bb/D/F)

Back to C time in Bar 3, the trumpets sound a crescendo to the Bb maj [written Line 2 C/E/G] rinforzando dotted half notes tied to 8th notes (followed by an 8th rest). After two “3” triplet value 8th rests, Pos IV plays a response phrase of two Great octave Bb 16ths to “3” triplet 8ths figure notes Bb down to F back up to Bb to two more such Bb-F-Bb triplet 8th figures (but notated as diagonal slash repeat signs). The timp sounds (forte) the same figures (and registers) as Pos IV. Bassoons/VC/CB play the same as the trombone (including the fortissimo dynamic). The violas, clarinets/bass clarinet play the same figures but an octave higher register. All four horns sound the same figures. So, after two triplet value 8th rests, the horns play small octave Bb-Bb [written Line 1 F-F] 16ths to “3” triplet value Bb down to F up to Bb [written F-middle C-F] 8ths figure played 3X. After two triplet value 8th rests, the tuba sounds Contra-octave Bb 8th (Bb-Bb 16ths) to Bb-F-Bb Contra-octave triplet value 8ths figure played three times. Two pianos (play these figures in three registers (small octave/Great octave/Contra-octave).

Bar 4 = G maj (G/B/D) to Eb min (Eb/Gb/Bb) to G maj to Bb maj (Bb/D/F) to F maj (F/A/C) to Bb maj.

Trumpets and now trombones (Pos an octave lower register) play the three-bar fanfare (:07 cd track # 1; :07 or a half-second more in the dvd). We hear the G maj (G/B/D) dotted 8th note chord (rinforzando-marked) down to Eb min (Eb/Gb/Bb) 16ths back up to G maj tenuto-marked quarter notes tied to dotted 8ths to two Bb maj (Bb/D/F) 32nd note chords to “3” triplet value 8th note chords of Bb maj down to F maj back to Bb. There is also now a dynamic build with the active instrumentation sounding off. The clarinets/bass clarinet/bassoons/horns/violas/VC/CB play small octave D rinforzando dotted half note tied to 8th note to E-F-G-G# 32nd notes. The tuba plays this an octave lower register. The pianos play this in the small octave and Great octave registers. The timp is rolled on small octave D dotted half note tied to 8th note (followed by an 8th rest). The “T.C.” sounds an x-headed quarter note let vibrate extending curve line (followed by a quarter and half rest).

Bar 5 = A maj (A/C#/E) to E maj (E/G#/B) to F# maj (F#/A#/C#) to Ab maj (Ab/C/Eb)

In Bar 5 (3/4 time) the fanfare continues with the A maj rinforzando dotted 8th chord to E maj (E/G#/B) 16ths to F# maj (F#/A#/C#) tenuto-marked dotted quarter notes to Ab maj (Ab/C/Eb) rinforzando 8ths. Trombone IV plays (as Pos III) small octave A rinforzando dotted 8th down to E 16th but then down to Great octave F# dotted quarter note (whereas Pos III plays up to small octave F#) up to Great octave Ab rinforzando 8th (Pos III on small octave Ab). Clarinets play small octave A [written B] 8th note (followed by 8th /quarter/8th rests) to Ab rinforzando 8th. The bass clarinet plays small octave A dotted 8th up to Line 1 E [written F#] 16th down to small octave F# [written G#] dotted quarter note up to Ab rinforzando 8th. Bassoons play small octave A rinforzando dotted 8th down to E 16th (connected as a two-note figure by a crossbeam) down to Great octave F# dotted quarter note up to Ab rinforzando 8th note. Horns play small octave A [written Line 1 E] 8th note (followed by 8th/quarter/8th rests) to small octave Eb/Ab [written small octave Bb/Line 1 Eb] rinforzando 8ths. The tuba plays Great octave A dotted 8th down to E 16th down to Contra-octave F# dotted quarter note up to Great octave Ab rinforzando 8th. The timp sounds small octave A rinforzando dotted 8th down to E 16th down to Great octave F# dotted quarter note trill roll (followed by an 8th rest). After two quarter and one 8th rest in Bar 5, the snare drum sounds a rinforzando 8th note (notated on the second staff space from the top), whereas “Both” (I believe bass drum and field drum) sounds 8ths there as well (but on the bottom two spaces). The piano plays small octave and Great octave A dotted 8ths down to E 16ths down to Great octave and Contra-octave F# dotted quarter notes tenuto up to Great octave Ab/small octave Eb/Ab rinforzando 8ths. Violas play small octave A rinforzando 8th (followed by 8th/quarter/8th rest marks) to Ab rinforzando 8th. VC (celli) play small octave A dotted 8th down to E 16th figure down to Great octave F# tenuto dotted quarter note up to Great octave Ab/small octave Eb rinforzando 8ths. CB play as the celli except for the end-bar 8th note (small octave Ab 8th note only).

Bar 6 = C maj (C/E/G)

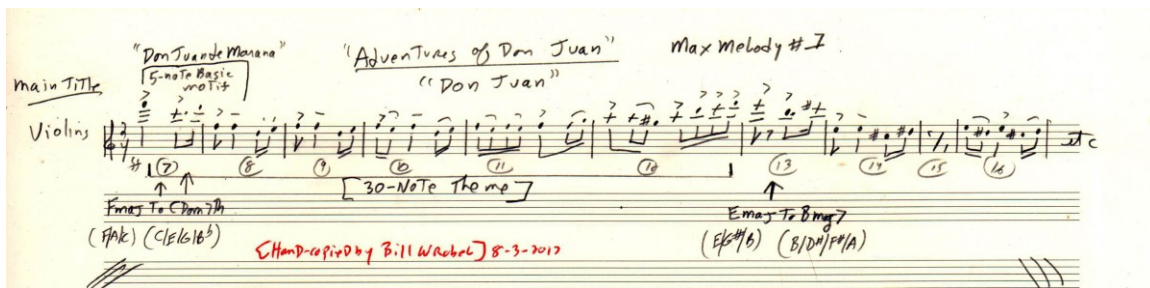
Trumpets (back in C time for Bar 6) play Line 2 C/E/G [written D/F#/A] dotted half notes tied to 8ths down to Line 1 E/G/Line 2 C [written F#/A/Line 2 D] 8th notes (the inversion 8ths are connected as a figure by a crossbeam). Pos I-II-III play Line 1 C/E/G dotted half notes tied to 8ths to

small octave G/Line 1 C 8ths (Pos I-III on Line 1 C). Pos IV plays small octave C dotted half note tied to 8th note and then sounds another small octave C 8th. The tuba plays as Pos IV but on Great octave C notes. Horns play small octave E/G [written small octave B/Line 1 D] dotted half notes tied to 8ths up to G/Line 1 C/E/G 8ths. The timp plays Great octave A 8th to A-A 16ths figure played 3X to A 8th to A rinforzando 8th. After a half, quarter and 8th rest, the “T.C.” sounds an x-headed 8th note. The snare drum sounds an 8th to two 16ths figure played three times to two 8ths. The other drums sound a quarter note (followed by two quarter and one 8th rests) to 8th notes.

After a half rest in Bar 6, flute I plays a rapidly ascending upswing of 32nd notes middle C-D-E-F-A-Bb-Line 2 C (connected as a figure by three crossbeams) to “9” figure 32nd notes Line 2 D-E-F-G-A-Bb-Line 3 C-D-E. After a half and quarter rest, the piccolo plays the same “9” figure of 32nd notes. The oboes play the “9” figure as well but starting an octave lower register (Line 1 D etc.). After a half rest, clarinet I plays precisely as the flute (same registers). Clarinet II plays small octave G [written A] quarter note (followed by two quarter rests) to that “9” run of 32nd notes starting on Line 1 D. The bass clarinet plays Line 1 E [written F#] quarter note (followed by a quarter rest) to the normal “8” run of 32nd notes Line 1 C-D-E-F-G-A-Bb-Line 2 C to D 32nd note (followed by a dotted 16th rest) down to Line 1 C rinforzando 8th. Fag I plays Great octave G quarter note (followed by a quarter rest) up to the 32nd run of small octave C-D-E-F-G-A-Bb-middle C (connected as a figure by three crossbeams) to D 32nd note (followed by a dotted 16th rest) down to small octave C 8th. Fag II plays Great octave C quarter note (then is Fag I).

The pianos in Bar 6 play Great octave C/G/small octave E/Line 1 C half notes, and then the already delineated run of 32nd notes starting on small octave and Line 1 C notes up to Lines 2 and 3 E notes. After a half rest, violins play Line 1 C-D-E-F-G-A-Bb-Line 2 C 32nd notes figure to “9” figure of Line 2 D-E-F-G-A-Bb-Line 3 C-D-E 32nd notes. Violas play small octave E/Line 1 C rinforzando half notes and then the run of 32nd notes starting on small octave C (up to Line 2 E). VC play Great octave C/G rinforzando dotted half notes tied to 8th notes and then a sounding of the same C/G rinforzando 8ths. CB play small octave C rinforzando dotted half note tied to 8th and then sounding the C rinforzando 8th.

Bar 7 = F maj (F/A/C) to C Dom 7th (C/E/G/Bb)



In Bar 7 (in 2/4 time), Steiner's famous "Don Juan" theme majestically commences (:13 cd and roughly for the dvd) and played for 45 seconds by the flute/piccolo/clarinets/trumpets/Pos/violins. Now: If you think about it, Max's theme is much like the phrase "Don Juan de Marana" if Marana was quickly slurred. Many times Max composed a melody or theme based on the phonetic structure of a title or name. Examples include the four-note Main Title for "A Sum-mer Place," the six-note theme for "Mar-jor-ie Mor-ning-star," the three-note theme for "Sug-ar Foot," and so forth.

For simplicity sake at the moment, I will focus on the violins' line. Violins (and flute/piccolo) play Line 3 F rinforzando quarter note down to C rinforzando dotted 8th to D 16th down to (Bar 8) rinforzando 8th to F tenuto quarter note down to staccato 16ths D to E. In Bar 9 (start of page 3), the melody line continues with Line 2 F rinforzando 8th to same F tenuto quarter note down to D to E 16ths to (Bar 10) F 16th legato mini-slur to staccato E 16th, and then F quarter note to D to E 16ths to (Bar 11) F-E-F-E 16ths (connected by two crossbeams) to F rinforzando 8th to F to G 16ths to (Bar 12) A rinforzando 8th to A to G# 16ths figure to A-B-Line 3 C-D rinforzando 16ths figure crescendo to (Bar 13) Line 3 E rinforzando 8th (followed by an 8th rest) down to Line 2 B dotted 8th to Line 3 C# 16th down to (Bar 14) Line 2 E rinforzando 8th to E tenuto quarter note down to C# to D# 16ths (Bar 15 repeating Bar 14). The melody continues in Bar 16 on Line 2 E-D# legato 16ths to E rinforzando quarter note to C#-D legato 16ths to (Bar 17, start of page 5) E-D#-E-D# 16ths to next figure of E 8th to E-F# 16ths to (Bar 18) G# 8th to G#-F# 16ths figure to G#-A#-B-Line 3 C# rinforzando and legato 16th. A new sub-section of the melody line commences in Bar 19.

Back in Bar 7, violas play Line 2 F 8th (followed by an 8th rest) down to small octave Bb/Line 1 E tenuto quarter notes to (Bar 8) F rinforzando 8th to same F tenuto quarter note to D-E staccato 16ths to (Bar 9) a repeat of Bar 8 to (Bar 10) F rinforzando 16th legato mini-slur to E 16th to F

quarter note to D-E legato 16ths to (Bar 11) F 8th to small octave Bb/F 8ths to F 8th to D-E legato 16ths to (Bar 12) F 8th to small octave A/Line 1 F 8ths to C/E up to F/A 8ths crescendo hairpin. In Bar 13, both staves of the violas are utilized. The top staff (let's say, violas I) play (as well as the bottom staff or violas II for this bar) small octave B/G# rinforzando 8ths (followed by an 8th rest) down to small octave B rinforzando dotted 8th to C# 16ths. In Bar 14, violas I play Line 1 E rinforzando 8th to E tenuto quarter note to C#-D# staccato 16ths (repeated next bar), etc. Violas II in Bar 14 play small octave E 8th to E quarter note up to A-B 16ths to (Bar 15) B 8th to B quarter note to A-B 16ths, etc. Obviously I do not intend to delineate every single bar and every single instrument of the Main Title! Suffice to simply give you a good idea of Steiner's recipe.

Back in Bar 7, cello play Great octave F/small octave C/F/A rinforzando quarter notes (apparently quadruple stops) to Great octave G/small octave E tenuto quarter notes to (Bar 8) Great octave A/small octave F rinforzando 8ths to same A/F tenuto quarter notes to Great octave Bb rinforzando 8th to (Bar 9) A rinforzando 8th to A tenuto quarter note to Bb 8th to (Bar 10) A-Bb 16ths to A quarter note to Bb 8th to (Bar 11) Great octave A 8th to G/small octave F 8ths to A/F 8ths again up to Bb legato down to C 16ths to (Bar 12) F-D 8ths down to Great octave A down to F 8ths crescendo hairpin to (Bar 13) Great octave E/B/small octave G# rinforzando 8ths (followed by an 8th rest) to D#/A dotted 8ths to D#/A 16ths, and so forth.

Back in Bar 7, CB play small octave F tenuto quarter note and also Great octave F 8th (followed by an 8th rest) and then (unison) small octave G tenuto quarter note to (Bar 8) A rinforzando 8th to A tenuto quarter note to Bb rinforzando 8th (repeated next bar) to (Bar 10) A rinforzando 16th legato mini-slur to Bb 16th to A quarter note to Bb 8th to (Bar 11) A-G 8ths to A 8th to Bb legato down to C 16ths to (Bar 12) F down to D 8ths down to Great octave A 8th crescendo up to small octave F 8th, and so forth.

Back in Bar 7, the guitar joins in to play forte the "F" (F maj) 8th note chord (followed by an 8th rest) to "C7" (C Dominant 7th) 8th note chord (followed by an 8th rest) to (Bar 8) F 8th chord to F quarter note (followed by an 8th rest) to (Bar 9), after an 8th rest, F quarter note chord (followed by an 8th rest) to (Bar 10), a repeat of the previous bar to (Bar 11), after a quarter rest, F quarter note chord. After an 8th rest in Bar 12, the guitar then plays "Dm" (D minor) 8th note chord to "Am" (A min) 8th to F 8th note chord to (Bar 13) "E" (E major) 8th note chord (followed by an 8th rest) to "B7" (B

Dom 7th or B/D#/F#/A) 8th note chord (followed by an 8th rest) to (Bar 14) E maj 8th chord to E quarter note chord (followed by an 8th rest) and repeated next two bars. After a quarter rest in Bar 17, the guitar plays E maj 8th chord (followed by an 8th rest). After an 8th rest in Bar 18, the guitar plays “G#7” 8th note chord to C#m” 8th to E maj 8th chords crescendo.

After a half rest in Bar 6, incidentally, harps are _____ in the run of “8” and then “9” 32nd notes to (Bar 7 in 2/4 time) Lines 2 & 3 F quarter notes (followed by a quarter rest). After an 8th rest in Bar 8, the harps play Great octave A/small octave F/Line 1 C/F/A/Line 2 C/F (F major tonality) quarter notes (followed by an 8th rest), repeated next two bars. After a quarter rest in Bar 11, the harps play the same notes as in Bar 8 but as 8th notes (followed by an 8th rest). Etc.

The pianos in Bar 7 play as the harps to (Bar 8), after an 8th rest, Great octave A/small octave F/middle C/F rinforzando quarter notes (followed by an 8th rest), repeated next two bars. Etc. The “T.C” in Bar 7 play two x-headed quarter notes decrescendo to (Bar 8) another x-headed quarter note (followed by an 8th rest), and then silent until the end of Bar 12. The timp sounds forte Great octave F to G quarter notes to (Bar 8) A 8th to A quarter note (followed by an 8th rest), repeated next bar, to (Bar 10), after an 8th rest, A quarter note (followed by an 8th rest) to (Bar 11), after a quarter rest, A quarter note to (Bar 12) F up to small octave D 8ths down to Great octave A 8th note (followed by an 8th rest) to (Bar 13) Great octave E rinforzando 8th (followed by an 8th rest) to F# 8th (followed by an 8th rest) to (Bar 14) G# 8th to G# quarter note, and so forth.

Back in Bar 7, the piccolo plays the violins’ line to (Bar 8) Line 2 F 8th to F quarter note (followed by an 8th rest). Written at the end of that bar on the piccolo line is “cue in flute part (if wanted).” Then it is “cued in” for the next three bars to (Bar 12), after an 8th rest, Line 2 A-G# 16ths to A-B- Line 3 C-D rinforzando 16ths, and so forth. The oboes play as the violins but an octave lower register. Clarinets I-II play Line 3 C/F quarter notes forte to unison Line 2 G rinforzando dotted 8th to G 16th down to (Bar 8) C rinforzando 8th to C tenuto quarter note down to Bb to C staccato 16ths, and so forth. Clarinets III-IV play Line 2 F/A [written G/B] rinforzando quarter notes to unison E rinforzando dotted 8th to E 16th down to (Bar 8) Line 1 A 8th to A quarter note to F-G 16ths. The bass clarinet plays Line 1 F to E tenuto quarter notes to (Bar 8) F 8th to F quarter note down to small octave Bb [written C natural) 8th. Bassoons play Great octave F to G tenuto quarter notes to (Bar 8) A 8th to A quarter note to Bb 8th.

The tuba plays Great octave F to G tenuto quarter notes to (Bar 8) A 8th to A quarter note (followed by an 8th rest) and silent until the end of Bar 12. Pos IV plays Great octave F to G tenuto quarter notes to (Bar 8) A 8th to A quarter note to Bb rinforzando 8th. Pos III plays Line 1 F quarter note down to C dotted 8th to D 16th down to (Bar 8) small octave F 8th to F quarter note down to Great octave Bb 8th. Pos I-II play small octave C/A quarter notes to F/Bb quarter notes to (Bar 8) F/middle C 8ths to quarter notes to E/Gb to G/C 16ths. Trumpet IV plays Line 1 F rinforzando quarter note down to C dotted 8th to D 16th to (Bar 8) F 8th to F quarter note (followed by an 8th rest). Trumpet III plays A quarter note to G quarter note to (Bar 8) middle C 8th to C quarter note to D-E 16ths. Trumpets I-II play Line 2 F quarter note down to C dotted 8th to D 16th down to (Bar 8) Line 1 F 8th to F quarter note. Then trumpet II plays D-E 16ths (trumpet I is on an 8th rest). Horns play forte small octave A/middle C/F/A [written Line 1 E/G/Line 2 C/E] tenuto quarter notes to G/Bb/E/G quarter notes to (Bar 8) small octave F/C rinforzando 8ths to F/C tenuto quarter notes to F/Bb to G/E 16ths. Etc.

Don Juan m. 11 Main Title

pt 4

2 Fls

Picc.

20 bass

cls (b5)

B.C.L. (b5)

2 Fops

Horns (F)

Tpts (b5)

Pos

Tuba

Drum

Hand-copied by Bill Wrench

(cont)

13 14 15 16

Skipping to Bar 19 in 2/4 time, the subsidiary theme (or development) commences (:25 cd; :26 dvd) in the tonality of Eb maj (Eb/G/Bb). Trumpet I is most prominent playing the melody line (along with the flute/piccolo/oboes/violins). The trumpet/oboes/violins II play Line 2 (Line 3 for flute/piccolo/violins I) Eb rinforzando half note tied to dotted 8th note next bar to Db-Eb 32nd notes to Fb (enharmonic E) rinforzando 8th (followed by a 16th rest) to Gb-Fb 32nd notes. Repeat Bars 19-20 in Bars 21-22. Then the Spanish type melody continues in Bar 23 on Eb 8th (followed by a 16th rest) to Db-Eb 32nd notes to Fb rinforzando 8th (followed by a 16th rest) to Gb-Fb 32nd notes (repeated next bar).

Back in Bar 19, a Spanish rhythmic pattern is played by the horns, guitar, pianos, violas, tambourine, and castanets (spelled “castagnets”). The violas play small octave G/Bb/Line 1 Eb/Gb 8ths (followed by a 16th rest) to two such Eb maj 2nd inversion 32nd note chords to next crossbeam connected figure of two same G/Bb/Eb/G 8th note chords to (Bar 20), after an 8th rest, G/Bb/Eb/G 8ths once again (followed by an 8th rest) to another such 8th note chord (connected together by a crossbeam). Repeat Bars 19-20 in the next two bars. After a dotted 8th rest in Bar 19, the guitar plays the Eb chords first as 32nd note chords (notated as Line 2 Eb-Eb 32nd notes) to Eb-Eb 8th notes (actually chords) to (Bar 20), after an 8th rest, Eb 8th note chord (followed by an 8th rest) to E natural (enharmonic Fb) 8th. After a dotted 8th rest, the tambourine and castanets play that rhythmic pattern. The piano (bottom staff) plays Great octave Eb/Bb/small octave G rinforzando 8ths (followed by an 8th and quarter rest) to (Bar 20) Great octave and small octave Eb 8ths (followed by an 8th rest) down to Contra-octave and Great octave Bb 8ths (followed by an 8th rest). After a dotted 8th rest in Bar 19, the piano (top staff) plays small octave Bb/Line 1 Eb/G 32nd notes twice (connected by three crossbeams) to two such 8th note chords to (Bar 20), after an 8th rest, Bb/Eb/G 8ths (followed by an 8th rest) to Cb/Fb/Ab 8ths (Fb maj). Horns play the rhythmic pattern on small octave G/Bb/Line 1 Eb/G [written Line 1 D/F/Bb/Line 2 D] 8ths (followed by a 16th rest) and so forth, as given earlier.

Celli in Bar 19 play Great octave Eb/Bb 8ths (followed by an 8th and quarter rest) to (Bar 20) small octave Eb 8th (followed by an 8th rest) down to Great octave Bb 8th (followed by an 8th rest). CB play small octave Eb 8th (followed by rests) to (Bar 20) Eb 8th (followed by an 8th rest) down to Great octave Bb 8th (followed by an 8th rest). Clarinets I-II play Line 1 Eb/G [written F/A] half notes tied to (Bar 20) quarter notes and then to Fb/Ab [written Gb/Bb] quarter notes decrescendo hairpin. Clarinets III-IV (bottom

staff) play small octave G/Bb [written A/middle C] half notes tied to quarter notes next bar to Ab/Cb quarter notes. The bass clarinet plays Line 1 Eb half note tied to quarter note next bar legato down to small octave Bb [written middle C] quarter note decrescendo. Fag I is the contrabasses. Fag II plays small octave Eb 8th (followed by rests) down to (Bar 20) Great octave Eb 8th (followed by an 8th rest) down to Contra-octave Bb 8th (followed by an 8th rest).

A new section develops in Bar 37 (:43 cd; about :44 dvd), start of page 10, in the bright tonality of A maj (A/C#/E). The violins and flute I play Line 3 A half note tied to (Bar 38,) “3” triplet value A 8th note to Bb-A triplet value 8ths (all three triplet 8ths are connected by a crossbeam) to “3” triplet value 16ths G-A-G to triplet value F-G-F (all six 16ths are connected by two crossbeams with “3” over each grouping of three notes) to (Bar 39,) E half note tied to half note in Bar 40. Violas/flute 2/oboes/clarinet I play this an octave lower register in the Line 2 range, whereas clarinet II and the celli (in the “k” tenor clef) play this two octaves lower than the violins (in the Line 1 register).

Trumpets in Bar 37 play Line 1 A/Line 2 C#/E [written B/D#/F#] half notes tied to half notes decrescendo hairpin next bar, whereas trombones I-II-III play this on small octave A/middle C#/E tied half notes. After a dotted 8th rest in Bar 39, trumpets declare a short fanfare response figure of two Bb/D/F (Bb maj) 32nd notes to “3” triplet value 8ths of that chord to (Bar 40) Bb/D/F dotted 8ths to two 32nd note chords to “3” triplet value 8th chords Bb/D/F to G/B/D to Bb/D/F. Back in Bar 37, the bass clarinet plays (after an initial dotted 8th rest) small octave A-A [written B-B] 32nd notes to “3” triplet value A-A-A 8ths to (Bar 38) A half note down to (Bar 39) E [written F#] half note tied to half note in Bar 40. The bassoons and Pos IV play this an octave lower register (Great octave register). CB () play this in both registers. The tuba plays this in the Contra-octave register. Horns play this in the small octave register. The snare drum is rolled on a half note tied to dotted quarter note in Bar 38. The gong sounds a diamond-shaped half note let vibrate in Bar 39.

Skipping slightly to Bar 46 in the tempo-marking of (:58 cd; :59 dvd), the violins play a short expressive passage. So, after an initial 8th rest, violins play [Herrmann would’ve wrote] Line 3 D-E-F legato 8th notes crescendo hairpin to (Bar 47 in ¾ time) G-F legato (mini-slur) 8ths decrescendo hairpin (crossbeam connected) to E-D legato 8ths decrescendo hairpin (crossbeam connected) to “3” triplet value 16ths C-D-C to Line 2 Bb tenuto dotted 8th to Line 3 C 16th to (Bar 48 in 2/4 time) D rinforzando 8th (followed by a 16th rest) to C-D 32nd notes legato to next

figure of Eb rinforzando 8th (followed by a 16th rest) to F-Eb 32nd notes (repeated next bar), and so forth. In Bar 48, violins II initially play the Line 3 D rinforzando 8th note forte (as violins I) but then play the rest of the notes an octave lower register. After a dotted 8th rest in Bar 48, the flute and piccolo are violins I while the oboes are violins II. After a dotted 8th rest there, the trumpet I is violins II (Line 2 register).

Back in Bar 46, violas I (top staff) play small octave Bb/Line 1 D/F half notes (Bb/D are side-bracketed double-stopped) tied to half notes next bar in $\frac{3}{4}$ time, and then Bb/D/F quarter notes crescendo hairpin to (Bar 48 in 2/4 time) A/D/F# 8ths (followed by an 8th rest) to Bb/Eb/G 8ths (followed by an 8th rest), repeated next bar. Violas II (bottom staff) are plating small octave F half note tied to half note next bar and then sounding the F quarter note crescendo to (Bar 48) F# 8th (followed by an 8th rest) to G 8th (followed by an 8th rest), repeated next bar. VC in Bar 46 play Great octave A half note tied to half note next bar to G quarter note crescendo to (Bar 48) D/A forte 8ths (followed by an 8th rest) to C/G 8ths (followed by an 8th rest). CB play small octave A half note tied to half note next bar to G quarter note to (Bar 48) D 8th (followed by an 8th rest) to C 8th (followed by an 8th rest). Clarinets in Bar 46 play small octave F/Bb/Line 1 D/F half notes tied to half notes next bar and then sounding the same quarter notes crescendo to (Bar 48) F#/A/D/F# 8ths (followed by an 8th rest) to G/Bb/Eb/G 8ths (followed by an 8th rest). The bass clarinet returns in Bar 48 to play (dynamic marking of “forte”) Line 1 D [written E] 8th (followed by an 8th rest) to C [written D] 8th (followed by an 8th rest), repeated next bar. Bassoons (Herrmann would write) in Bar 46 play the same notes as the celli (VC). Horns return in Bar 48 to play small octave F#/A/Line 1 D/F# [written Line 1 C#/E/A/Line 2 C#] D major 8ths (followed by an 8th rest) to G/Bb/Line 1 Eb/G [written D/F/Bb/Line 2 D] Eb major 8ths (followed by an 8th rest).

After a quarter rest in Bar 45, the two harps are arpeggiando (vertical wavy line rolled chord) on Great octave A/small octave E/A/Line 1 C# (bottom staff) and (top staff) E/A/Line 2 C#/E rinforzando-marked 8th notes (A major tonality) to (Bar 46) arpeggiando Great octave A/small octave F/Bb/Line 1 D (bottom staff) and (top staff) F/Bb/Line 2 D/F 8th notes (Bb maj 7th or Bb/D/F/A) followed by an 8th and quarter rest. After two quarter rests in Bar 47, the harps play an ascending run of legato and arpeggio 32nd notes Great octave G-small octave D-Bb-Line 1 F-Bb-Line 2 D-F-Bb crescendo to (Bar 48) Line 3 D rinforzando 8th (followed by an 8th rest) to arpeggiando 8th notes Great octave C/G/small octave C/G/Bb/Line 1 Eb/G (followed by an 8th rest). After a quarter and 8th rest in Bar 45, the celeste

plays small octave A/Line 1 C#/E/A/Line 2 C#/E 8ths to (Bar 46) Bb/Line 1 D/F/Bb/Line 2 D/F 8ths (followed by an 8th and quarter rest). The piano plays as the harp in Bars 45-46 (“let ring”). In Bar 48, the piano plays forte Great octave D/A/small octave D/A/Line 1 D/F# rinforzando 8ths (followed by an 8th rest) to C/G/small octave C/Bb/Line 1 Eb/G 8ths. The timp in Bar 48 sounds forte small octave D 8th (followed by an 8th rest) to C 8th (followed by an 8th rest).

The signature Don Juan theme recommences in Bar 52 (1:06 cd) initially in the G maj (G/B/D) tonality. Violins (flutes are Line 3 as violins I) play Lines 2 & 3 G rinforzando quarter note down to D dotted 8th rinforzando-marked to E 16th down to (Bar 53) unison Line 2 G 8th to G quarter note to E-F# 16ths (repeated next bar). Then violins I in Bar 55 plays G rinforzando 16th legato to F# 16th to G quarter note leaping up to Line 3 E-F# 16ths crescendo to (Bar 56) G rinforzando 8th (followed by an 8th and dotted 8th rest) down to Line 1 D rinforzando 16th down to (Bar 57) small octave G 8th (followed by two 8th rests) and then up to Line 3 D-E-E#-F# 32nd notes to (Bar 58) G 8th and then down to small octave G 8th (followed by an 8th rest) to small octave A 8th (back to) to (Bar 59) B double-dotted quarter note tenuto-marked to B-B 32nd notes to (Bar 60 in C time) same B quarter note (followed by a quarter and half rest).

In Bar 56 (1:10 cd), after an initial 16th rest, bells sound forte a response figure of Line 3 D up to G down to D down to Line 2 G 16ths, and then the marimba carries on with the Line 2 D down to Line 1 G down to D 16ths to (Bar 57) small octave G 8th (followed by rests). The harps and piano play the entire pattern starting on the Lines 2 & 3 registers ending down to (Bar 57) Lines 1 & 2 E 8ths (followed by rests). After a quarter and 8th rest in Bar 57, the xylophone/oboe/clarinet I/bass clarinet/violins I play Line 2 D-E-F-F# (oboe and violins on enharmonic E# instead of F) crescendo 32nd notes to (Bar 58) G 8th. Clarinet II/bassoons/violas play this in the Line 1 register. The clarinets then play down to small octave G sforzando-marked (^) 8th followed by a quarter rest, and the bass clarinet on Line 1 G 8th, and Fags on small octave G. After an 8th rest in Bar 58, the timp sounds Great octave G quarter note to A 8th to (Bar 59,) B dotted quarter note roll to B-B 16ths crescendo to (Bar 60 in C time) B whole note roll rinforzando-marked and dynamic marking. VC/CB play the same pattern of notes (but no trem). Violins II and violas in Bar 60 play small octave B whole note. After a quarter rest in Bar 60, bassoons and horns play a response figure. Fags play Great octave and small octave B-B-B “3” triplet value 8ths to two tenuto B quarter notes. Horns play the same [written small octave F#/Line 1 F#].

Don Juan
mt. P15

(Top)

Fls

Obc

CL

BCL

Fg

Handwritten note: (Tribute CD 112#1 on)

Handwritten note: Percut Juan

Handwritten note: Main Title

Handwritten note: 1:15 #1

Handwritten note: Percut 7

Handwritten note: 57 58 59 60

Handwritten note: Hand-copied by Bill Winkler

Handwritten note: 57 58 59 60

and p15 bottom
(bottom) Tr, 4 TP
Piano (cd Hps) (#1) (p12 cd)

Hand-copied by Bill Wachter 1:15

Violins (VLS) and Viola (VLS) parts are shown with various musical notations including notes, rests, and dynamic markings like *mf* and *anc*.

Violoncello (VC) and Double Bass (CB) parts are also shown, with measures 57, 58, 59, and 60 indicated.

In Bar 61 (in $\frac{3}{4}$ time), we start the Prologue (or Foreward) as the narrator speaks, "In Europe, as the 17th century dawned..." The Main Title ended in Bar 60 so, in a sense, Bar 61 (1:17 cd and dvd) starts the "Scene" part of the overall Main Title and Scene" that Steiner labeled for this cue—although the "scene" may more appropriately describe the soon-

to-come Interlude scene (where Juan climbs up the tree to meet his newest beloved, Catherine, in the outskirts of London).

I hand-copied only Bars 61-62 for this narration section that lasts 39 seconds. Flutes, clarinet and violins I play Line 1 A dotted half note tied to (Bar 62) quarter note to G# tenuto half note. The English horn, clarinet II, and violins II play this in the small octave register. The bass clarinet, bassoons, and VC/CB play a counter line pattern. They play small octave (octave lower for the celli) A tenuto dotted quarter note to B 8th up to middle C tenuto quarter note to (Bar 62) D tenuto quarter note down to small octave B tenuto half note. Horns and violas play a third, different pattern. Horns sound small octave and Line 1 E [written B] dotted half notes to (Bar 62) F [written C] tenuto quarter notes down to D tenuto dotted quarter notes to B 8ths. Violas play Line 1 E dotted half note to (Bar 62) F tenuto quarter note down to D dotted quarter note to E 8th.

Skipping to Bar 83 (1:56), we come to the night scene ("Garden and Balcony") in which Juan climbs up to his beloved. This section of music is called "Serenade" lasting (according to the cue sheets) about 2:37 in duration. John Morgan writes this in his cd booklet notes: "Steiner also introduces here the theme, which is varied throughout the film and associated with Juan's exploits with women." This "Serenade" music actually doesn't start until Bar 126 (as I'll delineate shortly).

Ten violins I in Bar 83 play Lines 2 & 3 E dotted half notes tied to next several bars (for Line 3 E; for Line 2 E). Six violins II are (pizzicato) on Line 1 D/A/Line 2 F 8ths (followed by rests). Violas pluck pizzicato small octave E/B/G 8ths followed by rests. VC pluck Great octave E/B/small octave G 8ths (followed by rests). CB pluck small octave E 8th (followed by 8th/quarter/8th rests) down to, I believe, Great octave B 8th. Repeat next bar. Bassoons play Great octave E half note down to Great octave B quarter note (repeated next bar). After a quarter rest, flutes play Line 1 E/G tenuto half notes decrescendo to (Bar 84), after a quarter rest, F/A tenuto half notes decrescendo. After a quarter rest, clarinet I plays small octave B tenuto half note decrescendo to (Bar 84), after a quarter rest, C tenuto half note decrescendo. After a quarter rest, the harp plays arpeggiando small octave B/Line 1 E/G 8ths (followed by an 8th and quarter rest) to (Bar 84), after a quarter rest, C/F/A 9ths (followed by rests). After a quarter rest, the guitar (the almost obligatory instrument used for Spanish-flavor music) strums Line 1 B/Line 2 E/G 8ths (followed by rests) to (Bar 84), after a quarter rest, Line 2 C/F/A 8ths.

Skipping to Bar 91 (2:07), four violins plays on Line 2 E dotted half note tied to next several bars. The solo cello plays at the

And halfway blows his Trumpet when he returns

Obol

2:14
ch 2nd

CL

Trunk

BCI

ggs

TPT.

Pos

HP

Celeste

VLws.

M.T. (M. T. + Scenes) (M. T. + Scenes) "Oh, why have you kept me waiting?"

Fls (Score) 2:18 B.Y. c D

B.C. Lay 2:17 #1 Tn. b. t. c D

Fag. 17

Vibe 17

HR 17

guitar 99 100 101 102

Celesta 17

piano 17

VL 17

VC 17

CB 17

2:17 #1 Tn. b. t. c D

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At 2:18 (Bar 99 in 3/4 time) the treble clef staff harp/celeste/piano play arpeggiando (vertical wavy line rolled chord) interesting quarter note chords as the violins are in harmonics on Line 1 F dotted half note tied to 8th next bar (followed by rests) while the celli/bassoons are sustained on non-harmonics small octave Bb dotted half note tied to next bar. After an initial quarter rest, the celeste/piano are arpeggiando on either F half diminished 7th (F/Ab/Cb/Eb) quarter notes or (utilizing the exact same notes but in a different structural order) the Ab min 6th (Ab/Cb/Eb/F). The chord starts on Line 1 Ab (the complete chord sounded is Ab/Line 2 Cb/Eb/F/Ab/Line 3 Cb/Eb/Ab) so perhaps Max intended the Ab min 6th tonality (this is likely, in my estimation, considering a study of his many scores). Then the piano/celeste play unclear quarter notes (due to my imprecision or sloppy writing!) but I believe they are Line 2 Cb/Eb...I am not sure....In Bar 100, we find an inversion to the Ab min 6th (F/Ab/Cb/Line 2 Eb/F/Line 3 Cb/Eb) to Ab min 7th 3rd inversion (Gb/Ab/Cb/Eb) down to Ab min 1st inversion (Cb/Eb/Ab/Line 2 Eb/Ab/Line 3 Cb/Eb) to (Bar 101) Bb maj (small octave Bb/Line 1 D/F/Bb/Line 2 D/F/Bb) half notes held fermata. After a quarter rest in Bar 99, the vibe sounds Line 2 Cb/Eb/F/Ab quarter notes to (I believe) Ab/Eb/F/Bb) quarter notes to (Bar 100) Line 1 Ab/Line 2 Cb/Eb F quarter notes to Ab/Cb/Eb/Gb quarter notes down to F/Ab/Line 2 Cb/Eb quarter notes to (Bar 101) small octave Bb/Line 1 D/F/Bb dotted half notes held fermata. The harp (harp II) in Bar 99 is arpeggiando on Line 1 Ab/Line 2 Cb/Eb/F/Ab quarter notes to Bb/Line 2 Cb/Eb/F/Bb (I believe) to (Bar 100) F/Ab/Line 2 Cb/Eb/F quarter notes to Gb/Ab/Cb/Eb/Gb down to Cb/Eb/Ab/Line 2 Cb/Eb quarter notes to (Bar 101) small octave Bb/Line 2 D/F/Bb dotted half notes. After an 8th rest in Bar 101 (2:21), harp I plays ascending legato and arpeggio notes. First we hear Contra-octave Bb up to Great octave F 16ths (connected by two crossbeams) to 32nd notes Bb-small octave D-F-Bb-Line 1 D-F-Bb-Line 2 D-F-Bb-Line 3 D-F up to Bb 8ths (Bb major tonality) followed by an 8th rest. After an 8th rest in Bar 101, CB play Great octave Bb 8th to Bb half note held fermata.

Then the cue takes on the key signature of three flats (Eb major) starting in Bar 102. Here Catherine meows, “Oh, why have you kept me waiting?!” The music here is given a sort of tempo-marking “alla seranta”—in effect, a serenade. I believe the correct spelling meant was “serenata.” The bass clarinet plays small octave Eb [written F] half note up to Bb [written C] quarter note in Bar 102 (2:24). After a quarter rest, the vibe sounds small octave Bb/Line 1 Eb/Gb half notes. After a quarter rest, the

harps play the same tones but as quarter notes. The guitar plays Line 1 Eb quarter note up to Bb/Line 2 Eb/Gb quarter notes down to small octave Bb quarter note. Celli pluck pizzicato and Great octave Eb quarter note (followed by a quarter rest) up to Bb quarter note. I either lost my notes for succeeding bars up to Bar 119 (a lilting flute melody line) or I did not hand-copy them in the first place.

