

# CAINE MUTINY

Music by  
Max Steiner

FILM SCORE RUNDOWN  
by  
Bill Wrobel

[Commenced Monday, October 17, 2005 at 5 pm (rainy day),  
although I had written a skeleton overview version December 1,1998]

The following is a descriptive cue rundown of Max Steiner's dramatic naval score, *The Caine Mutiny* (Columbia Pictures production # 8082). Both the four-stave conductor score and the fully orchestrated (by Murray Cutter) score are in Box 73 at Sony/Tri-Star Studios. The only other Columbia score by Max is *The Violent Men* (aka *Rough Company*) held in Box 70. This classic drama is wonderfully performed by Humphrey Bogart as Lt. Commander Philip Francis Queeg, and Van Johnson as Lt. Steve Maryk. Fred MacMurray plays the character flawed Lt. Tom Keefe. Besides the standard orchestra, Max utilizes the E-flat clarinet and the Euphonium. 12 violins, 4 violas, 4 VC, 2 CB.

As an audio reference, I will use the dvd release (#79649) that includes both the wide screen and full screen versions. The recording is rather inferior (Columbia orchestra) compared to the excellent Warner Bros and 20<sup>th</sup> Century Fox studio recordings of the period. The brass section sound especially seems to suffer.

THE CAINE MUTINY (released June 24 '54)

[http://s32.postimg.org/qaj2dt8ad/vlcsnap\\_2015\\_03\\_22\\_20h47m20s148.png](http://s32.postimg.org/qaj2dt8ad/vlcsnap_2015_03_22_20h47m20s148.png)

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[1/A] "Main Title" 2/4 time, 78 bars, 2:04. The cue incorporates 54 bars of "Full Speed Ahead." If my memory serves me, the full score version

of the “Main Title” was not available at the time of my research, only the four-stave Conductor version. If the orchestrated version were available, I would’ve made copies of portions of them, especially the first (title) page. The three-stave piano arrangement of Steiner’s “Full Speed Ahead” is by Fran Frey. The lyric is by Alfred Perry. Someone annotated on top of the title page: “Steiner, Release of album May 15-May 30. Van Johnson voice for vocal with chorus.” This is the Cut time version.

The cue starts with the C major (C/E/G) chord to (Bar 2) A minor (A/C/E) 1st inversion (notes C/E/A). Bar 3 offers the F maj (F/A/C) chord 2nd inv (notes C/F/A). Specifically, the second staff shows the hand cymbal sounding an x-headed quarter note followed by rests. On that same staff line, the timp sounds the small octave E rinforzando-marked ( > over the note) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to same E rinforzando dotted 8<sup>th</sup> note (also *sfz* under the note) to D 16<sup>th</sup>. Repeated Bar 1 in Bar 2 for this line. In Bar 3, the timp sounds E rinforzando 8<sup>th</sup> up to G-F 16ths to E down to C 8ths to (Bar 4) E-C 8ths to E-C-Great octave B-small octave C 16ths (connected by two crossbeams) to (Bar 5) E rinforzando 8<sup>th</sup> to C 8<sup>th</sup> down to B quarter note tied 8<sup>th</sup> note next bar to C-Great octave B-A 8ths to (Bar 7) F 8<sup>th</sup> up to B-B 16ths to B-F-B-small octave D 16ths down to (Bar 8) Great octave B quarter note tied to 8<sup>th</sup> note (but the 8<sup>th</sup> is sounded rinforzando) and followed by an 8<sup>th</sup> rest.

The top staff, after a dotted 8<sup>th</sup> rest, sounds *ff* “3” triplet value Line 2 G-A-B 16th notes to C /E/G/Line 3 C rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). In Bar 2, after a dotted 8<sup>th</sup> rest, the top staff instruments (probably high woodwinds) play “3” triplet value A-A#-B 16ths to C/E/A/Line 3 C rinforzando 8ths (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 3, they play F/A/D/E rinforzando 8ths followed by a quarter rest to (Bar 4) C/F/A/Line 3 C rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 5) C/E/G/C 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 6), after an 8<sup>th</sup> rest, A/C/E/A to G/C/E/G to F/A/C/E rinforzando 8ths to (Bar 7) Line 1 D/G/B/Line 2 D rinforzando half notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) to Lines 2 & 3 D-E-F# grace notes to G rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to “3” descending triplet value 16<sup>th</sup> notes (still Lines 2 & 3) F-E-D to (Bar 9) C rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and so forth.

For the third staff line, after a quarter rest, we find Line 1 C/E/G 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2), after a quarter rest, C/E/A rinforzando

8ths (followed by an 8<sup>th</sup> rest) to (Bar 3), after an 8<sup>th</sup> rest, C/F/A rinforzando 8ths (followed by a quarter rest) to (Bar 4) same C/F/A rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 5) C/E/G 8ths (followed by two 8<sup>th</sup> rests) to small octave G-F# 16ths to (Bar 6) G stand-alone 8<sup>th</sup> to small octave E/G/Line 1 E to G/C/E to A/C/E rinforzando 8ths to (Bar 7) B/Line 1 D half notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) to B/D/G 8ths (followed by an 8<sup>th</sup> rest), and so forth.

For the fourth or bottom staff line, we find, after a quarter rest, Great octave C/G/small octave C/E/G 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2), after a quarter rest, Contra-octave A/Great octave A/small octave C/E/A 8ths (followed by an 8<sup>th</sup> rest) to (Bar 3), after an 8<sup>th</sup> rest, Great octave D/small octave D/F/A 8ths (followed by a quarter rest) to (Bar 4) same D/D/F/A rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 5) Great octave G/small octave E/G 8ths (followed by two 8<sup>th</sup> rests) to (*add timp*) Contra-octave and Great octave G to F# 16ths to (Bar 6)G stand-alone 8ths to same G up to Great octave and small octave E to F# 8ths to (Bar 7) G/small octave D/G half notes (also a Great octave G half note trem) tied to 8ths next bar, and so forth.

Since I only have the Conductor score version of the Main Title, I really don't feel it's greatly helpful to focus too much on its full delineation. However, in Bar 13 (:11 dvd), *Maestoso* in C time, the top staff instruments play Lines 1-2-3 Bb whole notes tied to dotted half notes next bar and tied to "5" quintuplet value Bb 16ths to Ab-F#-E-D quintuplet 16ths to (Bar 15, *poco accel*) Lines 2 & 3 whole note trills to B-C trace notes (or after-beats, if you will) to (Bar 16) C# whole notes trill to B#-C# grace notes to (Bar 17) Lines 2 & 3 D whole notes trill to (Bar 18) D# whole notes trill to C#-D grace notes to (Bar 19 in 6/8 time) Line 2 E/G/Line 3 C/E rinforzando dotted half notes tied to dotted half notes next bar and tied to 8<sup>th</sup> notes in Bar 21 (followed by two 8<sup>th</sup> rests) to G-A-B grace notes to Lines 2 & 3 C rinforzando 8ths (followed by two 8<sup>th</sup> rests) to (Bar 22), after a quarter and 8<sup>th</sup> rest, G-A-B grace notes to Line 3 C 8<sup>th</sup> *sfz* (followed by two 8<sup>th</sup> rests). The snare drum at that midpoint sounds a dotted quarter note trem crescendo to the next bar (Bar 23) that is set in the key signature of F maj (one flat), the start of the *Caine Mutiny* theme.

Back in Bar 13, after a quarter and 8<sup>th</sup> rest, the second staff instruments (say, trumpets and trombones) play small octave and Line 1 F-F 8<sup>th</sup> notes to "3" triplet value quarter notes F-Gb-Ab to (Bar 14) small octave

and Line 1 Bb half notes tied to 8<sup>th</sup> notes to F#-F# 16ths to “3” triplet value 8<sup>th</sup> notes F#-G#-Bb to (Bar 15, *poco accel*) Lines 1 & 2 C rinforzando half notes tied to 8ths to C-C 16ths to “3” triplet value 8<sup>th</sup> notes C down to G back up to C to (Bar 16) Db half notes tied to 8<sup>th</sup> notes to Db-Db 16ths to Db down to Ab to Db triplet value 8ths to (Bar 17, *poco accel*) Lines 1 & 2 D double-dotted quarter notes to D-D 32<sup>nd</sup> notes to same D double-dotted quarter notes to D-D 32<sup>nd</sup> notes to (Bar 18) Eb double-dotted quarter notes to Eb-Eb 32<sup>nd</sup> notes to Eb double-dotted quarter notes to Eb-Eb 32<sup>nd</sup> notes, and so forth. Also in Bar 13 on the second staff, instruments play Line 2 Bb whole note tied to dotted quarter note next bar. Also the cymbals sound an x-headed quarter note.

After a quarter rest in Bar 13, the third staff instruments play *fff* small octave Eb/Gb/middle Cb rinforzando dotted half notes. After a quarter rest in Bar 14, they play *ff* E/G/middle C rinforzando dotted half notes, and so forth. After a quarter rest in Bar 13, the 4<sup>th</sup> or bottom staff instruments play Great octave Cb/Gb/small octave Cb dotted half notes *molto cresc.* Also the timp sounds small octave Cb dotted half note trem. The snare drum rolls a dotted half note as well (repeated next bar). In Bar 14, after a quarter rest, the instruments play Great octave C/G/small octave dotted half notes. Etc.

Skipping to Bar 61 (1:16 dvd), we come to the first of two transitional bars *Maestoso* in C time in the key signature of Db maj (five flats). Top staff instruments play Lines 2 & 3 F whole notes to (Bar 62) Eb whole notes. Second staff instruments (indicated as *tpts.*) Line 1 Ab/Line 2 Db/F tenuto whole notes. The cymbal sounds an x-headed quarter note. In the third staff, after a “3” triplet value 8<sup>th</sup> rest, horns play (along with the snare drum and euphonium) *ff* small octave and Line 1 Ab-Db triplet value 16ths to Ab triplet value 8ths to next figure of “3” triplet value 8<sup>th</sup> notes Ab-Ab-Ab to Ab-Ab tenuto quarter notes to (Bar 62, *ritenuto*), after a triplet value 8<sup>th</sup> rest, Ab-Ab triplet 16ths to Ab 8ths figure to Ab quarter notes tied to “3” triplet value 8ths (followed by a triplet value 8<sup>th</sup> rest) to Ab-Ab triplet 16ths to next figure of “3” triplet value Ab-Ab-Ab 8ths. On the 4<sup>th</sup> or bottom staff, the instruments play Contra-octave and Great octave Ab whole notes to (Bar 62) Ab dotted half notes to “3” triplet value Ab-Ab-Ab 8ths. The timp is also rolled a Great octave Ab whole note trem to (Bar 62) Ab dotted half note trem to Ab-Ab-Ab triplet value 8ths. Also we find on the top line of the 4<sup>th</sup> staff small octave Ab/Line 1 Db/F (Db maj) whole notes to

(Bar 62) Bb (B double-flat)/Line 1 Db/Eb dotted half notes to Gb/C/Eb quarter notes.

In Bar 63 (1:23 dvd), the *Caine* theme returns in a slower yet dignified (or stately) manner. The top staff instruments (strings, etc) Lines 2 & 3 Db tenuto half notes down to Lines 1 & 2 Ab down to F quarter notes down to (Bar 64) Db half notes tied to dotted 8ths to Eb 16ths to F dotted 8ths up to Ab 16ths to (Bar 65) Bb half notes down to F to Db quarter notes down to (Bar 66) small octave and Line 1 Bb half notes tied to dotted 8ths to Lines 1 & 2 C 16ths to Db dotted 8ths down to Bb 16ths. The second staff instruments play the melody line pretty much. The third and fourth staves are I assume the harp and perhaps the piano (?) are arpeggiando playing forte Great octave Db/Ab/small octave Db/F/Ab/Line 1 Db (Db maj) tenuto and rinforzando quarter notes to Eb/Bb/small octave Eb/Gb/Bb/Line 1 Db (Eb min 7<sup>th</sup>) quarter notes to F/small octave Db/F/Ab/Line 1 Db (Db maj) quarter notes to Gb/small octave Db/Gb/Bb/Line 1 Db (Gb maj) quarter notes. Etc.