After a quarter rest in Bar 119 (2:43), the violins play Line 1 tenuto 8th notes Fb-Gb-Ab-Bb down to (Bar 120) Eb dotted half note tied to next bar. The guitar plays Line 1 Eb quarter note up to Bb/Line 2 Cb/Fb quarter notes down to small octave Bb quarter note up to (Bar 120) Eb/G/Bb/Line 2 Eb quarter notes to G/Bb/Line 2 Eb rinforzando 8ths followed by three more such chords (rinforzando on that first and third occurrence). After a quarter rest in Bar 119, the harp plays small octave Ab/middle Cb/Fb half notes to (Bar 120) small octave G/Bb/Line 1 Eb 8ths (followed by an 8th rest) to another such triad (followed by an 8th rest) to another such triad (followed by an 8th rest). Clarinets in Bar 120 play small octave G/Bb/Line 1 Eb half notes (followed by a quarter rest). Fags play Great octave Eb/Bb dotted quarter notes to unison Bb up to small octave Eb back down to Bb 8ths. VC play the same as the bassoons. Six violas play small octave G/Bb/Line 1 Eb rinforzando 8ths (followed by an 8th rest) to G/Bb/Eb 8ths played 4X (rinforzando-marked on the 1st and 3rd triads).

In Bar 122 (2:47), when Juan says, “That is when time began,” the guitar plays Eb/G/Bb/Line 2 Eb dotted half notes arpeggiando. VC play Great octave Eb/Bb dotted half notes tied to next bar and tied to half notes in Bar 124 (followed by a quarter rest). Violas play small octave G/Bb/Line 1 Eb tied notes in that same fashion. However, after an 8th rest in Bar 123, a solo viola plays Line 1 Bb up to Line 2 Eb back to Bb down to Eb down to small octave Bb legato 8ths down to (Bar 124) Eb half note (followed by a quarter rest). Before that, however, and after an 8th rest in Bar 122, the solo violin plays Line 2 Bb up to Line 3 Eb down to Bb down to Eb down to Line 1 Bb 8ths up to (Bar 123) Eb half note (followed by a quarter rest). The celeste plays the same notes as the violins. Fags in Bar 122 play Great octave Eb quarter note (followed by rests). In Bar 124, the harp plays Great octave and small octave Eb quarter notes up to Line 1 Eb/G/Bb/Line 2 G/Bb/Line 3 Eb arpeggiando quarter notes down to Great octave Bb quarter note. The guitar Line 1 Eb quarter note to G/Bb/Line 2 Eb quarter notes down to small octave Bb quarter note.

At the end of Bar 125, the solo violins starts to play the serenade melody . Incidentally, the key signature starting in Bar 126 is now Ab major (4 flats). We find the violin on Line 1 Eb quarter note legato up to

(Bar 126, located 2:54 cd) Line 2 Eb-Eb-Eb tenuto-marked quarter notes to (Bar 127) Eb tenuto quarter note to Db-Eb grace notes to.... Well, my notes seem unclear at this point. It appears that we have the Db-Cb-Bbb-Cb 8th notes but that doesn't seem right on my Casio upon initial listening, but I suppose it's correct. Besides I did not continue the melody until Bar 134 (3:08) when solo violins play the melody. There we have Line 3 C/Eb quarter notes played 3X crescendo to (Bar 135) C/Eb quarter notes to Bbb/Db to Cb/Eb grace notes to Bbb/Db 8ths to Ab/Cb 8ths to Gb/Bbb 8ths to Ab/Cb 8ths decrescendo. Back in Bar 126, the guitar plays small octave Ab 8th note (followed by an 8th rest) up to Line 1 Ab/C/Eb 8ths (followed by an 8th rest) up to Line 2 C/Eb/Ab 8ths (followed by an 8th rest). In Bar 127, the guitar now plays the A major tonality (A/C#/E) after the initial small octave Ab 8th (followed by an 8th rest). Then we have Line 1 A/Line 2 C#/E 8ths (followed by an 8th rest) up to C#/E/A 8ths. After a quarter rest in Bar 126, violas play small octave Ab/middle C/Eb 9ths (followed by an 8th rest) to C/Eb/Ab 8ths (followed by an 8th rest) to (Bar 127), after a quarter rest, A/middle C#/E 8ths (followed by an 8th rest) to C#/E/A 8ths. The harp is pretty similar. The bassoon plays Great octave Ab dotted half note tied to next bar. VC play small octave Eb dotted half note legato to (Bar 127) Fb dotted half note (apparently). CB are on small octave Ab 8th (followed by rests) and repeated next bar.

In Bar 134 (3:08 cd), two solo violins now play the serenade melody line. It is here that Juan says, "An artist may paint a thousand canvasses..." Actually, at the end of Bar 133, the violins sound Line 2 C/Eb quarter note up to (Bar 134) Line 3 C/Eb quarter notes played 3X crescendo to (Bar 135) C/Eb quarter notes to Bbb/Db to Cb/Eb grace notes to Bbb/Db to Ab/Cb to Gb/Bbb to Ab/Cb 8ths decrescendo. VC play middle C dotted half note legato to (Bar 135) Db dotted half note. Bassoons play Great octave Ab/small octave Eb dotted half notes to (Bar 135) A/E dotted half notes. The harp plays Great octave Ab/small octave Eb/middle C 8ths (followed by an 8th rest) up to small octave Ab/Line 1 C/Eb 8ths (followed by an 8th rest) up to Line 1 C/Eb/Ab 8ths (followed by an 8th rest) down to (Bar 135) Great octave A/small octave E/middle C# 8ths (followed by an 8th rest) up to A/middle C#/E 8ths (followed by an 8th rest) up to C#/E/A 8ths (followed by an 8th rest). The guitar plays small octave Ab 8th (followed by an 8th rest) up to Line 1 Ab/Line 2 C/Eb 8ths (followed by an 8th rest) up to Line 2 C/Eb/Ab 8ths down to (Bar 135) small octave A 8th (followed by an 8th rest) up to Line 1 A/Line 2 C#/E 8ths (root position A major tonality) followed by an 8th rest and then up to C#/E/A 8ths (1st inversion). CH pluck

small octave Ab 8th (followed by rests) to (Bar 135) A 8th (followed by rests).

In Bar 142 (3:22 cd), we hear Juan professing, “Sweet lady, love is not measured in time.” The end of the previous bar, tutti violins play and Small octave Ab 8th up to (Bar 142) Line 1 Ab quarter note to Ab-Ab tenuto quarter notes to (Bar 143) Ab quarter note to G-Ab grace notes to G-F-Eb-F 8ths to (Bar 144) G-G-G quarter notes to (Bar 145) “3” triplet value 16ths F-G-F down to Db 8th tied to dotted quarter note to Eb 8th. Violas are the violins. VC play Great octave F quarter note up to small octave C-F-Ab-Line 1 C legato 8ths to (Bar 143) Db dotted half note to (Bar 144), after a quarter rest, Line 1 C legato up to Eb quarter notes to (Bar 145), after a quarter rest, Db-C-small octave Bb-Ab 8ths. CB pluck small octave F 8th (followed by rests) up to (Bar 143) Bb 8th (followed by rests) up to (Bar 144) C 8ths (followed by rests) to (Bar 145) Db half note (followed by an 8th rest) to C 8th. The harps (now) play Great octave F quarter note up to small octave Ab/C/F/Ab-Line 2 C/F quarter notes arpeggiando (vertical wavy line rolled chord) up to Line 1 C/F/Ab/C/F/Ab arpeggiando quarter notes (F min tonality) down to (Bar 143) Great octave Bb/small octave F/Line 1 Db quarter notes up to Bb/Line 1 Db/F/Bb/Line 2 Db/F arpeggiando half notes (Bb min tonality). The guitar in Bar 142 plays small octave F quarter note up to Line 1 Ab/Line 2 C/F quarter notes to Line 2 C/F/Ab quarter notes. The english horn and clarinet play Line 1 Ab dotted half note tied to quarter note in Bar 143 down to Db dotted quarter up to F 8ths tied to half note next bar to “3” triplet value 8ths F-G-F tied to 8th and tied to half note.

{Husband & Grouse} R1/1A.

in 2/4 time, 4pp., 25 bars.

Cue # 31153. Key signature of four flats (Ab maj/F min). Dvd location:

Chapter 2 starting at 1:33. [Note: For some reason, this cue is not on the cd]

Scene: When Catherine mentions she has a husband, Juan is dismayed and says, "You said you were unmarried!" The music takes on a humorous bent first with the solo oboe, then the solo high trombone.

The oboe plays two 8th note figures (each two-note figure notes connected by a crossbeam) of Line 2 Db legato mini-slur to Cb, Db to Cb to (Bar 2) Db to Cb, Db to Cb (last note held fermata) and then tied to half note next bar and tied to quarter note and 8th note in Bar 4 (followed by an 8th rest). After a quarter and dotted 8th rest in Bar 2, the solo trombone II sounds the same comedic passage but starting with "3" triplet value 32nd notes Line 1 F#-G-G# crescendo to (Bar 3) A legato mini-slur to G# 8ths decrescendo hairpin to A-G# 8ths decrescendo once again to (Bar 4) A-G# 8ths decrescendo to A-G# 8ths with the G# tied to dotted half note in Bar 5.

After an 8th rest in Bar 1, the clarinets play what appears to be the F Dom 7th flat 5th 2nd inversion (Line 1 Cb/Eb/F/A) dotted quarter note chord tied to half notes (held fermata) next bar. The harps play the chord on the 2nd & 4th sub-beats. After an 8th rest in Bar 1, violins II pluck Line 1 F/A 8ths (followed by an 8th rest to F/A 8ths to (Bar 2), after an 8th rest, F/A 8ths (followed by an 8th rest) to F/A 8ths held fermata. Viola play that pattern on middle Cb/Eb 8ths. After an 8th rest in Bar 3, the clarinets play small octave Bb/Line 1 D/E/G# (E Dom 7th b5th) dotted quarter notes tied to half notes next bar and tied to (Bar 5 in 3/4 time) half notes tied to 8ths (followed by an 8th rest). After an 8th rest, harps play small octave Bb/Line 1 D/E/G# 8ths (followed by an 8th rest) to same 8ths (repeated in Bar 4 only). Violins and violas combined play this as well.

When Catherine says around Bar 22, "And he always blows his trumpet when he returns," the harp is arpeggiando on (if the key signature given is still in effect) Great octave Ab/small octave F/Bb/Line 1 Db/F/Ab (Bb min 7th) dotted half notes let vibrate. Violins II play Line 1 F/Ab dotted half notes tied to next bar and tied to half notes and 8th notes in Bar 24 (followed by an 8th rest). Violas play this pattern on small octave Bb/Line 1 Db tied notes, while celli play this on Great octave Ab/small octave F notes. After an 8th rest, the celeste plays Line 1 Ab up to (I believe) Line 2 Db down to Line 1 A down to Line 1 Db down to small octave Ab 8ths up to (Bar 23) Line 1 Db dotted half note. Etc.

"And he always blows his Trumpet when he returns"

Obor 2:14 ch 2 DDD (K11A)

CL

Truck 2 (143) CD

BCI

EGS

TPT. Solo (Distant) (Fags.)

Pos (open) m5

HP (22) (23) (24) (25)

Celeste

VLns.

Violon

VC

CB

The musical score is written on ten staves, each labeled with an instrument or section. The notation includes various musical symbols such as notes, rests, and dynamic markings. The title at the top is "And he always blows his Trumpet when he returns". The score is written in a cursive, handwritten style.

After an 8th rest in Bar 23, the solo trumpet I (“He always blows his trumpet” reference) plays and Line 1 Ab up to Line 2 Db down to Ab up to Db down to Ab up to (Bar 24) D [written Eb] half note tied to 8th note (followed by an 8th rest). After an 8th rest in Bar 24, the trombone plays small octave Ab up to Line 1 Db down to Ab up to Db down to Ab to (Bar 25) A-Bb-B “3” triplet value 16ths to middle C 8th tied to quarter and 8th notes (followed by an 8th rest). After an 8th rest in Bar 25, the harp plays small octave F#/Line 1 D/F#/Ab/Line 2 C dotted quarter notes tied to 8th notes (followed by an 8th rest). After a dotted 8th rest in Bar 25, the oboe and solo (I believe it is solo) violin play Line 2 Eb-Fb 32nd notes to Eb quarter note tied to 8th (followed by an 8th rest). After an 8th rest, violins II play Line 1 Ab/Line 2 C 8ths in pizzicato fashion. After an 8th rest, 6 violas pluck small octave F#/Line 1 D/F# 8ths (followed by rests). VC/CB pluck small octave Cb 8th followed by rests.

End of cue.

Don Juan - all parts Juan bids Lady a hasty farewell #31154

3 FLS (1) 2 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

(3) Picc 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

2oboes [Start #3 Tribute cd] (Reel 1 pt 2)

4 clars (1) (2) (3) (4) (5)

2 fags 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32

{The Chase} R1/2. in 2/4 time, 41 pp, 162 bars. Cue #31154. Key signature of G major (one sharp or F#). Cd location: track # 2. Dvd location: Chapter 2 starting at 3:55. Scene: Juan bids Lady Catherine a hasty farewell but her husband this time did not pre-announce his entrance (with the trumpet)! He demands a sword duel. Quickly dispatched by Don Juan, Cecil orders his guards to chase Juan and sidekick, Leporello (Alan Hale), through the English countryside.

In the grace bar, flute I/piccolo/2 Fags begin to play the Juan theme. The flute plays Line three 32nd notes D-E-E#-F# to (Bar 1) G 8th (followed by an 8th rest) to D dotted 8th to E 16th figure down to (Bar 2) G 8th to G tenuto quarter note down to E-F# 16ths (repeated next bar) to (Bar 4) G rinforzando 16th legato to F# 16th tied to dotted quarter note and tied to 8th in Bar 5 to E-F# 16ths to G-F#-G-A 16ths to (Bar 6) B rinforzando 8th (followed by an 8th and quarter rest). The bassoons play this pattern two

octaves lower (Line 1 D-E-E#-F# 32nd notes, etc).

In Bar 1, the strings start to pluck pizzicato notes. Violins I pluck forte small octave G/Line 1 D/B/Line 2 G rinforzando 8ths (followed by an 8th rest) to small octave A/Line 1 D/Line 2 D rinforzando 8ths (followed by an 8th rest) to (Bar 2) Line 1 G rinforzando 8th (followed by two 8th rests) down to E 8th (repeated next bar) to (Bar 4) G rinforzando 8th (followed by an 8th and quarter rest) to (Bar 5), after an 8th rest, Line 2 D-G-F# 8ths crescendo to (Bar 6) Line 2 D/B 8ths (followed by an 8th and quarter rest). Violins II pluck the same initial 8th as violins I (followed by an 8th rest) to Line 1 C/A 8ths (followed by an 8th rest) to (Bar 2) D 8th (followed by two 8th rests) to C 8th (repeated next bar) to (Bar 4) D 8th (followed by an 8th and quarter rest) to (Bar 5), after an 8th rest) Line 2 C-D-E 8ths to (Bar 6) F# 8th (followed by rests). Violas pluck small octave G/Line 1 D/B rinforzando 8ths (followed by an 8th rest) to F#/middle C/D/A 8ths (followed by an 8th rest) down to (Bar 2) D/G/Line 1 D 8ths (followed by two 8th rests) to small octave G 8th to (Bar 3) G 8th (followed by two 8th rests) to same G 8th to (Bar 4) G 8th (followed by rests) to (Bar 5), after an 8th rest, Line 1 E/G to D/G to E/G 8ths crescendo to (Bar 6) D#/F# 8ths (followed by rests).

VC pluck Great octave G/small octave D/B rinforzando 8ths (followed by an 8th rest) to A/small octave F#/Line 1 C 8ths to (Bar 2) Great octave B/small octave G/Line 1 D 8ths (followed by two 8th rests) down to small octave C 8th to (Bar 3) Great octave B 8th (followed by two 8th rests) to C 8th to (Bar 4) Great octave B 8th (followed by rests) to (Bar 5), after an 8th rest, Line 1 C-small octave B-Line 1 C 8ths to (Bar 6) small octave B 8th (followed by rests). CB pluck small octave G rinforzando 8th (followed by an 8th rest) to A rinforzando 8th (followed by an 8th rest) to (Bar 2) B 8th (followed by two 8th rests) to middle C 8th (repeated next bar) to (Bar 4) B 8th (then silent until Bar 7). The tonality of the first 8th note chord in Bar 1 is G maj (G/B/D) to the D Dom 7th (D/F#/A/C) to (Bar 2) G major again to C maj (C/E/G). We end the string at the start of Bar 6 on B maj (B/D#/F#).

In Bar 6 (:04 cd; 4:00 dvd), the harp plays forte descending 16th notes Line 2 B-F#-D#-Line 1 B (connected by two crossbeams) to descending "6" sextuplet 16th note figure Line 1 F#-D#-small octave B-F#-D#-Great octave B to (Bar 7) Great octave rinforzando A 8th note. The timp also sounds the Great octave A 8th (followed by rests). After an 8th rest, the celeste plays the B maj (B/D#/F#) dotted quarter note chord (let ring). The actual notes are Line 1 D#/F#/B/Line 2 D#/F#/B. After an 8th rest, the vibe strikes the B maj 1st inversion triad (Line 2 D#/F#/B). The piano sounds in

Bar 7 Contra-octave and Great octave A 8ths (followed by rests). The bass clarinet in Bar 7 sounds small octave A [written B] rinforzando half note tied to half note next bar and tied to quarter note in Bar 9 in $\frac{3}{4}$ time up to Line 1 A up to Line 2 A quarter notes crescendo. After an 8th rest in Bar 7, violins I are trem on double-stopped (side-bracketed symbol) on Line 2 D#/B rinforzando dotted quarter notes tied to half notes next bar, while violins II are trem on Line 2 F# tied notes, violas I on Line 1 D#/B tied notes bowed trem, and violas II (bottom staff) on Line 1 F# tied notes bowed trem. VC/CB pluck Great octave A 8th (followed by rests). The combined tonality is the B Dom 7th) B/D#/F#/A).

In Bar 9 in $\frac{3}{4}$ time (:07 cd), the piano/VC/CB play the Great octave A 8th, then octave higher (a) on the 2nd beat (after an 8th rest) then octave higher still (Line 1 A) on the 3rd beat. After an 8th rest, the flutes/oboes/clarinets/celeste/pizzicato violins/violas play ascending 8th note chords B maj (B/D#/F#) to C# min(C#/E/G#) to D maj (D/F#/A) to F# min (F#/A/C#). Specifically, after an 8th rest, the flutes play Line 2 F#-G#-A-B-Line 3 C# staccato 8ths to (Bar 10 in $\frac{2}{4}$ time) D# rinforzando half note tied to half note next bar. The first oboe plays Line 2 D#-E-F#-G#-A staccato 8ths to (Bar 10) B# rinforzando half note tied to next bar. Oboe II plays Line 1 B-Line 2 C#-D-E-F# staccato 8ths to (Bar 10) G# half note tied to next bar. Clarinets play the same ascending notes but an octave lower register (small octave B-Line 1 D#-F# staccato 8th, and so forth). The violins are the combined notes of the oboes and flutes (played in pizzicato manner). Violas play this an octave lower register. The celeste plays small octave B-Line 1 D#/F#/B-Line 2 D#/F# 8ths (and so forth in the combined two octaves of notes). The piano plays Contra-octave and Great octave A 8ths (followed by an 8th rest) up to Great octave and small octave A 8ths (followed by an 8th rest) up to small octave and Line 1 A 8ths to (Bar 10) small octave Ab-Line 1 C/Eb 8ths (followed by rests). VC pluck Great octave A 8th (followed by an 8th rest) up to small octave A 8th (followed by an 8th rest) up to Line 1 A 8th (followed by an 8th rest).

Handwritten musical score for a band, featuring staves for Fls, Ohos, Cls, H.C.L., Fags, Cymbal, Hp, Celat, and Quintan. The score includes various musical notations, including notes, rests, and dynamic markings. Key annotations include "Ladies 'Be Careful'", "Tribute", "Gang", and "Hand-replicated by Bill Wyckel". The score is divided into measures, with some measures circled and numbered (10, 11, 12, 13, 14). The notation is dense and includes many handwritten corrections and markings.

So Bar 10 offers the G# maj half note tonality (G#/B#/D#) and also the enharmonic Ab major (Ab/C/Eb) for the clarinets/harps/piano). The cymbal (“with stick”) in Bar 10 strikes an x-headed 8th note (followed by rests). The bass clarinet plays Line 1 Ab [written Bb] rinforzando half note tied to next bar. Fags play Line 1 C/Eb tied half notes. The harps in Bar 10 play descending 16th notes Line 3 Eb-C-Line 2 Ab-F (F min 7 tonality), connected as a figure by two crossbeams, to next figure of Line 2 notes Eb-C-Line 1 Ab-F to (Bar 11) Eb-C-small octave Ab-F to "6" sextuplet 16th notes Eb-C-Great octave Ab-F-Eb-C to (Bar 12 in 3/4 time) Contra-octave B rinforzando quarter note (followed by two quarter rests). The gong in Bar 11 sounds a diamond-shaped half note let vibrate (followed by a quarter rest). The timp sounds Great octave B-B-B staccato 16th notes (followed by a 16th and two quarter rests). The bassoons play Contra-octave B dotted half note tied to next three bars, while CB play Great octave B dotted half notes. After two quarter rests, a solo violin plays ascending 32nd notes Line 1 B-Line 2 C#-D#-E-F#-G-A to (Bar 13) B dotted half note.

After two quarter rests in Bar 12, the piccolo and oboe start to play the Serenade theme when Catherine says, “Be careful!” We find Line 1 B quarter note up to (Bar 13 at :11 in cd track # 2; 4:07 dvd) Line 2 B quarter note followed by two tenuto B quarter notes to (Bar 14) B tenuto quarter note to A-B grace notes to A-G-F-G 8ths. The English horn in Bar 13 plays small octave G [written Line 1 D] tenuto dotted half note to (Bar 14) A [written E] tenuto dotted half note. The guitar plays the E min 8th note chord (E/G/B) of small octave B 8th (followed by an 8th rest) up to Line 1 G/B/Line 2 E 8ths (followed by an 8th rest) up to B/Line 2 E/G 8ths (followed by an 8th rest) down to (Bar 14) small octave B 8th (followed by an 8th rest) up to Line 1 A/Line 2 C/F 8ths (followed by an 8th rest) to C/F/A 8ths. Celli are playing in Bar 13 Great octave B/small octave G 8ths (followed by rests) to (Bar 14) B/A 8ths (followed by rests). The harp (bottom staff, in this case the 2nd harp) in Bar 13 plays Line 2 tenuto E dotted half note to (Bar 14) F tenuto dotted half note. The top staff harp (in this case, harp I) plays, after a quarter rest, small octave G/B/Line 1 E 8ths (followed by an 8th rest) up to B/E/G 8ths (followed by an 8th rest) to (Bar 14), after a quarter rest, A/middle C/F 8ths (followed by an 8th rest) to C/F/A 8ths.

Skipping to Bar 19 (:18 cd) in C time, Cecil commands, “Guards! Quickly!” and then Juan says, “Leporello, quick.” The harp just immediately prior in Bar 18 in 2/4 time played descending 16ths Line 2 G-E-C-Line 1 A-F-E (connected as a figure by two crossbeams) to 32nd notes C-small octave A-F-E (the F maj 9th tonality or F/A/C/E/G) followed by a with the

wavy line down to (Bar 19) Contra-octave E quarter note (followed by rests). The piano is arpeggiando “let ring” on Great octave F/small octave C/A/Line 1 A/Line 2 C/E/G (again the F maj 9th) half notes. CB plucks pizzicato small octave F 8th (followed by rests), celli on Great octave F/small octave C/A, violas on small octave C/A/Line 1 E/Line 2 C 8ths, and violins on small octave A/Line 1 E/A/Line 2 E/G 8ths. The guitar sounds small octave A/Line 1 E/Line 2 C/E/G sforzando 8ths (followed by rests).

[5:30 pm Friday, May 18, 2007]

The bass clarinet in Bar 19 sounds small octave E rinforzando whole note tied to half note and 8th note next bar (followed by an 8th and quarter rest). The bassoons play Great octave E tied notes in that pattern. The timp sounds the Great octave E rinforzando 8th to E rinforzando dotted quarter note tremor roll tied to half note and tied to half note and 8th next bar (on the 8th). The gong sounds a dotted half note (diamond-shaped). The vib sounds Line 1 E/G/B/Line 2 E (E min tonality) dotted half notes (followed by a quarter rest). The piano (bottom staff) sounds Contra-octave and Great octave E whole note tied to (Bar 20) half notes and 8ths (followed by an 8th and quarter rest). The top staff piano plays Line 1 E/G/B/Line 2 E dotted half notes. VC/CB are now sounding Great octave E whole note tied to half note and 8th note next bar.

After a half & 8th rest in Bar 20 (:21), the flutes/clarinets/piano are trill on Line 1 E dotted quarter note tied to dotted quarter note and 8th note next bar. After a short rest (8th/quarter/8th), they are trill an octave higher on Line 2 E 8th tied to (Bar 22 in 3/4 time) dotted half note to D#-E grace notes (after-beats).

After a “3” triplet value 8th rest in Bar 22 (:23 cd; 4:19 dvd), the strings play forte ascending triplet value 8th note figures. Celli play E-F “3” triplet value 8ths (crossbeam connected) to G#-B-small octave D 8ths (crossbeam connected) to F-G#-B 8ths to (Bar 23) middle C# down to small octave D up to F triplet value 8ths to G#-B-C# 8ths to Line 1 D-E-F 8ths. CB and violas in Bar 22 play this pattern an octave higher register. Then CB in Bar 23 sounds Line 2 C# 8th followed by rests. Violas continue the pattern. After a quarter rest and two triplet value 8th rests in Bar 22, violins play Line 1 D triplet value 8th to next (full triplet figure) series of 8ths of F-G#-B, and so forth. In Bar 24 in 2/4 time, the violins are trill (to flat) Line 3 F half note, trill Line 2 for the violas, and VC on Line 1 F. After a dotted 8th rest, the xylophone sounds Line 1 A/B-A/B 32nd notes forte to A/B 8ths (followed by a 16th rest) to A/B to A/B 32nd notes. The trumpets play the same except we have the dotted 8th notes instead of the 8th notes (as the xylophone) followed by a 16th rest.

"First I must attend to my grouse"

mg cl

bc

(4) Fags

Hns

Pos

[Hand-repied by Bill Wrench]

#3, 38 co

(35) (36) (37) (38) (39)

Sub part

HP

4 7 1 dur

36

Guitar

(4)

VL

VC

(35) (36) 37 38 (39)

Skipping to Bar 82 (1:15 cd; :34 dvd Chapter 3), Juan and Leporello are stopped on the road by an armed escort meant to accompany a prince to London. Here the Entourage commander declares, "This road is to be kept clear!" VC/CB sound Great octave rinforzando whole note tied to half note next bar and tied () 8th note (followed by an 8th and quarter rest). The timp is trem rolled on Great octave A tied notes. Bassoons are the VC/CB. The bass clarinet plays small octave A [written B] tied notes in that pattern. I believe Bars 84-85 are G.P. (general pause/silence). In Bar 86 in C time (1:19 cd; :39 dvd), the flute/piccolo/oboes are trill on Line 2 F (I believe, unless it is F# due to the initial sharp key signature) dotted quarter tied to half note to grace notes E-F to (Bar 87 in 6/8 time) A 8th. The cymbal in Bar 87 sounds an x-headed 8th note. Etc.

Below is my hand-copy image of Bars 82-88 of Reel 1 pt 2:

Skipping to Bar 102 in 2/4 time (1:34 cd; :54 cd Chapter 3), the tempo-marking is (playful) as the piccolo and bass clarinet humorously play the developing scene of Juan and Leporello trying to convince the commander that he (Juan) is actually the Prince. So we find the piccolo playing Line 3 (Line 1 for the bass clarinet) Eb-F-Gb-Ab 32nd notes legato to (Bar 103) Bb rinforzando 8th (followed by an 8th rest) down to F dotted 8th to G 16th down to Line 2 (small octave for the bass clarinet) Bb 8th to Bb tenuto quarter note down to G-A 16ths, and so forth. In Bar 108 (1:38 cd; :58 dvd), horn I sounds Line 1 D [written A] rinforzando half note tied to next bar. Violins pluck pizzicato small octave A/Line 1 F#/Line 2 D rinforzando 8ths (followed by an 8th and quarter rest). Violas are on A/Line 1 D/A 8ths, and VC on small octave D 8th. The tonality here very briefly is the D major (D/F#/A). After a quarter and 8th rest in Bar 111 (1:41 cd; 1:02 dvd), the flute/piccolo/bassoon plays Line 3 (Line 1 for the Fag) D-E-E#-F# 32nd notes to (Bar 112) G 8th, and so forth. Mistaking Juan as Prince Don de Cordoba, the escort detail takes him to London. This is as far as I got with this cue.

{London Processional} Reel 1/3-2/1, 32 pages, 169 bars. Cue # 31155. In the cue sheet, this is titled "Procession." 2/4 time, key signature of Eb maj (3 flats). CD location: track # 2 starting at 2:29; dvd location: Chapter 3 starting at 1:53. Initial instrumentation: flute, 2 piccolos, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 2 baritone horns, 4 horns, 4 trumpets, 4 trombones, tuba, timp., triangle, bells, cymbal, bass drum, chimes, celeste, 2 harps, 6 side drums, 3 guitars, mandolin piano, piano, strings.

In the grace bar, the mandolin piano and harp I are gliss from Line 1 G up to Line 3 8th note in Bar 1. The flute/2 piccolos/clarinet I/ violins are forte playing ascending 32nd notes Line 1 (Line 2 for violins I) G-A-B-C-D-E-F-F#. The woodwinds continue with the melody line of Line 2 G dotted 8th to Ab 16th to Bb dotted 8th to Line 3 C 16th to (Bar 2) Db rinforzando dotted 8th to Eb 16th to "3" triplet value descending 8ths Db-C-Bb to (Bar 3) C-Bb-Ab to Bb-Ab-G triplet value 8ths. In Bar 1, the bassoons play the classic Scottish-idiom device of D/A acciaccatura (grace notes) to Great octave Eb/Bb whole notes rinforzando repeated next bars. You hear this device in films such as , , and others.

In Bar 48 (3:17 cd; 2:41 dvd when Leporello tells Juan to keep smiling!) in the key sig of Ab maj (four flats) in 2/4-6/8 time, a new melody is played. This section was Max's arrangement of E. Spenser's-M. Greene's "Trust Not The Treason of Those Smiling Looks." Flutes play Line 2 Ab quarter note down to Eb quarter back to (Bar 49) Ab quarter note tied to 8th to Bb-Line 3 C-Db legato 8ths crescendo to (Bar 50) C-Db grace notes up to Eb quarter note to descending 8th notes Db-C-Bb-Ab crescendo hairpin to (Bar 51) Bb rinforzando quarter note crescendo down to Eb 8th.

The guitar & mandolin piano play in 6/8 time quarter to 8th note figures (two per bar) of Ab maj. So we find the guitar playing Line 1 Ab/Line 2 C/Eb/Ab quarter notes to 8ths to quarter notes again quarter to 8ths (repeated next bar). Then the guitar plays Eb Dom 7 (Eb/G/Bb/Db) chords in that rhythmic pattern. Fags and low bass clef horns both play the acciaccatura to half note "Scot" figures of G/D acciaccatura to Ab/Eb half notes. Etc. I focused very little on this decorative, celebratory cue. It ends with the flutes, oboes, clarinets, violins playing, after a quarter rest, run 32nd notes of Lines 1 & 2 A-A#-B-B#-C#-D-D#-E-E#-F-F#-G-G# to (next bar) A half notes tied to next bars. The harp is gliss from small octave A quarter note gliss line up to (next bar) Line 3 A 8th (followed by rests). Etc.

[Saturday, May 19 at 7:15 am. Day off and start of vacation]

{“I’ve Seen That Head”} R2/1A in 3/4 time, 17pp, 70 bars. Dvd location: Chapter 4 starting at 1:43. [Note: This cue is also not on the cd] Key signature of A major/F# minor (three sharps).

In the grace bar, the flute/harp I/celeste play “7” septuplet ascending 32nd notes Line 1 A-B-Line 2 C#-D-E-F#-G#. Then the flute and celeste only A quarter note down to E 8th (followed by an 8th rest) up to A rinforzando 8th (followed by an 8th rest), and so forth. The vibe sounds this as well. Harp I in Bar 1 plays Line 2 A 8th (followed by an 8th rest) down to “3” triplet value 8ths Great octave A up to small octave C# up to E to A-middle C#-E-A 16ths. Harp II is arpeggiando on small octave A/middle C#/E/A/Line 2 C#/E quarter notes (followed by two quarter rests). 8 divisi violins I are bowed trem on Line 2 C/E dotted half notes and also pizzicato on mere 8ths (followed by rests). Similarly, violins II play the same pattern on Line 1 E/A notes in Bar 1. Violas (top staff) are playing bowed trem A/middle C# dotted half notes, while bottom staff violas are on A/C# 8ths. After a quarter rest, VC pluck pizzicato on small

octave E 8th (followed by rests), while CB pluck Great octave A 8th in that rest pattern.

Skipping to Bar 20 (2:02 dvd), Juan and Leporello conference together (“No vine to hang on to...”). Bassoons play Great octave F/small octave C# tenuto half notes to F/C# rinforzando quarter notes. After a quarter rest, clarinets play Line 1 C#/F#/A rinforzando half notes decrescendo. After a quarter rest, two horns play small octave A [written Line 1 E] rinforzando half note. After a quarter rest, the vibre softly strikes Line 1 (middle) C#/F#/A half notes. After a quarter rest, top staff harp plays the same. Bottom staff harp plays Great octave F#/small octave C# 8ths (followed by an 8th and quarter rest) to same 8ths (followed by an 8th rest). After a quarter rest, the guitar plays Line 2 C#/F#/A 8ths 4X. After a quarter rest, all violins play and Line 1 F#/A 8ths four times. After a quarter rest, violins play middle (Line 1) C#-C#-C#-C# 8ths. VC top staff pluck small octave A rinforzando 8th (followed by rests). Bottom staff cello pluck small octave C# 8th (followed by an 8th and quarter rest) to C# 8th (followed by an 8th rest). CB play this pattern on small octave F# 8ths.

Skipping to Bar 34 (2:16 dvd), this pattern become quite pronounced with the entry of the forte brass. Trombones play Great octave G/small octave D tenuto half notes to G/D tenuto quarter notes. After a quarter rest, trumpets play Line 1 F/Bb/D rinforzando 8ths sounded 4X. After a quarter rest, horns play forte small octave G [written Line 1 D] rinforzando half notes. After a quarter rest, the tambourine and castanets sound x-x-x-x 8ths (x-headed 8th notes). After a quarter rest, flutes play Line 2 G half note, while the oboes play Line 1 G half note, and clarinets on F/Bb/D half notes. Fags play Great octave G/small octave D half notes to G/D quarter notes. After a quarter rest, the vibre sounds Lines 1 & 2 G half notes. After a quarter rest, the top staff harps play Line 1 F/Bb/Line 2 D half notes. The bottom staff harps play Great octave G/small octave D 8ths (followed by an 8th and quarter rests) to G/D 8ths (followed by an 8th rest). After a quarter rest, the guitar strums F/Bb/Line 2 D 8ths 4X (notated as half notes with a short horizontal bar across the stem and four dots positioned above). The same applies to the violins on Bb/Line 2 D notes, and the Line 1 F notes of the violas. VC play Great octave G/small octave D 8ths (followed by an 8th rest) up to small octave G 8th (followed by an 8th rest) to G/D 8ths again (followed by an 8th rest). CB pluck small octave G 8th (followed by an 8th and quarter rest) to G 8th (followed by an 8th rest). The piano bottom staff sounds Great octave G/small octave D half notes. After a quarter rest, the piano top staff plays Line 1 F/Bb/Line 2 D half notes.

Skipping to page 12 on Bar 48 (dvd Chapter 4 at 2:29), Diana says "But I've seen that head." Trombones I-III-IV play forte Great octave B/small octave D/G# rinforzando dotted half notes tied thru next three bars and tied to quarter notes in Bar 52. After two quarters and an 8th rest in Bar 49, trombone II plays Line 1 F# 8th note up to (Bar 50) B dotted half note tied to next bar to G#-A-A# grace notes. The tuba in Bar 48 plays Great octave E dotted half note tied thru Bar 51 and tied to quarter note in Bar 52. The bass clarinet plays this pattern on small octave E [written F#] tied notes. Bassoons play this pattern on Great octave B/small octave D tied notes, horns on Line 1 D/E/G# tied notes, VC on Great octave E/B tied notes, and CB on small octave E tied notes. The combined tonality is the E Dom 7th (E/G#/B/D). Max seems to have a preference for the Dominant 7th (and 9th) chords, somewhat similar to Herrmann's liking of the half-diminished 7th chord (his favorite or most frequently utilized seventh chord).

Violins I in Bar 48 play Line 1 G# rinforzando 8th (followed by an 8th rest) to same G# legato mini-slur to A and then A# slur to B 8ths (crossbeam connected notes) to (Bar 49) Line 2 C#-D-D#-E legato 16ths (connected by two crossbeams) to next figure of E#-F#0G-G# 16ths to general "3" triplet value figure of seven notes comprised of A#-B to Line 3 C# to D 32nd notes to "3" triplet value 32nd notes E-E#-F# to (Bar 50) B rinforzando dotted half note tied to next bar and tied to quarter note in Bar 52. After a quarter rest, the xylophone is the violins thru Bar 49 to (Bar 50) Line 3 B quarter note (followed by rests). Violins II in Bar 48 play Line 1 D rinforzando 8th (followed by an 8th rest) and then violins I. Violas play small octave B 8th (followed by an 8th rest) and then violins (but an octave lower register). After a quarter rest in Bar 48, clarinets are the violas. After a quarter rest, flutes are violins. The oboes are violins starting in Bar 49 but an octave lower register. After two quarter rests in Bar 49, harp II is gliss from small octave A# quarter note gliss line up to (Bar 50) Line 3 B quarter note (followed by rests). The bells and vibe are trem in Bar 50 on Lines 1 & 2 dotted half notes tied to next bar and tied to rinforzando quarter notes in Bar 52. The celeste in Bar 50 are legato trem (notated like the fingered trem of the strings) between Line 1 B dotted half note up to Line 2 B dotted half note (repeated next bar) to (Bar 52) Lines 1 & 2 B quarter note.

Her father exclaims to Juan, "My son!" in Bar 51, with Juan responding "Father!" in Bars 53-55. The comedic situation of Juan's awkward position is musically depicted by Max (rather predictably) first by

the Pos I gliss in Bar 53 of small octave F dotted 8th to “3” triplet value 32nd notes G#-A-A# to (Bar 54) B rinforzando-marked dotted half note tied to next bar and tied to half note and 8th note in Bar 56. In Bar 54, after a quarter & 8th rest, the piccolo/oboe/clarinets/Fags/muted trumpet I make a dynamic build comedic response figure. The piccolo and clarinet I play Line 3 (Line 2 for the oboes and clarinet II; Line 1 for clarinet III and bassoons) “3” triplet value 16th notes D-D#-E to (Bar 55) F rinforzando 8th to E 8th note tied to E half note and tied to (Bar 56) half note and 8th note (followed by an 8th rest). Both harps in Bar 55 play small octave E/B/Line 1 D/G# (E Dom 7th) rinforzando dotted half notes let vibrate. The strings are bowed trem on the E Dom 7th notes. Specifically, celli play E rinforzando dotted half note, violas on small octave B, violins II on Line 1 D, and violins I on Line 1 G#. All notes are then tied to (Bar 56) half notes and 8th notes (followed by an 8th rest). After a quarter rest in Bar 56, harp I plays ascending legato and arpeggio 32nd notes Great octave E-G#-B-small octave D-G#-Line 1 D (connected by three crossbeams) to next 32nd note figure of E-G#-B-Line 2 D-E-G#-B-Line 3 D up to (Bar 57 in 2/4 time) Line 3 E 8th. Harp II in Bar 57 sounds forte a starting on small octave E. The celeste and violins play Line 1 (small octave for the clarinets) “6” 32nd notes E-F#-G#-A-B-C# to “9” figure D-D#-E-Fx, and so forth. The cue ends on the F# maj (F#/A#/C#) tonality in Bar 70 (3:03 dvd).

The flutes/oboes/violins I play Line 1 F# rinforzando half note tied to quarter note (followed by a quarter rest). Clarinets play small octave F#/A#/middle C# [written G#/B#/D#] half notes tied to quarter notes. Bassoons play Great octave F#/small octave C# tied notes in that pattern. Horns play small octave F#/A#/Line 1 C#/F# [written Line 1 C#/E#/G#/C#] rinforzando half notes tied to quarter notes (followed by a quarter rest). Trombones in play Great octave F#/small octave F#/A#/Line 1 C# tied notes in that pattern, while the tuba plays on Contra-octave F# tied notes. The timp is rolled on Great octave F# half note tied to quarter note (non-trem quarter note). Violins II play middle C# half note tied to quarter note, violas on small octave A#, VC on Great octave F#/small octave C# tied notes, and CB on Great octave F#.

End of cue. [9:34 am]

my daughters will greet you immediately
 and 2
 0/1A PL (end R 2/1A)
 Oba *my daughters will greet*
 30 3 *you immediately!*
 cl
 Foy
 Hm
 Pus felt
 Tch
 V
 W
 Violas
 VC
 CH
 VC

Handwritten musical score on a single page of manuscript paper. The score is written in ink and includes various musical notations, including staves, clefs, notes, rests, and dynamic markings. The notation is somewhat informal and appears to be a working draft or a personal score. The score is divided into several systems, each containing multiple staves. The first system includes a treble clef and a key signature of one sharp (F#). The second system includes a bass clef and a key signature of one sharp (F#). The third system includes a treble clef and a key signature of one sharp (F#). The fourth system includes a bass clef and a key signature of one sharp (F#). The fifth system includes a treble clef and a key signature of one sharp (F#). The sixth system includes a bass clef and a key signature of one sharp (F#). The seventh system includes a treble clef and a key signature of one sharp (F#). The eighth system includes a bass clef and a key signature of one sharp (F#). The ninth system includes a treble clef and a key signature of one sharp (F#). The tenth system includes a bass clef and a key signature of one sharp (F#). The score is written in a cursive, handwritten style. The ink is dark and the paper is aged and slightly discolored. The score is a single page of a larger manuscript.

{Diana's Anger} Reel 2/2. Cue # 31157. in 2/4 time, 29pp, 118 bars. CD location: track # 3 titled "Unmasked"). Dvd location: Chapter 4 starting at 4:33. Scene: Diana reacts angrily at Juan's lack of memory of her: "It was Paris, you beast!"

6 violins I/2 flutes /2 oboes play forte Line 2 (Line 1 for 6 violins II/oboes) G#-A-A#-B legato 16ths (connected as a figure by two crossbeams) to C-B-A#-A 16ths (repeated next bar) to (Bar 3) "6" sextuplet 16th note figures Line 2 G#-A-A#-B-Line 3 C_C# (connected by two crossbeams) to D-C#-C-Line 2 B-A#-A (repeated next bar) to (Bar 5) Line 2 A#-B-B#-Line 3 C#-D-D#-E-E# 32nd notes (connected as a figure by three crossbeams) to F#-F-E-Eb-D-Db-C-B 32nd notes to (Bar 6) A#-B-B#-C#-D-D#-E-E# 32nd notes to "6" figure F#-F-E-Eb-D-Db 16ths to (Bar 7) "6" figure C-D-E-F-G-G# 16ths.

At this point the violins are bowed trem on Lines 2 & 3 rinforzando quarter note tied to half note trem next bar while the flutes are trill Line 3 A on those tied notes. The piccolo joins in on that Line 2 A trill tied notes. The oboes are trill on Line 2 A tied notes.

Back in Bar 1, clarinets are legato trem (the "shakes" according to some composers!) between Line 1 G-Ab half notes, between G##-Fx half notes, Line 2 C#-E notes, and E-C# notes, repeated next bar. trumpets are trem on G/G#/C#/E whole notes tied to next bar. The harps are on Line 1 G/Ab/Line 2 C#/E/Ab quarter notes (followed by a quarter rest). In Bar 3, six violas are bowed trem on Line 1 G/G#/Line 2 C#/E half notes tied to next bar. In Bar 5, violas are bowed trem on Line 1 D#/E/G# half notes tied to next bar, and then D/E/G# half notes in Bar 7 tied to 8ths, and then D/E/G# rinforzando 8ths to four such 16th notes rinforzando-marked each. VC are bowed trem on Line 1 D half note tied to quarter note in Bar 6, and then Db quarter note trem to (Bar 7) C to Cb quarter note tremolos, and so forth. Etc.

Skipping from this busy section to Bar 18 (:20 cd; 4:55 dvd), Diana exclaims, "You've forgotten all about me, haven't you?!" The bassoons play Great octave E/B half notes tied to (Bar 19) half notes held fermata and decrescendo hairpin. The harps play Great octave E/B (bottom staff) and (top staff) G#/Line 1 D/E half notes let vibrate. Violins play () Line 1 D/E half notes tied to half notes next bar (held fermata). Violas play small octave G# tied half notes in that pattern, and CB on small octave E tied half notes. VC (I believe solo) play Great octave B up to small octave E up to B legato 8ths up to (Bar 19) Line 1 E 8th down to small octave E dotted quarter note held fermata. In Bar 20 in C time (:32 cd; 5:05 dvd), the gong is the only instrument sounding as Juan admits his forgetfulness. The gong

sounds the diamond-shaped whole note held fermata with the let vibrate extending curve line.

At the end of Bar 23 (:45 cd; :05 dvd Chapter 5), the "Serenade" music reappears as Diana suddenly makes up with Juan ("This time I won't let you forget me."). The solo violin plays Line 1 Eb quarter note up to (Bar 23 in $\frac{3}{4}$ time; key signature of 4 flats) [or] Line 2 Eb quarter note to Eb-Eb tenuto quarter notes to (Bar 24) Eb tenuto quarter note to D-Eb grace notes to Db-Cb-Bbb-Cb tenuto 8ths, and so forth. The bassoons play Great octave Ab dotted half note tied to dotted half note next bar. VC play small octave Eb dotted half note legato to (Bar 24) Fb dotted half note. One contrabass plucks small octave Ab 8th (followed by rests) and repeated next bar. After a quarter rest, six divisi violas play small octave Ab/C/Eb 8ths (followed by an 8th rest) to C/Eb/Ab 8ths (followed by an 8th rest) to (Bar 24) A/C#/E 8ths to C#/E/A 8ths in that same rest pattern. The guitar plays small octave Ab 8th (followed by an 8th rest) up to Line 1 Ab/Line 2 C/Eb 8ths (followed by an 8th rest) to C/Eb/Ab 8ths. The harp plays Great octave Ab 8th (followed by an 8th rest) to small octave Ab/middle C/Eb 8ths (followed by an 8th rest) to C/Eb/Ab 8ths. In Bar 31 (:59 cd; :19 dvd), violins are playing Line 3 C/Eb quarter notes three times, and so forth (continuing the Serenade theme). Two CB pluck Ab 8th. VC play middle C dotted half note tied to next bar. Etc. It is here that Diana's father knocks and says, "Open the door."

In Bar 54 (1:25 cd; :45 dvd Chapter 5), the seized Leporello looks appealingly up at Juan and asks, "Any suggestions, your grace?" The first violins play forte Line 2 [written Line 1 but above the notes in Bars 54-55] and violins II play an octave lower register on Bb up to Line 3 F up to Bb down to F up to Bb down to F up to (Bar 55) Bb down to F up to Bb down to F down to Line 2 Bb down to F rinforzando 16ths. After a 16th rest in Bar 54, the xylophone is particularly distinctive playing Line 4 f up to Bb 16ths (etc., see violins) to (Bar 56) Bb 16ths followed by rests. Then the marimba takes over on Line 2 F-Bb-F-Bb-F 16ths to (Bar 57, start of page 15) Bb-F-Bb-F-Line 1 Bb-F 16ths to (Bar 58) Line 1 Bb 8th followed by rests. Etc.

In Bar 77 in $\frac{2}{4}$ time (1:57 cd; 1:19 dvd), the true prince orders the guards, "Seize that man!" we find the flutes/oboes/clarinet I/piano are trill on Line 2 E half note tied to next bar. After a dotted 8th rest, the altri clarinets/tambourine/castanets/violins I play forte a two-bar Spanish-idiom rhythmic figure. The castanets and tambourine also play that rhythmic pattern. We find Line 2 D# to E 32nd notes to F rinforzando 8th (followed by a 16th rest) to 32nd notes G to F (connected to the previous F 8th by a

crossbeam) to (Bar 78) E rinforzando 8th (followed by a 16th rest) to D# to E 32nd notes to F rinforzando 8th (followed by a 16th rest) to G-F 32nd notes to (Bar 79) E 8th (followed by rests). After a quarter rest in Bar 77, violins II pluck forte 8th notes Line 1 D/B/Line 2 F (followed by an 8th rest) to (Bar 78) small octave B/Line 1 G#/Line 2 E 8ths (followed by an 8th rest) to Line 1 D/B/Line 2 F 8ths (followed by an 8th rest) to (Bar 79) small octave B/Line 1 G#/Line 2 E 8ths (followed by an 8th and quarter rest). Violas pluck small octave A/Line 1 F/A 8ths to (Bar 78) G#/Line 1 E/B 8ths back to the previous chord in the same rest pattern to (Bar 79) G#/Line 1 E/B 8ths. VC pluck small octave E/B 8ths to (Bar 78) E 8th to E/B 8ths in that rest pattern to (Bar 79) E 8th. After a quarter rest in Bar 77, the guitar plays the “Dm6” 8th note chord. Specifically, the guitar sounds forte small octave E/A/Line 1 D/A/B/Line 2 F 8ths (followed by an 8th rest). Curiously the E note would not make this a purely D minor 6th chord (D/F/A/B). It would actually be the D min 6/9th chord (D/F/A/B/E). The guitar in Bar 78 plays the “E” 8th chord (E major or E/G#/B) specifically as small octave E/B/Line 1 E/G#/B/Line 2 E 8ths. Then it’s back to the so-called “Dm6” 8th note chord to (Bar 79) E major chord. In Bar 79, the bass clarinet/Fags/horns/timp/VC/CB play a response figure on note E. So, after an 8th rest, we find six rinforzando 16th notes (Line 1 for the bass clarinet; Great octave E for the rest) to (Bar 80) E rinforzando quarter note tied to 8th (followed by an 8th rest).

In Bar 81 (2:01 cd; 1:23 dvd), the flutes/oboe/E.H./clarinets/bass clarinet/ Fags/piano/strings play a 32nd note flourish run to 8th note pattern thru Br 84. So we find Line 1 (oboe/clarinets I-II/violins) and small octave (E.H./clarinets III-IV/bass clarinet/violas) and Great octave (Fags/VC/CB) E-F-G-A-B-C-D-E 32nd notes to rinforzando 8th notes F to E to (Bar 82) D-C-B-A 8ths. Then in Bar 83, they play ascending "9" 32nd figure notes E-F-G-A-B-C-D-E-F to 8th notes G to F to (Bar 84) E-D-C-B 8ths. The harp is gliss in Bar 81 from Contra-octave G quarter note up to Line 2 F 8th (followed by an 8th rest). Etc.

GAT "How could I be forgotten anyone as lovely as Diana" *W.C. and*
 PL. R2/2 2:17 CD *reel 2/2*
 ob. *Triste*
 Solo E.H. *E.H. 1*
 (Clar) *Solo*
 (Fag) *145 RUN 223 CD*
 (Hr) *Triste*
 (Vcl) *159 RUN 237 CD (Shin) 99 203 RUN 100 101*
 (Vcl) *2:138 Trist. Te #6*
 (VC) *C Hand - copied by Bill & hel*
 E7

Shortly the scene changes to Juan & Leporello imprisoned. Juan says, "How I could've forgotten anyone as lovely as Diana that worries me." In Bar 92 in C time (2:13 cd; 1:34 dvd), the trombones play Great octave B/small octave D#/F#/B (B major tonality) tenuto dotted half notes in very slow tempo—or else the notes should've been held fermata (followed by a quarter rest). The tuba plays Contra-octave B tenuto dotted half note. The timp is rolled (notated like the bowed trem of the strings) in Great octave B dotted half note decrescendo hairpin (followed by a quarter rest). The harp plays Great octave D#/F#/B/small octave D#/F#/B dotted half notes. After a half and quarter rest in Bar 92, the english horn plays the Don Juan (now plaintive) theme on small octave B [written Line 1 F#] quarter note up to (Bar 93) Line 1 E [written Line 1 B] half note back down to small octave B dotted quarter note to C# 8th down to (Bar 94) small octave B quarter note to B tenuto half note (followed by a quarter rest). After a half and quarter rest in Bar 94, the solo bassoon plays small octave C#-D# 8ths up to (Bar 95) E quarter note to E half note.

Back in Bar 93, violins II play Line 1 E tenuto half note down to small octave B dotted quarter note to middle C# 8th to (Bar 94) small octave B dotted half note to A-B 8ths to (Bar 95) B dotted half note to A-B 8ths. Violas (top staff) play small octave G# to A half notes to (Bar 94) B dotted half note down to E-F# 8ths to (Bar 95) E dotted half note to E-F# 8ths. Violas (bottom staff) play small octave G# down to D# half notes to (Bar 94) E dotted half note to E-F# 8ths (repeated next bar). VC play Great octave E/B tenuto half notes down to unison F# half note to (Bar 94) G# dotted half note to A quarter note (repeated next bar).

Skipping to Bar 99 (2:37 cd; 1:59 dvd), all violins play Line 1 F# dotted half note, but then only the solo violin plays Line 2 C# to D# legato 8ths crescendo down to (Bar 100) Line 1 B to A# 8ths to B dotted half note tied to half note next bar. After a quarter rest in Bar 99, the clarinets play small octave B/Line 1 D# tenuto quarter notes to C#/F# tenuto half notes to (Bar 100) D#/G# quarter notes to D#/G# tenuto dotted half notes tied to half notes next bar, etc. After a quarter rest, the bassoon plays small octave F# up to A half note to (Bar 100) G#-A# 8ths to B tenuto dotted half note tied to half note next bar to B quarter note to Bb 8th (followed by an 8th rest). After a quarter rest, the harp is arpeggiando on small octave F#/B/Line 1 D# quarter notes to E/A/middle C#/F# half notes. The flute in Bar 100 plays

Line 1 B-A# 8ths to B dotted half note. After a half and quarter rest, the oboe plays Line 1 D# quarter note up to (Bar 101) G# half note down to D# dotted quarter note to E# 8th down to (Bar 102) Line 1 G# 8th to G# tenuto dotted quarter note tied to dotted quarter note (followed by an 8th

rest). The celeste plays the same as the oboe.

After a half and quarter rest in Bar 102 (2:54 cd; 2:16 dvd), Juan resignedly states, "Women, thy name is trouble." Here the solo violin and flute initially are prominent. The solo violins plays Line 1 Bb quarter note wavy short line down to (Bar 103) F half note (followed by a quarter rest) back up to Bb half note legato (no gliss here) slur down to (Bar 104) E dotted half note up to Bb quarter note legato up to (Bar 105) Line 2 G whole note held fermata and decrescendo. After a half and quarter rest in Bar 102, the flute plays Line 1 Bb quarter note legato slur down to (Bar 103) F dotted half note up to Bb quarter note down to (Bar 104) E whole note tied to whole note held fermata next bar. After a quarter rest in Bar 103, the solo viola plays (2:59 dvd) Line 1 Db quarter note gliss down to small octave G dotted quarter note (followed by an 8th rest). After a quarter rest in Bar 104, the solo viola then plays middle C quarter note down to Gb dotted quarter note (followed by a quarter rest). After a quarter rest in Bar 103, the first bassoon plays Line 1 Db half note (followed by a quarter rest) to (Bar 104), after a quarter rest, C dotted half note tied to (Bar 105) C whole note held fermata. After a half rest in Bar 103, bassoon II plays small octave G dotted quarter note (followed by an 8th rest). After a half rest next bar, that bassoon plays Gb half note tied to whole note held fermata in Bar 105. After a half and quarter rest in Bar 104, the vibe sounds Line 1 Bb quarter note tied to whole note held fermata next bar.

After a Grand Pause in Bar 106 (when a guard announces that Juan is "paroled to the custody of the Spanish ambassador"), the Fags/VC/CB in Bar 107 play small octave (Great octave for Fag II) D rinforzando whole note tied to quarter note in Bar 108 to C quarter note. Then the horns/Pos play the Juan motif. So, after a half and quarter rest in Bar 107, they play forte Line 1 D rinforzando 8th to (Bar 108) B/D/G quarter notes (G maj 1st inversion) down to F#/A/D (D maj 1st inversion) dotted 8th notes, and so forth. When Juan says, "Leporello, my cape!" in Bar 114 (3:23 cd), the music animatedly plays an F# (to G) half note trill. Flutes/oboes/clarinets I-III/violins play Line 2 (Line 1 for E.H./clarinets II-IV/horns/violas/celli) F# half note trill tied to dotted 8th note next bar to G-F# 32nd notes to next figure of E#-F#-G#-A# crescendo 16ths to (Bar 116 in C time) Line 3 F rinforzando half note tied to 8th note (followed by a 16th rest) to Eb-F 32nd notes to Gb 8th (followed by a 16th rest) to Ab-Gb 32nd notes to (Bar 117) F whole note held fermata and tied to end Bar 118. Castanets and tambourine play (after a dotted 8th rest) a rhythmic pattern of two 32nd notes to two 8ths to another 8th followed by a 16th rest) to two 32nd notes, and so forth. The rest of the orchestra plays the secondary (rhythmic) figures. After a dotted

8th rest in Bar 116, CB play forte small octave F-F 32nd notes to F-F 8ths to F tenuto half note, repeated next bar except now we have the Great octave F half note (and now held fermata). VC play this pattern on Great octave F/small octave C notes to F/Db tenuto half notes to (Bar 117) F/C notes to Great octave F half note held fermata. Violas play this on small octave A/middle C/F (F maj 1st inversion) 32nd notes to two 8ths to Bb/Db/Gb (Gb maj 1st inversion) tenuto half notes to (Bar 117) A/C/F notes to unison small octave F half note held fermata. Etc.

{Polan's Appeal} Reel 3/A. in 2/4 time, 3pp, 12 bars. Cue # 31158. Dvd location: Chapter 6 starting at 3:03.[Note: This short cue is not on the cd] Scene: Spanish Embassy in London. Here we are introduced to the "Queen" motif as the Spanish ambassador to England (Count de Polan) appeals to Juan of her: "She needs friends. Be loyal to her."

In the grace bar two clarinets play [or at least written but not recorded because I did not hear them playing in the grace bar] middle C 8th to Db-D-Eb-E 32nd notes to (Bar 1) F dotted 8th to F 16th to G to F 8ths, etc. The E H/violins play forte Line 1 C quarter note to (Bar 1) F half note tied to part of next bar. VC play small octave C quarter note legato down to (Bar 1) Great octave F half note, while CB play Line 1 C quarter note down to small octave F half note. Violas in Bar 1 play Ab/middle C half notes. Clarinets III-IV in Bar 1 play Ab/middle C half notes as well, while the bassoons play forte Great octave F/small octave C half notes. Horns play small octave Ab/middle C [written Line 1 Eb/G] tenuto half notes. The harps are arpeggiando on Great octave F/small octave C/Ab/middle C half notes. The guitar plays "Fm" (F minor or F/Ab/C) notes small octave F/Line 1 C/Ab/Line 2 C half notes.

In Bar 8 (3:22 dvd), the Count exclaims, "Heaven Forbid!" after Juan mentions, "I'll set an example for all Spain." The strings play rinforzando 8th notes as well as the E.H. and clarinets, Fags, horns, and Pos. The timp hits the Great octave E rinforzando 8th (followed by rests). Pos sound Great octave and small octave E rinforzando 8th, horns on small octave G/middle C sforzando 8ths (followed by an 8th and quarter rest), and so forth (C major tonality). The bass clarinet is prominent playing solo Line 1 C [written D] half note trill (to flat) and tied to half note next bar to B-C grace notes (after-beats) up to (Bar 10) F 8th. After a quarter and 8th rest in Bar 9, violins sound on Line 2 C 8th up to (Bar 10) Line 2 F 8th (followed by an 8th rest) down to C dotted 8th to D 16th, and so forth. Violins II are pizzicato on small octave Bb/Line 1 E 8ths to (Bar 10) A/Line 1 F 8ths (followed by an 8th rest) to Bb/E dotted 8ths to 16ths. Violas are pizzicato on middle C 8th up to (Bar

10) F 8th (followed by an 8th rest) down to C dotted 8th to D 16th. VC play small octave C 8th to (Bar 10) Great octave F/small octave C/F/A 8th (F major tonality) followed by an 8th rest to small octave E dotted 8th to E 16th, and so forth. The woodwinds also play these overall notes.

R3/1 {Madrid Street Scene} Reel 3/1. in C time, 17pp, 65 bars. Cue #31159. CD location: track # 4 ("Madrid"). Dvd location: Start of Chapter 7 (actually almost two seconds before the start of this chapter, so there will be about a steady two second difference between the cd and dvd locations). Scene: The Count yells "Off with you!" and the scene dissolves to Juan and Leporello slowly riding their horses thru the streets of Madrid. Juan notices the absence of gaiety and the presence of fear. Leporello then suggests that they stop for a meal (La Casa Rosada). Note: This is one of my favorite cues in this score, especially starting on :18 for the cd (:20 dvd) when the actual street melody starts to play. Rudy Behlmer states in the cd booklet: "On Juan and Leporello's arrival in Madrid, a traditional Spanish song, [Pepita's Mouth] (composer unknown), was used instrumentally and later played on guitar and sung in the inn by Tony Romana off camera."

https://s31.postimg.cc/qnz4urt0b/Adventures_of_Don_Juan_La_Boca_de_Pepita.jpg

LA BOCA DE PEPITA.
(PEPITA'S MOUTH.)
Allegretto.

La bo - ca de mi Pe - pi - ta es mas dulce que un pa -
O the mouth of my Pe - pi - ta it is sweeter than the

nal, y sus la - bios son de ro - sa, pr - ro no son
wine, And her lips are like the roses, But they never

In Bar 1, the bass clarinet/Fags/ 4 celli/3 CB are sustained (tied) on Great octave (small octave for the bass clarinet) F rinforzando whole notes, tied thru Bar 3 and tied to dotted half note in Bar 4 (followed by an 8th rest). The timp is rolled on Great octave F tied notes. After a half/quarter/8th rest in Bar 1, the oboes/clarinets I-II/4 horns/piano/celeste start to play the Juan theme on the F maj (F/A/C) 8th note chord to (Bar 2) the Bb maj (Bb/D/F) tenuto quarter note chord back to F maj dotted 8th to D maj 1st inv (F#/A/D) 16th figure down to the Db maj (Db/F/Ab) 8th to Db maj tenuto dotted quarter note chord tied to next bar, etc. Specifically, the first oboe plays Line 2 C rinforzando 8th up to (Bar 2) F tenuto quarter note down to C dotted 8th to D 16th down to Line 1 F 8th to F tenuto dotted quarter note tied to half note next bar and tied to “3” triplet value 8th (followed by a triplet value 8th rest) to F-F 32nd notes to next “3” figure of F-F-F 8ths to (Bar 4) F 8th to F rinforzando 8th tied to half note (followed by an 8th rest). Oboe II plays Line 1 A rinforzando 8th to (Bar 2) Line 2 D tenuto quarter note down to G dotted 8th to A 16th down to Db 8th to Db tenuto dotted quarter note tied to half note next bar, and so forth (refer to the pattern given for oboe I). Clarinet I plays Line 1 F [written G] rinforzando 8th to (Bar 2) Bb tenuto quarter note down to E dotted 8th to F# 16th down to small octave Ab (now joined by clarinet II) 8th to Ab dotted quarter note tied to half notes next bar, and so forth. After a half rest in Bar 2, clarinets III-IV join in to play Line 1 Db/F 8ths to tenuto quarter notes tied to half notes next bar, and so forth. Horns play small octave F/A/middle C 8ths up to (Bar 2) Bb/D/F tenuto quarter notes, and so forth. The piano and celeste play small octave F/A/middle C/F/A/Line 2 C 8ths to (Bar 2) Bb/Line 1 D/F/Bb/Line 2 D/F tenuto quarter notes, and so forth.

After an 8th rest in Bar 3, 12 violins and 6 violas play a passage of ascending 8th notes starting on Line 2 F (for violins I, Line 1 for violins II, small octave for violas) to G to Ab legato 8ths to stand-alone Bb 8th to G quarter note to Ab 8th to (Bar 4) Bb quarter note to Line 3 (violins I) C-Db 8ths to Eb-C 8ths to Db 8th to Eb to F 16ths, etc.

In Bar 5 in 2/4 time (), the orchestra plays the exuberantly bright D major (D/F#/A) tonality. Violins I play Line 3 (Line 2 for violins I) F# half note tied to 8th note next bar to G-F#-E# legato 8ths to (Bar 7) a series of “3” triplet value 16th note figures F#-G-F# to G-A-G to next figure of F#-G-F# to F-Eb-F 16ths. Repeat this bar in Bar 8. In Bar 9, the violins play Lines 2 & 3 F# half note tied to 8th note next bar to G#-G-F# legato 8ths to (Bar 11,) the series of “3” 16th figures A-B-A to G#-A-G# to next combined figure of G-A-G to Gb-Ab-Gb. The

Fags/timp/vibe/violas/VC/CB play the rhythmic pattern. They play “3” triplet value Great octave A 8th (followed by an 8th triplet value rest) to A-A 16ths to another such three-note figure (repeated in Bars 6 thru 8). The rest of the orchestra plays a different pattern. The horns, for example, play in Bar 5 small octave A/Line 1 D/F# [written Line 1 E/A/Line 2 C#] rinforzando half notes tied to 8th notes next bar to G/Bb/Line 1 Eb tenuto 8ths (Eb maj 1st inversion) to A/D/F# tenuto 8ths to C/F/A (F maj) tenuto 8ths to (Bar 7) D maj tenuto 8ths to Eb maj tenuto 8ths to D maj tenuto 8ths to F maj 8ths (repeated in Bar 8). Etc.

This showy passage culminates in Bar 12 (in 3/4 time) on Line 2 (Line 3 for violins I) F dotted half note tied to next two bars played by the violins, flutes, and oboes (tied to half note in Bar 14 followed by a quarter rest). The harps/mandolin piano/pizzicato strings play the F min 1st inv (Ab/C/F) 8th note chords on the three major beats (in ¾ time). The harps play arpeggiando Great octave F/small octave C/F/Ab/Line 1 C/F 8ths (followed by an 8th rest) three times in this pattern and repeated thru Bar 14. For the mandoline piano add Line 1 Ab/Line 2 C/F notes. Fags play Great octave and small octave F 8ths followed by rests. Clarinets III-IV play Line 1 Ab/Line 2 D dotted half notes tied to next two bars and tied to half notes in Bar 14. Clarinets I-II play the same notes but tied to next bar and tied to 8ths in Bar 13 (followed by an 8th and quarter rest) and then start to play the melody line. Horns II-III-IV play small octave Ab/middle C/F dotted half notes tied to next two bars and tied to half notes in Bar 14. Horn I plays Line 1 F 8th followed by rests. Trumpets play middle C/F [written D/G] sforzando 8ths followed by rests. Pos play small octave Abs forzando 8th followed by rests. The timp is trem rolled on Great octave F dotted half note tied thru Bar 18, actually. The violas pluck pizzicato small octave Ab/Line 1 F 8ths (followed by an 8th rest). Then the bottom staff violas play small octave F/middle C/F 8ths (followed by an 8th rest) to another such chord and rest and repeated thru Bar 14. The top staff violas play small octave C/small octave Ab/Line 1 F 8ths. VC play pizzicato Great octave F/small octave C 8ths (followed by an 8th rest) to F/C/Ab 8ths twice in the rest of this bar and repeated thru Bar 14.

3/ (Don Juan) molto molto (TOP) MADRID Juan: "What's happened here?"

R3/11 Fls 4/4 *mana Du* #3/159

Oboe (3/4) 18 CD 20 Deb 25

C.H. *+ not exp.*

(L) (B) *+ not exp.*

Fagg *motives pp.* *Col. A*

RM *mana Du*

Pgs *Te felix*

[Hand-copied by Bill Weichel]

12 13 14 *4. in* 15 16

Hp *Fm* *Bbm*

12 13 14 15 16

3/11 (bottom) "What happened here?"

mandolin - Pin

VL

VC

VC

12 Fm 13 14 15 16

Bbm

After two quarter rests in Bar 13 (:18 cd; :20 dvd), Max arranged a theme by a now-unknown composer of "La Boca De Pepita" played for 1:19

duration. This passage is simple yet hauntingly memorable. It is played "molto espr" by the E.H./clarinets I-II/Fags/horn I. They play small octave F up to Ab 8ths up to (Bar 14) middle C quarter note to tenuto C half note. After a quarter rest in Bar 15 (when Juan despairs, "What happened here?"), they continue on Db dotted quarter note down to small octave Bb 8th legato to (Bar 16) C quarter note legato down to Ab half note. The harps (etc.) play in Bar 15 the Bb minor tonality (Bb/Db/F). The harps are arpeggiando on Great octave F/small octave Db/F/Bb/Line 1 Db/F 8ths followed by an 8th rest (this pattern played 3X) to (Bar 16) F/small octave C/F/Ab/middle C/F (F minor again) 8ths in that pattern. Repeat these two bars in the next two bars. The mandoline piano is the harps. Violas are pizzicato on (bottom staff) F/Line 1 Db/F 8ths in this pattern to (Bar 16) F/C/F 8ths, while the top staff violas play Db/Bb/Line 1 F 8ths to (Bar 16) C/Bb/F. Repeat next two bars. VC pluck Great octave F/small octave Db/Bb 8ths in this rest pattern to (Bar 16) F/C/Ab 8ths. Pos I-II-IV sound Great octave F/small octave Db/Bb dotted half notes legato to (Bar 16) F/C/Ab dotted half notes, repeated in Bars 17-18. After a quarter rest in Bar 17, the melody line instruments play Line 1 Db rinforzando dotted quarter note down to small octave BB 8th to (Bar 18) middle (Line 1) C quarter notes to tenuto C half note. After a quarter rest in Bar 19, they continue on small octave Gb tenuto dotted quarter note to Ab 8th legato slur down to (Bar 20) F dotted half note. Pos in Bar 17 play Great octave C/small octave E/Bb dotted half notes to (Bar 20) Great octave F/small octave C/Ab dotted half notes tied to half notes next bar. The timp in Bar 19 is now trem rolled on small octave C dotted half note down to (Bar 20) Great octave F dotted half note tied thru Bar 26. The harps are arpeggiando on Great octave C/G/small octave E/Bb/middle C/G 8ths (C Dom 7th) in the rest pattern given earlier to (Bar 20) F/small octave C/F/Ab/middle C/F (F min tonality again) 8ths (repeat Bar 20 in the next two bars). The mandoline piano is the harps. The violas (bottom staff) in Bar 19 pluck small octave C/Bb/Line 1 E 8ths in the same rhythmic pattern to (Bar 20) F/C/F 8ths. Top staff violas play C/Bb/Line 1 F 8ths to (Bar 20) C/Ab/Line 1 F 8ths. Repeat Bar 20 in Bars 21-22. VC pluck Great octave C/G/small octave E 8ths to (Bar 20) F/small octave C/Ab 8ths. CB pluck small octave C 8th (followed by an 8th rest) to two more C 8ths up to (Bar 20) small octave F-F-F 8ths in that rest pattern, repeated next two bars.

After a quarter rest in Bar 21 (:39 dvd), the melody continues on small octave F dotted quarter note up to Ab 8th up to (Bar 22) C quarter note to C tenuto half note. The music has a slight dynamic build with the entry again of the guitar now playing the F minor chords of small octave F/middle

C/F/Ab/Line 2 C/F 8ths in the same rhythmic pattern as the harps. Harps in Bars 23-24 repeat Bars 15-16. The same applies for the strings, melody line instruments, etc (repeated patterns in Bars 25-26). The guitar plays the Bb min chords in Bar 23 to (Bar 24) F min again. After a quarter rest in Bar 19, the melody line ends this first passage run on small octave G rinforzando dotted quarter note to Ab 8th to (Bar 20) F dotted half note tied to (Bar 29) F quarter and 8th notes (followed by an 8th and quarter rest). Bars 27-28 repeat Bars 19-20 for the harps and strings, etc. The guitar in Bar 27 plays Great octave G/small octave Db/E/Bb 8ths (C7 again) to (Bar 28) F minor again.

After a quarter rest in Bar 29 (1:00 cd; :58 dvd), the scene shifts to the Inn. Two flutes are oboe are playing the melody line. They sound Line 1 F dotted quarter note crescendo up to Ab 8th to (Bar 30) B 8th decrescendo (followed by an 8th rest) to same B tenuto half note to (Bar 31), after a quarter rest, Line 2 C tenuto dotted quarter note down to A 8th crescendo to (Bar 32) B quarter note to A half note. After a quarter rest in Bar 33, they continue on Line 2 C tenuto dotted quarter note down to A 8th to (Bar 34) B 8th (followed by an 8th rest) to B tenuto half note to (Bar 35), after a quarter rest, Line 1 F# tenuto dotted quarter note to G 8th down to (Bar 36) E dotted half note tied to 8th note in Bar 37 followed by an 8th rest. Then flute I/oboe I plays Line 2 (Line 1 for flute II/oboe II) E dotted quarter note up to G 8th up to (Bar 38) B 8th (followed by an 8th rest) to same B tenuto half note decrescendo to (Bar 39), after a quarter rest, Lines 2 & 3 C dotted quarter note crescendo down to A 8th to (Bar 40) B quarter note down to G half note. After a quarter rest in Bar 41, they are highlighted (sort of the climax of this passage) by playing Lines 2 & 3 E tenuto dotted quarter note down to A 8th up to (Bar 42) B 8th (followed by an 8th rest) to B tenuto half note to (Bar 43), after a quarter rest, Lines 1 & 2 F# tenuto dotted quarter note to G 8th down to (Bar 44) E dotted half note crescendo and tied thru Bar 48 and tied to half note in Bar 49 (followed by a quarter rest). End of this particular (and long) melody line.

Back in Bar 30, at least two clarinets play small octave B [written middle C#] dotted half note crescendo hairpin to (Bar 31) A/middle C dotted half notes decrescendo. Repeat next two bars. The bass clarinet plays Line 1 G [written A] dotted half note legato slur to (Bar 31) F# dotted half note (repeat these two bars in Bars 32-33). Fags play Great octave E dotted half note tied to next bar. After a quarter rest in Bar 30, violins return to pluck small octave B (violins II) and Line 1 E (violins I) 8ths (followed by an 8th rest) up to E/G 8ths (followed by an 8th rest) to (Bar 31), after a quarter rest, C/E 8ths (followed by an 8th rest) to E/F# 8ths (followed by an 8th rest). Repeat these two bars in the next two bars. Violas pluck small octave G up

to B 8ths in that rest pattern to (Bar 31) F# up to Line 1 C 8ths (repeated next two bars). VC pluck Great octave E/B/small octave G (E minor tonality) 8ths followed by rests to (Bar 31) E/C/E 8ths. CB pluck small octave E 8th followed by rests, repeated next three bars. The harps and mandoline piano play arpeggiando Great octave E/B/small octave E 8ths followed by rests for the bottom staff. After a quarter rest for the top staff, we find small octave G/B/Line 1 E arpeggiando 8ths (followed by an 8th rest) up to B/Line 1 E/G 8ths (followed by an 8th rest). Bar 6 shows the Am6 chord (A/C/E/F#) being played. So Great octave E/small octave C/E 8ths followed by rests (bottom staff) whole the top staff, after a quarter rest, plays small octave F#/middle C/E/F# arpeggiando 8ths (followed by an 8th rest) to C/E/F# 8ths (followed by an 8th rest). Repeat these two bars in Bars 32-33. The guitar plays small octave G/B/Line 1 G 8ths (followed by an 8th rest) up to Line 1 G/B/Line 2 E 8ths (followed by an 8th rest) to B/Line 2 E/G (just another inversion of the same chord). Etc.

In Bars 44-49, the harp/guitar/mandoline piano play E min 8th chords in upward inversions, then C maj in Bars 46-47, then back to E min. Clarinets in Bar 44 play small octave G/B dotted half notes tied to next bar, etc. Fags are sustained (tied) on Great octave E dotted half notes thru Bar 48 and to half note in Bar 49. The bass clarinet plays Line 1 E dotted half note tied to Bar 45 and then down to (Bar 46) C dotted half note tied to next bar and then back to E dotted half note in Bar 48 tied to half note next bar.

Handwritten musical score for a song titled "Faster - Look You Don't Know This Place". The score is written on ten staves, each with a label on the left side. The notation includes various musical symbols, including notes, rests, and dynamic markings. The score is divided into two main sections by a double bar line. The first section is marked "3 pt 1" and the second section is marked "140200". The score includes a variety of musical notations, including notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Staff Labels (from top to bottom):

- ent 12
- pl 12-13
- pl 13
- Drum
- CL
- ALL
- FL
- HP
- guitar
- mandolin
- Pedals
- VC

Handwritten Text:

- 3 pt 1
- Faster - Look You Don't Know This Place
- 140200
- Hand-copied by Bill (wechel)
- Em F G F
- + 46 47 48 49 50 51 52 53

In Bar 50 (1:42 cd; 1:40 dvd), Leporello says "You don't know this place." The bass clarinet is solo playing a passage. We find lowest or small octave E half note up to B quarter up to Line 1 E half note down to B quarter note again, back up to (Bar 52) E half note to B quarter note up to (Bar 53) E half note to B quarter note down to (Bar 54) small octave E half note up to B quarter note crescendo up to (Bar 55) Line 1 E half note down to B quarter note up to (Bar 56) Line 1 E half note tied to 8th down to B 8th up to (Bar 57) Line 1 E half note down to small octave B quarter note to (Bar 58 with a change of key signature to E maj/C min) small octave E dotted half note to (Bar 59) F dotted half note. Back inn Bar 50, the guitar plays Line 1 G quarter note up to B/Line 2 E/G (E minor tonality) quarter notes down to small octave B quarter note to (Bar 51) Line 1 E quarter note up to Line 2 C/F/A (F maj) quarter notes down to small octave B quarter note to (Bar 52) Line 1 E quarter note up to Line 2 D/G/B (G maj) quarter notes down to small octave B quarter note to (Bar 53) E quarter note up to Line 2 C/F/A quarter notes down to small octave B quarter note to E min/F maj/G maj/F maj patterns in the next four successive bars. The harp plays the same but an octave lower register. After a quarter rest in Bar 50, the vibe sounds small octave B/Line 1 E/G half notes to (Bar 51), after a quarter rest, Line 1 C/F/A half notes to (Bar 52), after a quarter rest, D/G/B half notes, and so forth. VC play in Bar 50 Great octave E quarter note (followed by a quarter rest) up to B quarter note up to (Bar 51) small octave E quarter note (followed by a quarter rest) down to Great octave B quarter note (repeated thru Bar 55).

The Serenade music reappears in Bar 58 (1:52 dvd) when Juan addresses "Senorita!" to the pretty waitress (Innkeepers' daughter). The key signature changes to four sharps. The piccolo/oboe in Bar 57 play Line 1 B quarter note in Bar 57 up to (Bar 58) Line 2 B-B-B tenuto quarter notes to (Bar 59) B quarter note to A-B grace notes to A-G-F-G 8ths to (Bar 60) A-A-A tenuto quarter notes, and so forth, ending on Line 2 E half note held fermata (followed by a quarter rest) in Bar 65.