The cue ends in Bar 78 predictably on the Db major (Db/F/Ab) tonality.

[end session Tuesday, Oct 18 at 10:08 pm]

[resume Sunday, October 30, 2005 at 9:21 am. Daylight Saving Time is now over since 2 am. Received *Superman 5*-dvd set (Season 1) yesterday from Amazon.com for \$27.99.]

[http://s32.postimg.org/pzpyjvpkl/Main\\_Title\\_page\\_5\\_conductor.jpg](http://s32.postimg.org/pzpyjvpkl/Main_Title_page_5_conductor.jpg)

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[1/B] "Graduation" *Modto di marcia grandioso* in C time, Bars 1 and 2; *Moderato* from Bar 3 on. 3 pages, 22 bars, :58. Dvd location: Chapter 1 starting at 2:09. Instrumentation: flute, piccolo, oboe, English horn, 2 clarinets, 2 bassoons, 3 horns, 3 trumpets in Bb, Euphonium, 3 trombones, tuba, timp, 2 snare drums, strings (not sure of the exact number of each string choir due to bad handwriting). Note: I only worked on the first (title) page of this cue. Bars 1-3 are fully notated but Bar 4 is marked "coma sopra from Reel 3/Part D Bars 5-9" and then from Bars 11-20.

[http://s32.postimg.org/80mkejqr9/1\\_B\\_Graduation\\_Bars\\_1\\_4.jpg](http://s32.postimg.org/80mkejqr9/1_B_Graduation_Bars_1_4.jpg)

After an initial dotted 8<sup>th</sup> rest in Bar 1, trumpets and trombones play *f* (forte) the opening fanfare statement, followed in Bar 2 by the horns and Euphonium (rarely used large bugle instrument often called the “tenor tuba” but most commonly used in brass bands, not film music orchestras). Sadly, however, you can barely hear this on the dvd. Too bad there was no release of the original tracks. So, after a dotted 8<sup>th</sup> rest in C time, trombones play small octave G/B/Line 1 D (G maj tonality) to same G/B/D 32<sup>nd</sup> notes (connected by three crossbeams) to same G/B/D quarter notes tied to dotted 8<sup>th</sup> notes to two G/B/D 32<sup>nd</sup> notes to the final figure of “3” triplet value A/middle C/E (A minor) 8<sup>th</sup> note triads (of course played three times) back to (Bar 2) small octave G/B/D half notes decrescendo hairpin (followed by a half rest). The trumpets play the same but in the higher octave register. So we find Line 1 G/B/Line 2 D [written A/Line 2 C#/E] 32<sup>nd</sup> note triads played twice, and so forth (see Pos).

Back in Bar 1, the Euphonium plays Great octave G rinforzando-marked (> over note) whole note. After a dotted 8<sup>th</sup> rest in Bar 2, it plays small octave G-G 32<sup>nd</sup> notes to next figure of G dotted 8<sup>th</sup> to G-G 32<sup>nd</sup> notes (repeated in the next figure) to “3” triplet value G-G-G 8<sup>th</sup> notes. After a dotted 8<sup>th</sup> rest in Bar 2, the horns play this fanfare on small octave G (horn III) and Line 1 G (horns I-II) notes [written Lines 1 & 2 D]. Double bar lines traverse the entire page after Bar 2. In Bar 3 (*Moderato*), the horns then play ascending rinforzando-marked quarter notes small octave E/G/middle C or C maj [written small octave B/Line 1 D/G] to F/A/C or F maj [written C/E/G] to G/C [written D by horn III and G for horns I-II) to A/C quarter notes.

Back in Bar 1, the tuba plays forte Contra-octave G whole note tied to G quarter note next bar up to Great octave G down to E to D tenuto and decrescendo quarter notes to (Bar 3) C tenuto quarter note (followed by a quarter and half rest). The timp is trem rolled on Great octave G whole note tied to quarter note in Bar 2 (followed by rests). Both snare drums are rolled on a whole note (notated on the second space from the top) and tied to whole note next bar. In Bar 3, snare drum I sounds a three-not ruff 4X of two grace notes to quarter note. The bassoons play *ff* Great octave G rinforzando whole note tied to quarter note in Bar 2 to Great octave and small octave tenuto quarter notes to E to D quarter notes. In Bar 3, Fag II plays Great octave C quarter note (followed by rests) while Fag I plays ascending rinforzando quarter notes small octave C-D-E-F. VC/CB play *ff* Great octave G rinforzando whole note tied to quarter note next bar up to F-E-D tenuto quarter notes to (Bar 3) C-D-E-F rinforzando quarter notes.

After a quarter rest in Bar 2, the english horn plays forte tenuto quarter notes small octave G-G-G [written Line 1 D-D-D] up to (Bar 3) middle C [written G] quarter note (followed by a quarter and half rest). Remember that this instrument (and the horns) are “f” transposing instruments. This means that the *written C* on the horn staff *sounds* (in concert pitch) as the F tone a perfect 5<sup>th</sup> interval below. After a quarter rest in Bar 2, clarinets play forte small octave B/D [written middle C#/E] tenuto quarter notes to B/E [written C#/F#] to B/F [written C#/G] quarter notes up to (Bar 3) unison Line 2 tenuto C [written D] half note down to F down to E tenuto quarter notes. The oboe in Bar 3 plays the same.

After a quarter rest in Bar 2 (*Rit*), violins I play forte ascending tenuto quarter notes Line 1 D-E-F up to (Bar 3) Line 2 C tenuto half note down to G down to E tenuto quarter notes (as also the clarinets and oboe). After a quarter rest in Bar 2, violins II play small octave B-B-B tenuto quarter notes up to (Bar 3) Line 2 C half note down to Line 2 G to E quarter notes (*col* violins I). After a quarter rest in Bar 2, violas play forte small octave G-G-G quarter notes to (Bar 3) small octave E/G/middle C rinforzando quarter notes to F/A/C quarter notes to G/C to A/C rinforzando quarter notes.

Etc.

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[1/BB] "Meet Mother" *Con spirito* in 2/4 time, 7 pages, 32 bars, :51. Skipping to page 5 of this cue, and after two bars of ascending harp legato triplets, the piece becomes "quasi Fox Trot." Starting on Bar 19 the cue incorporates "I Can't Believe That You're In Love With Me" in the key of F major (1 flat). Song composed by Jimmy McHugh and Clarence Gaskill.

Specifically, in Bar 17 (3:26 dvd, Chapter 1) in 2/4 time, the harp plays “3” triplet value ascending 16th notes Great octave Bb-small octave F-G to Bb-Line 1 D-F triplet value 16ths (all six legato notes connected by two crossbeams) up to (top staff) next figure of triplet 16ths G-Bb-Line 2 D up to F-G-Bb. In Bar 18, the harp then plays triplet 16ths starting on small octave Bb-Line 1 D-F to G-Bb-C to next figure of D-F-G to Bb-Line 2 D-F 16ths to (Bar 19 in C time, key signature of one flat) Line 3 G 8<sup>th</sup> (more later).

Violins I & II in Bar 17 play legato 16ths Line 2 F-D-Line 1 Bb-Line 2 C (connected as a figure by two crossbeams) to D-F-G-Bb up to (Bar 18) Line 3 C down to Line 2 Bb down to G to F 16ths to G-Bb-Line 3 D-F 16ths. Violas play small octave G/Line 1 D/G half notes legato to \*Bar 18)

Line 1 G/Line 2 DG half notes. Celli play Great octave Bb/small octave F half notes up to (Bar 18) Bb/Line 1 F half notes. CB are silent until Bar 19.

The vibe sounds Line 1 D/G half notes to (Bar 18) Bb/Line 2 D/G half notes.

The flute is *col* violins. The bass clarinet plays Line 1 D [written E] half note up to (Bar 18) Line 2 D half note. Clarinet I plays Line 1 G [written A] half note legato slur up to (Bar 18) Line 2 G half note. Clarinet II plays small octave G up to (Bar 18) Line 1 G half notes. Bassoons play Great octave Bb/small octave F half notes up to (Bar 18) Bb/Line 1 F half notes.

Two lines traverse the entire page after Bar 18 followed by the tempo marking of *Quasi Fox Trot* in C time and in the key signature of F major (one flat or B-flat). The vibe strikes G/Bb/Line 2 D (G min) whole notes to (Bar 20) G/Bb/Db whole notes. The bass clarinet plays Line 1 Bb [written Line 2 C] whole note *mf* and tied to next bar and tied to Bar 21. Clarinets play G/Line 2 D whole notes to (Bar 20) G/Db whole notes. After that Line 3 G 8<sup>th</sup> note, the harp (after an 8<sup>th</sup> rest) plays small octave Bb/Line 1 D/F/G (G min 7<sup>th</sup> 1<sup>st</sup> inversion) quarter notes (followed by a quarter rest) to another such chord to (Bar 20), after a quarter rest, Bb/Db/F/G (G half-dim 7<sup>th</sup> 1<sup>st</sup> inversion) quarter notes (followed by a quarter rest) to another such quarter note chord. The bottom staff of the harp plays Great octave Bb/small octave F/Line 1 D quarter notes (followed by a quarter and half rest) to (Bar 20) Bb/small octave G/Line 1 Db quarter notes (followed by rests). The piano top staff plays the same as the harp except for the Line 3 G 8<sup>th</sup> note initially (instead we find an initial quarter rest mark). The piano bottom staff (left hand) plays Great octave Bb/small octave F quarter notes (followed by a quarter rest) down to Great octave F quarter note (followed by a quarter rest) to (Bar 20) Bb/G quarter notes (followed by a quarter rest) down to Great octave F quarter note (followed by a quarter rest).

CB pluck *pizz* and *mf* small octave Bb quarter note (followed by a quarter rest) down to F quarter note (followed by a quarter rest). Repeat in Bar 20. VC play *mf* Line 1 D whole note legato slur to (Bar 20) Db whole note. After a quarter rest in Bar 19, *div* violas play small octave Bb/Line 1 D/F/G quarter notes (followed by a quarter rest) to another such quarter note chord to (Bar 20), after a quarter rest, Bb/Db/F/G quarter notes (followed by a quarter rest) to another such quarter note chord.

The violins play the “I Can’t Believe”/Love/May Theme starting in Bar 19. You will hear the actual melody sung in the very next cue in the club scene. Violins play *mf* Line 3 G dotted quarter note legato to F 8<sup>th</sup> down to D dotted quarter note back up to F 8<sup>th</sup> to (Bar 20) G dotted quarter note to F 8<sup>th</sup> to Db dotted quarter note up to F 8<sup>th</sup> to (Bar 21) G dotted quarter note to F 8<sup>th</sup> down to C dotted quarter note up to A 8<sup>th</sup> to (Bar 22) G dotted quarter note down to F 8<sup>th</sup> down to D dotted quarter note down to Line 2 A 8<sup>th</sup> up to (Bar 23) Line 3 C dotted quarter note down to A 8<sup>th</sup>, and so forth.