End of cue.

ant 3/11/14-15 Madrid
 Piece *Don Juan*
 Solo *Senorita!*
 Solo *2112 Tribute*
 Solo *rel. pic*
 152 DVO
 Reel 3 pt 1
 B.C.
 Fg
 Vib
 Hp
 guitar
 Celeste
 VL
 V
 VC
 (Hand)-copied by Bill Wreghel
 Em F G F Em F
 CB

The musical score is handwritten on aged paper. It features ten staves, each labeled with an instrument or section on the left. The notation includes notes, rests, and various musical symbols. A guitar solo is marked with circled numbers 54 through 59. The bottom of the page includes a key signature of E minor (Em) and F major (F), and a circled 'CB' in the bottom left corner.

Handwritten musical score for a band, featuring staves for Piccolo, Oboe, Clarinet, Flute, Bassoon, Violin, Viola, Harp, Guitar, Cello, and Double Bass. The score includes a title "Riel 3 pt 1" and a handwritten note "Hand-copied by Bill (WRobel)". The bottom section shows a sequence of chords: Fm, C, F, C, with corresponding circled numbers 60, 61, 62, 63, 64, 65.

Handwritten musical score for a band.

Staves (from top to bottom):

- Piccolo
- Oboe
- Clarinet
- Flute
- Bassoon
- Violin
- Viola
- Harp
- Guitar
- Cello
- Double Bass

Handwritten notes and markings:

- Top staff:** "Riel 3 pt 1" (written in a box).
- Handwritten note:** "Hand-copied by Bill (WRobel)" (written in a box).
- Bottom section:** A sequence of circled numbers (60, 61, 62, 63, 64, 65) and corresponding chords (Fm, C, F, C).

{Innkeeper's Wife} Reel 3/1A.
4pp, 16 bars.

in 3/4 time,

Cue #31159 (an extension). Key signature of three sharps (F# minor in this case). Dvd location: Chapter 7 starting on 2:06. [Note: this short cue is not on the cd] Scene: The mother says, "Forgive me, senor. We mothers cannot be too careful!"

Fags play Great octave F#/small octave CC dotted half notes down to C#/G# dotted half notes (repeated next two bars). VC I (top staff) pluck small octave C# 8th (followed by rests) down to Great octave G# 8th next bar (followed by rests). Bottom staff celli pluck Great octave F# to (Bar 2) Great octave C#. After a quarter rest, violas pluck small octave F#/A 8ths (followed by an 8th rest) up to middle C#/F# 8ths (followed by an 8th rest) down to (Bar 2), after a quarter rest, small octave E/G# 8ths (followed by an 8th rest) up to CE/E 8ths (followed by an 8th rest). Repeat these two bars in Bars 3-4. After a quarter rest in Bar 1, violins II pluck middle C# 8th (followed by an 8th rest) up to A 8th (followed by an 8th rest) to (Bar 2), after an 8th rest, C 8th up to G# 8th in that rest pattern. Violins I pluck Line 1 F#/A 8ths (followed by an 8th rest) up to Line 2 C#/F# 8ths (followed by an 8th rest) to (Bar 2) Line 1 E/G# 8ths up to Line 2 double-stopped C#/E 8ths. After a quarter rest, the guitar plays Line 1 C#/F#/A (F# min 2nd inversion) 8ths (followed by an 8th rest) up to A/Line 2 C#/F# 8ths (followed by an 8th rest) to (Bar 2), after a quarter rest, C#/E/G# (C# minor) 8ths to Line 2 C#/E/G# 8ths in that rest pattern. Repeat next two bars. After a quarter rest, the harp plays small octave F#/A/middle C#/F#/A 8ths (followed by an 8th rest) up to middle C#/F#/A/Line 2 C#/F# 8ths (followed by an 8th rest). After a quarter rest, the harp plays small octave E/G#/middle C#/E/G# 8ths up to C#/E/G#/Line 2 C#/E/G# 8ths in that rest pattern.

In Bar 5, the bass clarinet plays small octave F [written G natural] half note down to C quarter note (repeated next bar). The CB play small octave F quarter note (followed by a quarter rest) down to C quarter note (repeated next bar). VC play small octave C dotted half note tied to next bar at least. I really did not work much on this cue, so I'll end the delineation of this very minor (so to speak) cue!

3/1A Start # 8 ED Tuit p

Edi sermado "Forgive me, senor, we mothers cannot be too careful."

1600
12:06
PVP
ch 7
2F9

not on
CD
like

HP

2HP

guitar

UL

VS

UC

CHAND-CAPITD BY BILL WROCKED

cs (1) - F#m 7 (2) C#m 3 4 F#m 7 5 (6) 9 Fm

{The Press Gang} Reel 3/2. in 2/4-6/8 time, 11 pp, 45 bars. Cue #31160. Track # 5. Scene: Duke DeLorca's men ride in to find "volunteers" for the Spanish fleet! This is an exceptionally dynamic cue, one of my favorite cues (and scenes) in this movie—although the several pauses do not necessarily make it a great listening pleasure on the cd (best heard when wedded to the action on the screen).

The bass clarinet/Fags/4 horns/4 Pos/snare drum/2 guitars/piano II/viole/celli play the prominent rhythmic pattern. For instance, the Pos "in felts" play forte rinforzando small octave D/F/A/Line 1 D 8ths (followed by a 16th rest) to D/F/A/D 16ths to D/F/A/D 8ths to D/F/A/D rinforzando-marked 8ths (this bar repeated next bar) to (Bar 3) D/F/A/D 8ths (followed by a 16th rest) to C/Eb/G/middle C 16ths to same 8ths (followed by a 16th rest) to D/F/A/D 16ths to (Bar 4) D/F/A/D 8ths (followed by a 16th rest) to Eb/G/Bb/Line 1 Eb (Eb maj) 16ths to "3" triplet value 8ths Eb/G/Bb/Eb (of course played 3X). Repeat these four bars in Bars 5-8. All instruments except the harps and especially the trumpets do not play in the first four bars. In Bars 5-9, however, the four trumpets (in 6/8 time) are pronounced with the second run of this passage. After an 8th rest in Bar 5, they play Lines 1 & 2 D-D 8ths to D rinforzando dotted quarter note tied to dotted half note. After two 8th rests in Bar 7, the trumpets play D-D 16ths to D quarter note to D-D 16ths up to (Bar 8) F rinforzando 8th down to D-D 16ths to F 8th to next figure of D-F-D 8ths up to (Bar 9) A [written B] dotted half note crescendo hairpin.

The riding-in of the press gang ends on the first beat of Bar 10 (:08 cd; 2:34 dvd) in C time on the B maj (B/D#/F#) sforzando quarter note chord (forced accent—an even greater emphasis than the rinforzando). The oboe and english horn play (and also the sforzando symbol above the notes) small octave B quarter note (followed by a quarter and half rest). The bass clarinet plays Line 1 D# [written E#] quarter note, and Fags on Contra-octave B/Great octave F#. Horns play small octave D#/F#/B (2 horns on B) quarter notes. Pos play small octave D#/F#/B sforzando quarter notes (followed by rests). The baritone tubas play on Great octave F#/B quarter notes, and the tuba on Contra-octave B. The snare drum and I believe bass drum sound a quarter note. The guitar plays small octave B/Line 1 D#/F#/B/Line 2 D quarter notes. The pianos play Contra-octave B/Great octave F#/B/small octave D#/F#/B sforzando quarter notes. The violins play small octave B quarter note, violas on small octave D#, VC on Great octave F#/B, and CB on Great octave B quarter note. Then the timp and

snare drum are soli, rolled (timp on note Great octave B) whole note tied to half & 8th notes next bar (followed by rests). Here the Innkeeper's son exclaims "Father! The Duke de Lorca's men!"

Then, after a half and quarter rest in Bar 11 (:10 cd; 2:37 dvd), the english horn/clarinets/bass clarinet/Fags/violins/violas/VC/CB start to play forte ascending rinforzando 8th notes as the press gang enters the inn. They play small octave (Great octave for the Fags, celli and contra-basses) B-middle C-D rinforzando 8ths to (Bar 12) slightly different patterns depending on the instruments. Violins play small octave B 8th (followed by an 8th rest) to same B-C 8ths to next crossbeam connected figure of D-C-D-E 8ths to (Bar 13) "3" triplet value 16ths D-E-D to C 8th to D-E 8ths to "3" triplet value 16ths F-G-F to E 8th to F-G 8ths (all notes are still rinforzando-marked) to (Bar 14) A dotted half note tied to 8th note rinforzando (meaning that it's not simply a sustained tone but also a resounded tone on that 8th), followed by an 8th rest. Violas in Bar 12 play small octave B 8th down to F# 8th up to B to C 8ths to next figure of D-C-D-E 8ths (violins thru Bar 14). Celli and CB play as the violas but an octave lower register. The oboe joins in with the violins in Bar 12 after a half and 8th rest.

Open trombones in Bar 12 play Great octave B/D#/F#/B rinforzando quarter notes (followed by a quarter rest) to small octave D/F/A/D (D minor tonality) quarter notes (followed by a quarter rest) to (Bar 13) D/F/A/D quarter notes (followed by a quarter rest) up to F/Ab/middle C/F (F minor) quarter notes followed by a quarter rest. After a quarter rest in Bar 14 (:15 cd; 2:41 dvd), the Pos then play "3" triplet value 8th note chords Great octave A/small octave C#/E/A (of course the notes played 3X) to same A/C#/E/A (A major tonality) rinforzando quarter notes to A/C#/E/A 8ths (followed by an 8th rest). Trumpets do not sound until the end of Bar 13 when they play small octave G/Line 1 G rinforzando 8ths to (Bar 14) A/A rinforzando dotted half notes tied to 8th notes (followed by an 8th rest). Horns in Bar 12 play small octave D#/F#/B rinforzando quarter notes, and so forth. The baritones play Great octave F#/B quarter notes (followed by a quarter rest) up to D/A quarter notes, and so on. The tuba plays Contra-octave B up to Great octave D quarter notes, and so forth. The timp beats Great octave B up to small octave D quarter notes in that rest pattern. The guitar plays small octave B/D#/F#/B quarter notes (followed by a quarter rest) up to D/F/A/Line 2 D quarter notes, and so forth.

There is a slight rest pause at most of Bar 15 when the officer proclaims, "A proclamation! Give heed!" Then the trumpets and Pos are soli with a short fanfare of two G min 7(G/Bb/D/F) 16th note chords to (Bar 16) A maj (A/C#/E) chords. We find the Pos playing forte small octave Bb/Line 1 D/F rinforzando-marked 16ths to same Bb/D/F 16ths (connected by two crossbeams) to (Bar 16) A/middle C#/E rinforzando 8ths to two such 16ths crescendo to A/C#/E rinforzando 8ths tied to 8ths (the tied 8ths are sounded), followed by an 8th and quarter rest. The trumpets play two Line 1 G/Bb/D 16ths to (Bar 16) A/C#/E chords in the same manner as the trombones. After a half and 8th rest in Bar 16, the timp is rolled on Great octave A rinforzando dotted quarter note tied to next bars. The snare drum is rolled forte on tied notes as well.

After the end of the proclamation ("Adventure and gold for all!), you hear (:30 cd; 2:58 dvd) a sforzando A maj dramatic chord emphasis. I think it was a nice touch by Max! So we find, after a quarter note in Bar 24, the trombones sound Great octave A/small octave C#/E/A sforzando-marked (and) quarter notes followed by a half rest. The baritones sound Great octave E/A quarter notes, and the tuba on Contra-octave A. Horns play small octave C#/E/A [written small octave G#/B/Line 1 E] quarter notes. The clarinets play small octave E/A quarter notes, bass clarinet on middle C#, and Fags on Great octave A quarter notes. After a quarter rest, the timp beats a four-stroke ruff of three Great octave A grace notes to A sforzando quarter note. The snare drum plays this pattern of notes. The piano plays Contra-octave A/Great octave E/A/small octave C#/E/A quarter notes. Twelve violins play (after the initial quarter rest for all instruments) small octave A quarter note, while six violas play small octave C#. Four celli play Great octave A/small octave E/A quarter notes, and 3 CB play Great octave A sforzando quarter note.

Blancas with Ride in

3/2

Clarinet (Bb)

Bass Clarinet (Bb)

Flute

Horns

Trombones

Tuba

Bill Wrobel

Then the commandant loudly asks, “Any volunteers?!” After a half and 8th rest in Bar 26 (:32 cd; 3:02 dvd), the clarinets/bass clarinet/Fags/violins/violas/VC/CB play forte small octave (Great octave for bassoons and VC/CB) A-Bb-middle C rinforzando 8th notes down to (Bar 27) A rinforzando dotted half note to A rinforzando and 8th (followed by an 8th rest). After a quarter rest in Bar 27, the timp beats three grace notes to Great octave A quarter note to 3 grace notes to 8th note (followed by rests). The snare drum also sounds similarly. After a half and 8th rest, Pos play Great octave A/small octave C#/E/A sforzando 8ths (followed by an 8th rest). The baritones and tuba sound there on Great octave A 8th. Horns play this on small octave C#/E/A 8ths.

After a half and 8th rest in Bar 29 (:36 cd; 3:07 dvd), we are introduced to the "DeLorca" theme motif (the "boo-hiss" villain theme). Put differently, while the senoritas "woo" at Juan, they "boo" at de Lorca!. After a half & 8th rest the E.H./clarinets/Fags/horn I/violins/celli play small octave (Great octave for Fags/VC)A to A# 16ths to "6" 16th figure of B-C-C#-D-D#-E to (Bar 30) F rinforzando 16th down to Db dotted 8th tied to dotted 8th to E 16th to the next figure of C dotted 8th rinforzando to Eb 16th to Cb quarter note rinforzando. Repeat this bar in the next bar. Harp I is forte gliss from Great octave A dotted quarter note gliss line up to (Bar 30) Line 1 F 8th (followed by rests). The violas in Bar 30 are bowed trem forte on small octave F/A/Db half notes to E/Ab/C quarter note trem to D#/G/B# quarter note trem (repeated next bar). The timp (and piano) beat Great octave A-A-A “3” triplet 8th note figures (four per bar, repeated next bar). The tuba sounds Great octave D rinforzando whole note (repeated next bar). Horns II-III-IV play small octave F/A/Db rinforzando half notes to E/Ab/C quarter notes to Eb/G/Cb quarter notes. Harp II (bottom staff) plays ascending 32nd notes Great octave D-A-small octave F-A-Line 1 C#-F-A-Line 2 C# (followed by a quarter and half rest). After that Line 1 F 8 in Bar 30 by Harp I (and 8th and two quarter rests), harp I plays the 32nd note figure on Great octave D-A-small octave Eb-G-B-Eb-G-B. After a half and quarter rest in Bar 31, the flute and piccolo join in to play the “6” sextuplet 16ths of Line 2 Cb-Db-Eb-F-G-A to (Bar 32) B rinforzando 16th down to G dotted 8th tied to dotted 8th up to Bb 16th to Gb dotted 8th to A 16th down to F quarter note (repeated next bar). The violins continue that same D’ Lorca theme as the flute/piccolo but an octave lower register. The same applies to the first three clarinets but clarinet IV plays it in the small octave register. The piano and timp play the “3” 8th note figures on small octave Eb-Eb-Eb notes. Violas are bowed trem on small octave B/Line 1 Eb/G half notes, and so forth. The tuba and CB play Great octave Ab whole note.

In Bar 34 (:43 cd), trumpets don't , as well as the trombones. Trombones play Great octave Bb/small octave Ab/middle C rinforzando quarter notes down to Great octave E/small octave E/G/B rinforzando quarter notes to Great octave Bb/small octave Ab/Bb/middle C rinforzando quarter notes up to small octave E/G/B/Line 1 E rinforzando quarter notes. Trumpets play E/G#/Line 2 C/E [written F#/A#/Line 2 D/F#] rinforzando quarter notes to dissonant D/Fx/B/D# [written E/Gx/C/E#] rinforzando quarter notes to E/G#/C/E quarter notes to D/Fx/B/D# to (Bar 35) "3" triplet value 8th note figures (four such three-note figures per bar) on E/A/Bb/Line 2 D [written F#/B/Line 2 C/E] notes , repeated in Bar 36. Horns and baritone and tuba also play. The bass clarinet/Fags/piano/celli play a rapidly ascending series of chromatic "6" 16th note figures. The piano plays both Contra-octave and Great octave Bb-B-C-C#-D-D# 16ths (connected by two crossbeams) and then Cutter notates the next figure as E 16th with a very short diagonal line upward and followed by the next figure of Great octave and small octave Bb 16th with the to small octave and Line 1 E rinforzando quarter note. VC start this pattern on Great octave Bb 16th, while bassoons start on Contra-octave Bb, and the bass clarinet on small octave Bb. Flutes/oboe/clarinets I-II/violins II play the end of the d' Lorca theme on Line 1 (Line 2 for violins I) E rinforzando dotted 8th up to G 16th legato down to D# rinforzando quarter note (and repeating this three-note figure) to (Bar 35) the series of "3" triplet value 8th notes. Violins I play this on Line 3 C/F 8ths, violins II on Line 1 A/Line 3 D 8ths, clarinets I-II Line 3 D/E 8ths, clarinets III-IV on Line 2 E/A 8ths, E.H. on Line 1 E-E-E 8ths, oboe on Line 2 A-A-A triplet 8th figures, flute II (or piccolo?) on Line 2 A-A-A, and flute I on Line 3 A-A-A. After a half rest in Bar 35, the bass clarinet/piano/violas/celli play legato ascending "6" figures. This time these chromatic figures are fully written out. So they play small octave (Great octave for VC) D#-E-E#-F#-G-G# "6" 16ths figure to A-A#-B-B#-C#-Cc to (Bar 36) D#-E-E#-F#-G-G# 16ths to A-A# 16ths to B rinforzando 8th three-note figure (followed by a half rest). It is at this point that the commandant commands, "Take him out! (innkeeper's son). Incidentally, after a half rest in Bar 35, two trombones play Great octave D#/small octave D# tenuto quarter notes to (joined now exactly by the baritone/tuba) Great octave B tenuto quarter note up to (Bar 36) small octave D# tenuto dotted quarter note leaping up a minor 6th interval (but logically) to B tenuto 8th note crescendo and tied to quarter note and 8th note (followed by an 8th rest). CB play this an octave higher register while the horns play this an octave higher register.

Max Steiner

[Reel 3 PTD] Adventures of Dan Juan

Juan: "What is this disturbance?
Can't you see I'm having
my meal?"

[Juan pushes back press gang soldiers]

Mickey-mousing
(catching-the-action)

Oboe

Eng HR

1a) (##) Clar
(Bb) + Bassoon

2a) Fags

1-3 HRs

2-4 HRs

4a) Pos

1a) Tube

Hand + Piano

I

II

V

VC

CB

[Hand-copied by Bill W. Rebel]

37 38 39 40 41

sol pipe:
"You'll have a carving lesson
to go with it, senor."

(etc)

In the G.P. of Bar 37, Juan stands up to the officer and complains, "What is this disturbance? Can't you see I'm having my meal?!" and then pushes him back. This is a delicious scene, one that never fails to give me a smile. In Bar 38 in 3/4 time, the oboe/E.H./clarinets/bass clarinet/Fags/strings play a "mickey-mousing" (what else is new here since we are talking about Max Steiner?! :) musical device as the officer is pushed back. After a half/quarter/quarter/dotted 8th rest in Bar 38 (:49 cd; 3:22 dvd), they play Line 2 (Line 1 for violas and CB; small octave for celli) D-D#-E 32nd notes to (Bar 39) descending rinforzando "3" triplet value 8th notes (quarter note value) E-D-B (crossbeam connected) to Ab-G-Gb (crossbeam connected) to "6" sextuplet 16ths (quarter note value) F-E-Eb-D-B-Ab (except for violas since they cannot go below small octave C) to (Bar 40) G sforzando quarter note (followed by two quarter rests). The violas play that "6" figure as small octave F-E-Eb-D up to B-Bb down to (Bar 40) G

sforzando-marked (^ above the note) quarter note. The horns join in at Bar 40 on Great octave B/small octave D/G sforzando quarter notes (followed by rests) while trombones play this emphasis chord on Great octave G/B/small octave D/G (G major) quarter notes. I believe "both" the snare drum and bass drum (or field and bass drums) sound a sforzando quarter note. The tuba sounds Contra-octave G quarter note. The E.H. sounds small octave G [written Line 1 D] quarter note. Clarinets and bass clarinet play small octave G [written A] quarter note. VC/CB play Great octave G sforzando quarter note. Harps & piano "let ring" on Contra-octave G/Great octave D/G/B/small octave D/G sforzando quarter notes (followed by two quarter rests).

The soldier then takes out his sword in Bars 42-43 threatening, "You shall have a carving lesson to go with it, senor!" After a quarter rest in Bar 41 in 2/4 time, violins play a "3" triplet value 8th notes forte on small octave Ab-G (after an initial triplet value 8th rest) to (Bar 42 in 3/4 page), B-Line 1 D-F "3" triplet value 8ths up to G#-B-Line 2 D triplet 8ths (all rinforzando-marked notes) to normal value F rinforzando 8th (followed by an 8th rest). Violas play small octave Ab-G triplet 8ths to (Bar 42) B down to D up to F 8ths to G#-B-Line 1 D triplet 8ths to F 8th. VC/CB play as the violins but an octave lower register. Bassoons are . After two quarter rests in Bar 42 (start of end page 11), flutes/oboe/E.H./clarinets/piano play a trill (to flat) on Line 2 F (Line 1 for E.H./clarinets II-IV/bottom line piano) tied to (Bar 43) dotted half note to E-F grace notes to (Bar 44) Ab rinforzando quarter notes . The brass join in on Bar 44 playing the Bb Dom 7 quarter note chord sforzando (Bb/D/F/Ab). Pos play forte small octave Ab/Bb/Line 1 D/F quarter notes (followed by a quarter rest) to Great octave A/small octave F#/A/Line 1 D (D major tonality) to Bb/small octave F/Bb/Line 1 D 8ths (Bb maj) tied to (Bar 45) 8th notes (followed by an 8th rest) to small octave F/G/B/Line 1 D (G Dom 7th) to Eb/G/middle C/Eb (C minor tonality) 8ths note chord (followed by a half rest). Violins I in Bar 44 play small octave Bb/Line 1 F/Line 2 D/Abs forzando quarter notes (etc.) while violins II play small octave BB/Line 1 D/Bb/Line 2 F quarter notes (etc.) and violas on small octave Ab/D notes, VC on Great octave Bb notes, and CB also on Great octave BB quarter note. Etc.

End of cue. [11:23 am Wednesday, May 23]

{Juan Duels the Press Gang} Reel 3/3. in 2/4 time, 24pp, 95 bars. Cue # 31161. Cd location: track #5, starting at :59. Dvd location:

Chapter 7 starting at 3:31. Here the exuberant Don Juan action theme is reprised for this fight scene.

Sorry but I did not have enough time to work extensively on this cue. However, in Bar 17 (1:12 cd; 3:45 dvd), as Juan confronts three of the swordsmen immediately in front of him, much of the orchestra plays an interesting effect of sounding the F rinforzando note and then immediately sounding the next F tone after the downward leap of two octaves. Violins play Line 3 rinforzando 8th down to Line 1 F rinforzando 8th (connected by a crossbeam) followed by a quarter rest. Violas play this pattern from Line 2 down to small octave F notes, while celli sound Line 1 F rinforzando down to Great octave F sforzando-marked. After an 8th rest, CB play Great octave F sforzando 8th note. After an 8th rest, the piano plays Contra-octave F/Great octave F/small octave F sforzando 8ths (followed by a quarter rest). Flutes play Line 3 F rinforzando 8th (followed by an 8th and quarter rest). The oboes play this an actual lower register. Clarinets I-II are the violins. Clarinets III-IV/bass clarinet play this an octave lower register. Fags are celli. Horns play small octave F/A/C/F 8ths to unison small octave F 8th. Trumpets play F/A/C/F down to Line 1 F 8th. Pos play small octave F/A/Line 1 C/F 8ths down to Great octave and small octave F 8ths sforzando. After an 8th rest, the tuba plays Contra-octave F 8th. The timp sounds here the Great octave F 8th. The cymbal sounds an x-headed 8th note in the first beat. After an 8th rest, the snare drum sounds an 8th note. The harp sounds Line 3 F 8th (after a gliss). Incidentally, this plunge effect is heard at the very end bar of the movie.

After a 16th rest in Bar 18, mercurial Max composes another of his famous and trademark runs. Violins/flutes/clarinets I-II Line 2 (Line 1 for oboes/clarinets III-IV/violas) Gb-Ab-Bb legato 16ths (crossbeam connected) to Gb-Ab-Bb-Gb legato 16ths (crossbeam connected) to (Bar 19) Ab-Bb-Gb-Ab 16ths to Bb-Gb-Ab-Bb to (Bar 20) 32nd notes B-C-C#-D-D#-E-F-F# crescendo G 8th down a big leap to small octave and Line 1 G sforzando 8ths. After a quarter rest in Bar 20, the cymbal crashes (followed by an 8th). After a quarter and 8th rest, the bass drum sounds an 8th note. Etc.

{King's Portrait} Reel 3/4. in C time, 6 pages, 21 bars.
Track # 6, :00-1:07. Dvd location: Chapter 8 starting at 1:37 (although the preliminary VC/CB tones start at 1:33 but not included in the cd track). Here the King motif variation is played again (first variation encountered at the opening of the Main title). We find King Phillip straddling a wooden horse as his portrait is being slowly painted.

Only the trumpets with _____ and three clarinets play in Bar 1. the first clarinet is _____ trumpet I, clarinet II is _____ trumpet II, and clarinet IV is _____ trumpet III. They play forte Line 1 F/A/C [written G/B/Line 2 D] rinforzando dotted 8th notes (F major tonality) down to C#/E/G# (C# minor) 16ths up to F/A/C quarter notes tied to dotted 8ths down to C#/E/G# 16ths up to F maj dotted 8ths down to C# min 16ths up to (Bar 2) F maj dotted 8ths down to C# min 16ths to F maj quarter notes tied to dotted 8ths to Ab/C/Eb (Ab maj) 32nd notes played twice to “3” triplet value 8th note chords on Ab/C/Eb down to Eb/G/Bb (Eb maj) up to Ab/C/Eb to (Bar 3) G/B/D [written A/Line 2 C#/E] dotted 8th notes (G maj tonality) down to D/F#/A (D maj) 16ths to E/G#/B (E maj) quarter notes tied to dotted 8ths to D/F#/A 16ths to E/G#/B dotted 8ths to D/F#/A 16ths to (Bar 4) E/G#/B dotted 8ths to D/F#/A 16ths to E/G#/B quarter notes tied to dotted 8ths crescendo hairpin up to G/B/D 32nd note chord played twice to “3” triplet value 8th note chords G/B/D down to E/G#/B to F#/A#/C# (F# maj) 8ths to (Bar 5)Bb/Line 2 D/F (Bb maj) rinforzando dotted half notes tied to 8th notes (followed by an 8th rest).

Back in Bar 2, the timp is trem rolled _____ on small octave C half note tied to 8th note (followed by rests) to (Bar 3), after a dotted 8th rest, D 16th down to Great octave E dotted half note roll tied to half note and 8th note in Bar 4 (followed by an 8th rest and two triplet value 8th rest) up to small octave F# triplet value 8th down to (Bar 5) Great octave Bb dotted half note trem roll tied to 8th note (followed by an 8th rest). After a half and dotted 8th rest in Bar 2, the snare drum and street drum sound _____ two grace notes (notated on the second space from the top) to “3” triplet value 8ths to (Bar 3) two grace notes to quarter note (a three-stroke ruff) followed by a 16th rest to 16th note to quarter note trem tied to quarter note, and so forth. In Bar 2, bassoons and VC/CB play forte Line 1 C (small octave C for Fag II) half note tied to dotted 8th to C-C 32nd notes to “3” triplet value 8ths Line 1 C-Eb-C to (Bar 3) Eb rinforzando dotted 8th down to small octave B rinforzando 8th down to E dotted half note tied to half note next bar and tied to dotted 8th up to G-G 32nd notes to “3” triplet value 8ths G-Line 1-small octave F# to (Bar 5) Great octave (contra-octave for Fag II) Bb rinforzando dotted half note tied to 8th (followed by an 8th rest). After a half and dotted 8th rest in Bar 2, the violas are _____ to play along with the melody line (see trumpets). Whether they actually play, I cannot tell. After a half and dotted 8th rest in Bar 2, horns I-II play small octave Ab/middle C 32nd notes played twice to “3” triplet value 8ths Ab/C to Bb/Eb to Ab/C, and so forth. Horns III-IV (bottom staff) join in at the end of Bar 3. Etc.

In Bar 6 (:13 cd; 1:51 dvd), the flutes, piano and celeste now play the

King motif. This time the chords change. Instead of the F maj we have the Db maj (Db/F/Ab) starting off. We find the flutes playing Line 2 Db/F/Ab rinforzando dotted 8ths down to Line 1 A/Line 2 C/E (A minor tonality) 16ths back up to Db/F/Ab tenuto quarter notes tied to dotted 8ths, and so forth. The piano and celeste play Line 2 Db/F/Ab/Line 3 Db/F/Ab dotted 8ths down to Line 1 A/Line 2 C/E/A/Line 3 C/E 16ths, and so forth. In Bar 7, the sounds a half note trem tied to 8th note. After a half and dotted 8th rest in Bar 7, the sound two 32nd notes to “3” triplet 8th notes to (Bar 8) a three or four-stroke ruff (hard to discern the tiny notes!) to quarter note (followed by a 16th rest) to 16th note to quarter note roll tied to 8th, and so forth. After a dotted 8th in Bar 8, the muffled street drum sounds a 16th to half note rinforzando roll.

In Bar 11 (:29 cd), the comedic use of the solo bassoon here plays Line 1 E double-dotted tenuto quarter note to D# 16th to descending tenuto 8th notes C#-small octave B-A#-G#, and so forth. Violas play small octave B/Line 1 E tenuto half notes (followed by an 8th rest) to B/E staccato 8ths to A#/D# tenuto quarter notes. VC play small octave C#/G# tenuto half notes (followed by an 8th rest) to C#/G# staccato 8ths to Great octave B/small octave F# tenuto quarter notes.

Skipping to Bar 18 (:55 cd; 2:32 dvd), the King says resignedly, “The things we do for posterity.” The flute, clarinets, bassoons, and strings play the melody line. Violins and flute(s) play Line 1 A double-dotted quarter note to G# 16th to F# 8th (followed by an 8th rest) to E 8th (followed by an 8th rest) to (Bar 19) F# quarter note tied to 8th (followed by an 8th rest) to E tenuto quarter note to “3” triplet value 16ths figure on D#-E-D# to C#-D# crescendo to (Bar 20) E whole note forte crescendo to (end Bar 21) small octave G/Line 1 Eb side-bracketed double-stopped whole notes (for the violins) held fermata. Clarinets in Bar 18 play small octave A/E double-dotted quarter notes to G#/D# 16ths, and so forth. Fags and celli play small octave C# double-dotted quarter notes to Great octave B 16th to A 8th (followed by an 8th rest) to G# 8th (followed by an 8th rest) to (Bar 19) A quarter note tied to 8th note (followed by an 8th rest) to B (Contra-octave B for Fag II) half note tied to whole note in Bar 20 crescendo to (Bar 21) Eb/Bb whole notes held fermata. The tonality for end Bar 21 is Eb maj (Eb/G/Bb). Etc.

After a quarter rest in Bar 21, the horns play small octave Eb-Eb-Eb [written small octave Bb-Bb-Bb] “3” triplet value 8ths up to Bb [written Line 1 F natural] half note held fermata. The oboe and at least one clarinet (probably two) play the same pattern but an octave higher register. The harp sounds Great octave Eb/Bb/small octave G/Bb whole notes held fermata.

The timp is rolled on small octave Eb whole note held fermata. Two clarinets (and violas) in Bar 21 play small octave G/Bb whole notes held fermata. CB play small octave Eb whole note held fermata.

End of cue. [3:13 pm Wednesday]

{“Charlesmagne” & the Queen Enters} Reel 4/1A.

in C time, 3 pages, 10 bars. Cue # 31164. Dvd location: Chapter 9 starting at 2:24. [Note: This short cue is not on the cd] Scene: Manipulative De Lorca & the King discuss visions of Charlesmagne.

This dreamlike or distant-sounding (historical nostalgia) passage is produced by the trumpets on soft mutes, clarinets, vibe, high register celeste/piano, and flutes. Clarinets are (if wanted). They play “3” triplet value 8th note chords on Line 2 (octave lower for trumpets) Bb/Line 2

D/F (Bb maj) to G/Bb/D (G min) to A/C/E (A min) 8ths to another such three-note/chord figure to Bb/D/F double-dotted 8ths to two such 32nd note chords to quarter note chord tied to (Bar 2) dotted half notes and tied to 8ths (followed by an 8th rest). The vibe top notes play “3” triplet value Line 2 F down to D up to E to same F-D-E while the other notes sounded are Bb/D quarter note to Bb/D quarter notes. Etc.

In Bar 2 (), the gong sounds a diamond-shaped whole note let vibrate extending curve line. The timp is trem rolled on Great octave E whole note decrescendo and tied to half note and 8th note in Bar 3 (followed by an 8th rest). Pos IV plays the same. The tuba plays this in the Contra-octave register. The here plays the Contra-octave and Great octave E tied notes. VC/CB play Great octave E tied notes in this same fashion.

I am confident that I hand-copied the Queens’s entrance but I seemed to have lost my notes of Bars 5-8 (page 2). However, I have the final two bars. In Bar 9 in 2/4 time (2:52 dvd, Chapter 9), violins play Line 1 A rinforzando half note tied to half note in end Bar 10 held fermata. Violas play this on small octave tied half notes. Flutes play this on Line 2 tied A half notes, oboes on Lines 1 & 2 A notes, and clarinets on Line 1 A [written B] tied half notes. Already this should alert the student that Max designed some sort of A tonality with A of course as the root note. After a quarter rest in Bar 9, we discover that the tonality is the A major (A/C#/E). So, after a quarter rest, Pos play Great octave A/small octave C#/E/A “3” triplet value 8th chords to (Bar 10) A/C#/E/A 8ths (followed by an 8th rest) to A/C#/E/A quarter notes held fermata. The harp plays this on Contra-octave A/Great octave E/A/small octave C#/E/A notes. Horns play this pattern on small octave C#/E/A [written small octave G#/B/Line 1 E] notes. VC play this on Great octave A/small octave E notes. CB and bassoons play this on Great octave A notes. Actually the harp, celli and contrabasses play the end notes as 8th notes followed by an 8th rest held fermata (not as the quarter note held fermata). The guitar plays small octave A/Line 1 C#/E/A triplet 8ths to (Bar 10) A/C#/E/A 8ths (followed by an 8th rest) to A/C#/E/A 8ths (followed by an 8th rest held fermata). The tambourine and castanets play the “3” triplet 8ths to (Bar 10) grace note to 8th note (followed by an 8th rest) to grace note to 8th note (followed by an 8th rest held fermata).

End of cue. [4:06 pm Wednesday]

Red 4PT1A Queen Enters.

[DVD 00:33:52]

Handwritten musical score for Queen Enters. The score is written on 12 staves, each labeled with an instrument or voice part. The notation includes notes, rests, and various musical symbols. A red bracketed note "[Hand-copied by Bill Wabbel]" is present above the Horns staff.

FLs

Oboes

CLs (b)

Fags

Horns

Pos

Tuba

Tamb.

Hang

Guitar

Vlws

Violas

Vc

CB

(9) (10)

{Juan's Palace Arrival} Reel 4/2. in 2/4 time, 12pp, 45 bars. Cue # 31165. CD location: track # 6, starting at 1:08. Dvd location: Chapter 9 starting at 4:03 when the Queen departs.

It appears that I did not work on the first eleven bars of this cue (or else I lost my old notes!). The E.H. passage settles in Bar 12 (start of page 4) on Line 2 C [written Line 2 G] half note tied to (Bar 13 in C time) whole note and tied to next several bars. After a dotted 8th rest in Bar 12, the guitar plays Line 1 Eb/GB/Bb/Eb 16ths to two such 8th note chords. With the C held note, the tonality is not simply the Eb minor (Eb/Gb/Bb) but the combined C half-diminished 7th (C/Eb/Gb/Bb) tonality—unless you say it is the Eb min 6 (Eb/Gb/Bb/C. After a dotted 8th rest, horns play small octave Gb/Bb/Line 1 Eb [written Line 1 Db/F/Bb] 16ths to two such 8th note chords. After an 8th rest in Bar 12, bassoons play small octave and Line 1 Eb rinforzando dotted quarter notes down to (Bar 13 in C time) C whole notes to (Bar 14) Db dotted half notes (followed by a “3” triplet value 8th rest) to small octave and Line 1 Eb to Db triplet value 8ths to (Bar 15) C whole note tied to next bar. The vibe and violins I sound Line 2 half note (as the english horn) tied to next bars (but also in Bar 13 sounding Line 3 tied whole notes).

4/4 Doms, enters Queens COURT waiting Room

E.H.

(126 CD)

Fags

S. Pr

Cast + Tamb.

Vib

or Hp

Guitar

Q

VL

(13) (14) (15)

(etc)

A basic Spanish-idiom rhythm is played starting in Bar 13 (in C time) when we see Juan entering the huge palace hall and steps (the same steps seen at the film's climax when Juan makes the "big leap" down to De Lorca and proceeds to stab him to death!). So, in Bar 13 (1:36 cd track # 6; start of Chapter 10 dvd—or about a second earlier, actually), the timp., snare drum, harps, guitar, and strings play the simple but strong (primal) rhythmic pattern. Violins II pluck middle (Line 1) C quarter note to "3" triplet value C-C-C 8ths to C quarter note to C-C-C 8ths once again to (Bar 14) Db quarter note to Db-Db-Db triplet 8ths to Db quarter note to Db-Eb-Db triplet 8ths. Repeat these two bars in Bars 15-16. Violas (top staff) play this pattern in Bar 13 on small octave G notes to (Bar 14) Ab notes constantly thru (repeated next two bars), while bottom staff violas play this on small octave E notes to (Bar 14) F notes. VC (top staff) and CB pluck this pattern on small octave C notes to (Bar 14) Great octave Bb quarter note to Bb-Bb-Bb triplet 8ths to Bb quarter note to BB-Ab-Bb triplet 8ths. Repeat next two bars. VC (bottom staff) pluck this pattern on Great octave G notes to (Bar 14) F quarter note to F-F-F triplet values 8ths to F quarter note to F-Ab-F triplet 8ths. The combined tonality in Bar 13 is C major (C/E/G) to (Bar 14) the Bb min 7th (Bb/Db/F/Ab). Remember that violins I play Lines 2 & 3 whole notes tied to next several bars.

The obligatory guitar for this Spanish rhythmic cue plays in Bar 13 the same pattern (as given for the strings) on Line 1 C/E/G/Line 2 C notes to (Bar 14) small octave Bb/F/Ab/Line 2 Db notes until the last beat when it sounds Bb/F/Ab/Db to Ab/F/Ab/Eb back to Bb/F/Ab/Db "3" triplet value 8ths. Repeat these two bars in the next two bars. The harp plays this on Great octave C/G/small octave C/E/G/Line 1 C notes to (Bar 14) Contra-octave Bb/Great octave F/Bb/small octave F/Ab/Line 1 Db notes. The end triplet 8ths figure includes the Ab/Great octave Ab/small octave F/Ab/Line 1 Eb middle 8ths. The vibe is sustained (tied) on Lines 2 & 3 whole notes. The snare drum plays I believe two tiny grace notes to quarter note to "3" triplet value 8ths (repeat this pattern in the second half of this bar and succeeding bars). Castanets and tambourine also play this pattern. The timp plays the aforementioned rhythmic pattern on small octave C notes to (Bar 14) Great octave Bb notes (sustained throughout bar 14). Repeat next two bars.