Etc. [end session 9:45 pm]

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[resume Wednesday, November 2, 2005 at 1:01 pm]

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[1/C] "I Can't Believe..." ["that You're In Love With Me"] C time in the key signature of F maj/D min (one flat), 32 bars, 1:32. Dvd location: Chapter 1 starting at 3:58. Note: Also included are the first three Intro Bars "A, B, C." Intro # 2 includes Bars D thru G but this was not used in the movie. This cue was not written by Max Steiner but by Jimmy McHugh, arranged by George W. Duning, and lyrics by Clarence Gaskill. I researched the three-stave Conductor sheets (3 pages). Scene: May is gorgeous in her low-cut red dress singing this jazzy song in the Polynesian-style club. I do not have the script but perhaps it can appropriately be called the Tiki Club. The whole scene is itself gorgeous in this Technicolor print.

The opening Bar A has the “cl. solo freely” (clarinetist playing the printed notes on the top staff somewhat freely (not ad lib), not in strict time. WE find Line 2 D 8<sup>th</sup> note to same D quarter note to C 8<sup>th</sup> down to Line 1 A dotted 8<sup>th</sup> down to D 16<sup>th</sup> figure to next figure of ascending “3” triplet value 8<sup>th</sup> notes F-G-A to (Bar B, *faster*) Line 2 C dotted quarter note down to Bb 8<sup>th</sup> down to G half note. The middle and bottom staves hold the instrument lines. As given in the scene, there are only four players: the clarinetist, guitarist, pianist, and bass player. In Bar B, the guitar plays *mf* (*piano cued*) small octave Bb/Line 1 D/F quarter notes to D/F/A/Line 2 C quarter notes to F/Bb/Line 2 D down to D/F/G quarter notes. The top line notes are Line 1 A dotted 8<sup>th</sup> to G 16<sup>th</sup> figure to Line 2 C dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure to D dotted

8<sup>th</sup> down to Line 1 G 16<sup>th</sup> figure up to Bb-Line 2 D\_F “3” triplet value 8ths. The CB in Bar B plucks *pizz* ascending quarter notes Great octave G-A-Bb-small octave D. In Bar C of this Intro # 1, the guitar (+ *pia.*) play Line 1 Bb/Line 2 D/F quarter notes to D/F/G to Bb/D/E 8ths (followed by an 8<sup>th</sup> rest) to (when May starts the song with the word “Your”) A/Line 2 C#/Eb/F dotted quarter notes. Marked underneath is the guitar chord designation *F7+*. This means it is the F Dom 7<sup>th</sup> # 5<sup>th</sup> tonality (F/A/C#/Eb or F Dominant 7<sup>th</sup> sharp fifth). The top line notes are Line 2 A dotted 8<sup>th</sup> up to Line 3 C 16<sup>th</sup> to Bb-A 8ths (followed by a 16<sup>th</sup> rest) to that F dotted quarter note. In Bar C, the CB plucks small octave G quarter note down to D-C 8ths (followed by an 8<sup>th</sup> rest) down to F dotted quarter note.

After a half and 8<sup>th</sup> rest in Bar C (4:06 dvd), the “Voice” sings “Your” as Line 1 F dotted quarter note to (Bar 1) “eyes of blue, your” notated as G dotted quarter note to F 8<sup>th</sup> to D dotted quarter note back to F 8<sup>th</sup> to (Bar 2) “kiss-es too, I” notated as G dotted quarter note to F 8<sup>th</sup> down to Db dotted quarter note to F 8<sup>th</sup> to (Bar 3) “Nev-er knew what” notated as G dotted quarter note to F 8<sup>th</sup> down to middle (Line 1) C dotted quarter note up to A 8<sup>th</sup> to (Bar 4) “They could do, I” notated as G dotted quarter note to F 8<sup>th</sup> to D dotted quarter note down to small octave A 8<sup>th</sup>. In Bar 5 (4:18), she sings “Can’t be-lieve that” notated as middle C dotted quarter note down to small octave A 8<sup>th</sup> to G dotted quarter note to A 8<sup>th</sup> to (Bar 6) “You’re in love with” notated as (see Bar 5) to (Bar 7) “Me” notated as middle C whole note.

Now: Just in case the reader is curious, in (unused) Bar D, after a quarter rest, the guitar (piano cued) plays *mf* small octave A/middle C/D/F/G quarter notes tied to 8<sup>th</sup> notes. Underneath is the chord designation of *F64* (that is, the F maj 6/9 chord or F/A/C/D/G). Then the guitar/piano play Bb/Line 1 C/D/F/G dotted quarter notes. This is designated underneath as *Bb69* (that is, another way of saying it’s the Bb maj 6/9 chord or Bb/D/F/G/C). After a quarter rest in Bar D, the CB plucks Great octave C quarter note (followed by an 8<sup>th</sup> rest) up to small octave C dotted quarter note. The solo clarinet in the top staff plays (after an initial quarter rest) Line 2 C dotted 8<sup>th</sup> down to Line 1 F 16<sup>th</sup> figure to G 8<sup>th</sup> up to Line 2 C quarter note down to F 8<sup>th</sup>. Etc.

Back in (heard) Bar 1, the guitar plays *mp* Line 1 D/F/G half notes up to G/Bb/Line 2 D quarter notes up to Bb/D/F quarter notes. The Piano plays Line 2 C dotted quarter note to D 8<sup>th</sup> up to F up to A quarter notes. The CB plucks pizzicato Great octave Bb quarter note (followed by a quarter rest) up

to small octave F quarter note (followed by a quarter rest). Underneath the half note chord is designated by the copyist as *Bb69* (once again the Bb maj 6/9<sup>th</sup> chord) followed by the *Bb6* quarter note chord (Bb/D/F/G) to *Bb maj7* (Bb/D/F/A).

In Bar 2, the guitar plays Line 2 Db/F/A half notes to Bb/Db/F half notes. The piano plays Line 3 C dotted quarter note down to Line 2 A 8<sup>th</sup> to G dotted quarter note to F 8<sup>th</sup>. The CB repeats the previous bar. Designated under the half note chord is *Bbm7* (the other two tiny symbols I cannot read clearly). I assume the copyist meant the Bb minMaj 7<sup>th</sup> chord (Bb/Db/F/A/C). The next half note chord is designated as *Bbm6* (or Bb min 6<sup>th</sup> or Bb/Db/F/G).

In Bar 3, the guitar plays A/Line 2 C/E half notes (while the piano plays the added G half note (or perhaps the full chord for all I know since this is only the skeletal Conductor score). Underneath is marked *Am7* (I assume the copyist mistakenly wrote A minor 7<sup>th</sup> chord). If that's the case, then that should've been A/C/E/Gb. Instead we have the A minMaj 7<sup>th</sup> (A/C/E/G). The CB plucks Great octave A quarter note (followed by a quarter rest) up to small octave D quarter note (followed by a quarter rest). Back to the middle staff, we already heard the A/C/E/G half note chord. After a "3" triplet value quarter rest, the guitar/piano play Line 2 C/D/F/A to D/F/A/Line 3 C triplet value quarter notes. This is designated as *Dm7* (D min 7<sup>th</sup>), and this is correct since we have D/F/A/C in inversions.

Skipping to Bar 17 (4:46 dvd), May sings "I have al-ways" to (Bar 18) "placed you far a-" to (Bar 19) "-bove me." So we find Line 1 A dotted quarter note down to F# 8<sup>th</sup> to E dotted quarter note to F# 8<sup>th</sup> to (Bar 18) A dotted quarter note down to F# 8<sup>th</sup> to E dotted quarter note down to small octave A 8<sup>th</sup> up to (Bar 19) Line 1 E half note to D half note tied to whole note next bar. After an 8<sup>th</sup> rest in Bar 19, the clarinet plays "3" triplet value 16<sup>th</sup> notes Line 2 E-F#-E to D dotted 8<sup>th</sup> down to Line 1 B 16<sup>th</sup> figure to A dotted 8<sup>th</sup> to B 16<sup>th</sup> figure down to F# dotted 8<sup>th</sup> up to A 16<sup>th</sup> figure to (Bar 20) B dotted 8<sup>th</sup> to A 16<sup>th</sup> figure to G down to E 8ths (followed by an 8<sup>th</sup> rest) to small octave B dotted quarter note. After an 8<sup>th</sup> rest in Bar 17, the guitar/piano play small octave G/B/D/F# dotted quarter notes to (after an 8<sup>th</sup> rest) G/B/C#/E dotted quarter notes. The clarinet plays (after an 8<sup>th</sup> rest) Line 1 A quarter note down to small octave A 8<sup>th</sup> up to Line 1 A 8<sup>th</sup> down to small octave A quarter note up to A 8<sup>th</sup>. The CB plays Great octave A down to E down to (written) Contra-octave A up to Great octave E quarter notes

(repeated next bar). Obviously the CB cannot play as far down as the written Contra-octave A note, so it's meant for the Great octave A note (sounding an octave lower). Anyway, designated for the first chord in Bar 17 is *Em11* or E min 11<sup>th</sup> (E/G/B/D/F#/A). Then the next chord is marked as *A96* but this appears wrong. We actually have the A Dom 9<sup>th</sup> alone (A/C#/E/G/B) not the A Dom 9<sup>th</sup> with the added 6<sup>th</sup> (F#).

I think that's about as much as I care to delineate in this non-Steiner cue.

[Resume Sunday, December 12, 2005 at 9:20 am. During the interim, I did my paper, "Tempo Markings of Bernard Herrmann Scores." Also my wife needed to use the computer more frequently due to eBay, and I've been working a lot of overtime in the last two weeks (continuing next three weeks) at my day job due to the holiday.]

[1/E] "Keith Meets Navy" *Con moto* in 6/8 (and 2/4) time, 12 pages, 51 bars, 1:13. Cue # 9708. Reel 1/pt E. Dvd location: Chapter 1 starting at 8:28. The orchestrated (by M. Cutter) pages are written on Hollywood Music Papers 188 (28 staves) with the "Columbia Pictures Corp." stencil on the bottom of the page centered in the middle. Initial Instrumentation: 2 flutes (1 piccolo doubling), 2 oboes (1 E.H. doubling), 2 clarinets, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, ship bell, cymbals, harp, piano, strings. Scene: Keith kisses his possessive and overly protective mother goodbye, and then off he goes into the wild blue Pacific. He is eventually ferried to his first assignment, the Caine.

The strings, bassoons, and horns play a rather sustained foundation chord on Bb Dom 7<sup>th</sup> (Bb/D/F/Ab) while the solo trumpet plays a rather neutral or mild declaratory phrase for eight bars. Incidentally, Steiner tends to favor Dominant seventh chords in many of his scores, while Herrmann favors the half-diminished sevenths. This is not to say that I can imagine Herrmann assigning here the Bb half-dim 7<sup>th</sup> (Bb/Db/Fb/Ab) as the foundation chord!

Starting at the bottom, VC/CB play *f* (forte) small octave Ab dotted half note *rinforzando*-marked (> symbol above the note) tied to dotted quarter note next bar and tied also to an 8<sup>th</sup> note, and then Gb legato mini-slur to F 8<sup>th</sup> notes crescendo hairpin (< symbol under the note) to (Bar 3) Eb

rinforzando dotted half note tied to (Bar 4) dotted quarter note and tied to quarter note. Then they play “3” triplet value legato 16ths F-Fb-G (connected by two crossbeams) to (Bars 5-6) a repeat of Bars 1-2 to (Bar 7) Eb dotted half note tied to (Bar 8) dotted quarter note to an 8<sup>th</sup> note crescendo to D to C rinforzando 8<sup>th</sup> notes.

Back in Bar 1, violas play small octave Bb rinforzando half note tied to dotted quarter note and 8<sup>th</sup> note next bar to Ab to G legato 8ths crescendo to (Bar 3) F rinforzando dotted half note tied to (Bar 4) dotted quarter note and quarter note to “3” triplet value G-Ab-A 16ths to (Bars 5-6) a repeat of Bars 1-2 to (Bar 7) F dotted half note tied to (Bar 8) F dotted quarter note and 8<sup>th</sup> note crescendo to same F up to Ab rinforzando 8<sup>th</sup> notes.

Back in Bar 1, violins II play Line 1 D rinforzando dotted half note tied to dotted quarter and 8<sup>th</sup> note next bar to C to small octave Bb legato 8ths to (Bar 3) Ab dotted half note tied to (Bar 4) dotted quarter note and also tied to Ab quarter note to “3” triplet value Bb-middle C-C# 16ths to (Bar 5, start of page 2) a repeat of Bar 1 to (Bar 6) a repeat of Bar 2 to (Bar 7) Ab dotted half note tied to (Bar 8) dotted quarter note and 8<sup>th</sup> note to Bb to middle (Line 1) C rinforzando 8<sup>th</sup> notes.

Back in Bar 1, violins I play Line 1 F rinforzando dotted half note tied to dotted quarter note and 8<sup>th</sup> note next bar to Eb-D legato 8ths to (Bar 3) C rinforzando dotted half note tied to (Bar 4) dotted quarter note and to quarter note to “3” triplet value 16ths D-Eb-E to (Bars 5-6) a repeat of Bars 1-2 to (Bar 7) C rinforzando dotted half note tied to (Bar 8) dotted quarter note and to 8thg note crescendo to D to Eb rinforzando 8ths.

Back in Bar 1, horn III plays small octave Bb [written Line 1 F a perfect 5<sup>th</sup> interval above] dotted half note tied to (see violas line). Horn II plays Line 1 D [written A] dotted half note tied to (see violins II). Horn I plays F [written Line 2 C] dotted half note tied to (see violins I). Bassoon I plays small octave Ab rinforzando dotted half note tied to (see VC and written CB lines). Bassoon II plays Great octave Ab dotted half note tied to (see CB as it actually *sounds* an octave lower than the written small octave register notes).

Back in Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) forte on Great octave and small octave Ab dotted half notes (bottom staff) and (top staff) Bb/Line 1 D/F half notes (full bar duration since

apparently the harp is in the 2/4 time signature, although it is not marked as such). The harp returns in Bar 3 to play arpeggiando on Great octave Eb/small octave Eb half notes (bottom staff) and (top staff) F/Ab/middle C half notes. Repeat Bar 1 in Bar 5, and repeat Bar 3 in Bar 7. In Bar 8, Cutter annotates for the harp line a change of pedals for the harp to “B natural, C sharp, E natural, F sharp, G sharp, and A natural (B/C#/E/F#/G#/A).

The solo trumpet is set in the time signature of 2/4. After a dotted 8<sup>th</sup> rest in Bar 1, the trumpet sounds forte Line 1 F-F [written G-G] 32<sup>nd</sup> notes (connected by three crossbeams) up to Bb [written C natural] down to F 8<sup>th</sup> notes up to (Bar 2) Bb quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Bar 3 repeats Bar 1 to (Bar 4) Bb rinforzando quarter note legato down to F dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Bars 5-7 repeat Bars 1-3. In Bar 8, the trumpet then sounds Line 2 C [written D] rinforzando quarter note decrescendo and legato down to Bb 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

After a quarter/8<sup>th</sup>/quarter rest in Bar 4, the snare drum sounds “3” triplet value 16ths (three 16ths notated on the second space from the top) to (Bar 5) an 8<sup>th</sup> note (followed by two 8ths/quarter/8<sup>th</sup> rest marks). After a quarter/8<sup>th</sup>/quarter rest in Bar 4, the english horn plays “3” triplet value 16ths Line 1 D-Eb-E [written A-Bb-B] to (Bar 5) F [written Line 2 C] rinforzando 8<sup>th</sup> (followed by aforementioned rests). After the same rests in Bar 4, clarinet I plays “3” triplet value 16ths Bb-C-C# to (Bar 5) D rinforzando 8<sup>th</sup> note (followed by rests). Clarinet II joins in this emphasis embellishment with “3” triplet value 16ths small octave G-Ab-A to (Bar 5) Bb rinforzando 8<sup>th</sup> note (followed by rests).

After a quarter rest in Bar 6, trombones now play, sounding *mf* sforzando 8<sup>th</sup> notes ( ^ symbol over the notes) as accentuation points. We find small octave D/F/Bb 8ths (followed by an 8<sup>th</sup> rest) to (Bar 7) C/Eb/F 8ths (now rinforzando-marked instead of sforzando-marked) followed by an 8<sup>th</sup> and quarter rest. After an 8<sup>th</sup> rest in Bar 8, they sound C/E/F rinforzando 8ths (followed by a “3” triplet value 8<sup>th</sup> rest) to D/F triplet value 8ths to C/Eb/Ab triplet value 8ths. After a quarter rest in Bar 6, the tuba sounds *mf* Great octave Ab sforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to (Bar 7) Eb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 8), after an 8<sup>th</sup> rest, Eb 8<sup>th</sup> (followed by a triplet value 8<sup>th</sup>) to D to C triplet value 8ths. After a quarter rest in Bar 6, the timpani beats *mf* Great octave Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar 7) small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to (Bar 8), after an 8<sup>th</sup> rest, Eb 8<sup>th</sup> (followed by a quarter rest).

In Bar 7, trumpets II-III show up to sound small octave Ab/middle C [written Bb/D] rinforzando 8ths (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 8, they sound Ab/C 8ths (followed by a triplet value 8<sup>th</sup> rest) to Bb/D to C/Eb triplet value 8ths.

[resume Monday, December 12<sup>th</sup> at 8:35 pm]

A transitional phrase is played in Bars 9-10. *Slow* in C time, and after a dotted 8<sup>th</sup> rest, the flutes and violins play Line 2 B 16<sup>th</sup> note up to Line 3 E half note crescendo to Eb quarter note decrescendo legato to (Bar 10) D double-dotted quarter note back down to Line 2 B 16<sup>th</sup> crescendo up to Line 3 A (Lines 2 & 3 A for violins II) quarter note to Line 3 G# (Lines 2 & 3 G# for violins II) quarter note. Violas (in the treble clef) and oboe/clarinets play as violins I and flutes but an octave lower register. Celli play Great octave B whole note tied to (Bar 10) “3” triplet value B 8<sup>th</sup> note up to small octave D to G triplet value 8ths up to another triplet 8ths figure of B down to G up to Line 1 D to E quarter note legato mini-slur to F quarter note crescendo. CB play Great octave B whole note tied to half note and 8<sup>th</sup> note next bar to Bb dotted quarter note. The tuba plays the same but written an octave lower register (contra-octave B). Bassoon I is *col* CB, while Fag II plays Contra-octave B whole note tied to half note and 8<sup>th</sup> note next bar up to (as Fag I) Great octave Bb dotted quarter note.

Horns in Bar 9 play *mf* > small octave G#/B/E (E maj 1<sup>st</sup> inversion) dotted half notes (followed by a quarter rest). In Bar 10, the horns then play (after a “3” triplet value 8<sup>th</sup> rest) small octave D up to G triplet 8ths to B-G-Line 1 D triplet 8ths (as the celli) up to E to F quarter notes. Trumpet III plays Line 1 E [written F#] dotted half note to F# [written G#] tenuto quarter note to (Bar 10) G [written A] tenuto dotted half note legato to G# quarter note. Trumpet II plays Line 1 E 8<sup>th</sup> note (followed by rests for the rest of these two bars). After a quarter and dotted 8<sup>th</sup> rest, *solo* trumpet I plays Line 1 B-B [written C#-C#] 32<sup>nd</sup> notes to same B half note. After a dotted 8<sup>th</sup> rest in Bar 10, trumpet I then plays Line 2 D-D [written E-E] 32<sup>nd</sup> notes to D quarter note tied to dotted 8<sup>th</sup> and then sounds D-D 32<sup>nd</sup> notes again to “3” triplet value D-D-D 8<sup>th</sup> notes crescendo.

Trombone I plays *mf* small octave B tenuto dotted half note to Line 1 (middle) C# tenuto quarter note to (Bar 10) D-D half notes. Pos II plays small octave G# tenuto dotted half note to A tenuto quarter note to (Bar 10) B tenuto half note down to G to G# legato quarter notes. Pos III plays Great

octave B tenuto whole note to (Bar 10) same B half note tied to 8<sup>th</sup> note to Bb dotted quarter note. After a half and 8<sup>th</sup> rest in Bar 19, the timp is rolled on Great octave Bb dotted quarter note crescendo.

The piano plays Contra-octave and Great octave half notes tied to 8ths notes (followed by an 8<sup>th</sup> and quarter rest) and also (top staff or right hand) small octave G#/B/Line 1 E half notes tied to 8<sup>th</sup> notes.

The harp plays a series of rising and falling quintuplet or “5” 16<sup>th</sup> note figures. We find Contra-octave B up to Great octave B up to small octave E up to G# up to B 16ths (connected by two crossbeams) up to descending 16ths E-small octave B-G#-E-Great octave B (connected by two crossbeams). Then the harpist repeats the first figure up to the next figure of descending 16ths Line 1 F#-C-small octave A-F-Great octave B down to (Bar 10) Contra-octave B up to Great octave B up to small octave G up to B up to Line 1 D up to the next figure of descending 16ths G-D-B-small octave G-Great octave B down to the next figure of ascending 16ths Contra-octave B up to small octave B up to small octave G up to Line 1 D to E. The final figure is a “6” sextuplet ascending figure of Line 1 F-G#-Line 2 D-F-G#-Line 3 D crescendo and legato to (Bar 11) A quarter note *ff* in 6/8 time (followed by 8<sup>th</sup>/quarter/8<sup>th</sup> rest marks).

[end session 10:07 pm.]

[resume Sunday, January 15, 2006 at 9:28 am. Busy the last month with lots of overtime at work. I made arrangements to go to UCSB on Friday to continue my research on my nearly completed paper, “Tempo Markings of Bernard Herrmann’s Scores.” I would *like* to be able to complete this rundown of *The Caine Mutiny* before then. While I do have today and tomorrow off and also most of next week (vacation except for overtime on Tuesday after Martin Luther King’s holiday), that will be a bit of an ambitious project! I will have to abbreviate my usual rundown details, skipping many parts of cues. We’ll see.]

The Full Speed Ahead motif resumes in Bar 11 (dvd Chapter 1 at 8:44), *Maestoso* in 6/8 time. Trumpets are highlighted (and playing the motif) *ff* (fortissimo) on Line 2 D [written E] tenuto dotted half note to (Bar 12) Line 1 A [written B] down to F# [written G#] tenuto dotted quarter notes (and so forth). Horns play Line 1 D/F#/A [written A/Line 2 C#/E] D major tonality dotted half notes tied to dotted half notes next bar (and so forth). Trombones play forte Great octave A/small octave F#/A dotted half notes

tied to (Bar 12) dotted quarter notes to unison D-F#-A rinforzando 8<sup>th</sup> notes (crossbeam connected). The tuba plays forte Contra-octave A dotted half note tied to dotted quarter note up to Great octave D-F#-A rinforzando 8<sup>th</sup> notes. The timp rolls forte Great octave A dotted half note tied to dotted half note roll next bar up to small octave D-D down to Great octave A 8<sup>th</sup> notes (not rolled). The piano sounds *f* Contra-octave and Great octave A dotted half notes decrescendo (bottom staff) and (top staff) small octave A/Line 1 D/F#/A dotted half notes (silent next bar). Violins I are *div* playing *ff* Line 3 F#/A dotted half notes tied to next bar and tied to Bar 13 (I do not have Bars 13-16), while violins II play Line 1 A/Line 3 D tied dotted half notes. Violas play double-stopped Line 1 D/A and double-stopped small octave A/Line 1 F# dotted half notes tied to next bars. VC/CB play *ff* Great octave A dotted half note tied to (Bar 12) dotted quarter note up to small octave D-F#-A rinforzando-marked (> over each note) 8<sup>th</sup> notes. Fag I plays small octave A tied dotted half notes while Fag II plays Great octave dotted half note tied to dotted quarter note next bar down to D-F#-A rinforzando 8<sup>th</sup> notes. Clarinets play *ff* Line 2 A/Line 3 D [written B/E] dotted half notes tied to next bar (etc) while the English horn plays small octave A tied notes, and the oboe on Line 2 A tied dotted half notes. Finally, flutes play *ff* Line 3 D/F# A dotted half notes tied to next bars.