The now-familiar Don Juan theme is played is soon played as Juan is escorted to the antechamber of the throne room. It is sustained by fermata-held quarter notes at the start of Bar 24 in the F major (F/A/C) tonality. After an 8th rest (2:07 cd; :27 dvd Chapter 10) the theme is played again. Violin I-II are temporarily unison playing Line 1 D-E 16ths to (Bar 25)

F-E-F-E 16ths to F 8th to Line 2 F-G (still Line 1 register for violins II) 16ths to (Bar 26) A rinforzando 8th to A-G# 16ths to next figure of A-B-Lines 12 & 3 C to D 16ths to (Bar 27) E 8ths. After an 8th, violins I play Line 2 B dotted 8th up to C# 16th, and so forth. After an 8th rest, violins II play small octave B/Line 1 F#/B dotted 8th up to Line 2 C# 16th. Etc. In Bar 27,

trumpets and trombones are distinctive playing emphasis chords. Pos I plays Line 1 E 8th (followed by an 8th rest) down to small octave B dotted 8th to Line 1 C# 16th. Pos II-III play Great octave B/small octave G# 8ths (followed by an 8th rest) to D#/A 8ths. Trumpets play basically the same. Etc.

Skipping to Bar 36 (2:17 cd; 2:17 dvd), this passage comes to a close. Flutes and violins, for instance, play Line 2 G# rinforzando 8th to G#-F# 16ths to next figure of G#-A#-B-C# crescendo 16ths. trumpets and trombones play also. For instance, after an 8th rest, Pos I-II play small octave G#/B#-G#/B# 16ths to G#/C 8ths to G#/B-G#/B 16ths. Etc. In Bar 37 (:41 cd; 2:18 dvd) in C time, flutes play forte crescendo Line 3 Eb rinforzando whole note tied to next bar to (Bar 39) E sforzando-marked and quarter note (followed by a quarter and half rest). After this you hear the attendant saying, "Don Juan? ...This way please." The oboe plays Line 1 Eb whole note tied to next bar to (Bar 39) E sforzando quarter note. Clarinets play Line 1 Eb/G/Bb/Eb [written F/A/Line 2 C/F] whole notes tied to next bar crescendo to (Bar 39) E/G/C/E sforzando quarter notes. So this is the Eb major tonality to C major tonality. The bass clarinet plays Line 1 Eb [written F natural] whole note to (Bar 38) Db whole note to (Bar 39) C sforzando quarter note. Bassoons play forte Great octave Eb/Bb whole notes to (Bar 38) Great octave and small octave Db whole notes to (Bar 39) Great octave and small octave C quarter notes. Horns II-III-IV play small octave G/Bb/Eb whole notes tied to next bar to (Bar 39) G/middle C/E quarter notes. However, horn I in Bar 39 comes in to play middle C [written G] whole note being the solo instrument heard tied to 8th note next bar.

Trumpets in Bar 37 play as the clarinets. Pos I-II play small octave G/Bb whole notes tied to next bar to (Bar 39) G/C quarter notes. Pos III-IV play Great octave Bb/small octave Eb whole notes to (Bar 38) small octave Db whole note to (Bar 39) small octave C quarter note. The tuba plays Great octave Eb whole note to (Bar 38) Db whole note to (Bar 39) C quarter note. The timp is trem rolled on small octave D# [enharmonic Eb] whole note to (Bar 38) C# [enharmonic Db] whole note to (Bar 39) C quarter note. Unfortunately I lost the notes for the rest of the instruments in these four bars!

In Bar 40 (2:26 cd; :48 dvd Chapter 10), the rhythmic pattern first delineated (see Bar 13) is resumed for the last time.

Violas/VC/CB/guitar/timp/castanets/tambourine repeat Bars 13-14 in Bars 40-41 (repeated in Bars 42-43). All violins, however, now play the pattern. Violins I now play the violins II notes and pattern first played in Bars 13-14. This time around, violins II pluck small octave G quarter note to G-G-G “3” triplet 8ths to G quarter note to G-G-G triplet 8ths to (Bar 41) Ab quarter note to Ab-Ab-Ab triplet 8ths to Ab quarter note to Ab-Ab-Ab triplet 8ths. Clarinets play small octave G/middle C [written A/Line 1 D] whole notes legato slur to (Bar 41) Ab/Db dotted half notes tied to 8th notes (followed by an 8th rest) to (Bar 42) G/C whole notes to (Bar 43) Ab/Db dotted half notes to “3” triplet value 8th notes Ab/Db to Ab/Eb to Ab/Db crescendo to (Bar 44) G/C rinforzando whole notes tied to (end Bar 45) quarter notes rinforzando (followed by a quarter rest and then a half rest held fermata). The bass clarinet plays Line 1 E [written F#] whole note to (Bar 41) F dotted half note tied to 8th note (followed by an 8th rest) to (Bar 42) E whole note to (Bar 43) F dotted half note to “3” triplet value 8ths F-F-F to (Bar 44) E rinforzando whole note tied to quarter note rinforzando next bar. Bassoon I plays small octave C whole note down to (Bar 41) Great octave Bb dotted half note tied to 8th note (followed by an 8th rest) to (Bar 42) Great octave G whole note to (Bar 43) F dotted half note to F-Ab-F “3” triplet value 8ths to (Bar 44) G rinforzando whole note tied to rinforzando quarter note next bar. Fag II joins Fag I in Bar 42 on Great octave C whole note to (Bar 43) Contra-octave Bb dotted half note up to Great octave Bb-Ab-Bb triplet 8ths to (Bar 44) Great octave C whole note tied to rinforzando quarter note next bar.

In Bar 42, trombones return to play small octave C/E/G/middle C (C major tonality) whole notes legato to (Bar 43) Great octave Bb/small octave F/Ab/Line 1 Db dotted half notes to “3” triplet value 8ths Bb/F/Ab/Db to Ab/F/Ab/Line 1 Eb to Bb/F/Ab/Db to (Bar 44) C/E/G/middle C rinforzando whole notes tied to quarter notes rinforzando in Bar 45 (followed by a quarter and half rest). The tuba in Bar 42 plays Great octave C whole note down to (Bar 43) Contra-octave Bb dotted half note to Bb-Ab-Bb 8ths to (Bar 44) C rinforzando whole note played forte (as the rest of the orchestra) tied to quarter note sforzando next bar.

In Bar 44, the timp sounds small octave trem roll crescendo to (Bar 45) sforzando quarter note. Two snare drums play a whole note roll to (Bar

45) sforzando quarter note. The harp plays Great octave C/G/small octave C/E/G/middle C arpeggiando whole notes to (Bar 45) same tones as quarter notes in Bar 45. The guitar plays middle C/E/G/Line 2 C rinforzando quarter notes (followed by rests) to (Bar 45) sforzando C major quarter notes as in Bar 44, also . Violins I play forte (still plucked pizzicato) middle C rinforzando quarter note (followed by rests) to (Bar 45) same C quarter note sforzando but now (followed by a quarter rest and then a half rest held fermata). Violins II play this pattern on small octave G quarter note pizzicato to (Bar 45) middle C quarter note . Violas pluck small octave E quarter note (followed by rests) to (Bar 45) E/G sforzando quarter notes. VC pluck Great octave G/small octave C quarter notes to (Bar 45) Great octave C/G/small octave E/Line 1 C quarter notes. CB pluck small octave C quarter note to (Bar 45) same C quarter note.

End of cue. [10:58 pm Wednesday. Off to Ojai tomorrow until Friday evening!]

Handwritten musical score for a 4/2 time signature piece. The score is written on ten staves. The instruments listed on the left are: CLs (Cello), BCL (Bassoon), Fags (Fagot), Pos (Posaune), Tuba, and 2 S.D. (Two Saxophones). The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations like '4/2 end' at the top, 'slit 12' on the BCL staff, and circled numbers '44' and '45' on the 2 S.D. staff. The bottom of the page shows the beginning of a guitar part labeled 'gitar'.

{King Enters} Reel 4/4.

in C time, 2 pages.

Dvd location: Chapter 10 starting at 2:58. [Note: This very short cue is not on the cd] I only worked on the grace note and Bar 1.

Two oboes/clarinets I-II/bass clarinet/violins/bassoons/celli initially play in the grace bar forte Line 1 (small octave for Fags/VC) E rinforzando 8th note to “3” triplet value 16ths F#-G-G# 8ths. Oboes and violins then play in Bar 1 A rinforzando quarter note tied to 8th note (followed by an 8th and half rest). Clarinets I-II (top staff) play Line 1 E/A quarter notes tied to 8ths, while clarinets III-IV join in to play small octave E/middle C# tied notes in that pattern. The horns play small octave E/A/middle C#/E [written small octave B/Line 1 E/G#/B] quarter notes tied to 8th notes (followed by rests). The timp is trem rolled on Great octave quarter note tied to 8th note. Two harps play Great octave A/small octave E (bottom staff) and (top staff) A/middle C#/E/A rinforzando quarter notes tied to 8th notes (followed by an 8th and half rest). The tonality is the A major (A/C#/E). The piano (top staff) plays small octave A/middle C# quarter notes tied to 8th notes. Violins play small octave rinforzando quarter note tied to 8th note, while violas play small octave E/Line 1 C#/E tied notes.

The bass clarinet in Bar 1 plays the “melody” line of Line 1 A double-dotted quarter note to G# rinforzando 16th to F# 8th (followed by an 8th rest) to E 8th (followed by an 8th rest). C.Bassoons, celli and contra-basses play the same but an octave lower register. The piano (bottom staff) sounds Great octave/small octave E/A quarter note notes tied to 8th notes (followed by a 16th rest) to Great octave and small octave G# 16ths to F# 8ths (followed by an 8th rest) to E 8ths (followed by an 8th rest). The snare drum plays a quarter note trem roll (notated like the bowed trem of the strings) tied to 8th note (followed by a 16th rest) to 16th note to grace note to 8th note (followed by an 8th rest) to grace note to 8th note (followed by an 8th rest).

Etc.

{De Lorca and King Exit} Reel 5/1.

in C time, 9pp, 35

bars. Cd location: track #7. Dvd location: Chapter 10 starting at 5:23.

Scene: De Lorca leaves after dismissing Juan’s claims about the press gang detachment De Lorca actually dispatched. At the end of the cue, the evil theme is reprised (punctuated by the stopped horns) at the scene of De Lorca’s office.

Three clarinets and two bassoons play small octave Bb rinforzando 16th down to Gb dotted 8th tied to dotted 8th to A 16th down to F 16th up to Ab 16th down to Fb quarter note (repeated next bar). Bassoons do not continue but clarinets and (now) violas do. They play Line 1 rinforzando D 16th legato down to small octave Bb dotted 8th tied to dotted 8th to C# rinforzando 16th down to A dotted 8th up to C rinforzando 16th down to Ab quarter note (8th note for the clarinets). Repeat next bar. The english horn in Bar 1 plays small octave Bb [written Line 1 F] tenuto quarter note tied to 8th note (followed by a 16th rest) to A [written E] rinforzando 16th tied to dotted 8th to Ab rinforzando 16th tied to 8th note (followed by an 8th rest). Repeat next bar. In Bar 3, the E.H. plays Line 1 D [written A] rinforzando quarter note tied to 8th note (followed by a 16th rest) to Db rinforzando 16th tied to dotted 8th to C rinforzando 16th tied to 8th note (followed by an 8th rest).

Two horns play small octave Gb [written Line 1 Db] half note legato to F to Eb [written middle C-small octave B natural] quarter notes (repeated next bar) to (Bar 3) Bb half note to A to G# quarter notes (repeated next bar). The harps are arpeggiando (vertical wavy line rolled chord) on Great octave D/A/small octave D/Bb quarter notes (followed by rests) and repeated next bar to (Bar 3) Cb/Gb/small octave Cb/Gb/Bb/Line 1 D quarter notes (repeated next bar). Violas in Bar 1 play small octave D tenuto whole note (repeated next bar) and then the De Lorca motif in Bar 3. VC play side-bracketed double-stopped Great octave D/A tenuto whole notes (repeated next bar) to (Bar 3) divisi Great octave Gb/small octave Cb tenuto whole note (repeated next bar). CB play small octave Db tenuto whole note (repeated next bar) to (Bar 3) Cb tenuto whole note (repeated next bar).

Skipping to Bar 11 (:30 cd; 5:53 dvd), the E.H. plays Line 2 C [written G] half note tied to 8th note to Line 1 Bb 8th to “3” triplet value 8ths C-Bb-F to (Bar 12) G [written Line 2 D] half note to “3” triplet value 8ths G-G-G to normal value G-G 8ths up to Bb grace note to Ab 8th. After an 8th rest in Bar 11, two alto flutes play Line 1 G [written Line 2 C] quarter note tied to 16th note to Ab-G 32nd notes to (unclear) half note tied to dotted half note next bar. After an 8th rest, the violins play middle C quarter note to C 8th note (followed by an 8th rest) to Db quarter note to Db 8th to (Bar 12), after a dotted 8th rest, C 16ths plucked pizzicato to D-C 8ths (followed by a dotted 8th rest) to Db 16ths to Eb-Db 8ths. Violas play, after an 8th rest in Bar 11, small octave Eb/G quarter notes to 8th notes (followed by an 8th rest) to F/Bb quarter notes to 8th notes to (Bar 12), after a dotted 8th rest, Eb/G pizzicato 16ths to two such 8ths (followed by a dotted 8th rest) to F/Ab 16ths to two

such 8ths. VC play double-stopped Great octave C/G half notes to C/G half notes to (Bar 12) C/G half notes to Db/Ab half notes. CB pluck small octave C 8th (followed by an 8th and quarter rest) to another C 8th to (Bar 12) C 8th to Db 8th in that same rest pattern. The harp (bottom line) plays Great octave C/G half notes to C/G half notes. After an 8th rest, the harp (top line) plays small octave Eb/G/middle C (C minor 1st inversion) quarter notes to 8th notes (followed by an 8th rest) to F/Bb/Db (Bb min) quarter notes to 8th notes to (Bar 12), after a dotted 8th rest, Eb/G/C 16ths to Eb/G/D 8ths to Eb/G/C 8ths (followed by a dotted 8th rest), and so forth. After a dotted 8th rest in Bar 12, the guitar comes in to play Line 1 C/Eb/G/Line 2 C 16ths to C/Eb/G/D 8ths to C/Eb/G/C 8ths (followed by a dotted 8th rest) to Db/F/Ab/Db 16ths to Db/F/Ab/Eb to Db/F/Ab/Db 8ths. After a dotted 8th rest, the bassoon plays middle C 16ths to D rinforzando 8th to C 8th tied to 8th note to Db 16th to Eb rinforzando 8th to Db 8th.

The end bars written for this cue (eight, I believe) are heard in the cd, interestingly enough, but not in the final edit of the movie (only two bars there). The De Lorca theme is heard once again. I recommend you buy the cd if you want to hear the intended full section of music written. The sequence on the cd runs from 1:19 thru 1:50 on the cd, whereas the dvd cut in Chapter 11 runs from :01 to :13 only (nineteen seconds less than the cd version).

In Bar 28, violins are sustained on Line 3 G whole note (tied from the previous bar/section of music) and tied to next bars. At least for this bar (I did not work beyond Bar 28), the VC play Great octave Db/Ab whole notes, and CB on small octave Db whole note. After a half rest, the snare drum and two street drums sound a four-stroke ruff of three grace notes to quarter note (followed by a quarter rest). The clarinets, english horn, and bassoons play the de Lorca theme. They play small octave A rinforzando 16th down to F dotted 8th tied to dotted 8th note up to Ab rinforzando 16th down to Fb dotted 8th to G 16th down to Eb quarter note. The E.H. plays small octave A [written Line 1 E] rinforzando quarter note tied to 8th note (followed by a 16th rest) to Ab rinforzando 16th tied to 8th note (followed by a 16th rest) to G 16th tied to 8th note. After a dotted 8th rest in this bar, four horns play (forte) a very distinctive emphasis pattern cutting into the music's texture. We hear Line 1 E-E [written Line 1 B-B] 32nd notes to "3" triplet value E-E-E 8ths to E half note. Etc. By the way, Bernard Herrmann particularly liked to use the penetrating effect of the stopped horns.

5/11) molto mol. f. D'Arca + King Leaves "I must go too"

FL $cP\#7$

mf

Cl (A3)

3: cl. cl. 10 12

5/123 ch 10

[Adventure of Dan-Don]

Reel 5PT1 Queens "We shall investigate this affair..." Max Steiner

(2) alto Flute

Eng Horn

Fog

Castanets Tamb.

Hand copied by Bill Wabbe

Hand

Guitar

Violins

Violas

VC

CB

(etc)

(11)

(12)

Max Melody #3
end Reel 5 pt 1 (P. 7) (96)
P'lanca's Office "Come In, Rodrigo!"

(2) Clarinet (B^b)

Flute/Harp

Fags

(4) Horns

Snare Drum

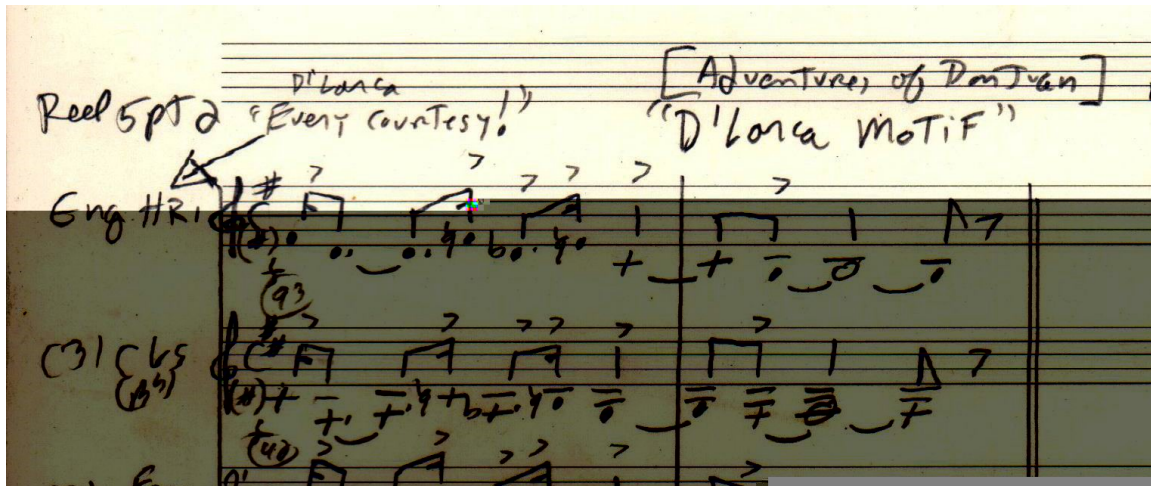
VC

CB

(28)

{Count de Polan's Abduction} Reel 5/2. C time. 13pp, 58 bars.
Cue #31167. Track # 7, starting 1:51. Note: Bars 1-2 of this cue are not included on the cd so this start time refers to Bar 3 of the written score. Dvd location: Chapter 11 starting at :35. Note: These first two bars were of course included in the final edit of the movie (when de Lorca pulls Rodrigo's sword and commands, "Remember! Every courtesy!").

In Bar 1, four trumpets in "loud mutes" (??) play forte two minor 2nd dissonant intervals an octave apart of two rinforzando Lines 1 & 2 E/F 32nds to rinforzando dotted 8ths tied to dotted half notes held fermata followed by a crescendo hairpin (<). Viols are and forte on Line 2 E/F rinforzando 8ths. Viols & cello pluck Line 1 E/F 8ths (followed by rests). In Bar 2, the harp is "secco" (non-arpeggiando/short & dry) on 8th notes



small octave D/G#/Line 1 C/Eb/A/Line 3 C/E/F# (followed by an 8th/quarter/half rest).

In Bar 3 (start of cd track of this cue but :44 on the dvd), the de Lorca theme is prominently played forte by 4 horns/2 Pos/tuba/E.H./clarinets/bass clarinet/bassoons/violas/VC/CB. So we find small octave (Great octave for

Fags/Pos/VC/CB, and Contra-octave for the tuba) B rinforzando 16th down to G dotted 8th tied to dotted 8th to Bb 16th down to Gb dotted 8th to A 16th down to F quarter note tied to (Bar 4) 8th note to E rinforzando 8th tied to half note. That half note is tied to 8th note for the E.H. and clarinets III-IV (followed by an 8th rest) but the other instruments have that half note tied to an 8th to ascending legato 32nd notes E-F-G-G#. Fags/VC play that Great octave tied E half and 8th note and then leaping up an octave to small octave E-F-G-G# 32nd notes. After an 8th rest in Bar 4, the gong sounds a dotted quarter note tied to half note (notated on the bottom space of the staff). The scene here, incidentally, is the detachment of Capitan Alvarez (Raymond Burr) awaiting to ambush the Count.

Then the "Envoy" theme is played starting in Bar 5 in 3/2 time as we (and Captain Alvarez!) the Count de Polan being escorted. The guitar plays two A major (A/C#/E) rinforzando quarter note chords and then a D minor (D/F/A) chord. So, after an initial quarter rest, the guitar plays small octave A/Line 1 E/A/Line 2 C#/E quarter notes (followed by a quarter rest) to another such A maj chord (followed by a quarter rest) to A/Line 1 D/A/Line 2 D/F quarter note chord. Repeat next bar. In the same rest pattern in Bar 7, the guitar plays two A major quarter note chords to Bb/Line 1 D/Bb/Line 2 D/F (D maj), repeated next bar. After a quarter rest in Bar 9 (1:02 dvd; 2:09 cd), the guitar now plays a pattern of two 8th note chord figures of Line 1 G/Bb/Line 2 D/E (either E half-dim 7th of E/G/Bb/D or G min 6 of G/Bb/D/E) in the same rest pattern. The harp plays the same overall pattern on small octave A/middle C#/E quarter notes (sounded twice in Bar 5) to A/D/F quarter notes (repeated next bar). Etc. After a quarter rest in Bar 5, the double-stopped (side-bracketed symbol [on the right side) plays small octave A/Line 1 E rinforzando-marked and also down-bow marked quarter notes (followed by a quarter rest) to A/E notes again (followed by a quarter rest) to A/F quarter notes. Repeat next bar. In the same rest pattern, they then sound in Bar 7 A/F to A/F to Bb/F quarter note dyads (repeated in Bar 8) to (Bar 9), after a quarter rest, small octave G/Line 1 E rinforzando 8ths played twice (connected by a crossbeam) and then followed by a quarter rest and then sounding two more such patterns to (Bar 10 in C time), after a quarter rest, another such 8th note figure (followed by a quarter rest) to another such figure (repeated in Bar 11) to (Bar 12), after an 8th rest, three such G/E 8ths (followed by an 8th rest) to three such dyads. Back in Bar 5, after a quarter rest, violins II play C# to C# to D rinforzando quarter notes on the down-bow in the same rest pattern given earlier (repeated next three bars) to (Bar 9), after a quarter rest, small octave Bb/Line 1 D 8ths played twice, and so

forth. The timp/Pos IV/2 baritones/tuba/VC II/CB play forte Great octave (Contra-octave for baritones and tuba) A quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest). Repeat in Bar 6. They then in Bar 7 play this pattern on A-A-G quarter notes (repeated next bar) to (Bar 9) A-A-A notes to (Bar 10 in C time) A quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest), repeated next three bars.

Back in Bar 5, clarinets III-IV, 4 horns, violas and top staff celli play forte small octave A whole note to G legato slur to A and then down to F legato mini-slur up to G 8ths. The bass clarinet plays small octave A [written B] quarter note (followed by a quarter and half rest) to the same G-A-F-G legato quarter notes but an octave higher register. They all continue the envoy passage in Bar 6 on small octave (Line 1 for bass clarinet) A-A-A-A rinforzando quarter notes to G-A-F-G legato 8ths to (Bar 6) A half note tied to quarter note to A to Bb to C legato quarter notes down to (Bar 8) A rinforzando half note tied to 8th note (followed by an 8th rest) to crescendo staccato 8th notes A-A (crossbeam connected) to Bb-Bb-C-C (crossbeam connected) down to (Bar 9) A dotted whole note (full bar duration in 3/2 time). Bassoons in Bar 5 play Great octave A dotted whole note tied to next bar and tied to whole note in Bar 7 to G half note to (Bar 8) A whole note to G half note to (Bar 9) A dotted whole note tied to (Bar 10 in C time) A whole note tied to next two bars at least. After a half and quarter rest in Bar 6, flutes and oboe play forte Line 2 A rinforzando quarter note to G-A-F-G legato 8ths to (Bar 7) A rinforzando half note tied to quarter note (followed by a quarter and half rest). The E.H. and clarinets I-II play the same. Now that I look at it, this also includes the “Celeste and Mandoline Piano.”

After a quarter and 8th rest in Bar 9 (2:09 cd; 1:02 dvd), two trumpets are highlighted temporarily as they play Line 1 Bb-Bb-Bb [written Line 2 C-C-C natural] “3” 32nd notes crescendo to Bb half note tied to half note decrescendo. Flutes/oboe/clarinets I-II celeste/mandolin piano play a trill (to flat) on Line 2 (Line 1 for E.H./clarinets/lower line keyboards) A dotted whole note tied to quarter note next bar (followed by a quarter and half rest). As de Lorca’s men rush down to ambush the envoy in Bar 16 in 2/4 time, we hear a furious passage which soon incorporates the evil deLorca theme starting in Bar 30. This busy ambush section (starting in Bar 16 in 2/4 time) is too much to get into, so I’ll forgo the normal delineation! For instance, the 1st piano plays Line 1 D/F/A/Line 2 D/F/A/Line 3 D 8ths (D minor tonality) followed by a 16th rest to same 16th notes (followed by an 8th rest) to same 8th notes. Bassoon I, as another example, plays Great octave A

rinforzando 8th note (followed by a 16th rest) to A 16th to A-A 8ths. Fag II plays this on Great octave D notes. Etc.

Soon they capture the Count and bring him to the Fortress. The processed scene is aligned with slow Bars 53-54 (2:59 cd; 1:52 dvd) in C time. Here the timp is trem rolled on Great octave A whole note crescendo-decrescendo hairpins and held fermata. The harp is arpeggiando on Contra-octave A/Great octave A/small octave C#/E/A dotted half notes (A major tonality) followed by a quarter rest held fermata. The guitar plays small octave A/Line 1 E/A/Line 2 C#/E quarter notes followed by a quarter rest and then a half rest held fermata. The baritones and tuba settle on Contra-octave A whole note held fermata. The Pos settle on Great octave A/small octave C#/E/A whole notes held fermata. The bass clarinet plays small octave A [written B] whole note held fermata.

After a quarter rest in Bar 53, the flutes, oboe, and clarinets play Line 1 Bb down to G tenuto quarter notes to A quarter note held fermata and tied to (Bar 54) A whole note . After a quarter rest, horns I-II (top staff) play small octave Bb [written Line 1 F] down to G [written D] tenuto quarter notes to A [written E] quarter note tied to whole note next bar. Then as the de Lorca theme starts to play in Bar 54, horns III-IV (bottom staff) play small octave E half note to Eb to D quarter notes. Etc.

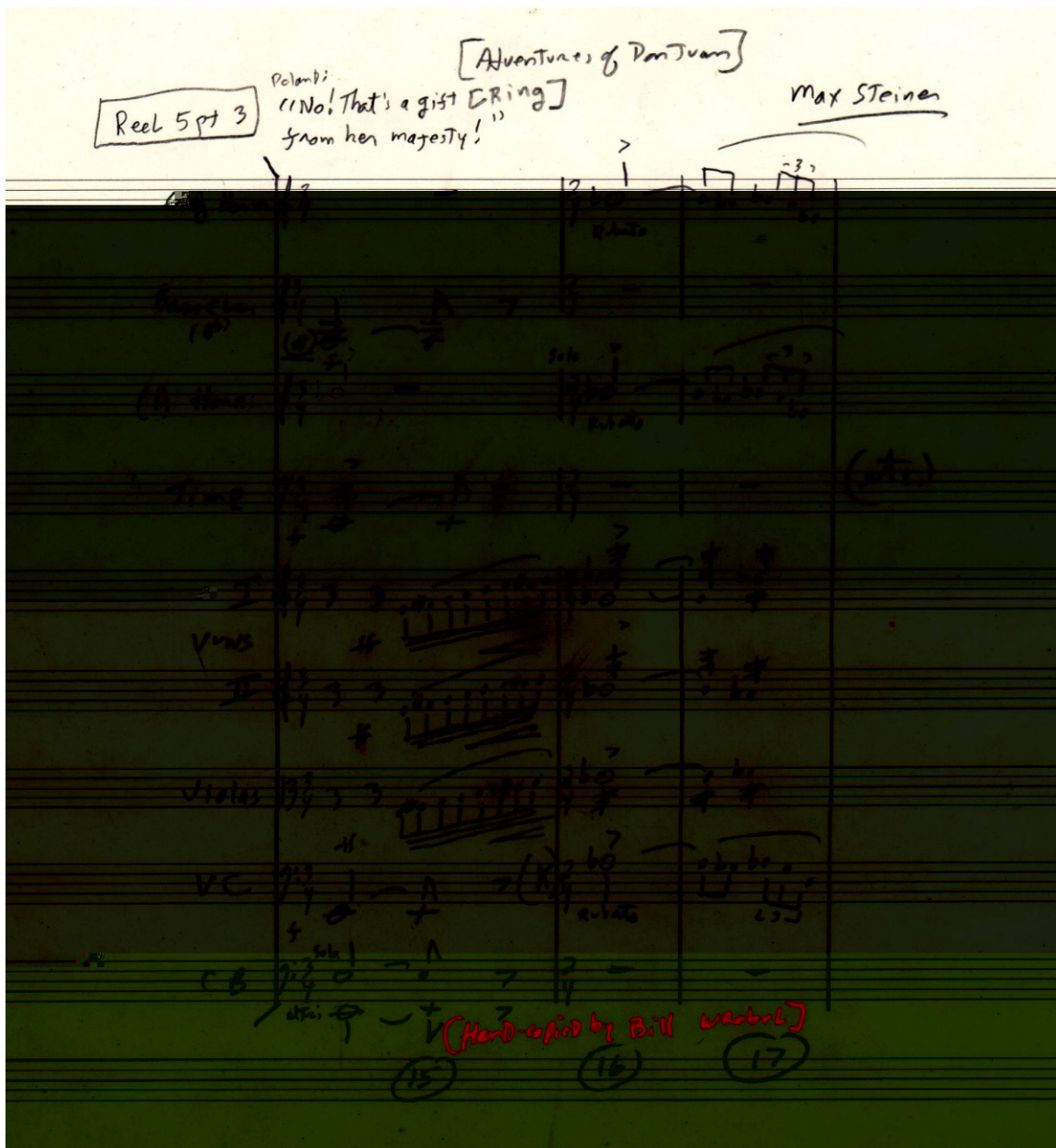
{Count Taken To Cell} Reel 5/3. in 3/4 time, 7pp, 26 bars.
CD location: track # 7, starting at 3:24. Dvd location: Chapter 11 starting at 4:41. Here Max cleverly writes the Envoy theme but this time appropriately played slowly and sorrowfully.

The timp is trem tolled on Great octave A half note tied to 8th note next bar (followed by rests). Six violas play small octave A rinforzando dotted half note tied to quarter note next bar to G-A-F-G legato and crescendo 8ths to (Bar 3) A tenuto 8th note (followed by an 8th rest) to A-A tenuto quarter notes, and so forth. Four celli and three CB in Bar 1 play the same as the violas but an octave lower register.

quarter notes to (Bar 7) small octave F#/Line 1 D rinforzando dotted half notes bowed trem and tied to 8th next bar (followed by an 8th rest) to small octave Eb/G rinforzando half notes bowed trem. Celli (top staff) play Great octave A-Bb-small octave C quarter notes to (Bar 7) D rinforzando dotted half note bowed trem tied to 8th note next bar (followed by an 8th rest) down to Great octave C/G half notes bowed trem. Bottom staff celli in Bar 7 play Great octave A dotted half note bowed trem tied to 8th note next bar (followed by an 8th rest) to Great octave C/G bowed trem half notes sounded . CB play Great octave A-Bb-small octave C quarter notes to (Bar 7) D dotted half note bowed trem tied to 8th next bar (followed by an 8th rest) to small octave C half note bowed trem.

After a quarter rest in Bar 6, 12 violins play small octave Bb to middle C legato quarter notes to (Bar 7) D dotted half note tied to 8th note next bar (followed by an 8th rest) to C-D-small octave Bb-Line 1 C legato 8ths. The english horn is the violins. The same applies to the bass clarinet. The bassoon plays this an octave lower register. The timp in Bar 6 sounds Great octave A quarter note (followed by rests). In Bar 7, the harp is arpeggiando on Great octave D/A/small octave D/F#/A/Line 1 D dotted half notes (D major). After a quarter rest in Bar 8, the harp is arpeggiando on Great octave C/G/small octave C/Eb/G/Line 1 C (C minor) half notes.

In Bar 15, after two quarter rests, when Capitan Alvarez takes away the Count's ring, the violins/violas play an "8" 32nd note sweep (<) of Line 1 (small octave for the violas) E-F#-G-A-B-Line 2 C-C#-D. The timp in Bar 15 is trem rolled on Great octave E rinforzando half note tied to 8th note (followed by an 8th rest). VC/CB/bass clarinet play the same (but small octave E for bass clarinet/CB). The Count pleads, "No! That's a gift from her majesty!" In Bar 16 in 2/4 time, the E.H. and horn I play Line 1 Eb [written Line 1 Bb] half note tied to 8th note next bar to Db 8th to "3" triplet value 8ths Eb-Db-Ab, and so forth. Violins I are bowed trem on Line 1 Gb/Line 2 Eb rinforzando half notes tied to quarter notes next bar, and so forth, while violins II are bowed trem on Line 1 Bb half note tied to quarter note next bar. Violas are bowed trem on Line 1 Eb half note tied to quarter note next bar. Celli in the "k" tenor clef are highlighted playing the pleading heart-felt music (reflecting the Count's distress) of Line 1 Eb rinforzando half note tied to 8th note next bar, and so forth (see E.H./horn I line). Etc. This is as far as I got with this cue. [Sunday, May 27 '07 at 10:09 pm]

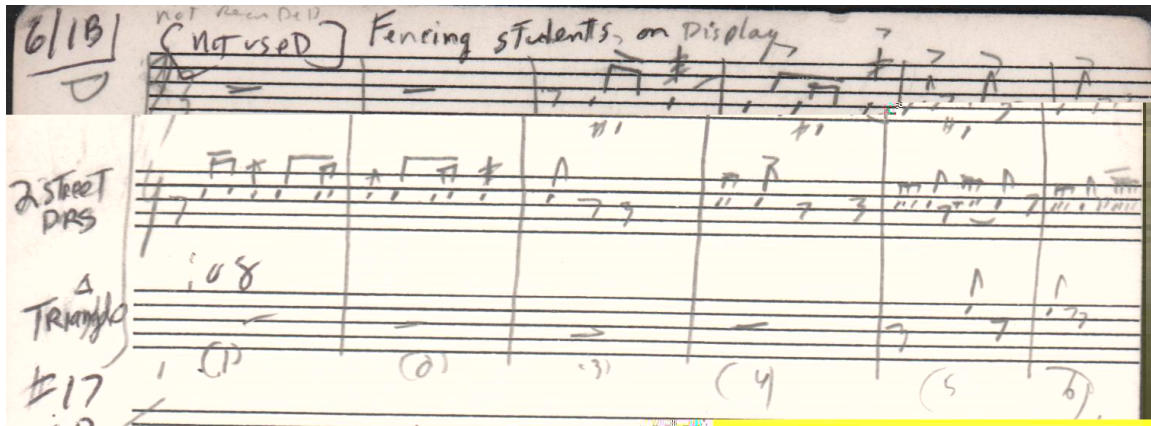


{Juan Shaved} Reel 5/4. in 6/8 time, 16
 pp, 72 bars. Key signature of G major (one sharp or F#). Dvd location: Start
 of Chapter 12. [Note: This cue is not on the cd] Scene: Leporello nervously
 shaves Juan, hence Max's "giocoso" (merry/playful/humorous) tempo-
 marking for the beginning of this cue.

Flute I/piccolo/xylophone play (for the xylophone) Line 2

(Line 3 for the xylophone) D-E-E#-F# 32nd notes crescendo in the grace bar to (Bar 1) G 8th for the xylophone (followed by the rest). The same applies to the piccolo; however, the written note for the piccolo is “cue in fl (if wanted).” At least the flute continues to play the Don Juan theme in variation. We find Line 2 G rinforzando 8th note (followed by a 16th rest) up to Line 3 D staccato 16th to E staccato 8th (these three notes connected together by a crossbeam as a delayed triplet figure) to D-E grace notes (tiny notes) to D rinforzando dotted 8th down to B staccato 16th to A staccato 8th, and so forth (I did not work on this cue beyond Bar 1). After an 8th rest, Fag I plays Line 1 D 16th to E 8th to D-E grace notes to D dotted 8th down to B 16th to A 8th. The guitar in Bar 1 plays small octave G/Line 1 D/B/Line 2 D/G (G maj) 8ths (followed by two 8th rests) to C/F/A/Line 2 D 8ths (followed by two 8th rests). Strings are plucked pizzicato. Divisi violins I pluck Line 2 D/G 8ths (followed by two 8th rests) down to Line 1 A/Line 2 D 8ths (followed by two 8th rests), while violins II pluck this pattern on Line 1 D/G to D/F 8ths. Violas pluck small octave D/B 8ths to F/C 8ths in this rest pattern. VC pluck Great octave G 8th to A 8th in this pattern. Eventually trombones enter in Bars 10 & 11. Horns are in harmon mutes. Etc. I believe the scene was meant to last longer but was later edited because the scene when Juan says “That’s enough” equates to Bar 47. The music simply does not last that long in the scene we finally see. In Bar 48 (:20 dvd), Juan demands, “Give me that!” and takes the razor from Leporello’s nervous hand. Violins pluck middle C/Eb rinforzando quarter notes (followed by an 8th rest) and then play C/E rinforzando 8th notes bowed trem and tied to bowed trem half notes. Violas play the same in the small octave register. VC pluck Great octave Gb/small octave Eb quarter notes (followed by an 8th rest) to small octave G 8th note bowed trem tied to half note. CB pluck Great octave Gb quarter note followed by rests. Etc.

{Fencing Academy Fanfare} Reel 6/1A. Dvd location: Chapter 12 starting at 1:45. Track # 8, :00-:07. Note: I did not work on this tiny cue.



{The Cadets} Reel 6/1B. 2/4 time. 4pp, 17 bars. Dvd location: Chapter 12 starting at 1:57. Track #8, starting at :08.

In the first two bars, two street drums are temporarily soli playing a rhythmic pattern. After an 8th rest in Bar 1, they play two 16ths to grace note to 8th note to two 16ths (all notated on the second space from the top of the staff) to (Bar 2) grace note to 8th to two 16ths figure to rolled quarter note to (Bar 3) an 8th note (followed by rests) to (Bar 4) two grace notes to rinforzando 8th note (followed by an 8th and quarter rest) to (Bar 5) three

grace notes to quarter note (followed by an 8th rest) to three grace notes to 8th note (followed by an 8th rest). After an 8th rest in Bar 3, the timp plays Great octave B down to F# 16ths up to B rolled quarter note to (Bar 4) B rinforzando 8th to B down to F# 16ths up to B rinforzando quarter note trem roll to (Bar 5) B rinforzando 8th (followed by an 8th rest) down to F# rinforzando 8th (followed by an 8th rest) to (Bar 6) B 8th.

After a quarter and 8th rest in Bar 6, two flutes/piccolo/3 oboes" (cued in if wanted)" play "3" triplet value 16ths Line 1 (Line 2 for flutes) B-Line 2 C#-D# to (Bar 7 in 6/8 time) E rinforzando 8th down to Line 1 B up to C# 8ths (crossbeam connected) to D#-E-F# 8ths (crossbeam connected) to (Bar 8) G-A-G "3" triplet value 16ths to F#-A 8ths figure to G-F#-E 8ths. Skipping to Bar 11, we hear a trill on Line 1 (Line 2 for flutes) B dotted half note tied to quarter note next bar to A#-B 16ths crescendo up to Lines 2 & 3 B rinforzando 8th note (followed by two 8th rests). Etc.

{Class Dismissed} Reel 6/1C. 2/4 time. 2pp, 5 bars. DVD location: Chapter 12 starting at 2:51.[Note: This cue is not on the cd] Brass fanfare again. Note: I did not have time to work on this short cue.

{Trophy Room} Reel 6/2. in 3/4 time, 28 pp, 110 bars. CD location: track # 8, starting at :27 as "Hall of Flags." Dvd location: Start of Chapter 13. Scene: Juan escorts Queen Margaret through the Trophy Room of conquered flags. Note: Music that was initially deleted in the beginning of this cue (starting in Bar 9) in the edited movie can, however, be heard intact in the cd. This is another good reason to buy the cd (despite the fact that the cd passed over some short cues).

In Bar 5 (:33 cd), the cello plays Great octave D half note up to A quarter note down to (Bar 6) D once again, and so forth. After a quarter rest in Bar 5, the guitar strums arpeggiando D minor half notes Line 1 D/A/Line 2 D/F. The left hand of the harpist plays as the cello. After a quarter rest, the harp (top staff) sounds small octave A/Line 1 D/F half notes.

After a quarter rest in Bar 9 (:39), the flute is solo "mf dolce" playing staccato 8th notes Line 2 D-E-F-G to a short melodic phrase. The bass clarinet at the end of Bar 9 plays small octave A quarter note down to (Bar 9) D half note up to A quarter note, and so forth. After a quarter rest in Bar 9, the vibe sounds small octave A/Line 1 D/F half notes. The guitar strums the same D minor half notes as given in Bar 5. Then in Bar 15 (:47 cd), the violins are spiccato (light staccato of the bow using the section between the frog & midway) of two Line 1 staccato C/F/A (F maj 2nd inversion) 8th chords to isolated F/A 8th (followed by an 8th rest). Skipping to Bar 19 (:52 cd), the guitar plays Line 1 F#/A/Line 2 D (D major 1st inversion) rinforzando quarter notes to F#/A/D rinforzando 8ths to F#/A/D staccato 8ths to F#/A/D rinforzando 8ths to F#/A/D staccato 8ths. Violins I play Line 1 D dotted half note tied to next bar. Violins II play Line 1 D 8th (followed by an 8th rest) to D-D-D-D 8ths in the same rinforzando/staccato pattern as given for the guitar. Violas play this on small octave F#/A notes. Fags play Great octave D/A dotted quarter notes to unison A up to small octave D back to A 8ths. Etc.

At 1:02 on the cd track (now heard on the dvd at :19), the oboe plays a melodic phrase with the solo bassoon playing another phrase underneath. So, in Bar 25 in 2/4 time), the oboe plays Line 2 G half note tied to 8th note next bar to F# 8th to "3" triplet value 8ths G-E-C. The bassoon, after an initial dotted 8th rest, plays Line 1 G 16th to A-G 8ths with the G 8th tied to 8th note next bar, and so forth. The timp softly sounds Great octave G/B 8ths (followed by rests). After an 8th rest, the castanets and tambourine play a 16th note to two 8ths. After a dotted 8th rest, the guitar plays Line 1 Bb/Line 2 D/G (G min) 16ths to Bb/D/A 8ths played twice. After a dotted 8th rest, violins II play Line 1 G 16th to A-A 8ths. After that rest, violas play Bb/Line 1 D 16ths to two such 8ths notes. VC play Great octave G/small octave D tenuto half note.

At the end of Bar 43 (1 tied to 8

In Bar 52 (2:10 cd; 1:28 dvd), the harp plays two ascending and legato "6" 16th figures of Contra-octave B-Great octave F#-B-small octave D#-F#-A up to (top staff) Line 1 C-D#-F#-A-Line 2 C-D# 16ths to F# quarter note. The violins play Line 1 G# dotted quarter note to stand-alone F# 8th to descending 8ths F#-E-D#-C# up to (Bar 53) Line 2 C# dotted quarter note to B 8th to descending 8ths figure notes B-A-G#-F# to (Bar 54) F to G half notes. Violins II play Line 1 D# half note to F#-E-D#-C# legato 8ths to (Bar 53), after an 8th rest, Line 1 E# 8th to F#-F# quarter notes down to D# quarter note to (Bar 54) C legato to D half notes. Violas I play middle C to small octave B half notes to (Bar 53), after an 8th rest, Line 1 D 8th to D quarter note to C# down to small octave C# 8ths up to F# quarter note to (Bar 54) F half note tied to half note. Violas II play small octave A to G# half notes to (Bar 53), after an 8th rest, G# 8th to A-A quarter notes up to middle C quarter note to (Bar 54) F half note tied to half note. VC I play small octave C to Great octave B half notes up to (Bar 53) small octave E half note down to Great octave F# to F# quarter notes to (Bar 54) Great octave A to Bb half notes. VC II play the same except for Bar 53 where they play Great octave E half note (instead of small octave E) and then the altri celli. CB are VC in Bar 52 to (Bar 53) small octave E 8th 9 followed by rests). Horns in Bar 52 play small octave A/middle C [written Line 1 E/G] half notes legato to G#/B [written D#/F#] half notes. After a half rest in Bar 52, the E.H. plays Line 1 F#-E-D#-C# 8ths, etc. Here in Bar 54 (2:19 cd) with the tempo-marking of "Faster," the Queen says, "I know this flag!" After a quarter & 8th rest, the flutes/oboe/celeste play "delicato" Line 2 (Line 1 for the oboe; both Lines 1 & 2 for the celeste) F 8th to E to D quarter notes.

In Bar 108 (4:01cd) the bass clarinet/Fags/piano/timp/VC/CB play C# half note tied to 8th (followed by an 8th rest) to B quarter note tenuto and rinforzando-marked to (Bar 109) C# again, etc.

{“May Cut Deeper”} Reel 7/1, 3/4 time, 6pp, 23 bars. DVD location: Chapter 14 starting at 3:18. [Note: This cue is not included on the cd] Scene: After Juan refuses DeLorca's militaristic commission, de Lorca takes his sword and rips Juan's shoulder tassles, and says, "Next time, I may cut deeper."

Two clarinets/bass clarinet/bassoons/4 horns/4 Pos/tuba/timp play "sfp subito" the combined Ab maj 7 (Ab/C/Eb/G) rinforzando dotted half note chord tied to half and 8th notes next bar (followed by an 8th rest). Specifically, clarinets I-II play small octave Ab [written Bb] rinforzando

dotted half note tied to next bar, while clarinets III-IV play small octave Eb [written F natural] tied notes. The bass clarinet plays this on small octave G [written A] tied notes, and Fags on Great octave and small octave C notes. Horns play Great octave G/small octave C/Eb/Ab tied notes. Pos play Great octave G/small octave C/Eb/Ab tied notes, and the tuba on Great octave C. The timp is trem rolled on small octave C dotted half note tied to next bars. Violins play small octave Ab tied notes, violas on small octave Eb, VC on Great octave G, and CB on small octave C. After rests in Bar 5 (3:39 dvd), Don Juan leaves for the door. Two harps and the piano play Great octave C/G/small octave G 8ths to (Bar 6) Great octave/small octave/Line 1 D tenuto quarter notes to Contra-octave/Great octave/small octave A dotted 8ths to Bb 16ths, and so forth.

Skipping to Bar 17 (Chapter 15 at :09), Rodrigo has already entered in and states about Count de Polan, "He still refuses to speak." Violins play bowed trem Line 1 F# rinforzando half note to F to E bowed trem quarter notes (repeated next bar). Violas I are bowed trem on Line 1 D half note to Db to C quarter notes, while violas II (bottom staff) are bowed trem on small octave A half note to Ab to G quarter notes (repeated next bar). VC/CB play non-trem on Great octave A whole note tied to next bar. The timp is trem rolled on Great octave tied whole notes as well. In Bar 18, the bass clarinet and bassoon start to play forte the evil de Lorca theme on Line 1 (small octave for the Fag) F# rinforzando 16th down to D dotted 8th tied to dotted 8th up to F 16th to Eb dotted 8th to E 16th down to C quarter note. Etc.

{Paragon Among Queens} Reel 7/2. 3/4 time, 32 pp, 126 bars. Cue #31173. Dvd location: Chapter 15 starting at 1:20. CD location: track # 9. Scene: Sebastian the dwarf escorts the queen's maiden/escort, and then the Queen is alone with Juan. Viewer alert: Don Juan is about to make his most daring move!

This is certainly a highlight cue of this score. The "Dwarf" motif is played for most of the first 11 seconds (in 2/4 time). The bassoons mimic the dwarf's disjointed walk with repeated three-note figures, as delineated in a far earlier cue. For example, in Bars 5-6, they play Great Octave Ab 8th up to Line 1 D grace note to Eb 8th down to Great Octave Db 8th up to middle C grace note to Line 1 Db 8th note to (Bar 6) Fb 8th up to C grace note to Db 8th, and then Great octave Bb up to Line 1 grace note to Eb 8th down to (Bar 7 in C time) Great octave A tenuto whole note (repeated next bar). The oboe & solo violin play an accompanying passage playing in Bar 5 Line

3 (Line 2 for the oboe) Cb dotted quarter note to Db 8th crescendo to (Bar 6) Line 2 Bb 8th down to Ab quarter note decrescendo to G 8th crescendo to (Bar 7) A dotted half note played (followed by an 8th rest) up to D 8th legato up to (Bar 8) A dotted half note (followed by an 8th rest) to E 8th, and so forth. It was in this Bar 8 location when Queen Margaret states, “I believe congratulations are in order, Don Juan.”

Essentially, the Queen theme is played more or less through 1:30 (Bar 33).

In Bar 33 (1:16 cd; 2:36 dvd), the bassoons/horns/timp/violas/VC/CB play the combined C# maj (C#/E#/G#) whole note chord rinforzando tied to rinforz quarter notes next bar (quarter notes actually played & accentuated). Violas play small octave E#/middle C# rinforzando whole notes tied to quarter notes rinforzando next bar (followed by a quarter rest and then a half rest held fermata). VC I play small octave C# tied notes, while VC II play side-bracketed double-stopped Great octave C#/G# notes, and CB on small octave C#. The timp is trem rolled on small octave C# whole note tied to quarter note next bar. Horns play small octave E#/G#/C# whole notes tied to quarter notes next bar (followed by a quarter rest and then another quarter rest held fermata). Fags play on Great octave C#/G# whole notes tied to quarter notes next bar. Right after the fermata held quarter rest in Bar 34, the Queen proudly exclaims, “I wish there were more men in Spain who had the courage to defy his grace.” The solo bass clarinet in Bar 34 is the only instrument heard while a fermata is held on a rest note. The bass clarinet sounds small octave C# whole note and tied to dotted half note next bar.

At 1:31 cd (2:50 dvd), the Don Juan theme is heard as the Queen makes that proud statement. says, We hear the C# Dom 7(C#/E#/G#/B) tenuto quarter note chord played by the combined woodwind/horns/vibe/guitar/celeste. Horns play forte B/middle C#/E# rinforzando quarter notes. Clarinets I-II play Line 1 G# [written A#] quarter note, while altri clarinets play E# [written Fx]. Flutes and oboe play Line 2 C# quarter note, and the E.H. on middle C#. Fags play B/middle C# quarter notes, and the vibe on Line 2 C# (along with the guitar). The celeste plays Lines 1 & 2 C# quarter notes. The F# minor tonality (F#/A/C#) is heard in the following half note chord in Bar 35 () to C# Dom 7th double-dotted quarter notes, etc. So the celeste plays small octave A/middle C#/F#/A/Line 2 C#/F rinforzando half notes to B/C#/E#/G#/Line 2 C# double-dotted quarter notes to B/C#/E#/G#/D# 16ths. After a quarter rest, VC/CB play forte small octave Db tenuto half note to Db quarter note to

(Bar 36) Eb 8th to Eb quarter note to Db 8th to Cb 8th to Cb quarter note down to Bb 8th. Flutes play Line 2 F# tenuto half note down to C# double-dotted quarter note to D# rinforzando 16th to (Bar 36) Line 1 F# 8th to F# tenuto quarter note tied to dotted quarter note And decrescendo (followed by an 8th rest). Etc.

Violins II in Bar 37 settle on Line 1 Cb whole note (silent next bar). Violas play small octave Eb/Gb whole notes to (Bar 38) F whole notes decrescendo and held fermata. VC/CB play Great octave Ab whole note to (Bar 38) small octave Cb whole note held fermata. After a quarter rest in Bar 37 (1:39 cd; 2:59 dvd), the clarinet plays "molto expres" Line 1 Bb quarter note to Ab-Bb grace notes to descending legato 8th notes Ab-Gb-Eb-small octave Eb up to (Bar 38) Bb [written middle C natural] half note to Ab whole note held fermata.

In Bar 39 (in 2/4 time), the slightly uncomfortable Queen changes the subject: "Look. These have just arrived from Holland..." The vibe is struck (largely Line 2 range) on C maj 7th 3rd inversion (Line 1 B/Line 2 C/E/G) half notes let vibrate extending curve lines. Harp I is (bisbigliando) on descending Line 1 G-E-C-B notes (special effect which creates a delicate whispering sound, or quiet tremolando). The celeste plays largely Line 1 (small octave B/Line 1 C/E/G) half notes (let ring). Violas are bowed trem on small octave B/middle C rinforzando half notes tied to next bars. Violins II are bowed trem on Line 1 E/G tied notes.

After an 8th rest, violins I play the melody line on Line 3 E-F#-G 8^{ths} to (Bar 40 in 3/4 time) A-G-F#-E legato 8^{ths} decrescendo (crossbeam connected) to "3" triplet value 16^{ths} D-C-D to C dotted 8th to D 16th crescendo. Etc.

Skipping to Bar 91 (start of page 23) still in 3/4 time (3:31 cd; 4:51 dvd), the tempo-marking is Violas settle on small octave G/B dotted half notes crescendo tied to dotted half notes next bar. The solo cello plays this on Line 1 G tied notes, and altri celli on Great octave G/small octave D, while CB play small octave G tied dotted half notes. Flutes, oboe, vibe and celeste play Line 1 G tied dotted half notes. The combined tonality is that of G major (G/B/D). The harp plays ascending legato and arpeggio 8th notes Great octave G-small octave D-G-B-Line 1 D-G down to (Bar 90) Great octave F-small octave D-G-B-Line 1 D-G.

In Bar 91 (in C time), the cue now changes to the key signature of A major (three sharps). Here the Queen asks, "What is she like?" to which Juan responds, "Beautiful..." Eight violins I play the beautiful melody line of A half note tied to 8th note, then A 8th again (both 8ths connected by a crossbeam) to "3" triplet value G# quarter note to triplet value E 8th to (Bar 92) F# half note tied to 8th note to same F# to G# to A 8ths to (Bar 93) B half note tied to B 8th to C# 8th down to triplet value A 8th to F# 8th to (Bar 94) B half note tied to 8th note. Then violins I are divisi from then on (octave apart) on Lines 1 & 2 B to Lines 2 & 3 C# to D legato 8ths to (Bar 95) E "appassionato" half notes tied to 8ths to F# 8ths, and so forth.

Back in Bar 91, four violins II play Line 2 E dotted half note to E quarter note to (Bar 92) D dotted half note to divisi B/D quarter notes to (Bar 93) dyad quarter notes B/E to A/D to G#/C#, etc. Violas play Line 1 A/Line 2 C# dotted half notes to G#/C# half notes to (Bar 92) F#/A dotted half notes to F# quarter notes, etc. The solo cello plays (tenor clef) descending quarter notes A-G#-F#-E to (Bar 92) D-C#-small octave B-A, etc. It appears that the altri celli play this as well. Two CB play small octave E half note up to Line 1 E quarter note up to (Bar 92) Line 2 D dotted half note.

The arpeggiando harp and the vibe/celeste play the A maj dotted half note chord (actual notes A/Line 2 C#/E/A for the harp) to C# min 1st inversion (actual notes E/G#/Line 2 C#/E/G#) except for the vibe which is 2nd inversion (G#/C#/E/G#) then E Dom 7(E/G#/B/D) in Bar 93 to B min 7 (B/D/F#/A), etc. The solo bassoon plays Great octave E dotted half note up to small octave E quarter note up to (Bar 92) Line 1 D dotted half note.

In Bar 95 (3:59 cd; 5:13 dvd), the harp plays arpeggio ascending 16th note figures (four 16ths per figure, four figures per bar). We find small octave C#-E-A-Line 1 C# to (top staff) E-A-Line 2 C#-E, back down to small octave D-F#-A-Line 1 D to F#-A-B-Line 2 E. Repeat next bar, except that the F# becomes F (natural).

Celeste is arpeggiando on A maj 1st inversion (actual notes Line 1 C#/E/A/E/A/E) half note chord. After a dotted 8th rest in Bar 95, the flute/oboe/clarinet/bassoon play a four-note figure of Line 2 (Line 1 for clarinets/Fag) E 16th up to A to G# 8ths to F# half note. After a half and dotted 8th rest in Bar 95, the solo horn plays middle C# 16th to small octave

B dotted 8th to A 16th up to (Bar 96) E half note down to small octave B [written Line 1 F#] half note up to (Bar 97) E half note up to A half note.

In Bar 98, the harp now plays rising to falling 16th notes Great octave E-B-small octave G#- to Line 1 E-G#-B-Line 2 E to descending G#-E-Line 1B-G# to E-small octave B-G#-E. In Bar 99, two harps now play, and this time rising & falling 32nd note figures. So we find small octave C#-E-A-Line 1 C#-E-A-C#-E to descending Line 2 notes A-E-C#-A, E-C#-A-E, and then D-F-Bb-D, F-Bb-D-F to falling Bb-F-D-B, F-D-B-F.

In Bar 99 (4:08 cd; 5:27 dvd), violins I play Line 3 A half note tied to 8th note to Bb 8th to same Bb dotted 8th to A 16th to (Bar 100) A half note tied to 8th note to B 8th to B dotted 8th to A 16th to (Bar 101, start of page 26) G half note tied to 8th note to Ab 8th to same Ab dotted 8th to G 16th to (Bar 102) G half note (followed by a dotted 8th rest) to F 16th to F dotted 8th to Eb 16th to (Bar 103 at 4:21 cd, and 5:41 dvd) Line D sforzando quarter note (followed by two quarter rests) down to Line 1 Eb quarter note bowed trem rinforzando to (Bar 104) D dotted half note bowed trem crescendo to Eb quarter note trem.

Back in Bar 99, it is here when the Queen states, "You seem to have chosen a paragon among women." Juan makes the "paragon" line ("among women, and among queens") and the music becomes "agitato" and "cres e accel." Then in Bar 103 the strings play the D maj (D/F#/A) bowed trem dotted half note chord to Eb quarter note trem. Violins II in Bar 99 play Line 3 E half note tied to 8th note to F 8th note to same F dotted 8th to E 16th to (Bar 100) E half note tied to 8th note, and so forth. The solo horn in bar 95 plays Line 1 A [written Line 2 E] quarter note to "3" triplet value descending 8ths to Line 1 E-C#-small octave A 8ths to Bb half note to (Bar 100), after an 8th rest, where now two horns play small octave A 8th up to "3" descending 8ths Line 1 E-C#-small octave A to B [written Line 1 C#] half note. Etc.

8/1 *molto spacio* *Senorita, YOUR FAVORITE* Solo *Piccolo*

3 Flute

Hand-copied by Bill Wadbel

(1) → (2) (3)

(Skip)

VC

46 CD
TribTp

44 CD BYU

46 CD
TribTp

Hand-copied by Bill Wadbel

(1) → (2) (3)

(Skip)

VC

{Donna Elena} Reel 8/1. in 3/4 time, 21pp, 83 bars.
Cue #31174. Dvd location: Chapter 16 starting at 3:27. CD location: track #10 ("Donna Elena's Advances"). Scene: Elena gives Juan her fan at the fencing Academy as she leaves. Juan turns and says, "Senorita, your fan." She replies that he can return it to her that evening at her place! Another possible cue title could be "Juan On The Rebound!"

The arpeggiando harps, celeste, and woodwinds play the E Dom 7th (E/G#/B/D) dotted half note chord tied to half & 8ths next bar. Specifically, 3 flutes play Line 2 E dotted half note tied to (Bar 2) half note held fermata and tied to 8th note (followed by an 8th rest). The E.H. plays the same [written Line 1 B] tied E notes. Clarinets play small octave B/Line 1 D/G#/B [written Line 1 C#/E/A#/Line 2 C#] tied notes in the same pattern as just given. The Fag plays small octave E tied notes. The harps are arpeggiando on small octave E/B/Line 1 D/E/G#/B/Line 2 E dotted half notes let vibrate (silent next bar). The celeste plays small octave E/B/Line 1 C#/G#/B/Line 2 E dotted half notes held fermata. After an 8th rest in Bar 1, the solo violin plays 8th notes Line 2 B up to Line 3 E down to Line 2 B down to E down to Line 1 B up to (Bar 2) Line 2 E half note held fermata and tied to 8th note. After a quarter rest in Bar 2, the vibe and guitar play Line 1 E quarter note to same E quarter note held fermata.

In Bar 3, the harps and celeste play the F maj 7th (F/A/C/E) dotted half notes tied to (Bar 4) half notes held fermata and tied to 8th notes (followed by an 8th rest). After an 8th rest in Bar 3, the solo violin plays Line 3 C up to E down to C down to Line 2 E down to C 8ths up to (Bar 4) E half note held fermata and tied to 8th note (followed by an 8th rest). After a quarter rest, the guitar and vibe sound Line 1 F quarter note to F quarter note held fermata and tied to half note next bar. After an 8th rest in bar 5, the solo violins and now the celeste play Line 2 B up to Line 3 F down to D down to Line 2 Bb down to F 8ths up to (Bar 6) Bb dotted half note decrescendo. After an 8th rest in Bar 6, the solo cello plays Line 1 D up to F down to D down to small octave Bb down to F 8ths up to Bb half note to C quarter note to (Bar 8) Line 1 F dotted half note tied to next two bars and tied to half note in Bar 11. In Bar 5, the strings join with the harp to play the G min 7th (G/Bb/D/F) dotted half note chord tied to next bar.

In Bar 16 (:30 cd), after a quarter rest, the harps are arpeggiando along with the mandolin piano & guitar on the Cb maj 7th 1st inv

(Eb/Gb/Bb/Cb) quarter note chord to D half-dim added 11th (F) or actual notes Line 1 F/Gb/Bb/Line 2 C/Eb to the C half dim C (C/Eb/Gb/Bb) to the Eb min 7th 3rd inversion (Bb/Db/Eb/Gb) to F half dim 2nd inversion (Cb/Eb/F/Ab) to (Bar 18) the simple Bb maj (Bb/D/F). The cue then changes in Bar 19 (:37 cd) to key signature of Eb maj (3 flats). The harp/guitar/vibe sound the Eb min 2nd inv (Bb/Eb/Gb) half note chord. The bass clarinet plays the half to quarter note pattern, etc.

One noteworthy section of music is the addition of the rubato flute solo starting in Bar 23 (:45 cd) as Max mimics the nightingale bird song out in the garden. First the guitar plays Eb up to Eb min triad 2nd inversion (Line 1 Bb/Line 2 Eb/Gb) down to small octave Bb quarter note. The bass clarinet is on small octave Eb half note up to Bb quarter note up to (Bar 24) Line 1 Eb half note down to small octave Bb quarter note. The cello play Great octave Eb quarter note (followed by a quarter rest) to Bb quarter note to (Bar 24) small octave Eb quarter note (followed by a quarter rest) down to Great octave Bb quarter note. After a quarter rest, the vibe sounds small octave Bb/Line 1 Eb/Gb half notes to (Bar 24), after a quarter rest, Cb/Fb/A half notes.

After a dotted 8th rest in Bar 23, the flute solo (with the piccolo cued in if wanted) passage starts on Line 2 Eb-F 32nd notes to ascending staccato 8th notes Eb-F-Gb-Ab crescendo to (Bar 24) Bb dotted 8th to “3” triplet value legato 16ths Line 3 Cb-Line 2 Bb-Ab to Ab-Cb staccato 8ths Db-Db-Eb-Eb staccato 16ths to (Bar 25) Line 2 Bb whole note trill (to Cb). Etc. The cue changes the key signature to Ab major (four flats) in Bar 34 (1:17 cd) when the solo violins plays the Serenade theme. These flats are cancelled in Bar 53. But first the cue becomes "agitato" in C time in Bar 47 when Elena tells Juan she's to be married to an Italian noble in the morning! She says "I know you must think it capricious of me..." At the end of Bar 49(:41) the flute/piccolo/celeste plays 32nd notes Line 2 D/Eb/F/Gb to (Bar 50) rinforzando Ab 16th to G dotted 8th figure tied to G dotted half note and tied to whole note next bar. In Bar 53 the strings and woodwinds play descending minor chords (strings are bowed trem). We find G/B/Line 2 E/B (E min) rinforzando quarter notes to Gb/Bb/Eb/Bb (Eb min) rinforzando quarter notes to F/A/Line 2 D/A (D min) rinforzando quarter notes to E/G#/C#/G# (C# min) rinforzando quarter notes to (Bar 54) Eb/G/Line 2 C/G (C min) rinforzando quarter notes to D/F#/B/F# (B min) rinforzando quarter notes to Db/F/Bb/F (Bb min) rinforzando quarter notes to C#/E/A/E (this time A maj) rinforzando quarter notes to (Bar 55) Cb/Eb/Ab/Line 2 Eb

(Ab min) rinforzando quarter notes to Bb/D/G/D (G min) rinforzando quarter notes to A#/middle C#/F#/Line 2 C# (F# maj) to Ab/C/Line 1 F/Line 2 C (F min) rinforzando quarter notes. The music switches to the key signature of A major (three sharps) in Bar 58 (2:04). Here the solo trombone comically plays the Serenade theme on Line 1 E-E-E tenuto quarter notes to (Bar 59) E quarter note D-E grace notes to D 8th to C-Bb-C tenuto 8ths, and so forth. Fags play Great octave A/small octave E dotted half notes tied to dotted half notes next bar. Etc. At the end of this cue (as Juan suddenly faces the groom), and after an initial dotted 8th rest, the trombone comically plays Line 1 G#-A-A# 32nd notes to B rinforzando 8th (followed by an 8th and quarter rest).

{Queen's Anger} Reel 8/2. in 2/4 time, 18 pp, 71 bars.
Cue # 31175. Dvd location: Chapter 18 starting at :06. CD location: track # 11 titled "Sentenced to Exile").

The Juan theme is performed with intensity portraying the Queen's initial wrath towards him. The english horn/clarinets/bass clarinet/Fags/timp/strings are all unison forte on rinforzando quarter note D in the grace bar to (Bar 1) rinforzando G min (G/Bb/D) quarter note chord tied to 8th note. Specifically, horns play forte small octave and Line 1 D [written A] rinforzando quarter notes to (Bar 1) small octave G/Bb/Line 1 D/G [written Line 1 D/F/A/Line 2 D quarter notes and tied to 8ths (followed by an 8th rest). The timp beats small octave D rinforzando quarter note down to (Bar 1) Great octave G rinforzando trem roll tied to 8th note. Violins play Line 1 D quarter note up to (Bar 1) G quarter note tied to 8th note. Violas play small octave D quarter note up to (Bar 1) Bb/Line 1 D double-stopped quarter notes tied to 8ths. VC/CB play small octave D rinforzando quarter note up to (Bar 1) G rinforzando quarter note tied to 8th note. The E.H. plays Line 1 D [written A] quarter note up to (Bar 1) G [written Line 2 D] quarter note tied to 8th note. Clarinets play Line 1 D quarter note to (Bar 1) small octave Bb/Line 1 D/G quarter notes tied to 8ths. The bass clarinet plays Line 1 D [written E] quarter note up to (Bar 1) G [written A] quarter note tied to 8th. Fag I plays small octave D quarter note to (Bar 1) same D quarter note tied to 8th, while Fag II plays D quarter note down to (Bar 1) Great octave G quarter note tied to 8th note.

At the end of Bar 6 (:09) the violins/viole play the A Dom 7th 3rd inversion (G/A/C#/E) 8th chord to (Bar 7) the D min 1st inversion (F/A/D) rinforzando chord bowed trem half notes. After an 8th rest, the celli and basses play Great octave A 8th up to small octave D dotted 8th to F 16th, etc.

In Bar 13 (:17 cd; :23 dvd), the cue changes to the "Emotion" section (according to the cue sheets) when the Queen is in a fit exclaiming "This time I know how to deal with him!" Sebastian intercedes, explaining Elena's advances. The violins are bowed trem on E min (Line 1 E/G/B/Line 2 E) rinforzando half note chord tied to quarter notes next bar to D min (D/F/A) quarter note trem. The vibre plays the same notes. the clarinets/Fags/ treble clef staff piano play resolute 8th note triplet figures of Line 1 E-E-E played 2X to (Bar 14) E-E-E to D-D-D triplet 8ths. In Bar 18 (:21 cd) , the celli play Line 1 E rinforzando half note tied to 8th next bar to D 8th to 8th triplet E-D-small octave A, etc.

In Bar 53 (in C time) at 1:19 cd (Chapter 18 dvd at 1:25), we come to a dramatic descending passage as the King & de Lorca march in, shortly to announce (end Bar 56) that Juan will be banished from Spain. Violins I (and E.H.) play Line 2 F rinforzando whole note tied to half note and 8th note next bar (followed by an 8th and quarter rest). Violins II play forte Line 2 F double-dotted tenuto quarter note to Eb rinforzando 16th to Db staccato 8th (followed by an 8th rest) to C staccato 8th (followed by an 8th rest) to (Bar 54) Line 1 Bb rinforzando 8th (followed by an 8th rest) to Ab rinforzando 8th (followed by an 8th rest) to G rinforzando 8th (followed by an 8th rest) to F rinforzando 8th (followed by an 8th rest) to (Bar 55) small octave G/Line 1 E rinforzando quarter notes (followed by a quarter and half rest).

Violas I/clarinets III & IV/ trumpets III & IV play the pattern as C double-dotted quarter note to Bb 16th to Ab to Gb 8ths to (Bar 54) 8th notes F, Eb, Db, B in the given rest pattern to (Bar 55) small octave and Line 1 C quarter notes. VC/CB/Fags/bass clarinet/tuba play Ab double-dotted quarter note to G 16th to F to Gb 8ths, then Db, C, Bb, A/Db 8ths to (Bar 55) Great octave C/G quarter notes. Horns & trombones I & II play dyads Line 1 C/F double dotted quarter notes to Bb/Eb 16ths, Ab/Db to G/C 8ths, etc. Pos III & IV play Great octave Ab/small octave Ab double-dotted quarter notes to G/G 16ths, etc. The street drum and snare drum sound off forte at

the end of Bar 54 to Bar 55 with two quarter notes. The timp is essentially solo in most of Bar 55 and 56 sounding small octave C whole note trem roll, in Bar 56.

Essentially, then, we have the F min 1st inversion (Ab/C/F) double-dotted quarter note chord to the Eb maj 16th 1st inversion (G/Bb/Eb) to the Db maj 1st inversion (F/Ab/Db) 8th note chord to the C min 1st inversion (Eb/G/C) to (Bar 54) Bb min 1st inversion (Db/F/Bb) 8th, 8th rest, Ab maj 1st inv (C/Eb/Ab), etc.

At the end of Bar 56 (1:34 cd; 1:46 dvd), clarinets I & II/Fags/harp I/violins/VC play the upward sweep of "10" 32nd notes Line 1 (small octave for violas and celli) C-D-E-F-G-Ab-Bb-Line 2 C-D-E to (Bar 57,) when the english Horn/Fags/violins I play the melody line (an impassioned "Queen" motif). So we hear (using the violins as reference) Line 1 F half note tied to 8th, then F 8th to Eb triplet value quarter note to C 8th triplet value to (Bar 58) D half tied to 8th to D-E-F# triplet 8ths to (Bar 59) G half note, etc. Violins II & viole are bowed trem on F min (F/Ab/C) dotted half note chord. Specifically, violins II play the Line 1Ab/Line 2F double stopped dotted half notes [notated with the vertical brackets straddling the two notes] and viole II play middle C/F as double stops; viole I play E/Line 2 C as double stops. This moves to the C min (C/Eb/G) quarter note chord bowed trem. The harp plays ascending to descending 16th note figures starting in Bar 57 on Line 1 F-Ab-Line 2 C-F-Ab-Line 3 C to descending Line 3 F-C-Line 2 Ab-F-C-Line 1 Ab to another such ascending figure down to Eb-Line 2 C-F-Eb-C-G, etc. [9:15 pm Memorial Day]

"La Boca de Pepita" Song. Reel 9/1. Then the "Muineina" folk song arranged by Max. Dvd location: Chapter 18 starting at 2:36. CD location: track # 12.

Handwritten musical score for "The Ring" by Bill Waber. The score is written on five staves. The first staff is for Oboe, the second for Clarinet, the third for Flute, the fourth for Bassoon, and the fifth for Trombone. The music is in 3/4 time and features a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Ring" is written in large, stylized letters across the middle of the score. The name "Bill Waber" is written at the bottom right.

{The Ring} Reel 9/2. in 3/4 time, 9pp, 35 bars. Dvd location: Chapter 19 starting at :20. CD location: track #13 ("Count de Polan's Ring"). Scene: Capitan Alvarez responds to Juan's rebuff, "Not interested, eh?" Max cleverly returns the Count's "Envoy" theme in variation since, after all, the subject matter is the Count's stolen ring (in Captain Alvarez's possession that he wants to sell for more drinks!).

The timp is trem rolled on Great octave A half note (followed by rests until Bar 3). The viole/VC/CB play rinforzando small
octave (Great octave for VC/CB) A half note to rinforzando 16th notes G-A-F-G to (Bar 2 "Rit") A-A-A-A rinforzando 8ths to (now) 16ths
G-A-F-G to (Bar 3) A dotted half note rinforzando tied to quarter note to
"molto rit" (:11 cd) G-A-F-G 8ths to (Bar 5) A dotted half note tied to half
note and 8th note next bar (followed by an 8th rest). The timp returns in bar 3
to sound Great octave A dotted half note trem roll tied to quarter note next
bar.

In Bar 5, Alvarez exclaims "What is it!" Here much of the orchestra sound the combined A major (A/C#/E) tonality as rinforzando quarter notes (followed by a quarter and half rest). However, the timp is trem rolled on Great octave A dotted half note once again tied to (Bar 6) half note and 8th note. Clarinets play small octave E/A rinforzando quarter notes while the bass clarinet plays middle (Line 1) C# [written D#] quarter note. Fags play this on Great octave E/A quarter notes. Horns play Great octave A/small octave C#/E/A quarter notes. Pos play Great octave A/small octave C#/E quarter notes while the tuba plays Contra-octave E quarter note. The piano sounds Contra-octave A/Great octave E/A/small octave CE/E/A quarter notes. As given earlier, violas play small octave A rinforzando dotted half note tied to half and 8th note next bar, and VC/CB play this on Great octave A.

Skipping to Bar 20 (:43 cd; 1:06 dvd), we come to the scene when Juan quickly drags Alvarez against the wall after Leporello lured him outside. Oboes/clarinet I-II/violins play Line 2 (Line 1 for clarinets III-IV/bass clarinet; small octave for Fags/VC) descending 8th notes (in 6/8 time) Eb-Cb-D to Line 1 Bb-Line 2 C#-Line 1 A 8ths to (Bar 21) C-Ab-B down to G-BB-Gb to (Bar 22) A-G-G# to E-G-Eb to (Bar 23 in C time) F rinforzando quarter note (followed by two quarter and one 8th rest marks to "3" triplet value 16ths Eb-E-F. The temp in Bar 20 beats small octave Eb 8th (followed by rests) to (Bar 21) Great octave A 8th (followed by rests),

returning in Bar 23 on Great octave F whole note trem roll. Both street drums sound a quarter note at the end of Bar 22 to the start of Bar 23. The tuba in Bar 20 plays Great octave Eb 8th (followed by rests) up to (Bar 21) A 8th. After an 8th rest in Bar 22, the tuba plays rinforzando 8th notes D down to Contra-octave B up to Great octave E down to Contra-octave Bb up to Eb down to (Bar 23) Contra-octave F quarter note (followed by rests). Pos play small octave C/Eb/G/Line 1 C (C min) 8ths (followed by rests) to (Bar 21) Great octave A/small octave E/A/C 8ths (A min). After an 8th rest next bar, Pos play A/small octave F/A/Line 1 D (D min) 8ths to Great octave B/small octave Eb/Ab/Eb 8ths to B/E/G/B to Bb/D/G/D to CB/Eb/Ab/B 8ths to (Bar 23) F/small octave C/F/A (C maj) quarter notes (followed by rests). Horns and trumpets also play similar patterns.

Etc. [10:24 pm Memorial Day. End session]

Scene: After Juan knocks Alvarez to the ground, De Lorca's men then ride in to the Inn.

The De Lorca theme is played, then the Patrol theme. In Bar 20 (1:39 cd; 2:07 dvd) the trombones are prominent playing triplet 8th B maj (B/D#/F#) to rinforzando quarter note pattern, with the horns (etc.) adding the A note, creating the combined B min 7 sound. Specifically, Pos play Great octave B/small octave D#/F#/B sforzando quarter notes to “3” triplet value chords (three such exact chords), repeated in Bar 21 to (Bar 22) Great octave G#/small octave D/F/B quarter notes (followed by a quarter rest). Clarinets III-IV play small octave D#/F# rinforzando quarter notes to “3” triplet 8th notes (repeated next bar) to (Bar 22) D/F quarter notes. The bass clarinet plays small octave B quarter note to B-B-B triplet 8ths (repeated next bar) to (Bar 22) G# quarter note. The E.H. plays small octave B quarter note to B-B-B triplet 8ths (repeated next bar) to (Bar 22) same B quarter note. Clarinets I-II play small octave B to A rinforzando quarter notes to (Bar 21) B quarter note to A-A-A triplet 8ths crescendo to (Bar 22) G#/B quarter notes (followed by a quarter rest). Fags play Great octave B quarter note to A quarter note to (Bar 21) B quarter note to B-B-B triplet 8ths down to (Bar 22) G# quarter note. Horns play Great octave B/small octave B quarter notes to A/A quarter notes to B/B quarter notes to A-A-A triplet 8ths in those registers to (Bar 22) Great octave and small octave G# quarter note. The tuba plays Contra-octave B to A quarter notes to (Bar 21) B quarter note to A-A-A triplet 8ths to (Bar 22) G# quarter note. The snare drum plays two grace notes to triplet 8ths (this figure sounded twice) to (Bar 21) two grace notes to 8th note (followed by a 16th rest) to two 16ths to two grace notes to triplet value 8ths to (Bar 22) three grace notes to 8th note. Two pianos play Contra-octave /Great octave/small octave B to A rinforzando quarter notes to (Bar 21) B quarter notes to A triplet 8ths to (Bar 22) Contra-octave G#/Great octave G#/small octave D/F/B (G# dim 7th) quarter notes. Violins and violas play small octave (Great octave for VC/CB) B to A quarter notes to (Bar 21) B quarter note to A-A-A “3” triplet value 8ths down to (Bar 22) G# rinforzando quarter note (followed by a quarter rest). Etc.