The cue is then (8:53 dvd) *Con spirito* in 2/4 time in Bar 19. Violins I are *unis* playing fortissimo on Line 3 F quarter note trill to E-F 16ths to “3” triplet value 16ths G-A-Bb to (Bar 2) Line 4 C quarter note trill tied to 16<sup>th</sup> note to Line 3 Bb-A-G 16ths. Violins II/viole/piccolo/oboe/clarinets play this an octave lower register. Except for the initial Line 3 F quarter note trill, the flute plays this an octave lower register. VC/CB play *ff* small octave F rinforzando half note tied to half notes thru Bar 22 and tied to quarter note in Bar 23 and tied to “3” triplet value 8<sup>th</sup> to E to D triplet 8ths crescendo down to (Bar 24) Great octave B half note tied to next two bars (and so forth). Bassoons play Great octave and small octave F dotted half notes tied to next three bars (and so forth). All horns play forte Line 1 F [written Line 2 C] half note to (Bar 20) Eb [written Bb] half note to (Bar 21) D [written A] half note to (Bar 22) C [written G] half note, and so forth. Trumpet I plays *con spirito* Line 1 Bb [written Line 2 C natural] rinforzando quarter note to Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to (Bar 20) Line 2 C [written D] quarter note up to F dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to (Bar 21) D 8<sup>th</sup> to Line 1 Bb dotted quarter note to (Bar 22) G quarter note *mf* to “3” triplet value Eb-G-Line 2 C 8ths. Trumpets II-III play Line 1 D/F rinforzando quarter notes to dotted 8ths to 16ths to (Bar 20) F/A quarter notes to A/Line 2 C dotted 8ths to A/C 16ths, etc. Pos I

plays forte small octave Bb rinforzando quarter note to Bb dotted 8<sup>th</sup> to Bb 16ths to (Bar 20) middle (Line 1) C quarter note up to F dotted 8<sup>th</sup> to Eb 16<sup>th</sup>, and so forth. Pos II plays small octave F 8<sup>th</sup> (followed by rests). Pos III plays small octave F half note tied to next three bars (see VC/CB). Tuba plays Great octave tied F half notes (etc). The timp is rolled on Great octave F tied half notes. The snare drum sounds a grace note to quarter note to grace note to two 8<sup>th</sup> notes (repeated next bar).

The cue then (9:03 dvd) to *Grandioso* in C time in Bar 28. The Full Speed Ahead theme is played by the horns and trombones. Trombones I-II play *ff* Line 1 E rinforzando half note down to small octave B down to G# tenuto quarter notes to (Bar 29) E whole note to (Bar 30) Line 1 E rinforzando half note to C to small octave A tenuto quarter notes to (Bar 31) E rinforzando whole note. Pos III (bottom staff) plays small octave D rinforzando whole note tied to dotted half note next bar to "3" triplet value D-D-D 8<sup>th</sup> notes (crossbeam connected) to (Bar 30) C whole note tied to half note next bar to Great octave B to A quarter notes < > to (Bar 32) Great octave G whole note tied to next bar. The tuba plays this an octave lower register.

Divisi violins I play Line 2 B/Line 3 E rinforzando whole notes tied to (Bar 29) quarter notes to *unis* Line 2 B down to G# legato quarter notes, while violins II play Line 2 E/G# whole notes tied to quarter notes to unison B down to G# quarter notes. Then all violins also play at the end of Bar 29 an ascending run of 32<sup>nd</sup> notes (quarter note duration) of Line 2 E-F#-G-A-B-Line 3 C#-D-E. Etc (for rest of cue!). [11:13 am. *A Place In The Sun* is now playing on Turner Classic Movies. I never watched the complete movie. The score is of course by Franz Waxman with a sort of jazzy/"modern" character.]

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[http://s32.postimg.org/sbusde439/2\\_A\\_Top\\_to\\_Bottom\\_Bars\\_1\\_4\\_Copy.jpg](http://s32.postimg.org/sbusde439/2_A_Top_to_Bottom_Bars_1_4_Copy.jpg)

[2/A] "Top To Bottom" *Allegretto* in 2/4 time 12pp, 51 bars, 1:13. Dvd location: Chapter 2 starting at 4:20. Instrumentation: 2 flutes, 2 oboes, clarinet I (doubling Eb clarinet), clarinet II (doubling bass clarinet), bassoon I (doubling bass clarinet), bassoon II (doubling contra-bassoon), 3 horns, 3 trumpets, 1 trombone, 3 drums (timp & I believe snare drum), piano, harp, 12 violins, 4 violas, 4 celli, 2 bass. Cue # 9709.

The cue begins with the comical transition section comprising of four bars and one oboe, Eb clarinet, bass clarinet, Fag & C.F. playing the lighthearted music. This occurs right after the gruff but lovable old Captain says, “Don’t take it so hard. War is hell!” Then a rhythmic walking or touring pattern plays for about twelve bars as Fred Mac Murray starts to show the Caine to Keith & Harding.

After an 8<sup>th</sup> rest in Bar 1, oboe I plays *giocososo* and *mf* < > *rinforzando* Line 2 A 16<sup>th</sup> to G# 16<sup>th</sup> (connected by two crossbeams) legato to F# to G# 8<sup>th</sup> notes (connected by two crossbeams) to (Bar 2) E *rinforzando* 8<sup>th</sup> legato (and decrescendo hairpin) to F 8<sup>th</sup> (crossbeam connected) down to D to Eb 8ths (crossbeam connected) to (Bar 3) C-C# 8ths decrescendo to Line 1 A#-B legato 8ths decrescendo to (Bar 4, *Rall*) Line 1 G# 8<sup>th</sup> crescendo and legato to A quarter note (followed by an 8<sup>th</sup> rest). The Eb clarinet also plays this but an octave lower register. Remember that it is a transposing instrument in E-flat. This means that the *written* C of this instrument *sounds* a M6 (major 6<sup>th</sup>) interval lower. If you include the C note, then count down 10 chromatic steps and you’ll hit Eb. So we find the Eb (alto) clarinet playing (after an initial 8<sup>th</sup> rest in Bar 1) Line 1 A [written Line 2 F#] 16<sup>th</sup> to G# [written Line 2 E#] 16<sup>th</sup> to (see oboe line). Two clarinets play *giocososo* on Line 2 C to Line 1 B [written D-C#] 16ths to Bb-A [written C-B] 8ths to (Bar 2) Ab-G [written Bb-A] 8ths to F#-F [written G#-G] 8ths to (Bar 3) E-Eb [written F#-F] 8ths to D-Db [written E-Eb] 8ths to (Bar 4) C 8<sup>th</sup> to small octave B quarter note (followed by an 8<sup>th</sup> rest). The bassoon plays Line 1 F#-F 16ths to E-Eb 8ths to (Bar 2) D-Db 8ths to C-Cb 8ths to (Bar 3) small octave Bb-A 8ths to Ab-G 8ths to (Bar 4) F# 8<sup>th</sup> to F quarter note (followed by an 8<sup>th</sup> rest). After a quarter and 8<sup>th</sup> rest in Bar 4, the *solo* C. Fag plays *mf* “3” triplet value ascending 16ths Great octave G-A-B to (Bar 5 in C time) small octave C 8<sup>th</sup> (followed by rest marks).

Bar 5 is now *A Tempo* in C time. Bassoon I plays Great octave C legato to D half notes crescendo to (Bar 6) E half note to F# half note decrescendo hairpin. Repeat these two bars in Bars 7-8. Back in Bar 5, VC pluck *pizz* (*pizzicato*) *mf* Great octave C quarter note (followed by a quarter rest) to D quarter note (followed by a quarter rest) to (Bar 6) E quarter note (followed by a quarter rest) to F# quarter note (followed by a quarter rest). CB pluck these notes in this pattern as well but written an octave higher register (but in effect *sounding* the same).

VC/CB repeat Bars 5-6 in Bars 7-8. After a quarter rest in Bar 5, violins I play (*very rhythmic*, as written!) Line 1 E rinforzando-marked quarter note *mf* < (followed by a quarter rest) to F# rinforzando quarter note to (Bar 6), after a quarter rest, G# rinforzando quarter note decrescendo hairpin (followed by a quarter rest) to F# rinforzando quarter note. Repeat these bars in the next two bars. In the same pattern, violins II play on middle C to D rinforzando quarter notes to (Bar 6) E back to C# quarter notes. In the same rest pattern, violas play small octave G to A quarter notes to (Bar 6) B to A# quarter notes (repeated next two bars). The piano bottom staff plays as the VC (celli). After a quarter rest, the piano top staff sounds arpeggiando (vertical wavy line rolled chord) small octave G/Line 1 C/E rinforzando quarter notes (followed by a quarter rest) to A/D/F# rinforzando quarter notes to (Bar 6), after a quarter rest, B/E/G# quarter notes (followed by a quarter rest) to A#/C#/F# quarter notes. Repeat these two bars in Bars 7-8.

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Starting in Bar 19 (Chapter 2 at 4:52), Mac Murray shows them the engine room. The music is *con moto* in 2/4 time. The English horn and violins play the main ostinato (repeating) figures. So, after an initial 16<sup>th</sup> rest, violins play *mf* small octave A-Bb-A legato 16ths (connected by two crossbeams) to the next figure of Bb rinforzando 16<sup>th</sup> legato to A 16<sup>th</sup> to Bb rinforzando 16<sup>th</sup> legato mini-slur to A 16<sup>th</sup> (connected by two crossbeams) to (Bar 20) Bb-A-Bb-A 16ths figure played twice. Repeat these two bars in the next two bars. The E.H. plays the same but written as Line 1 E-F-E 16ths to F-E-F-E 16ths, and so forth. Remember that the horn is a transposing instrument in “F” meaning that the *written* C for this instrument *sounds* as the F note a P5 (perfect 5<sup>th</sup>) interval below. Written E would *sound* as A, and written F would sound as Bb, and so forth. After a “6” sextuplet rest mark in Bar 20, trumpet I (*con sordino* or muted) plays Line 1 G#-G#-G#-G#-G# [written A#-A#-A#-A#-A#] sextuplet 16ths (connected by two crossbeams) to next figure of the complete sextuplet of G#-G#-G# G#-G#-G# 16ths. Repeat in Bar 22.

[resume Monday, January 16, 2006 at 9 am. Martin Luther King holiday]

Flutes in Bar 19 play Line 2 D half note tied thru Bar 21 and tied to a half note trill in Bar 22 that is also in trill effect (*tr*~~~~~) from that D half note to Eb, and then E-D#-E after-beat notes (in effect grace notes) to (Bar 23) E half note (no trill in this bar) tied to (Bar 24) E half note trill (to F) to E-D#-E after-beats, and so forth. Oboe I plays the same but the after-beats are C#-D. Clarinets join in on Bar 21 with the Line 2 C# [written D#] half note trill (to D) and tied to quarter note next bar (followed by a quarter rest). Bassoons play *mf* staccato 8<sup>th</sup> notes Great octave D up to A up to small octave F back down to Great octave A (repeated thru Bar 22) to (Bar 23) Eb up to B up to small octave G down to Great octave B 8ths (repeated next few bars). The vibraphone (*with hard hammers*) is *col* the trumpet with those “6” note figures in Bars 20 and 22. The piano top plays “3” triplet 8<sup>th</sup> legato figures of Line 2 D down to Line 1 Bb up to D (crossbeam connected) to Bb-D-Bb (crossbeam connected) (repeated next three bars) to (Bar 23) Fb-Db-Fb to Db-Fb-Db triplet figures. The bottom staff of the piano plays the bassoon 8<sup>th</sup> note figures (as also the celli). CB play *arco mf* small octave D tenuto half note (repeated next three bars) to (Bar 23) Eb half note (repeated next bars).