{Grave Tidings} Reel 9/3 A. in C time, 8pp, 32 bars.
Dvd location: Chapter 19 starting at 2:45. CD location: start of track #14
commencing at Bar 15.[Note: Bars 1-32 (as given in the pic) are not on this

cd. See note below] Scene: The King & Queen are talking when an aide knocks on the door stating that Juan has surrendered, but conveying "grave tidings."

In Bar 3 (2:53 dvd), the bassoons/horns/Pos/tuba/timp/harp/guitar/VC/CB play the combined Bb min 7th (Bb/Db/F/Ab) rinforzando whole note chord decrescendo to cres (> <) to (Bar 4) the rinforzando C maj dotted half note chord decrescendo (>) but crescendo hairpin (<) in its tie to 8th notes. Specifically, Fag I play Great octave F whole note and then crescendo to (Bar 4) G rinforzando dotted half note decrescendo and then crescendo up to small octave C quarter note rinforzando. Fag II plays Contra-octave Bb whole note up to (Bar 4) C dotted half note up to small octave C quarter note. Horns play small octave Db/F/Ab/Line 1 Db whole notes to (Bar 4) C/E/G/middle C dotted half notes tied to 8th notes (followed by an 8th rest). Pos play Great octave Bb/small octave F/Ab/Line 1 Db whole notes to (Bar 4) small octave C/E/G/C dotted half notes tied to 8ths. The tuba plays Contra-octave Bb whole note to (Bar 4) Great octave C dotted half note tied to 8th note. The timp is trem rolled on Great octave Bb whole note to (Bar 4) small octave C dotted half note tied to 8th note. The harp is arpeggiando on Contra-octave Bb/Great octave F/Bb/small octave Db/F/Ab/Line 1 Db whole notes to (Bar 4) C/G/small octave C/E/G/Line 1 C dotted half notes tied to 8ths. The guitar plays small octave Bb/Line 1 F/Ab/Line 2 Db quarter notes (followed by rests) to (Bar 4) C/E/G/Line 2 C quarter notes. VC/CB play Great octave Bb whole note to (Bar 4) small octave C dotted half note tied to quarter note.

In Bar 15 (3:17 dvd), when the scene cuts to DeLorca & his men at the Grand Staircase, we hear 4 horns in unison playing a martial motif of Line 1 D [written A] rinforzando dotted 8th down to small octave Ab [written Line 1 Eb] 16th up to D quarter note tied to 8th note next bar to two D 16ths to "3" triplet 8ths D-small octave Bb-Line 1 D, and so forth. After a dotted 8th rest in Bar 18, the Pos/viole/VC/CB etc play emphasis figures of two 32nd Bb min (Bb/Db/F) chords to 8th note chord (followed by an 8th rest).

[Important note: I noticed as I watched the video of this section that it

does not match the cd version. What you hear in the cd is apparently an alternate take. The horns soli are the same for 2 bars, but then it changes. Most of this section when Rodrigo and his men approach DeLorca is missing on the cd. The music of the cut to the King saying "But D'Lorca wouldn't dare do such a thing without our consent" is missing on the cd as well (Bars 30-32). From Bar 33 (actually the start of R 9/4) on, the music in the cd aligns again with the picture/video starting at :10.]

The very Steineresque music in Bars 30-32, as mentioned, has the Fags/VC/CB held fermata on Great octave B (small octave for the Bass clarinet) dotted half note. Except for the CB (B dotted half note only) they are tied to B 8th note and then they play (along now also with the E.H./clarinets/violins) play an ascending "6" 32nd figure notes of small octave (Great octave for Fags/celli) B-Line 1 C#-D-E-E#-F# to (Bar 31 in C time)"espr" on the G rinforzando half note to F quarter note to E quarter held fermata to (Bar 32) D whole note for the E.H./violins. The harp is arpeggiando in Bar 31 on whole notes Contra-octave A/Great octave A/G/Bb/Line 1 C#. The bass clarinet plays Line 1 A whole note in Bar 31, while Pos/CB play Great octave A whole note, and the tuba on Contra-octave A. Also in Bar 31 (), violas and horns play "3" triplet value 8th note figures (four such figures in this bar) on small octave G/Bb/middle C# notes.

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{Coup de'etat} Reel 9/4. in C time, 22 pp, 89 bars. Scene: I believe the music starts (seques) when Juan shows the King & Queen the Count de Polan's ring. However, given the nature of the edited scenes and altered music, I am not exactly sure what the story is here.

At Bar 19 (:28 cd track # 14; :4:02 dvd Chapter 19), when the three walk out to the corridor, the timp is rolled on I believe the Bb whole note decrescendo, while VC/CB play Great octave Bb (not B—but my notes are incomplete to determine exactly).. At :30 cd (4:04 dvd), after half and 8th rests in Bar 19, violins I are from Line 1 Bb dotted quarter note gliss wavy line down to (Bar 20) middle Cb whole note legato to (Bar 21) small octave Bb rinforzando whole (followed by double lines traversing the cue—signifying a change in the music). Violins II play that Line 1 Bb dotted quarter note gliss down to (Bar 20) Cb quarter note down to small octave Bb rinforzando half note to A quarter note to (Bar 21) Bb whole note. After a quarter rest in Bar 20, violas play forte small octave Eb dotted half note to (Bar 21) F whole note. After a quarter rest, celli play small octave Cb dotted half note down to (Bar 21) Bb rinforzando whole note. CB play small octave F dotted half note down to (Bar 21) Bb whole note. After a quarter rest in Bar 20, two horns play small octave Bb [written Line 1 F natural] half note to A quarter note to (Bar 21) Bb whole note. After a quarter rest, bassoons play Great octave F dotted half note down to (Bar 21) Contra-octave Bb whole note. After a quarter rest, the bass clarinet plays Line 1 Cb dotted half note to (Bar 21) small octave Bb whole note. After a quarter rest, clarinet I plays small octave Bb half note to A quarter note to (Bar 21) Bb whole note, while clarinet II plays small octave Eb dotted half note to (Bar 21) D whole note. In Bar 21, altri clarinets play small octave F whole note. After a quarter rest in Bar 21, the timp beats “3” triplet value Great octave Bb-Bb-Bb 8ths to Bb quarter note to Bb quarter note tre0.024 207.65 Tm0g0G0 0 1 2 oc29.630 1 52 792 re

D/F#/A/Line 1 D (D major tonality) notes. The guitar plays it on small octave F#/A/Line 1 D/A/Line 2 D notes. Clarinets play small octave A/Line 1 D whole notes tied to next bar, while the bass clarinet plays this on Line 1 F#, and Fags on small octave D tied notes.

In Bar 27(:45 cd; :09 dvd Chapter 20), after a quarter rest, the gong sounds , and the harp/piano play the dotted half notes Eb (octaves apart on Contra-Octave/Great Octave/small octave registers ob Eb dotted half notes. This is the scene when the trio sees de Lorca coming, and de Lorca sees Juan!

In Bar 35 (:54 cd; :19 dvd), the violins/viole/VC play a rapidly rising series of figures as Juan dispatches a guard. We find Line 2 (Line 1 for violas; small octave for VC) A 16th to B-B 16ths to C#-C#-D-D 16ths to (Bar 36) E-F 16ths to 32nds notes G-F-G-A to stand-alone Bb 8th (followed by an 8th rest). [Tuesday, May 29 2007]

{The Fortress} Reel 9/5-10/1. in C time, 18pp, 72 bars. Cue #31180. DVD location: Chapter 20 starting at 2:02. CD location: track #14 starting at 2:37.

The harp/piano play the Bb min (Bb/Db/F) dotted half note chord on Contra-octave Bb/Great octave F/Bb/small octave Db/F/Bb notes. The guitar plays this on small octave F/Bb/Line 1 Db/Db notes. After a half & quarter rest, the solo basson I plays the sad version of the Juan theme starting on the small octave Bb quarter note.

[Note: The cd carries the music as in the released picture/video up to Bar 13, then immediately (from 3:13-3:38) there is alternate music not in the picture (evidently edited out). Then at 3:39 it starts up again at Bar 14 where it left off (as in the final pic version) with the celli & basses "leggiero" playing the de Lorca theme as Capitan Alvarez speaks down to Juan.]

In Bar 14 (3:38 cd; :14 dvd Chapter 20), Alvarez comments to Juan behind the Fortress cell, "Well, well, my friend. How things change." The de Lorca theme is first played by the celli and contra-basses, and then the musical theme is passed along to the violas for two bars, and then violins for two bars, and then the bass clarinet/bassoons, and finally the english horn/clarinets. This certainly makes the music imaginative and interesting.

First, VC/CB play small octave Bb rinforzando 16th to Gb dotted 8th tied to dotted 8th to A rinforzando 16th to F dotted 8th up to Ab rinforzando 16th down to Fb quarter note to (Bar 15) Eb rinforzando 16th down to Cb dotted 8th tied to dotted 8th to D 16th down to Great octave Bb dotted 8th up to small octave Db 16th down to Great octave A quarter note tied to whole notes thru Bar 22. In Bar 16 (3:46 cd; :22 dvd), the violas take over that line starting on middle C (Line 1) 16th down to Ab dotted 8th tied to dotted 8th up to B rinforzando 16th down to G dotted 8th up to Bb rinforzando 16th to Gb tenuto quarter note to (Bar 17) A rinforzando 16th down to F dotted 8th tied to dotted 8th to G# rinforzando 16th down to E dotted 8th up to G rinforzando 16th down to Eb quarter note tied to whole notes thru Bar 22.

In Bar 18 (3:51 cd; :27 dvd), the violins take over starting on Line 1 E rinforzando 16th to C dotted 8th tied to dotted 8th up to Eb rinforzando 16th down to Cb dotted 8th up to D rinforzando 16th down to small octave Bb quarter note to (Bar 19) C# rinforzando 16th down to A dotted 8th tied to dotted 8th up to C rinforzando 16th down to Ab dotted 8th to B 16th down to G quarter note tied to next three bars. In Bar 20 (3:56 cd; :32 dvd), the bass clarinet and bassoons take over starting on Line 1 F# 16th down to D dotted 8th tied dotted 8th up to F 16th down to Db dotted 8th up to E 16th, and so forth. In Bar 22 (4:00 cd), the english horn and clarinets take over starting on Line 1 G# 16th down to E dotted 8th tied to dotted 8th up to G 16th down to Eb dotted 8th to F# 16th down to A quarter note, and so forth. In Bar 24 (4:04 cd), the flute & oboe play Line 2 C tenuto and rinforzando 8th (followed by a 16th rest) to D# 16th down to Line 1 B tenuto quarter note (repeat this three-note pattern in the second half of this bar).

In Bar 33 (4:39 cd;; 1:15 dvd Chapter 21), as the Count de Polan struggles to see Juan through dazed & blurry eyes, the music is a polychord daze of tremolos playing a distorted version of the basic Don Juan theme. The piano is trem (notated like a fingered trem of the strings) between half notes Contra-octave E up to Great octave E, and small octave F/Ab down to D to (Bar 34) E/E/small octave D/F/Ab 8ths to dotted quarter notes held fermata. The harp is arpeggiando on E/E/small octave D/F/Ab half notes to (Bar 34) same 8ths arpeggiando to same dotted quarter notes arpeggiando and held fermata. The gong sounds a half note tied to quarter note next bar. Violins I are bowed trem on Line 2 G 8th to G dotted quarter note bowed trem tied to half note next bar (). Violins II play this pattern on Line 2 C notes. Violas play this pattern on Line 1 D/Ab notes. VC are non-trem playing Great octave E whole note to (Bar 34) E 8th to E dotted

quarter note held fermata. Some contra-basses play the same but at least one is pizzicato on Great octave E 8th followed by rests) to (Bar 34) E 8th to E dotted quarter note held fermata. Horns play small octave D/F/Ab half notes to (Bar 34) 8ths to dotted quarter notes held fermata. Trombones play this on Great octave E/small octave D/F/Ab notes. Pos on E/D/F/Ab. Essentially you hear the C maj and the D diminished (D/F/AB) chords.

In Bar 35 in $\frac{3}{4}$ time (4:49 cd; 1:25 dvd), the tempo-marking is now Allegretto . Violas play small octave A rinforzando dotted half note tied to quarter note next bar to G legato to A to G legato to A 8ths. VC/CB play this pattern an octave lower register (Great octave register). The piano plays this on three registers (Contra-octave/Great octave/small octave). And two quarter rests and an 8th rest, the woodwinds play a “5” quintuplet 32nd note sweep crescendo of G-G#-A-A#-B leading to the de Lorca theme in the next several bars. In Bar 41 (5:02 cd; 1:38 dvd), flutes and violins I play Line 3 E rinforzando dotted 8th up to G 16th down to D# tenuto quarter note to another such three-note figure and repeated next bar to (Bar 43) Line 3 A-A-A “3” triplet value 8ths (for the flutes) played 4X and repeated next bar, while violins I play this on Line 3 E/A dyad notes (I assume divisi). Violins II play Bars 41-42 an octave lower register (Line 2) to (Bar 43) forte triplets on Line 2 A/Line 3 D notes. Violas play this two octaves lower (Line 1) to (Bar 43) a half rest following and then fortissimo a run of legato chromatic 16ths (joined in this register by the bass clarinet) small octave D#-E-E#-F#-G-G# (connected by two crossbeams) to A-A#-B-B#-Line 1 C#-D (connected by two crossbeams) to (Bar 44) D#-E-E#-F#-G-G# (connected by two crossbeams) to A-A# 16ths to B rinforzando 8th (followed by a half rest). VC/Fags play this run starting on Great octave D#. The piano plays it on Great octave and small octave D# (etc.). After a half rest in Bar 43, horns/Pos/tuba/CB play small octave (Great octave for tuba/Pos III) D# quarter note to small octave B quarter note up to (Bar 44) D# dotted quarter note up to B 8th tied to quarter note and 8th note (followed by an 8th rest).

A dramatic passage is played from Bar 47 thru Bar 51. For instance, in Bar 49 (5:26 cd; 1:59 dvd), violins play the Line 3 Cb quarter note tied from the previous bar to C (natural) rinforzando quarter note down to Line 2 Db rinforzando quarter note up to Line 3 Cb rinforzando quarter note tied to quarter note next bar to same C rinforzando quarter note down to Db quarter note up to C quarter note tied to (Bar 51) dotted half note held fermata decrescendo and tied to 8th note (followed by an 8th rest). Violas play this an octave lower register, while VC/CB play this two octaves lower register.

Woodwinds play this as well. Pos II-III-IV play Great octave Gb/Ab/small octave C whole notes (repeated in Bar 50) to (Bar 51) C/G/small octave C dotted half notes held fermata and tied to 8ths. After a quarter rest in Bar 49, Pos I plays middle C down to small octave Db rinforzando quarter notes up to Line 1 C quarter note tied to quarter note next bar, and so forth. After a half rest, the tuba plays Great octave Db tenuto half note (repeated next bar) to (Bar 51) C dotted half note held fermata and decrescendo and tied to 8th note. Etc.

In Bar 52 in 2/4 time (5:35 cd; 2:08 dvd), Juan hears the Count being tortured. The strings are rubato and half trem. Violins play Line 1 C to Db quarter note bowed trem, while violas play ½ trem small octave C/F# to Db/G quarter notes, while celli are ½ trem Great octave G/small octave Db quarter notes to F#/C quarter notes. CB are ½ trem on small octave Db to C quarter notes. The E.H. plays small octave F# to G [written middle C# to D] quarter notes, while clarinets play middle C to DB [written D to Eb] quarter notes, and bass clarinet on small octave G to F# quarter notes. Fag I plays small octave Db to C quarter notes, and Fag II plays Great octave Db down to C quarter notes. Etc. [10:03 pm Wednesday, May 30]

{Juan Rescued} Reel 10/2. 22pp, 84 bars. Dvd location: Chapter 21 starting at 2:40. CD location: track #15 ("Rescue From The Fortress").

Skipping to Bar 34(1:09 cd) and the actual rescue scene, we have again the Spanish-idiom rhythm of rinforzando 8th to four 16ths. Here it is played fortissimo as the E Dom 7th (Eb/G/Bb/Db) tonality. Violins I play Line 2 Db 8th to Db-Db-Db-Db 16ths, while violins II play this on Line 1 Bb notes, and violas on Line 1 G notes. VC/CB are on small octave Eb 8th note (followed by and 8th and quarter rest). The harp plays Great octave Eb/Bb/small octave Eb/G/Bb/Line 1 Eb rinforzando 8ths (followed by rests). Flutes play Line 1 G/Line 2 Eb rinforzando 8ths to four 16ths, while the oboe plays this on Line 2 Eb notes, the english horn on Line 1 G [written Line 2 D] notes, and the clarinets on Line 1 G/Bb/Eb [written A/C/F] notes. The bass clarinet plays Line 1 Eb [written F natural] 8th note followed by rests. I believe Fags play on small octave (and perhaps Great octave) Eb 8th followed by rests. After an 8th rest, horns play forte small octave G/Bb/Eb

[written D/F/Bb] rinforzando quarter notes. I believe the timp beats small octave Eb 8th note.

In Bar 44 (1:24 cd; 4:15 dvd) in C time, the violins and violas are playing “3” triplet 8ths 4X per bar on small octave G/Line 1 Eb dyads. The piano plays Great octave Eb/Bb/small octave Eb/G/Bb/Line 1 Eb rinforzando quarter notes (followed by a quarter and half rest). VC play forte Great octave Bb quarter note followed by rests, while CB (and timp) play small octave Eb. The tuba plays Great octave Eb rinforzando quarter note. Pos play small octave Eb/Bb/Line 1 Eb quarter notes followed by rests, while horns play small octave Eb/G/Bb/Line 1 Eb quarter notes. The oboe plays Line 1 Bb quarter note followed by rests, and E.H. on small octave G, and the bass clarinet on Line 1 Eb. Flutes play Line 1 Eb whole note tied to next bar, as well as clarinets I-II. Clarinets III-IV play Line 1 Eb half note to D to Db tenuto quarter notes. Fags also play Line 1 Eb half note to D to Db tenuto quarter notes.

Skipping to Bar 75 (2:40cd; :01 dvd Chapter 22), we hear the solo cello playing "lamentoso" in the "K" tenor clef as the count is being tortured. We find Line 1 Ab decrescendo and legato mini-slur to G quarter note back to Ab decrescendo to G quarter note. Altri celli are bowed trem on double-stopped Great octave C/G whole notes. CB “play” () small octave C whole note. After an 8th rest in Bar 78 (2:53cd; :06 dvd) the solo viola takes over playing Line 2 Cb quarter note to Line 1 Bb 8th tied to 8th to Cb quarter note to Bb 8th tied to next bar, and so forth. The solo cello settled on small octave G dotted half note. Altri celli are bowed trem on Great octave Db/Ab whole notes. CB play small octave Db whole note. In Bar 81(3:06 cd; :15 dvd), after an 8th rest, the solo violin now takes over and Line 2 E quarter note to D 8th tied to half note. Etc. I spent only a very brief time on this cue.

10131 | Sword Fight

Fls

Picc

Ohe

L. mt

Hand-copied by Bill Wreghel

VC

VC

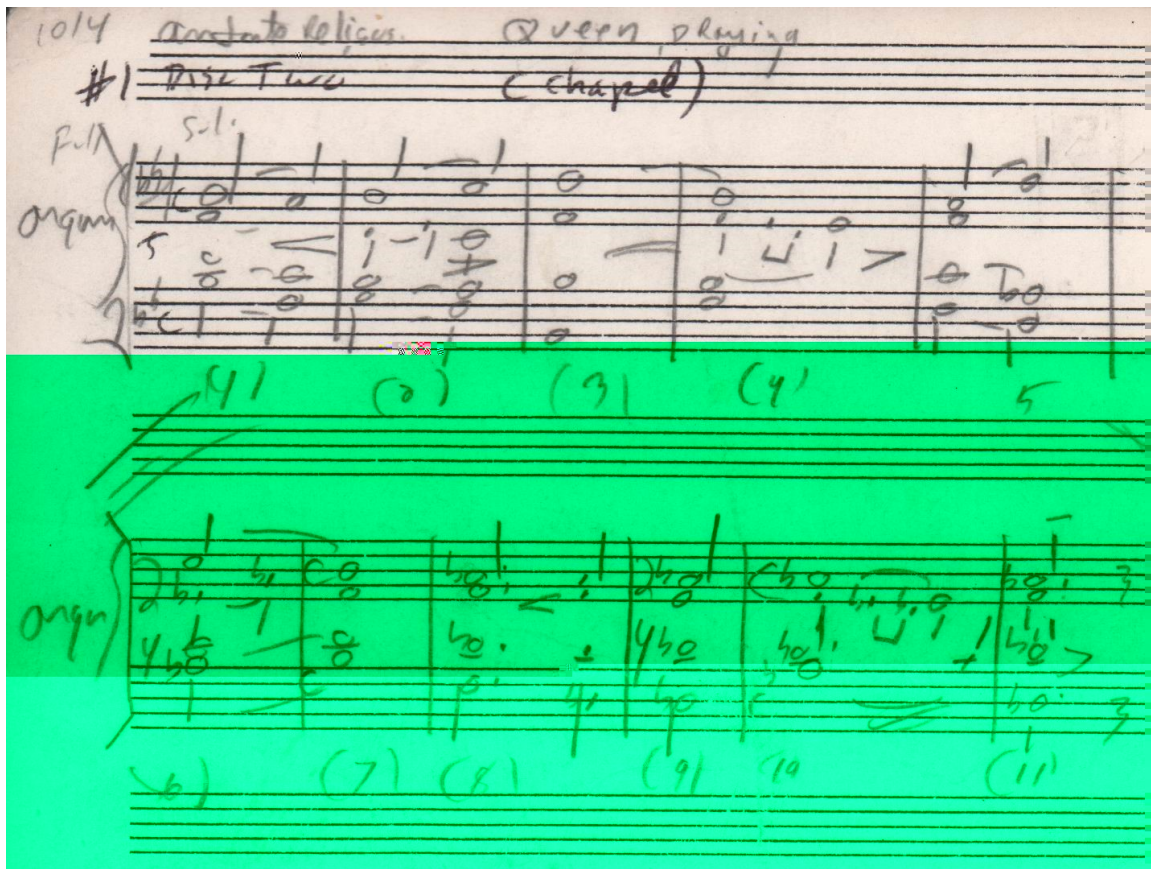
The image shows a handwritten musical score on aged paper. At the top left, the number '10131' is written. The title 'Sword Fight' is written in the center. The score is written for several instruments: Fls (Flutes), Picc (Piccolo), Ohe (Oboe), L. mt (Left Mellophone), and VC (Violoncello). The notation includes various musical symbols such as notes, rests, and dynamic markings. A large section of the score is highlighted with a green background, which contains the handwritten text 'Hand-copied by Bill Wreghel'. The score is written in a cursive, handwritten style.

{Juan Duels Alvarez} Reel 10/3. in 2/4 time, 21pp, 94 bars. Cue #31182. Dvd location: Chapter 22 starting at :38. CD location: track #15, starting at 3:26. Scene: Juan disrupts the Count's torture and then duels Capitan Alvarez to the death.

Two flutes/piccolo/oboe/clarinets/2 pianos play the trill on Line 2 (also Line 1 for the piano bottom staff) G half note (to Ab) tied to half notes for the next three bars to F#-G grace notes (after-beats) at the end of Bar 4 to (Bar 5) A half note trill (to Bb) tied to next bar to G#-A grace notes to (Bar 7) G# half note trill (to A) tied to next two bars and to 8th notes in Bar 10 (followed by a run of rapidly ascending 16th note figures). After an 8th rest in Bar 2, the strings play a combined pizz 8th note polychord of C Dom7th (C/E/G/Bb) and G maj 7th (G/B/G/F#) which creates a dissonant clash (like swords) effect. Max was very clever. Specifically, after an 8th rest in Bar 2, violins I pluck Line 1 F#/Line 2 D/Bb rinforzando 8th note (followed by a quarter rest) while violins II pluck F#/B/Line 2 E 8^{ths}. After an 8th rest, violas I pluck small octave G/Line 1 F#/Line 2 D 8^{ths} (followed by a quarter rest) while violas II pluck small octave G/Line 1 F#/B 8^{ths}. VC pluck small octave C 8th. The run of 16th notes in Bar 10 (played by the woodwinds/strings/xylophone/piano) starts on Line 1 F-G (connected by two crossbeams) to Ab-Bb-Line 2 Cb-Db (connected by two crossbeams) to (Bar 11) D-C#-D-Eb to E-D#-E-F to (Bar 12) Gb-F-F#-G to 32nd notes G#-A-A#-B-Line 3 C-C#-D-D#. The harp is gliss at this point of the 32nd note run. Then, in Bar 13, the Juan action theme starts to play energetically as the fight is staged on screen (just as in R3/2).

Skipping to Bar 69 (4:30cd) the gong sounds and the timp is trem rolled on Great octave B for the next three bars as Alvarez is fatally pierced by Juan's sword. Then, after a quarter rest in Bar 72(4:33cd), the flutes/oboes/clarinets/bass clarinet/Fags/harps/pianos/violins/celli play an ascending sweep of "10" 32nd notes of Line 2 (for flutes/piano top staff/violins; small octave for oboe/E.H./bass clarinet/piano/violins II; Great octave for Fags/VC/piano) B-C#-D#-E-F#-G-A-B-C#-D# to (Bar 73) a series of rinforzando 16th notes descending as Alvarez falls to his death, ending on the E min chord (E/G/B). Specifically in Bar 73 we find, for example, violins playing Lines 2 & 3 E rinforzando 16th to G/B/Line 3 Eb/B rinforzando 16^{ths} down to Eb/G/Line 3 Cb/Eb 16^{ths} down to C/E/Ab/Line 3 C 16^{ths} (all four connected by two crossbeams) to D/F#/Bb/Line 3 D rinforzando 16^{ths} to Line 1 G#/B#/Line 2 E/G# 16^{ths} (connected by two crossbeams) to "3"

triplet value descending 16ths chords Line 1 C#/E#/A/Line 2 C# to small octave B/Line 1 D#/G#/B to A/B#/Line 1 E#/F 16ths to (Bar 74) small octave B rinforzando half note (played by violins I) and small octave G/B half notes (played by violins II) tied to half note next bar and tied to quarter notes in Bar 76. The CB in bar 73 plays a different pattern of ascending rinforzando 16th notes Great octave Bb-small octave E-Bb-Line 1 E down to small octave B down to D 16ths to "3" triplet value 8ths Eb-Great octave A-B down to (Bar 74) Great octave E rinforzando half note tied to next few bars. The tuba plays this an octave lower register. Etc. The cue ends on note D. The timp, for example, is trem rolled on small octave D half note crescendo and tied to half note in end Bar 94 decrescendo and held fermata.



{Queen Prays} Reel 10/4. in C time, 9 pages, 34 bars. Key signature of Bb maj (2 flats). Cue # 31183. Dvd location: Chapter 22 starting at 2:06. CD location: track #16. The Full Organ is solo through 1:37 (carried over decrescendo through almost two more bars but hardly noticed due to the entry of the orchestra).

In two-stave format, the full organ plays forte the Bb maj (actual notes small octave Bb/Line 1 D/Bb) half notes (and Line 1 F whole note) to F maj (actual notes small octave F/middle C/A) half notes. In Bar 2, the bottom staff has small octave G/Bb to F/A half notes. The treble staff top note has Line 1 Bb to Line 2 C half notes. Below is shown Line 1 D to Eb quarter notes to middle C half note decrescendo. In bar 3 we find Great octave Bb/small octave Bb/Line 2 D whole notes to (Bar 4) small octave G/B/Line 1 B whole notes. Also in Bar 3 is Line 2 F whole note tied to quarter note next bar to Eb-D 8ths to Eb half note. In Bar 5 we find small octave F/Line 1 C/F/A half notes to D/Ab/Line 1 F/Line 2 D half notes. Etc.

The scene dissolves from the chapel with the Queen praying at the end of Bar 16 (Chapter 22 at 3:04 dvd; 1:37 cd) to the fencing students going to a secret meeting, "molto misterioso." The key signature flats are canceled in Bar 17. The muted (in felts) trumpets and Pos play on tenuto small octave and Line 1 F quarter notes up to (Bar 17) small octave B (Pos) and Line 1 B (trumpets) whole note tied to next bar. As in the end of R4/2, the "Palace" Spanish-idiom simple rhythm is repeated (quarter note to triplet 8th repetitions), first as B maj (B/D#/F#) then (in Bar 18) C maj (C/E/G). Repeat next two bars. Specifically, after a quarter rest in Bar 17, violins pluck pizzicato small octave B-B-B "3" triplet value 8ths to B quarter note to B-B-B triplet 8ths, while violas pluck small octave D#/D# in that pattern, celli on Great octave F#/B notes, and CB/timp on Great octave B. The guitar plays this on small octave B/Line 1 D#/F#/B notes. The harp plays this on Contra-octave B/Great octave F#/B/small octave D#/F#B notes. The organ is still playing on small octave and Line 1 B whole note tied to dotted half note next bar.

Bar 27 (2:06 cd; 3:32 dvd) is particularly noticeable because of the deep entry of the low trombones and tuba playing Great octave G/B/small octave D/G whole notes (Contra-octave G for the tuba) to (Bar 28) the Fmin7 (F/Ab/C/Eb) dotted half note chord, followed by a quarter rest and two slashes(//)or short pause-break in the music. Then, in Bar 29, they play the G maj whole note chord once again (tied to quarter notes next bar). Meanwhile, in Bar 27, the harp/guitar/strings continue to play that simple rhythmic pattern. Violins I play Line 1 G quarter note to G-G-G "3" triplet value 8ths to G quarter note to G-G-G 8ths to (Bar 28) Ab quarter note to Ab-Ab-Ab triplet 8ths to Ab quarter note to Ab-Bb-Ab 8ths. Violins II play

Scene: Dwarf Don Sebastian tells Juan how to sneak into the Palace thru the garden. The dissolve is to a Palace corridor where the royal guards are marching along. Note: I rather like this cue. It reminds me (in weird association) of _____ when the Wicked Witch's guards ("March of the Winkies" track # 6 Disc Two of the set) are marching about. Murray Cutter (the orchestrator of Max's movies) worked on _____ as well.

The timp/S.D./B.D./triangle/cymbals are highlighted for 15 seconds. In the grace bar, the timp beats _____ small octave D down to Great octave A 16ths up to (Bar 1) D quarter note (followed by quarter/quarter/dotted 8th rest marks) to Great octave A 16th up to (Bar 2) small octave D quarter note (followed by quarter/quarter/8th rest) to D down to A 16ths up to (Bar 3) D quarter note (followed by rests) to A 16th, and so forth. The B.D. beats a quarter note on the 1st & 4th beats in Bar 1 to (Bar 2) quarter note followed by rests and repeated next bar. After a quarter rest in Bar 1, the S.D. plays an ornamented figure called a three-stroke ruff (two grace notes to quarter note in this case) played 2X (followed by a quarter rest) to (Bar 2), after a quarter rest, two grace notes to "3" triplet value 8ths to a three-stroke ruff (to quarter note) and another three-stroke ruff (but this time to an 8th note) followed by an 8th rest. After a quarter rest in Bar 3, the snare drum plays 2X a three-stroke ruff (to a quarter note) to another such ornament but this time two grace notes to an 8th note (followed by an 8th rest). After three quarter rests in bar 1, the triangle rings on the 4th beat of Bar 1 (diamond-shaped quarter note) and the 1st beat of Bar 2 (and Bar 3). After three quarter rests in Bar 2, the cymbal (_____) sound an x-headed 8th note (followed by an 8th rest).

In Bar 13 (:17 cd; :43 dvd), the three trumpets and Pos I play a short fanfare of Eb major 1st inversion (G/Bb/Eb) dotted 8th down to A maj 1st inversion (C#/E/A) 16th figure back up to Eb maj half note chord. Then, after a dotted 8th rest in Bar 14, two 32nd note chords of Eb to triplet 8ths Eb/A/Eb. Then Gb maj 1st inversion (Bb/Db/Gb) dotted 8th to 16th figure to C maj 1st inversion (E/G/C) quarter note to whole note next bar. Pos I actually just plays the root notes. So the trombone sounds (after an initial 8th rest in Bar 13) Line 1 Eb dotted 8th down to small octave A 16th up to Eb half note to (Bar 14), after a dotted 8th rest, Eb-Eb 32nd notes to "3" triplet value 8ths Eb-A-Eb up to Eb dotted 8th up to G 16th down to middle C quarter note to (Bar 15) same C whole note. After an 8th rest in Bar 13,

trumpets play Line 1 G/Bb/Line 2 Eb 16ths down to C#/E/A 16ths up to G/Bb/Eb half notes, and so forth.

{Organ Solo} Reel 11/2, 2pages.

{Queen's Sentence of Death} Reel 11/2A. in C time, one page, 2 bars.[Note: This tiny cue is not in the cd] Scene: De Lorca sentences her to death, and says, "Will you come peacefully?" !

Horns are on rinforzando small octave F/Ab [written Line 1 C/Eb] whole notes tied to whole notes next bar and decrescendo in Bar 2. Pos play Great octave F/Ab/small octave C/D whole notes tied to next bar (F min6). The Fags/VC/CB play Great octave F rinforzando quarter note to "3" triplet value F-F-F 8ths to F quarter note to F quarter note tied to (Bar 2) F quarter note and then sounding F half note to F quarter note rinforzando. The bass clarinet plays this on small octave F [written G] notes, while the tuba plays this on Contra-octave F notes. The piano plays this on Contra-octave and Great octave F notes. The timp sounds Great octave F quarter note to F-F-F triplet 8ths to two F quarter notes. After a quarter rest in Bar 2, the timp then plays a quarter note trem roll tied to 8th note (followed by an 8th rest) to F rinforzando 8th note. The bass drum sounds a quarter note (notated on the bottom space of the staff) followed by a quarter and half rest. After a quarter rest in Bar 2, the B.D. sounds another quarter note (followed by a quarter rest) to a rinforzando-marked quarter note.

End of cue.

11/2A) tragic Queen's sentence TuckaTh

Handwritten musical notation on three staves:

- Staff 1 (Top):** Labeled "M.C." on the left. It contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes several eighth and sixteenth notes, some with beams, and a final measure with a double bar line.
- Staff 2 (Middle):** Labeled "F.C." on the left. It contains a treble clef and a key signature of one sharp (F#). The notation includes several eighth and sixteenth notes, some with beams, and a final measure with a double bar line.
- Staff 3 (Bottom):** Labeled "K.C." on the left. It contains a bass clef and a key signature of one sharp (F#). The notation includes several eighth and sixteenth notes, some with beams, and a final measure with a double bar line.

Red handwritten notes in the top right corner:

- DVD 23
- 2:52

Handwritten musical score on a single page, featuring a title, a key signature, a tempo marking, and a large section of music written on a green background. The score is written in black ink.

Title: Juan + buddies sneak in palace

Key Signature: 3 Fls (Three flats)

Tempo/Marking: #17:54

Section: 11PT 3

Notes: The score is written on a green background. The first staff is a treble clef. The second staff is a bass clef. The third staff is a treble clef. The fourth staff is a bass clef. The fifth staff is a treble clef. The sixth staff is a bass clef. The seventh staff is a treble clef. The eighth staff is a bass clef. The ninth staff is a treble clef. The tenth staff is a bass clef. The eleventh staff is a treble clef. The twelfth staff is a bass clef. The thirteenth staff is a treble clef. The fourteenth staff is a bass clef. The fifteenth staff is a treble clef. The sixteenth staff is a bass clef. The seventeenth staff is a treble clef. The eighteenth staff is a bass clef. The nineteenth staff is a treble clef. The twentieth staff is a bass clef. The twenty-first staff is a treble clef. The twenty-second staff is a bass clef. The twenty-third staff is a treble clef. The twenty-fourth staff is a bass clef. The twenty-fifth staff is a treble clef. The twenty-sixth staff is a bass clef. The twenty-seventh staff is a treble clef. The twenty-eighth staff is a bass clef. The twenty-ninth staff is a treble clef. The thirtieth staff is a bass clef. The thirty-first staff is a treble clef. The thirty-second staff is a bass clef. The thirty-third staff is a treble clef. The thirty-fourth staff is a bass clef. The thirty-fifth staff is a treble clef. The thirty-sixth staff is a bass clef. The thirty-seventh staff is a treble clef. The thirty-eighth staff is a bass clef. The thirty-ninth staff is a treble clef. The fortieth staff is a bass clef. The forty-first staff is a treble clef. The forty-second staff is a bass clef. The forty-third staff is a treble clef. The forty-fourth staff is a bass clef. The forty-fifth staff is a treble clef. The forty-sixth staff is a bass clef. The forty-seventh staff is a treble clef. The forty-eighth staff is a bass clef. The forty-ninth staff is a treble clef. The fiftieth staff is a bass clef. The fifty-first staff is a treble clef. The fifty-second staff is a bass clef. The fifty-third staff is a treble clef. The fifty-fourth staff is a bass clef. The fifty-fifth staff is a treble clef. The fifty-sixth staff is a bass clef. The fifty-seventh staff is a treble clef. The fifty-eighth staff is a bass clef. The fifty-ninth staff is a treble clef. The sixtieth staff is a bass clef. The sixty-first staff is a treble clef. The sixty-second staff is a bass clef. The sixty-third staff is a treble clef. The sixty-fourth staff is a bass clef. The sixty-fifth staff is a treble clef. The sixty-sixth staff is a bass clef. The sixty-seventh staff is a treble clef. The sixty-eighth staff is a bass clef. The sixty-ninth staff is a treble clef. The seventieth staff is a bass clef. The seventy-first staff is a treble clef. The seventy-second staff is a bass clef. The seventy-third staff is a treble clef. The seventy-fourth staff is a bass clef. The seventy-fifth staff is a treble clef. The seventy-sixth staff is a bass clef. The seventy-seventh staff is a treble clef. The seventy-eighth staff is a bass clef. The seventy-ninth staff is a treble clef. The eightieth staff is a bass clef. The eighty-first staff is a treble clef. The eighty-second staff is a bass clef. The eighty-third staff is a treble clef. The eighty-fourth staff is a bass clef. The eighty-fifth staff is a treble clef. The eighty-sixth staff is a bass clef. The eighty-seventh staff is a treble clef. The eighty-eighth staff is a bass clef. The eighty-ninth staff is a treble clef. The ninetieth staff is a bass clef. The ninety-first staff is a treble clef. The ninety-second staff is a bass clef. The ninety-third staff is a treble clef. The ninety-fourth staff is a bass clef. The ninety-fifth staff is a treble clef. The ninety-sixth staff is a bass clef. The ninety-seventh staff is a treble clef. The ninety-eighth staff is a bass clef. The ninety-ninth staff is a treble clef. The hundredth staff is a bass clef.

{Evading Guards} Reel 11/3. in C time, 12 pp, 46 bars. Dvd location: Start of Chapter 24. CD location: track #17, starting at :54.

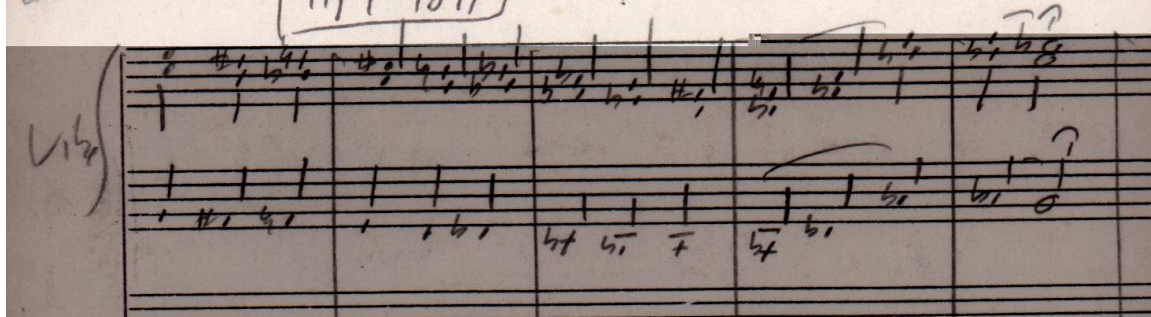
or muted (unusual for Max, but commonplace for Herrmann) VC/CB play Great octave E whole note tied to next five bars. After a quarter rest, two harps play Great octave and small octave B quarter notes (followed by a quarter rest) up to small octave and Line 1 F quarter notes (). In Bar 2, after a quarter rest, the harp continues on small octave and Line 1 C quarter notes (followed by a quarter rest) then up to small octave and Line 1 A quarter notes (repeat Bar 2 in Bar 3). After a quarter rest in Bar 4, the harp plays small octave and Line 1 Eb quarter notes (followed by a quarter rest) up to Lines 1 & 2 C quarter notes (repeated next bar).