Starting in Bar 34 (5:22 dvd), as Mac Murray says, "Climb the mast," the Eb clarinet plays a rapidly ascending legato solo in 16<sup>th</sup> notes which portrays the dizzying heights above the harbor. The harp & stgs play a sustained C Dominant 9<sup>th</sup> chord (notes C/E/G/Bb/D) in Bars 34-35, then in the next 3 bars, a B Dom 9<sup>th</sup> chord (B/D#/F#/A/C#), and finally an A Dom 9<sup>th</sup> chord (notes A/C#/E/G/B) with the Eb clarinet on high note A [written F#]. Specifically, the Eb clarinet is given the key signature of three sharps (F#-C#-G#). After an initial 16<sup>th</sup> rest, it sounds forte Great octave G-A-Bb [written small octave E-F#-G] 8ths (crossbeam connected) to the next crossbeam connected figure of small octave C-D-E-F [written A-B-C#-D] to (Bar 35) F#-G-G#-A [written D#-E-E#-F#] to Bb-C-C#-D [written G-A-A#-B] and so forth. In Bar 38, it sounds “3” triplet value bracketed quarter notes Line 2 F#-G-G# [written Line 3 D#-E-E#] crescendo to (Bar 39 in C time when the ensign says, “What for?!”) A [written F#] whole note tied to dotted half note next bar (followed by a quarter rest).

Back in Bar 34, the harp is arpeggiando on Great octave C/G half notes let vibrate (bottom staff) and (top staff) small octave E/Bb/Line 1 D

half notes. This is the C Dom 9<sup>th</sup> tonality (C/E/G/Bb/D). The harp is arpeggiando in Bar 36 on Contra-octave B/Great octave F#/small octave D#/A/middle C# (B Dom 9<sup>th</sup> or B/D#/F#/A/C#) half notes. Steiner tends to favor Dominant chords (triads/sevenths/ninths) in many of his scores. Violins I in Bar 34 play *mp* Line 1 D rinforzando-marked half note tied to half note next bar crescendo to (Bar 36) middle (Line 1) C# rinforzando half note *mf* half note tied to half notes next two bars crescendo to (Bar 39 in C time) small octave B rinforzando whole note tied to dotted half note next bar. Violins II in Bar 34 play small octave Bb half note tied to half note next bar crescendo to (Bar 36) A rinforzando half note tied to next two bars to (Bar 39 in C time) G rinforzando whole note tied to dotted half note. Violas play small octave E rinforzando half note tied to half note next bar crescendo to (Bar 36) D# half note tied to next two bars to (Bar 39 in C time) C# rinforzando whole note *sf* and tied to dotted half note next bar. VC play Great octave C/G rinforzando half notes in Bar 34 tied to next bar crescendo to (Bar 36) Great octave F# half note tied to half notes next two bars crescendo to (Bar 39) E whole note tied to dotted half note next bar. CB play small octave C rinforzando half note tied to half note next bar to (Bar 36) Great octave B rinforzando half note tied to next two bars to (Bar 39) Great octave A whole note tied to dotted half note next bar (followed by a quarter rest). The piano in Bar 39 returns to play arpeggiando *sf* Contra-octave A/Great octave E/small octave C#/G/B. This is another Dominant 9<sup>th</sup> chord of course (A Dom 9<sup>th</sup> or A/C#/E/G/B).

At the end of Bar 40, violins are highlighted playing Line 3 G# rinforzando 16<sup>th</sup> note to (Bar 41, start of page 11) G dotted quarter note (followed by a 16<sup>th</sup> rest) to G# 16<sup>th</sup> up to B half note tied to (Bar 42) B dotted half note held fermata and tied to 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) downward leap to Line 1 C# rinforzando 16<sup>th</sup>. Then in Bar 43 in 2/4 time the Caine March theme plays *molto marcato* as Keith & Harding start to climb the heights. At top, the violins are bowed tremolo on notes B (octave apart). Harding starts to get sick, and two divisi violas and two divisi celli play an uneasy undulation dyad motion. The cue ends with the comic solo trombone (muted) playing a gliss from Line 1 Gb 8th note down to F quarter note.

Specifically, violins in Bar 43 play Line 1 D rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D dotted 8<sup>th</sup> rinforzando note to C# 16<sup>th</sup> legato to (Bar 44) a repeat of Bar 44, etc. After a quarter rest in Bar 43, violas play sforzando-marked (^ over the notes) small octave F#/A quarter notes to (Bar 44), after a quarter rest, F#/B sforzando quarter notes In the same rest

pattern, VC play *sf* on Great octave A/small octave D sforzando quarter notes to (Bar 44) Great octave F#/B quarter notes. In the same rest pattern, CB play small octave D sforzando quarter note to Great octave B quarter note next bar (as also at least Pos I). In the same pattern, the piano plays Great octave D/A/small octave D quarter notes (bottom staff) and (top staff) F#/A/Line 1 D quarter notes to (Bar 44), after a quarter rest, Contra-octave B/Great octave F#/B/small octave F#/B/Line 1 D quarter notes. After a quarter rest, horns play small octave F#/A/Line 1 D quarter notes to (Bar 44), after a quarter rest, F#/B/D quarter notes. Fags play on Great octave D/A to Contra-octave B/Great octave F# quarter notes. The english horn and clarinets are *col* violins.

In Bar 61 (Chapter 2 at 6:11), the cue climaxes as the two men reach the top. Violins are trill on Lines 2 & 3 B half notes tied to half notes next bar and tied to (Bar 2, *Moderato* in C time) but now as bowed trem whole notes *mf* tied to (Bar 64, *Molto Moderato* in 6/8 time) as dotted half notes and tied to Bar 65 (start of page 17) dotted half notes held fermata. The flute is also trill in Bar 61 on Line 2 B half note tied to quarter and 8<sup>th</sup> notes next bar decrescendo hairpin (followed by an 8<sup>th</sup> rest). Flute II plays Line 2 B 8<sup>th</sup> down to G#-G# 16ths to G#-F# 8ths up to (Bar 62) B quarter note tied to 8<sup>th</sup> note. Etc.

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In Bar 64, two divisi violas play Line 1 E/G# 8ths to D#/Fx 8ths back to E/G# 8ths (crossbeam connected) to stand alone F/A 8ths to F#/A# quarter notes. Two divisi celli play B/Line 1 D# to A#/Cx to B/D# 8ths to C/E 8ths to C#/E# quarter notes. Keith's companion complains that he is about to throw up. Keith soon offers him his officer's cap. In Bar 67 (6:32 dvd), flutes play Line 2 G-F-G 8ths (crossbeam connected) to F-G-F 8ths to (Bar 68) G-F-G 8ths to F-G-F 8ths (with the last 8<sup>th</sup> held fermata). After an 8<sup>th</sup> rest in Bar 67, the bass clarinet plays small octave A-G-F-E 32<sup>nd</sup> notes to Eb 8<sup>th</sup> tied to quarter note to D 8<sup>th</sup>. After a quarter and 8<sup>th</sup> rest in Bar 67, the clarinet plays small octave F#-G-G#-A-A3 "5" quintuplet 32<sup>nd</sup> notes to B quarter note. Etc.

In Bar 69 in 2/4 time, violins I are bowed trem (and side-bracketed double-stopped) on Line 1 Gb/Bb half notes tied to dotted quarter notes (bowed trem) next bar to A dotted quarter note. Repeat Bars 69-70 in Bars 71-72. Violins I are bowed trem on Line 1 Eb notes as given to F dotted

quarter note. Violas are bowed trem on small octave B notes to middle C dotted quarter notes. VC are bowed trem on small octave Db notes as given in the pattern for violins I to Gb dotted quarter note. After an 8<sup>th</sup> rest, the bass clarinet plays two “3” triplet 16<sup>th</sup> figures of small octave G-G#-A to A#-B-C to C# dotted quarter note tied to (Bar 70) “7” C# 16<sup>th</sup> to B-A-G-F-E-Eb 16ths to D dotted quarter note, etc. After a quarter and 8<sup>th</sup> rest, the piccolo is highlighted playing (6:43) Line 2 Ab-G 16ths to (Bar 70) Ab down to Line 1 Ab staccato 8ths to next figure of same Line 1 Ab staccato 8<sup>th</sup> up to Line 2 Eb-Db 16ths to (Bar 71) C-Eb-Ab-G 16ths to Ab-Line 3 C-Db-Line 2 Ab 16ths, etc.

In end Bar 78 (6:56), Pos are *con sordini* playing (after an initial 8<sup>th</sup> rest) the concluding comical effect trick musically of Line 1 Gb 8<sup>th</sup> note very short gliss line to adjacent F quarter note held fermata and decrescendo hairpin.

End of cue. [3:39 pm. Went out to lunch earlier with the wife]

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[3/A] "Sea Gulls" *Modto di Marcia* in 6/8 time, 31 pages, 135 bars, 2:58. Key signature of F major (one flat). The Conductor sheet has annotated, “Rev. 10/26.” 24 bars of “Full Speed Ahead” was incorporated into this cue (cue # 9710). The orchestrated cue has “Sea Gull” stamped on it, while the Conductor version has the correct title, “Sea Gulls.” Scene: Keith alarms the Captain stating that enemy warplanes are approaching. After seeing they are actually seagulls, the Captain becomes very sarcastic with Keith.

In the grace bar, violins I play *ff* a run of legato 32<sup>nd</sup> notes Line 2 C-D-E-F-G-A-Bb-Line 3 C-D-E (connected by three crossbeams) to (Bar 1) F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to F-E 16ths to next figure of F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to C-Line 2 B 16ths legato to (Bar 2) C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to A-G# 16ths to A-F-C descending 8ths. Violins I play the run an octave lower than violins I to (Bar 1) Line 2 F 8<sup>th</sup> (then *col* violins I). Violas play the grace bar run of 32<sup>nd</sup> notes an octave lower still (starting small octave C) to (Bar 1) Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave A/Line 1 F stand alone 8ths to same 8ths played three times (crossbeam connected) to (Bar 2) A/F quarter notes to 8ths to quarter notes to 8ths (repeated next bar). VC play *ff* small octave C dotted 8<sup>th</sup> to Great octave Bb-A-G 16ths to (Bar 1) F stand alone 8<sup>th</sup> up to small octave C-D rinforzando 8ths (crossbeam connected) to E-F-G rinforzando 8ths

(crossbeam connected) to (Bar 2) A dotted half note. CB play Line 1 C dotted 8<sup>th</sup> to small octave Bb-A-G 16ths to (Bar 1) F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat next bar. Oboes/Eb clarinet/clarinet/ bass clarinet play as the violins starting Line 1 C 32<sup>nd</sup> note. The flute is *col* violins I. In Bar 1, two Pos play *ff* Line 1 F dotted half note to (Bar 2) C to small octave A tenuto dotted quarter notes to (Bar 3) Great octave Bb dotted half note (and so forth).