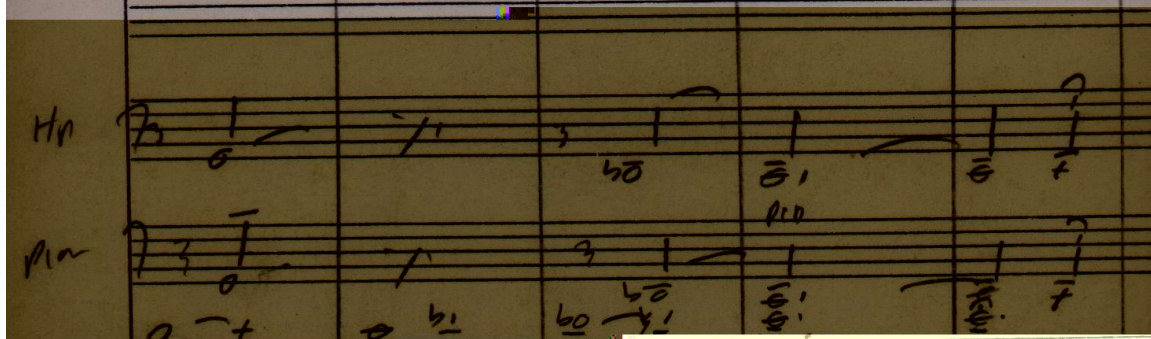
In Bar 3, after a half rest, the solo oboe plays a figure of Line 1 Eb to D 32nd notes to Eb 8th tied to quarter note and tied to (Bar 4) whole note decrescendo. After a quarter & dotted 8th rest in Bar 5 (:11 dvd), two flutes and clarinet I play a similar figure. Flutes play Line 1 D/F# to C#/E# 32nd notes to D/F# half notes tied to next bar. The clarinet plays small octave Bb-A 32nd notes to Bb half note tied to next bar. At the end of Bar 12 (1:23 cd; :27 dvd), four muted violins play the unusual 8th note chord of G/Bb/Db/F# bowed trem tied to quarter notes next bar. VC/CB play Great octave F whole note tied to (Bar 13) quarter note and 8th note (followed by rests). After a quarter rest in Bar 12, harps finish the previous pattern on small octave and Line 1 Bb quarter notes (followed by a quarter rest) down to E quarter notes. This is when Sebastian whispers "Guards..." to the two guards stationed by the garden terrace door. After a quarter and 16th rest in Bar 14, the Sebastian dwarf walk music is played by the bassoons. They play small octave and Line 1 E grace notes to F rinforzando 8th (followed by a 16th rest) to E grace note to F 8th, and so forth.

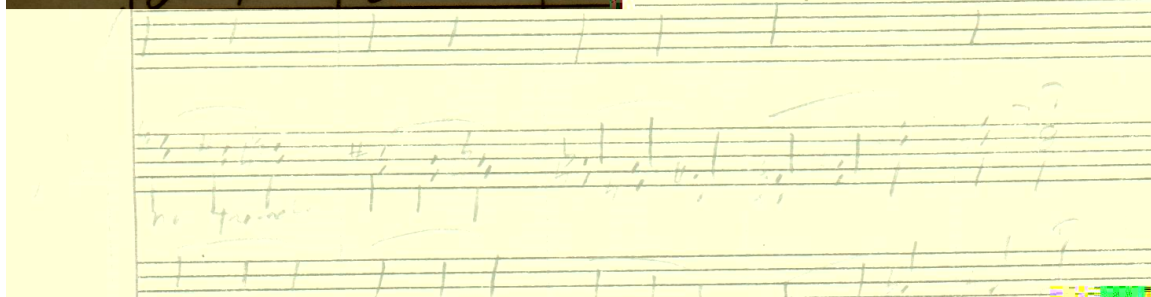
In Bar 25 (:54 dvd), the divisi violins play Lines 1 & 2 F bowed trem whole notes tied to next bar. After a quarter rest, the harp plays small octave and Line 1 Bb quarter notes (followed by a quarter rest) up to Gb quarter notes to (Bar 26), after a quarter rest, C quarter notes (followed by a quarter rest) up to Bb quarter notes to (Bar 27), after a quarter rest, Eb quarter notes (followed by a quarter rest) up to Bb quarter notes. After a quarter rest in Bar 27 (1:58 cd; 1:03 dvd), you hear a bright figure of two

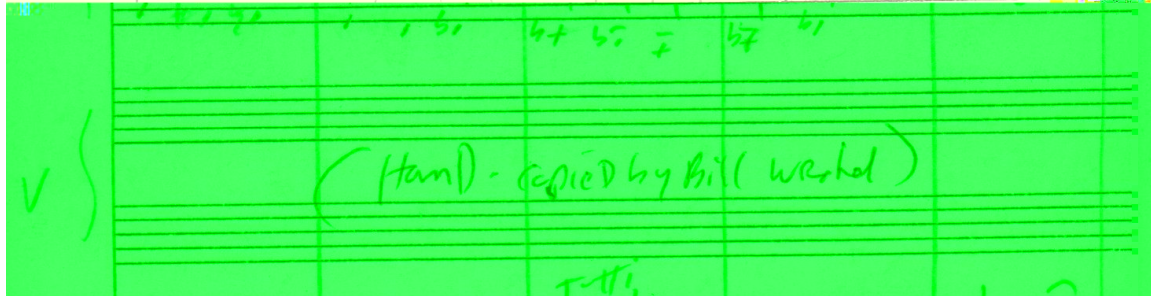
32nd notes to half notes of flutes/clarinets/celeste playing C maj to Bb maj (Bb/D/F) chords. The celeste plays Line 1 C/E/G/Line 2 C/E/G to Bb/Line 1 D/F/Bb/Line 2 D/F 32nd notes back to C major half notes tied to next bar. Flutes play Line 2 C/E/G to Bb/D/F 32nd notes to C/E/G half notes tied to next bar. Clarinets play the same but an octave lower register. At the end of Bar 33 (2:05 cd), you hear the Don Juan theme quoted as the celli/trumpets/horns/Fags play B 8th rinforz up to (Bar 34) E quarter note down to B dotted 8th to C# 16th, etc. The Pos in felts then play the C# min (C#/E/G#) figure of 16th to dotted 8th tied to half notes. Timp is rolled as such on Great octave E. Etc.

aT 11/4-12-1 11/4-12/1 Juan

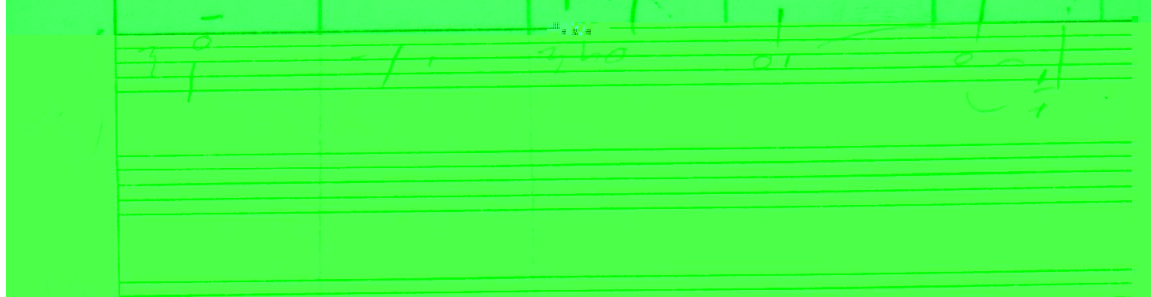
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Tutti 

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{Sebastian's Ruse} Reel 11/4. in 2/4 time, 9pp, 35 bars.

Dvd location: in Track #17. Again you hear the Dwarf (limping) music is played by the bassoons of E acciaccatura to F 8th, then acciaccatura to Eb, etc. VC/CB are on F, then Eb, etc. Unfortunately I did not have time to work extensively with this cue.

{More Stealth} Reel 11/5. 8pp, 32 bars. Get some popcorn because there's a lot more stealth but little action going on! [Note: I did not have time for this "action" cue!]

{Sword Duels} Reel 11/6. in 2/4 time, 26pp, 115 bars. Cue #31190. Dvd location: Chapter 24 starting at 3:02. CD location: track #18, :00-2:02.

In Bar 14 (:18 cd; 3:27 dvd), flutes/oboe/clarinet trumpet I/ violins play Line 2 G to F rinforzando 16ths to G rinforzando 8th figure (followed by an 8th rest). Violas play small octave Bb/Line 1 D/Bb rinforzando 16ths twice to same 8ths (followed by an 8th rest). VC/CB play Great octave G up to small octave D rinforzando 16ths back down to G rinforzando 8th (followed by an 8th rest). Trombones play Great octave G/small octave G/Bb/Line 1 D 16ths to small octave D/F/Bb/Line 1 D 16ths to Great octave G/small octave G/Bb/D 8ths (followed by an 8th rest) to small octave C#/E/A/Line 1 E rinforzando 8ths to (Bar 14) D/F/Bb/Line 1 F rinforzando 8ths (followed by an 8th and quarter rest). Etc.

Violins I start a run of notes at the end of Bar 13 on Line 1 A rinforzando 8th to (Bar 14) Bb-Bb-B-B 16ths (connected by two crossbeams) to Line 2 C-C-C#-C# 16ths to (Bar 15) D-D-C#-C# 16ths to D-D-D#-D# 16ths to (Bar 16) "3" triplet value 16ths E-Eb-D to I believe D#-E-E# triplet 16ths to F#-E#-F# 16ths to G-G#-A 16ths. Violins II play Line 1 E 8th to (Bar 14) F-F-F#-F# 16ths to G-G-G#-G# 16ths figure to (Bar 15) A-A-G#-G# 16ths to A-A-A#-A# 16ths, and so forth. The woodwinds and strings play the same figures and pattern.

Skipping now, after a quarter and 8th rest in Bar 53 (:57 cd; :09 dvd Chapter 25), the guards' march music is played for a few bars previously thru Bar 56. Juan and his merry band of Academy students disperse briefly, musically conveyed here as a run of largely "6" sextuplet 16th note figures by the violins. Violins I are divisi plating "3" triplet value 16ths Line 1 C#/D#-D/E-D#/E# to (Bar 54) "6" sextuplet 16ths. The top line violinists play F#-G-G#-A-A#-B 16ths while the bottom line violinists play E-F-F#-G-G#-A 16ths (connected by two crossbeams), and so forth up to the end of the run at the middle point of Bar 56 on Line 3 Db/F#/Bb/Line 4 C 16ths (followed by a dotted 8th rest).

Two harps are pedal tuned to D#-E-F#-G#-A-B-C#. After a quarter and 8th rest in Bar 53, we see Line 1 D# 8th note followed by a straight line thru the next two bars slanting up into the middle of Bar 56 decrescendo to Line 4 G# 32nd note (followed by a rest). The vibraphone plays the same pattern but with the direction written "slow gliss on sharp keys to the top."

After a quarter and 8th rest in Bar 53, the horns play on small octave Gb/Bb/Line 1 Db/Eb (Eb half-dim 7th 2nd inversion) [written Line 1 Db/Fb/Ab/Bb] rinforzando 8th notes tied to half notes next two bars and tied to quarter notes in Bar 56 (followed by a quarter rest)...Hmmm. Sorry, I am wrong on that. I just looked at violas/VC/CB and noted that they are playing a chord on sharp notes (see below). Although the bass notes are on C#, the notes chord appears to be the F# minor 6th (F#/A/C#/D#). Enharmonically, the horns are written in the equivalent Gb minor 6th chord (Gb/Bbb/Db/Eb). I am not a horn player but perhaps (I assume) the horn players find it easier to play in the enharmonic notes (?).

After a quarter and 8th rest in Bar 53, the violas are bowed trem on small octave F#/A/C#/D# 8th notes tied to half notes next two bars and tied to (Bar 56) quarter notes (followed by a quarter rest). Celli are non-trem on Great octave C# 8th note tied to next bars as given, while CB play this pattern on small octave C# tied notes.

{The Fire} Reel 11/7. C time. 25 pp, 99 bars. Cue #31191. Dvd location: Chapter 25 starting at 1:17.CD location: track #18, starting at 2:03. Seque of course from last cue.

In Bar 1, the bass clarinet plays small octave F#-F# [written G#-G#] sforzando-marked 8th notes (followed by a quarter and half rest). Bassoons play this on Great octave C#/F# sforzando 8th notes. Horns play this on small octave C#/F# 8ths note. Trombones play this on Great octave F#/A#/small octave C#/F# 8th notes, and the tuba on Contra-octave F#-F# 8ths. The timp beats on small octave C#-C# 16ths to C# 8th (followed by rests). It appears the timpanist also hits Great octave F#-F# 8ths. The snare drum hits two 16ths to 8th note. The bass drum (and also street drum?) sound on two 8th rests. Violas play small octave F-F# sforzando 8ths followed by srests. VC play on Great octave A#/small octave C# 8ths in that pattern, while CB play Great octave F#-F# 8ths. Piano I plays Contra-octave F#/Great octave C#/F#/A#/small octave C#/F# sforzando 8ths twice (followed by an 8th rest) to Line 2 E/G/Bb half notes to F/Ab/Line 3 Cb half notes trem. After a half rest, piano II plays Line 1 G/Bb/Line 2 D half notes to F#/A/Line 2 C# half notes trem. After a half rest in Bar 1, the cymbal is rolled forte on diamond-shaped half note tied to diamond-shaped whole note next bar crescendo and tied to next several bars.

After a half rest in Bar 1, violins I are fingered trem forte between Line 2 G/Bb half notes and Ab/Line 3 Cb half notes to (Bar 2) A/C to Bb/Db half notes and then B/D to Line 3 C/Eb half notes to (Bar 3) C#/E half notes to D/F half notes, and then fingered trem on D#/F# to E/G half notes to (Bar 4) E#/G# half notes to F#/A half notes (repeated in the same bar). After a half rest in Bar 1, violins II are fingered trem between Line 2 D/E half notes and C#/F half notes to (Bar 2) E/F# half notes D#/G half notes and then F#/G# half notes to E#/A half notes to (Bar 3) G#/A# half notes to Fx/B half notes and then A#/B# half notes to Gx/Line 3 C# half notes to (Bar 4) C/D half notes to B/Eb half notes (repeated again). Violas I are fingered trem between Line 1 Bb/A half notes to (Bar 2) Line 2 C/B half notes and then D/C# half notes to (Bar 3) E to D# half notes to F#-E# half notes to (Bar 4) Ab-G half notes (repeated again). Violas II are fingered trem between Line 1 G-F# half notes to (Bar 2) A-G# half notes and then B-A# half notes to (Bar 3) Line 2 C#-Line 1 B# half notes and then Eb-D half notes to (Bar 4) F-E half notes (repeated again). Two flutes are legato trem (“shakes”—notated liked the fingered trem of the strings) between Line 2 E/G half notes to F/Ab half notes to (Bar 2) F#/A half notes to G/Bb half notes and then G#/B half notes to A/Line 3 C half notes, and so forth. The piccolo is legato trem between Line 1 Bb to Line 2 Cb half notes to (Bar 2) C-Db and then D-Eb, and so forth. Oboe I is legato trem shaking between Line 2 D to C# half notes to (Bar 2) E-D# and then F#-E# half notes, etc. Oboe II is shaking

between Bb-A half notes to (Bar 2) Line 2 C-Line 1 B half notes and then D-C# half notes. Clarinet I-II are legato trem between Bb/Line 1 C half notes to A/C# half note in Bar 1 while clarinets III-IV shake between Line 1 G to F# half notes, and so forth.

Etc.

{Juan Duels Lorca, Part IA} Reel 12/1A. in $\frac{3}{4}$ time, 8pp, 31 bars. Cue #31192. Dvd location: Chapter 26 starting at :55. [Note: This cue is not on the cd] Very dramatic cue. Apparently Max intended not to compose music here and let the clashing swords do the music, but Jack Warner insisted on it after a first screening.

Four clarinets, bass clarinet, four horns, violas, and top line CB play small octave (Great octave for Fags/tuba/VC/CB bottom line) Eb dotted half note tied to (Bar 2 in 2/4 time) quarter note (followed by an 8th note) up to “6” sextuplet value descending 32nd notes A-Ab-G-Gb-F-Fb to (Bar 3 in C time) Eb whole note up to (Bar 4) Line 1/small octave Db (minor 7th interval) rinforzando quarter note down to small octave/Great octave Eb rinforzando quarter tied to 8th note up to Line 1/small octave Db down to Eb 16ths up to Db down to Eb 8th note. Piano start to play this pattern on Contra-octave and Great octave register notes.

Skipping to Bar 21 (1:25 dvd), violins I play Line 1 B rinforzando quarter note down to F# rinforzando dotted 8th to G 16th down to small octave B-B rinforzando 8ths (followed by an 8th rest) down to G-A 16ths to (Bar 22) B-B rinforzando 8ths (followed by an 8th rest) down to G-A 16ths (connected by two crossbeams) to B-A 16ths to B 8th figure (followed by an 8th rest) down to G-A 16ths to (Bar 23) B-A-B-A 16ths to B 8th to B-C# 16ths figure to D rinforzando 8th to D-C# 16ths figure to D-C#-D-E 16ths to (Bar 24) F rinforzando 8th, and so forth. Violas I in Bar 21 play Line 1 D rinforzando quarter note to C# rinforzando dotted 8th up to E 16th down to small octave F#-F# rinforzando 8ths (followed by an 8th rest) to G-A 16ths to (Bar 22) B-B 8ths (followed by an 8th rest) down to (see violins). Violas II play in Bar 21 small octave B rinforzando quarter note to A# dotted 8th up to middle C# 16th down to F#-F# 8ths (followed by an 8th rest) to G-A# 16th and then the top line violas. Etc. The celli and contra-basses also play (as do most of the woodwinds and brass) but I do not care to continue the delineation. This should give the reader an idea of what max musically constructed. But I will delineate that trombones play Great octave

B/small octave F#/B/Line 1 D (B minor tonality) rinforzando quarter notes to small octave E/F#/A#/middle C# (F# Dom 7th) dotted 8ths to Great octave A#/small octave G/middle C#/E 16th dim 7th chord, and so forth.

{Juan Duels De Lorca, Part 1B} Reel 12/1B. in 2/4 time, 17pp, 90 bars. Cue #31193. Dvd location: Chapter 26 starting at 1:38. [Note: Once again, this cue is not on the cd up to Bar 78]

I really did not have time for this cue, unfortunately. When De Lorca fights Juan and first takes out his knife in Bar 29 (2:07 dvd), the brass play on small octave D/E/G#/Bb/Line 1 D/F rinforzando dotted half notes crescendo to Db/Eb/G/B#/Line 1 D#/D# quarter notes to (Bar 30) C/D/F#/middle C/E/G whole notes tied to half notes and quarter notes next bar. The tonalities are strained and dissonant for the stressful scene. That whole note chord tied to next bar can be seen perhaps as the C Dom 9 # 11th (C/E/G/Bb/D/F#) or simply as two triads of C maj (C/E/G) and Bb aug (Bb/D/F#). Basically we have the dissonant display of almost all lettered notes simultaneously played starting with Bb (the timp sounds Great octave Bb tied notes as well). So we have Bb-C-D-E-F#-G. Most are simply minor 2nd intervals.

When dying Rodrigo tries to stab Juan with his thrown knife at him (but hitting stone) in Bar 44 (2:30 dvd), the trumpets are fluttered on Line 1 A/Line 2 C/E/F# dotted quarter notes to (Bar 45) A/C/Eb/G. I see these as two half-diminished 7th chords, appropriately enough. The first is the F# half-dim 7th (F#/A/C/E) and then A half-dim 7th (A/C/Eb/G).

When Juan gets the upper hand and is close & personal up against De Lorca with their locked knives in Bar 62 (2:47 dvd), the brass are fluttered on bright F# Dom 7th (F#/A#/C#/E) rinforzando whole notes tied to half notes and 8th notes next bar. Steiner tends to like to use the Dominant chords in many of his scores. High strings play Lines 2 & 3 F# whole notes tied to half notes in Bar 63 and tied to "3" triplet values 8ths to C# to C# triplet 8ths (as De Lorca starts to tumble down the Grand Staircase after being pushed by Juan) down to "3" triplet value 8th notes Lines 1 & 2 F#-F# to D-E 16ths to (Bar 64 in 3/8 time) rinforzando 16ths F#-F#-down to B-C#-D-C# to (Bar 65) D-C#-D-down to G# up to C# to B 16ths to (Bar 66 in C time) four 32nd notes to 8th notes tied to dotted half notes tied to Bar 67 in

2/4 time. The De Lorca theme is then played (2:54 dvd) in Bar 68 and Bar 69. There is a Grand Pause in Bar 70 as Juan throws aside his sword and makes a dramatic “Big Leap” down to De Lorca at the bottom of the stairs (I count about eleven) actually done as a stunt by actor Jock Mahoney. It’s very impressive, especially upon viewing in slow motion on my dvd player. I believe it is Mahoney that you can very plainly see if you freeze the dvd picture in the Fortress scene: Go to Chapter 22 at 1:09. He does various stunts just before that in this general torture chamber scene.

So, in the Grand Pause in Bar 78, Juan says the famous words, "The sword is not for a traitor!" and in the Grand Pause on Bar 78, Juan declares with finality, “You die by the knife!" He then plunges his dagger into De Lorca's heart in Bar 79 (Maestoso in C). Here the music starts in Track #19[And in the orchestrated music, it is the start of R12/2]. The orchestra plays the C min (C/Eb/G) 16th rinforzando to the C min dotted 8th rinforzando tied to dotted half notes and tied to whole notes next two bars. The timp plays two small octave C triplet 16ths to C rinforzando 8th tied to rolled dotted half note and tied to whole note next bar and tied to dotted half note in Bar 81.

Juan gets up only to collapse in Bar 83. The gong sounds and the low strings play descending triplet to quarter note figures, etc. So we have the violins/violas/celli playing Line 1 “3” triplet value 8th notes Ab-G-Gb to F quarter note tied to “3” triplet value 8th to E-Eb triplet 8ths to D-Db-C triplet 8ths to (Bar 84 but also 10—see my Note in the beginning of Reel 12/2 below) E-D-C triplet 8ths up to E half note to “3” triplet value Eb quarter note to Db triplet value 8th (then the brief interlude in the room where Juan and Leporello are together just before the Queen enters. Back in Bar 83/Bar 9 (when Juan collapses after the fight with De Lorca), CB play Great octave E rinforzando whole note to (Bar 84/Bar 10) F# quarter note to F half note to same F quarter note. The harps are arpeggiando (vertical wavy line rolled chord but this time uncharacteristically marked “down” with the arrow pointing downward) on Great octave E/B/small octave D/F/G#/B to next bar) Contra-octave F#/Great octave F#/small octave C/E/A quarter notes and then down to ascending legato and arpeggio “3” triplet value 8th notes Contra-octave F-Great octave F-A to small octave C-E-A to middle C normal value 8th (followed by an 8th rest).

The gong sounds a diamond-shaped whole let vibrate extending curve line in Bar 9. Fags play Great octave B/small octave D dotted half notes tied to “3” triplet value quarter notes to D/F triplet value 8ths to (Bar 10) unison small octave E quarter note tied to triplet value 8th to the sounding of two mote E triplet 8ths to another E-E-E triplet 8ths figure to Eb-Eb-Db triplet 8ths (with the Db 8th note held fermata). Clarinets III-IV play small octave F whole note to (Bar 10) E quarter note (see bassoons). Clarinets I-II and horn I plays small octave B dotted half note tied to triplet value quarter note up to C triplet 8th to (Bar 10) A quarter note to middle C half note to triplet value C quarter note to Ab triplet value 8th. The bass clarinet is CB (but written octave higher register). Horn II is clarinets III-IV. Horns III-IV (bottom staff) play small octave D/G# [written A/Line 1 D#] whole notes. Then Horn III in Bar 10 plays small octave E quarter note up to A half note to Ab quarter note. Horn IV plays small octave C dotted half note to “3” value C quarter note to Db 8th.

{Farewell To Queen & Finale} Reel 12/2. in C time, 34 pp, 156 bars. Cue #31194. Track #19. Note: As suggested above, this cue actually begins (in the orchestrated pages) at the stabbing of DeLorca. In the conductor sheets, it is still part of cue 12/1B, beginning Bar 79. There is also a separate compiled cue numbered “R 12-pt 2 NEW.” It starts off with the statement “Use the old parts of the original R-12 pt 2 from Bar 26 to Bar 72 inclusive.” Then two new bars are written that has an english horn solo with accompanying violas/VC/CB and two harps in arpeggio for harp I are arpeggiando for harp II. Then we read the statement “Use same old parts Bars 83 to 90.” And so forth.

Returning to the original Reel 12/2, the music changes temperament in Bar 11 (:33 cd; :06 dvd Chapter 27) in ¾ time as the scene dissolves to the private room where Juan and Leporello are staying. Very shortly the Queen knocks. Errol Flynn appears to have a slight cold (or he was a bit hung over!) because his voice is hoarse in the upcoming dialog scene with the Queen. Violins I () “play” middle C quarter note to small octave G/Line 1 Eb half notes to (Bar 12), after a quarter rest, Ab/Line 1 F half notes, and so forth. I put into quotations “play” because in the final version you do not hear the strings playing except for the initial quarter note. All you hear in this brief section is the solo bass clarinet and the guitar strumming simple triads. Violins II () “play” middle C quarter note to same C half

note to (Bar 12), after a quarter rest, Db half note. Violas play middle C quarter note followed by rests next bars. VC play small octave F quarter note followed by rests. VC play small octave C dotted half note tied to next bars. The bass clarinet actually play small octave C half note up to G quarter note up to (Bar 12) middle C [written D] half note down to small octave G quarter note, and so forth. After a quarter rest in Bar 11, the guitar plays Line 1 G/small octave C/Eb (C min 2nd inversion) half notes to (Bar 12), after a quarter rest, Ab/Line 2 Db/F (Db maj 2nd inversion) half notes. Note: the originally written Reel 12/pt 1B ends (in the Conductor sheets at any rate) with the completion of this section before the Queen enters. The next cue would start at :20 of the dvd, Chapter 27.

The sequence with the Queen and Juan ends on the F major (F/A/C) tonality. The dvd location is Chapter 27 at about 3:22. Nine violins I play Line 3 C/F/A half notes held fermata. The solo violin plays Line 2 C half note held fermata. Violins II play Line 2 C half note as well, and violas on Line 1 F half notes. The solo cello settles on Line 1 A half notes, while altri celli play Great octave F/small octave C/A half notes held fermata. CB are silent in these bars. The vibe plays Line 1 F/A/Line 2 C half notes held fermata. The solo bassoon plays Line 1 F half note held fermata. The harp plays (in this old Bar 94) Great octave F/small octave C/A dotted 8ths up to A/middle C/F 16ths to A/C/G 8ths to F/A/Line 2 C/F 8ths held fermata. After a dotted 8th rest, the guitar plays F/A/Line 2 C/F 16ths to F/A/C/G 8ths to F/A/C/F 8ths held fermata. After a dotted 8th rest, the celeste plays small octave A/middle C/F 16ths to A/C/G 8ths back to A/C/F 8ths held fermata.

Skipping to Bar 115 (4:57 cd # 19; :27 dvd Chapter 27), we come to the country riding scene when Juan says to Leporello, "No more romance. No more the idle search for beauty. No more..."The harp is arpeggiando on Great octave E/B/small octave E/G/B/Line 1 D/G (E minor 7th tonality) to small octave G/Line 1 G/Line 2 G 8ths to A 8ths to (Bar 116) B to Lines 1-2-3 D to E to G 8ths. After a quarter rest in Bar 115, the vibe sounds Lines 1 & 2 G to A 8ths to (Bar 116) B to Lines 2 & 3 D to E to G 8ths. Violins I play Line 1 G half note tied to half note next bar; violins II on Line 1 D tied half notes; violas I on small octave B tied half notes; violas II on G tied half notes; celli on Great octave E/B tied half notes, and CB on small octave E tied half notes.

In Bar 117 (:31 dvd), two flutes and a piccolo are trill on Line 1 Bb (to natural) half note to A-Bb grace notes/after-beats to (Bar 118) Line 2 F

rinforzando 16th to F-Db-Db staccato 16ths to Bb-Bb-G-G staccato 16ths except for that final G 16th that is held fermata. The vibe is trem between Lines 1 & 2 Bb half notes and Lines 2 & 3 Cb half notes (notated like the fingered trem of the strings) to B-A-B grace notes to (Bar 118) Lines 2 & 3 F rinforzando 16ths to F to Db-Db 16ths to Lines 1 & 2 Bb-Bb-G-G 16ths (the last notes held fermata). The harps in Bar 117 are arpeggiando on Great octave Eb/Bb/G/Line 1 Db/F half notes let vibrate. In Bar 118, the harps then play ascending “6” 32nd note figures Great octave Eb-G-Bb-small octave F-G to Bb-Line 1 Db-F-G-Bb-Line 12 Db down to Line 1 F-G-Bb-Line 2 Db-F-G 32nd notes to Bb-Line 3 Db-F 32nd notes to G 8th held fermata. The celeste is harp in Bars 115-116, and then bells & vibe in Bars 117-118. The piano is similarly. The guitar in Bar 115 is arpeggiando on small octave E/B/Line 1 D/G/Line 2 D/G half notes. In Bar 117 (), start of page 25, the guitar is arpeggiando on small octave Bb/Line 1 Eb/G/Line 2 Db/F (Eb Dom 9th) half notes (silent next bar). Violins I are bowed trem on rinforzando Line 1 F half note tied to half note in Bar 118 (non-trem) and held fermata. Violin II play this pattern on Line 1 Db tied half notes, and violas on small octave G. Celli are non-trem playing Great octave Eb/Bb rinforzando half notes tied to half notes held fermata next bar, while CB play small octave Eb tied half notes.

In Bar 118 (the “New” or corrected cue version) we come to the scene when we see the approaching carriage. Here (:36 dvd Chapter 28). The chord tonality is the simple, classic C major (C/E/G). Violins I play rinforzando Line 1 C whole note tied to quarter note next bar (followed by rests). Violins II play this on small octave G, violas on small octave E, VC on Great octave C/G, and CB on small octave C tied notes. The harp is arpeggiando on Great octave C/G/small octave C/E/G/Line 1 C tied notes. The vibe and piano play Lines 1 & 2 G dotted half notes followed by a quarter rest. The tuba plays Great octave C tied notes. Three Pos play Great octave G/small octave E/middle C tied notes. Horns play small octave C/E/G/middle C [written G/B/Line 1 D/G] rinforzando whole notes tied to quarter notes next bar. The Fags play Great octave C/G tied notes, bass clarinet on middle C, and clarinets on small octave E/G/middle C. Flutes play Line 1 G dotted half note (followed by a quarter rest).

At the end of the movie in Bar 154 (:47 CD track #20), xylophone/piano/celeste/harps/woodwinds/strings play rinforzando 16th note figures. Violins I play Line 3 F down to C up to F down to C 16ths up to F down to C down to Line 2 F down to C 16ths down to (Bar 155) Line 1 F rinforzando 8th (followed by two 8th rests) up to Line 3 C-D-D#-E 32nd notes

to (end Bar 156) F rinforzando 8th (followed by an 8th and quarter rest). Since the basic Don Juan theme was set in the F major (F/A/C) tonality, it makes only perfect sense that the music would end on F (appropriate finality). Violins II play as violins I but an octave lower register, and then violins I in the end two bars. Etc. That brief end Bar 155 run of 32nd notes are played by the flutes/oboes/clarinets/bass clarinet/Fags/celeste/violins/violas. The cue ends with the same plunge of notes that we heard in R3/3 (“Juan Duels the Press Gang”) first heard in Bar 17. So, after an 8th rest in end Bar 156, VC/CB play Great octave F sforzando-marked 8th note (followed by a quarter rest). Fags play Line 1 F 8th diving quickly down to Great octave F sforzando 8th (followed by a quarter rest). The cymbal sounds an x-headed 8th. After an 8th rest, the bass drum sounds an 8th note. Pos play, after an initial 8th rest, Great octave and small octave F 8ths, while the tuba plays Contra-octave F 8th, and timp on Great octave F. Horns play this on small octave F [written middle C] and bass clarinet on small octave F. The piano plays Contra-octave/Great octave/small octave F 8ths here.

End of cue. [1:05 pm Tuesday, June 5]

{“Trailer”} Cue #31195. 12pp. Note: The trailer is included in the dvd. I highly recommend that you study this trailer because it briefly shows several deleted scenes. For example, at 1:03 of this trailer, you see that near-end scene of Juan at the Great Staircase about to make his “Big Leap” down to De Lorca. Well, in the final version, he tosses aside his sword and keeps his knife, but in the trailer he tosses items! Also the shot here of De Lorca is different because in the trailer he is stepping up on the stairs a bit (a scene that was probably just cut short in the final edit). Also we have a different angle of the actual “Big Leap” shot that Jock Mahoney made. And it’s a longer and more interesting one in the trailer! Either Jock did the leap only once (filmed once) but with two cameras, or he did it more than once (different take for the one camera). I wish the Director in his commentary elaborated on this detail but he forgot. Earlier in this staircase scene, De Lorca says, “This time I will cut deeply.” In the trailer (unlike the final edit), Juan replies, “Make sure it’s deep enough.” In 1:35 of the Trailer (when Juan tells De Lorca “Some men prefer the conquest of beauty to the conquest of the throne”) we final a different edit of the scene than in the “official” or final edit. Etc.

The first five bars of the trailer are Bars 1-5. Then Max writes new music for the trailer in Bars 6 thru 12. Pos I-II-III, for instance, plays small octave BB/Line 1 D/F (Bb maj) half notes tied to half notes next bar. Pos IV plays Great octave Bb dotted 8th to Bb-Bb 32nd notes to “3” triplet value 8ths Bb-Bb-Bb to (Bar 7) same Bb half note. After an 8th rest in Bar 6 in 2/4 time, the violins and flutes play Line 3 Bb rinforzando dotted quarter note tied to (Bar 7) “3” triplet value Bb 8th to Cb to Bb triplet 8ths to Ab-Bb-Ab triplet 8ths to Gb-Ab-Gb triplet 8ths to (Bar 8) F half note tied to next bar and tied to quarter note in Bar 10 () up to Bb quarter note. Etc.

Then Bars 14 thru 17 of the trailer are lifted from Bars 50-54 of the Main Title. Then max creates new music for Bars 18 & 19. Then Bars 20 thru 27 are lifted from Bars 2-9 of Reel 1/3 (London Processional music) but Max still wrote some new lines of music within these bars for the brass. Then Bars 28-32 are lifted from Bars 13-17 of Reel 4/2 (Juan enters the Majesties court) but then Max writes a new Bar 33. Then Max lifts Bars 8-13 from Reel 11/7 for Trailer Bars 34-39. Then coma sopra 10/3, Bars 13-18 (=Bars 40-45). Then coma sopra M.T. Bars 19-26 (=Bars 46-53). New Bar 54. Coma sopra Reel 7/2, Bars 107-114 (= Bars 55-62 of Trailer), then from R12/2 of Bars 28-31(=Bars 63-66). New music bars 67-68. Then coma sopra M.T. "con spirito" Bars 7-29 (= 69-91 of Trailer). New end Bars 92-95 ending on the F major tonality. Violins I play in Bar 94 Line 3 A half note held fermata and tied to quarter note in end Bar 95 (followed by a quarter rest). Violins II play this pattern on Line 2 A tied notes, violas on A/Line 1 F notes, VC on Great octave F/small octave C notes, and CB on Great octave F tied notes. Etc. [1:47 pm]

List of Steiner’s Mickey-Mousing (Close Synchronization)

So far my tentative list shows 45 examples of this practice but I tended to focus on the more obvious examples. There could be at least a hundred instances if I wanted to use a fine-tooth comb thru the score but I did not want to spend the time and nit-pick.

- Chapter 1 at 1:59 [high strings as Juan climbs up the tree]
- Chapter 2 at 1:31 [“your husband” comic effect]
- Chapter 2 at 1:38 [Pos comedic effect “not attached to my husband”]
- Chapter 2 at 2:17 [trumpet solo in reference to “blows trumpet” line]
- Chapter 2 at 4:00 [Juan jumps up]

- Chapter 2 at 4:04 [Juan jumps down to tree limb]
- Chapter 2 at 4:13 [Juan jumps down to ground]
- Chapter 3 at 1:35 ["bride?"]
- Chapter 3 at 1:54 [Processional music: mimicking on-screen flute player]
- Chapter 4 at 2:40 ["My son!" Pos solo]
- Chapter 7 at 2:44 [fanfare: "A proclamation! Take Heed!"]
- Chapter 7 at 3:22 [pushing press gang-ster: "Can't you see I'm having my meal?"]
- Chapter 7 at 3:42 [guard falls—bass drum thump]
- Chapter 7 at 4:29 [Juan kicks guard's rump!]
- Chapter 12 at :04 [shaving nick]
- Chapter 12 at :10 [another shaving cut]
- Chapter 15 at 1:25 [Sebastian walk]
- Chapter 17 at :14 [flute solo mimicking nightingale song]
- Chapter 17 at 2:07 [Count Dossini enters]
- Chapter 19 at 1:06 [Captain Alvarez pulled against wall by Juan]
- Chapter 19 at 1:50 [Alvarez smacked down to ground]
- Chapter 20 at :21 [palace guard swiped]
- Chapter 20 at 1:07 [Juan knocked out by Rodrigo]
- Chapter 21 at 1:12 [Count de Polan's blurriness]
- Chapter 22 at 1:20 [Juan throws object at Alvarez in torture chamber]
- Chapter 22 at 1:45 [Alvarez fatally falls after being pierced by Juan's sword]
- Chapter 24 at :39 [guard hit]
- Chapter 24 at :47 [second guard hurries to outside patio]
- Chapter 24 at 1:22 [stealth music of Juan]
- Chapter 24 at 1:45 [Sebastian walk]
- Chapter 24 at 2:02 [Sebastian walk : "In the chapel?"]
- Chapter 24 at 2:57 [scurrying music of cadets]
- Chapter 24 at 3:06 [More scurry music across hallway]
- Chapter 25 at :09 [more scurry music]
- Chapter 25 at :40 [guard pierced by Don Serafino (cymbals)]
- Chapter 25 at :55 [Sebastian knifes guard in the rump!] Classic mickey-mousing!
- Chapter 25 at 1:16 [start of fire]
- Chapter 25 at 1:30 [guard falls(bass drum effect)]
- Chapter 25 at 1:49 [full fire]
- Chapter 26 at :11 [Juan jumps down on Royal Staircase]
- Chapter 26 at 1:38 [Juan falls]
- Chapter 26 at 2:30 [Rodrigo throw knife at Juan]

- Chapter 26 at 2:50 [De Lorca tumbles down stairs]
- Chapter 26 at 3:02 [the Big Leap!]
- Chapter 26 at 3:08 [De Lorca knifed to death by Juan]

* * * * *

Completed Tuesday, Oct 24, 2000, 8:20 pm PDT [first version]
Completed Tuesday, June 5, 2007 at 7 pm [new, expanded version]

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[revised & expanded Saturday, May 5, 2018]





Viveca Lindfors in RAWHIDE episode "Incident of the Day of the Dead"
Sept 18, 1959.