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The cue is *Maestoso* in C time in Bar 21 (3:16 dvd). The harp plays ascending to descending 32<sup>nd</sup> note figures on Great octave C-small octave C-F-A-middle C-F-A-Line 2 C up to descending F-C-Line 1 A-F-C-small octave A-F-C (all notes connected by three crossbeams) to next figure of Great octave F-small octave C-F-A, and so forth. Of course this is the F major tonality (F/A/C). This is repeated next bar. In the next bar (Bar 23), the harp plays Great octave D-A-small octave D-F-A-Line 1 D-F-A up to descending Line 2 D-Line 1 A-F, and so forth. This of course is the counterpart of the F major, the D minor (D/F/A) tonality with the key signature of one flat also.

Back in Bar 21 (3:16 dvd), divisi violins I play Line 3 C/F half notes down to Line 2 A/Line 3 C down to F/A quarter notes to (Bar 22) *unis* Line 2 F half note tied to 8<sup>th</sup> note to G-A-Line 3 C 8ths to (Bar 23) F/Line 3 D half notes to Line 2 A down to F quarter notes to (Bar 24, start of page 7) D half note tied to 8<sup>th</sup> note to *rinforzando* 8ths Line 1 A/Line 2 E to A/F 8ths to Line 2 D 8<sup>th</sup> *crescendo* hairpin to (Bar 25) C#/E *sforzando* quarter note *sf* (followed by a quarter and half rest). Etc. The *timp* in Bar 25 is rolled on Great octave A whole note tied to (Bar 26) A half note roll held *fermata* and tied to (heard) 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest in Bar 25, the *snare drum* is *solo* and rolled on dotted quarter note tied to half note and tied to half note held *fermata* next bar and tied to 8<sup>th</sup> note. After a half and quarter rest in Bar 26, the harp plays a descending *gliss* from small octave A/Line 1 A down to (Bar 27 in 2/4 time, *to di Marcia*) Great octave and small octave D 8<sup>th</sup> notes (followed by rests). Back in Bar 25, the *Fags* and *VC/CB* play *sf* Great octave A *rinforzando* whole note tied to (Bar 26) half note held *fermata* and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to a rapid run of descending 32<sup>nd</sup> notes (played by *viola/cello/bass clarinet/clarinet II*).

Skipping to the end of Bar 84, Maryk jumps into the shark-infested ocean to retrieve ship property. The harp is descending gliss forte from Lines 2 & 3 B quarter notes gliss lines down to (Bar 85 in 6/8 time) ascending and descending 16<sup>th</sup> notes small octave E down to Great octave G up to small octave C-E-G-middle C (connected by two crossbeams) up to descending E-C-small octave G-E-C-Great octave A 16ths to (Bar 86) G-small octave D-F-A-Bb-Line 1 D 16ths up to descending "10" 32<sup>nd</sup> note figures F-D-small octave B-G-F-D-Great octave Bb-G-F-D. VC and bassoon play forte ascending legato 8<sup>th</sup> notes Great octave C-G-small octave C (crossbeam connected) to E-G-middle C 8ths to (Bar 86) small octave Bb dotted quarter note decrescendo and tied to quarter note (followed by an 8<sup>th</sup> rest). CB play small octave C dotted half note crescendo and legato up to (Bar 86) G dotted half note decrescendo hairpin. After two 8<sup>th</sup> rests, violas play small octave C stand alone 8<sup>th</sup> to E-G-middle C crossbeam connected 8ths to (Bar 86) small octave Bb dotted quarter note tied to quarter note (followed by an 8<sup>th</sup> rest). In Bar 86, violins return after a bar's rest to play small octave Bb-Line 1 D-F 8ths to G-A-F legato 8ths. The piano is *col* harp. The cymbal sounds a diamond-shaped dotted half note trem sounded *with soft sticks* tied to next bar. The trombones play *mf* Great octave G/small octave E dotted half notes crescendo to (Bar 86) small octave D/F/Bb dotted half notes decrescendo. The tuba plays Great octave C dotted half note to (Bar 86) G dotted half note. The euphonium plays as the VC. Horns play as the VC, etc.

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[3/B] "Lost Paravane" *Agitato* in 6/8 time, 10pp, 38 bars, 1:04. This cue is seque from the previous cue when Keith falls into the water and ends with Mac Murray saying to Keith, "A Princeton man's opinion might be valuable." Dvd location: Chapter 3 starting at 5:41.

Focusing on the last two bars (6:37 dvd), the clarinet is *solo (hot)* as Keith strips and kicks his wet clothes. The clarinet plays *f* Line 2 G-A-B [written A-B-Line 2 C#] grace notes legato mini-slur to Line 3 C [written D] rinforzando quarter note to G down to E 8<sup>th</sup> notes to C dotted quarter note up to Line 2 F# grace note (or acciaccatura) to G rinforzando 8<sup>th</sup> legato down to (Bar 38) Line 1 G [written A] dotted quarter note to F# grace note to G rinforzando 8<sup>th</sup> down to middle C half note held fermata. The horns in Bar 37 play small octave G/ middle C/E [written D/G/E] 8<sup>th</sup> notes legato to F#/B/D# 8ths up to Ab/Db/F 8ths to G/C/E 8ths. Then horns I-II (top staff) play Bb/Line 1 D to B/D# 8ths to C/E quarter notes, while horn III plays

small octave E 8<sup>th</sup> to F-F# 16ths to G quarter note. After an 8<sup>th</sup> rest in Bar 38, the horns play F#/B/Line 1 D# to G/C.E 8ths (followed by an 8<sup>th</sup> rest and then a half rest held fermata). After a half and 8<sup>th</sup> rest in Bar 38, the bassoon is *solo* playing Great octave F# grace note to G 8<sup>th</sup> note down to C quarter note held fermata.

End of cue.

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[3/C] "Lost Pants" *Modto* in C time, 4 pages, 16 bars, :41. Dvd location: Chapter 3 at 6:46. After a slow brass figure, Keith scolds Horrible (Claude Akins) and Meatball (Lee Marvin), highlighted by the *giocoso* solo clarinet & bassoon. Then "tenderly" the Love/May Theme is played.

VC/CB play *mf* Great octave A whole note tied to next two bars, while the tuba (*with bag*) plays Contra-octave A tied thru Bar 3. Bar 3, incidentally, is *Riten*. Trombones *in felts* play *mf* small octave A/C#/E (A maj tonality) half notes to "3" triplet value bracketed quarter note figure of Bb/D/F to G/Db/D to Bb/D/F quarter note triads (Bb maj to G min to Bb maj) to (Bar 2) A/C#/E half notes to "3" triplet value quarter notes G/B/D (G maj) down to E/G/B (E min) up to G/B/D quarter note chords to (Bar 3) F#/A/C# half notes to "3" triplet value quarter notes E/G/B to G/B/D to G/A/C#. Trumpets in felts also play this pattern as the trombones while the horns are *cued in*. The flutes and clarinets are also *cued in*.

Bar 4 now sets the cue in the key signature of two sharps (D maj/B min). This is the start of the Horrible and Meatball interaction with Keith. Clarinet I/bassoon I play the *giocoso* melody line in different figures. The bassoon plays *mf* small octave D dotted 8<sup>th</sup> up to A 16<sup>th</sup> up to Line 1 D dotted 8<sup>th</sup> down to small octave Bb 16<sup>th</sup> to G# tenuto half note (repeated next bar). The clarinet plays Line 2 C# grace note *mf* to D dotted 8<sup>th</sup> note to same D 16<sup>th</sup> to D dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to stand alone D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D dotted 8<sup>th</sup> to D 16<sup>th</sup> to (Bar 5) F# quarter note to G# grace note to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G grace note to F# quarter note to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). CB pluck *pizz* small octave D quarter note (followed by a quarter rest) to G# quarter note (followed by a quarter rest), repeated next bar. VC pluck D dotted 8<sup>th</sup> up to A 16<sup>th</sup> up to Line 1 D dotted 8<sup>th</sup> to small octave Bb 16<sup>th</sup> down to G# quarter note (followed by a quarter rest), repeated in Bar 5. After a quarter rest, violas pluck *pizzicato* Line 1 D

quarter note (followed by a quarter rest) to C quarter note to (Bar 5), after a quarter rest, D quarter note (followed by a dotted 8<sup>th</sup> rest) to C rinforzando 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) to another C 16<sup>th</sup> note. After a quarter rest, violins II pluck Line 1 F# quarter note (followed by a quarter rest) to E quarter note (repeated next bar), while violins in that rest pattern play A to Bb quarter notes. The piano bottom staff plays Great octave and small octave D quarter note (followed by a quarter rest) up to G# quarter notes (followed by a quarter rest (repeated next bar)). After a dotted 8<sup>th</sup> rest, piano top staff plays small octave A 16<sup>th</sup> up to Line 1 D/F#/A dotted 8ths down to Bb 16<sup>th</sup> figure (followed by a quarter rest) to C/E/B quarter notes. Trumpets II-III play Lines 1 & 2 D dotted half notes decrescendo hairpin (followed by a quarter rest), silent next bars. However, for trumpet I, annotated is the direction, “cue 1<sup>st</sup> clar into 1<sup>st</sup> trumpet.”

Thirty seconds into the cue we come to Bar 13 when “Keith Reads Letter.” Set in the key signature of G maj (one sharp), the violins play *mf tenderly* Line 2 E dotted quarter note to D 8<sup>th</sup> down to Line 1 B dotted quarter note up to Line 2 D 8<sup>th</sup> to (Bar 14) E dotted quarter note to D 8<sup>th</sup> down to Bb dotted quarter note to D 8<sup>th</sup>, and so forth. The cue ends as the loudspeaker emits the Captain’s angry order to have Keith double-time to see him. [8:38 pm. The Golden Globes are on tonight on NBC. Geena Davis just won for her series role as President of the United States.]

[resume Wednesday, January 18 at 12:34 pm. We put Gracie Elizabeth, our newest black & white kitten, into the vet for a spaying, shots, and eliminate tapeworms. We’ll pick her up at 5. Yesterday I worked my day off (during this week of vacation) and logged 11 & ½ hours! This is 8 hours overtime and three & ½ hours “V” time or penalty overtime (double time). This amounts total to 19 hours straight time. Glad I’m off the rest of the week because there are over a dozen supervisors crawling around for the week, infesting the office! Apparently a bunch of newbies are being trained to do inspections.]

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[3/D] "Meet Queeg" *Con moto*, then *Marciale* (in Bar 2) in C time, 6 pages, 23 bars, :58. Dvd location: Chapter 3 starting at 10:19. Scene: Ceremony in which Queeg officially takes command of the Caine.

After an 8<sup>th</sup> rest in Bar 1, all violins play *mf* Line 1 D-C#-F# legato 8<sup>th</sup> notes (crossbeam connected) to E#-A-G#-Line 2 C# 8<sup>th</sup> notes (crossbeam

connected) to (Bar 2) G/Line 2 C/E rinforzando whole notes to (Bar 3) Ab/Line 2 C/D rinforzando dotted half notes to G/B/D rinforzando quarter notes. Violas play the same but an octave lower register. VC play the initial 8<sup>th</sup> note figures as given for the violins but written two octaves lower (largely Great octave register), while CB play this largely in the small octave register. Then, in Bar 2, both VC/CB play Great octave G whole note to (Bar 3) same G dotted half note to same G quarter note.

After an 8<sup>th</sup> rest in Bar 1, the bassoon plays *mf* small octave D-C#-F# 8ths to E#-A 8ths to a run of 32<sup>nd</sup> notes G#-A-A#-B-C-C#-D-D# to (Bar 2) E 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to small octave G-G 32<sup>nd</sup> notes to “3” triplet value 8<sup>th</sup> notes G-G-G to G to G quarter notes to (Bar 3) G dotted quarter note to G-G 32<sup>nd</sup> notes to G-G-G-G 8<sup>th</sup> notes. After a dotted 8<sup>th</sup> rest in Bar 2, the horns play these same G note figures on small octave and Line 1 G registers (horns I-II on Line 1 G) whereas the english horn plays small octave G notes. After a half and quarter rest in Bar 1, the other woodwinds play the run of 32<sup>nd</sup> notes. Etc.

Then the now familiar Full Speed Ahead march (*Marcia*) starts to play in Bar 4. The snare drum plays *p* four note ruffs (three grace notes to quarter note) sounded 4X to (Bar 5) two times to a third ruff tied to an 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bars 6-7. Violas play *mf* small octave E/G/middle C rinforzando quarter notes to F/A/C rinforzando quarter notes to G/C to A/C rinforzando quarter notes. The VC & bassoon play *mf* ascending small octave quarter notes C-D-E-F. CB are *col celli*. Violins play the march *mf* on Line 2 C rinforzando half note down to Line 1 G to E tenuto quarter notes down to (Bar 5) middle C half note tied to dotted 8<sup>th</sup> to D 16<sup>th</sup> to E dotted 8<sup>th</sup> to G 16<sup>th</sup> to (Bar 6) A half note down to E to C quarter notes down to (Bar 7) small octave A half note tied to dotted 8<sup>th</sup> to B 16<sup>th</sup> to middle C dotted 8<sup>th</sup> down to A 16<sup>th</sup> to (Bar 8) B half note to C to C# quarter notes to (Bar 9) D half note, and so forth. Horns play ascending rinforzando quarter notes small octave E/G/C [written B/Line 1 D/G] to F/A/C to G/C to A/C, etc. Trumpets sound *mf morendo* Line 2 C rinforzando whole note tied to half and 8<sup>th</sup> note next bar. Then the solo trumpet (*in felt*) is silent until Bar 11 where, after an 8<sup>th</sup> rest, it sounds Line 1 G-F 16ths to “3” triplet value G-E-Line 2 C 8ths down to G dotted 8<sup>th</sup> to E 16<sup>th</sup> to “3” triplet value middle C-E-G 8ths to (Bar 12) Line 2 C [written D] rinforzando whole note.

[http://s32.postimg.org/wipbr4bw5/3\\_D\\_Meet\\_Queeg\\_Bars\\_5\\_9\\_F\\_S.jpg](http://s32.postimg.org/wipbr4bw5/3_D_Meet_Queeg_Bars_5_9_F_S.jpg)

I like the subsidiary counterpart effect starting in Bar 17 (dvd Chapter 4 at :34) with two bassoons playing various underlying figures. First of all, violins play the principal melody line (along with the two clarinets and oboe) of Line 1 E dotted 8<sup>th</sup> to D# 16<sup>th</sup> to E quarter note tied to dotted 8<sup>th</sup> to E 16<sup>th</sup> to D# dotted 8<sup>th</sup> to E 16<sup>th</sup> to (Bar 18) F dotted 8<sup>th</sup> to E 16<sup>th</sup> to F quarter note tied to dotted 8<sup>th</sup> to F 16<sup>th</sup> to E dotted 8<sup>th</sup> to F 16<sup>th</sup> to (Bar 19) G dotted 8<sup>th</sup> to F# 16<sup>th</sup> to G quarter note tied to dotted 8<sup>th</sup> up to Line 2 C 16<sup>th</sup> to B dotted 8<sup>th</sup> to A 16<sup>th</sup> to (Bar 20) G down to E to F to D quarter notes. The bassoons play *a2* small octave E quarter note tied to “3” triplet value 8<sup>th</sup> note to G-G# triplet 8ths to A to A# quarter notes legato to (Bar 18) B quarter note tied to “3” triplet value 8<sup>th</sup> note to A-A# triplet 8ths to B half note to (Bar 19) middle C quarter note tied to “3” triplet value 8<sup>th</sup> to D-D# triplet 8ths up to E to F# quarter notes crescendo to (Bar 20) G to E down to small octave A to F quarter notes. The english horn also plays most of this counter-melody phrase. So, after a quarter and triplet value 8<sup>th</sup> rest in Bar 17, the E.H. starts to play the phrase thru Bars 18-19 to (Bar 20) Line 1 G quarter note (followed by a quarter and half rest). So the E.H./Fags combination gives a very nice sound here.

[4/B] "Vriess Leaves" *Modto* in C time, 4 pages, 15 bars, :42. It should perhaps read "de Vriess Leaves." Dvd location: Chapter 4 starting at 2:59. Scene: Ensign Keith is the only one not sad to see the old Captain leave.

Violins are soli in the first three bars. Violins I play *mf espr* Line 3 E/Line 4 C whole notes (written an octave lower but with the *8va* ottava above the notes) down to (Bar 2) Line 3 C/G half notes legato up to G/Line 4 E half notes. The ottava stops here followed by the direction *loco*. Violins II play Line 3 C/G whole notes down to (Bar 2) Line 2 G/Line 3 E half notes legato up to E/Line 4 C half notes. Of course we have the C major tonality (C/E/G). In Bar 3, violins I play Line 2 E/Line 3 C whole notes tied to whole notes next bar, while violins II play Line 2 C/G tied whole notes.

After a quarter rest in Bar 4, violas and celli play *mf molto espressivo* legato quarter notes D-E-G. Skipping to Bar 9 (*poco accel*), divisi violas (top staff) play small octave F whole note crescendo to (Bar 10) F# legato to Bb half notes, while altri violas (bottom staff) play D whole note crescendo hairpin to (Bar 10) D# half note to double-stopped E/G half notes. VC play small octave B whole note to (Bar 10) middle C to C# half notes. CB play

Great octave G whole note tied to next two bars and tied to (Bar 12) dotted quarter note (followed by an 8<sup>th</sup> rest) up to small octave F half note. The harp in Bar 9 plays arpeggio and legato 16<sup>th</sup> note ascending figures of Contra-octave G up to Great octave G up to small octave D to F (connected by two crossbeams) up to the next figure of G-B-Line 1 D-F up to the next figure (now top staff) G-B-Line 2 D-F up to G-B-Line 3 D-F 16ths. These figures voice the G Dom 7<sup>th</sup> tonality (G/B/D/F).

In Bar 11, the harp returns to play Contra-octave G-Great octave G-A-B-small octave D-F-A-B-Line 1 D 32<sup>nd</sup> notes (connected by three crossbeams) up to (top staff) F-A-B-Line 2 D-F-A-B-Line 3 D-F 32<sup>nd</sup> notes (connected by three crossbeams) to A quarter note. The tonality is the G Dom 9<sup>th</sup> (G/B/D/F/A). After a half rest in Bar 12, the harp is then arpeggiando (vertical wavy line rolled chord) on Great octave G/small octave F (bottom staff) and G/middle C/D (top staff) quarter notes (followed by a quarter rest).

Back in Bar 11, after a quarter rest, violins play *dolce* Line 2 A half note legato slur to F quarter note to (Bar 12) A dotted half note up to Line 3 D quarter note. Violas I (top staff) in Bar 11 play small octave A whole note tied to dotted quarter note next bar (followed by an 8<sup>th</sup> rest) to G half note while altri violas play G whole note tied to dotted quarter note next bar (followed by an 8<sup>th</sup> rest) to G half note. VC play Line 1 D whole note tied to quarter note next bar to D to C to B legato quarter notes. CB play as given earlier.

That is all I have of this cue.

[4/C] "Off To Target" *Modto di marcia pomposo* in 6/8 time. Key signature of F major (1 flat). 22pp, 12 bars, :21. Incorporates (coma sopra) Reel 3/A, Bars 1-7. Dvd location: Chapter 5 starting at 3:54.

In the grace bar, the orchestra plays a run of 32<sup>nd</sup> notes C-D-E-F-G-A-Bb-C-D-E to (Bar 1) F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F-E 16ths figure to next figure of F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to C-B 16ths, and so forth. Primary instrument lines play the Full Speed Ahead theme on F/A/C/F dotted half notes to (bar 2) C down A dotted quarter notes to (Bar 2) F dotted half notes tied to 8ths next bar to G 8ths to A quarter notes up to C 8ths to (Bar 5) D/F/A/D *rinforzando* dotted half notes, and so forth.

Skipping to Bar 10, (Chapter 6 at :18), the horns play in C time (since Bar 9) small octave and Line 1 C# [written G#] quarter notes to "3" triplet

value 8<sup>th</sup> notes C#-C#-C# to C# quarter notes to F#/B/D# [written middle C#/F#/A#] rinforzando quarter notes to (Bar 11) A/C/F sforzando quarter notes to “3” triplet value 8<sup>th</sup> notes small octave and Line 1 F-F-F to F quarter notes to Bb/Eb/G rinforzando quarter notes to (end Bar 12) D/F#/A [written A/Line 2 C#/E] sforzando quarter notes (followed by a quarter and half rest). The bassoon plays similarly on small octave C# quarter note to “3” triplet value C#-C#-C# 8ths to C# quarter note to Great octave B rinforzando quarter note to (Bar 11) F quarter note up to “3” triplet value 8<sup>th</sup> notes F-F-F to same F quarter note down to Great octave Eb sforzando quarter note to (Bar 12) D sforzando quarter note (followed by rests). The Euphonium is *col* the bassoon. The english horn plays similarly in the next higher register. The bass clarinet plays Line 2 C# [written D#] quarter note to C#-C#-C# triplet 8ths to C# to D# quarter notes to (Bar 11) F quarter note to F-F-F triplet 8ths to F quarter note to G sforzando quarter note to (Bar 12) A sforzando quarter note (followed by rests).

After a half and quarter rest in Bar 10, violins play Line 1 F#/Line 2 D/F# quarter notes to (Bar 11) A/Line 2C/F sforzando quarter notes (followed by two quarter rests) to Bb/Eb/G sforzando quarter notes *ff* to (end Bar 12) A/D/F# sforzando quarter notes (followed by rests). In the same rest pattern, the flutes play Line 2 D# to (Bar 11) F quarter notes and then (after a half rest) G to (Bar 12) A quarter notes. The oboe plays this on Line 2 D# to F quarter notes, and then A to B quarter notes. Clarinets play this on F# quarter notes to (Bar 11) G/B quarter notes and then (after a half rest) Bb quarter note to (Bar 12) C#/D sforzando quarter notes (followed by rests). After a half and quarter rest, trumpets play small octave B/Line 1 D# [written C#/E#] rinforzando quarter notes to (Bar 11) C/F rinforzando quarter notes (followed by two quarter rests) to Bb/Line 1 Eb/G sforzando quarter notes to (Bar 12) F/D#/A [written E/G#/B] sforzando quarter notes (followed by a quarter and half rest). In the same rest pattern, Pos play Great octave B/small octave D#/F# rinforzando quarter notes to (Bar 11) C/F/A quarter notes (followed by a half rest) to Bb/Eb/G quarter notes to (Bar 12) Great octave A small octave D/F# quarter notes (followed by rests). In the same rest pattern, the tuba plays Great octave B quarter note down to (Bar 11) F quarter note (followed by a half rest) to Eb to (Bar 12) D quarter notes. The timp plays Great octave B down to F quarter notes as well but then small octave Eb to D quarter notes. The snare drum is rolled , etc. The bass drum sounds a quarter note at the end of Bar 11 and the start of end Bar 12. The gong sounds a diamond-shaped whole note (*Let ring*).

End of cue.

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[4/D] "Shirt Tail" *March misterioso (to di marcia)* in C time, 12 pages, 50 bars, 2:19. Dvd location: Chapter 6 starting at 1:38. The cue begins when Queeg asks Mr. Keith, "Do you or don't you have an explanation for this."

Violins I play *mf* > middle (Line 1) C rinforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Bb rinforzando quarter note (repeated next bar) to (Bar 3) C rinforzando whole note tied to dotted half note in Bar 4 (followed by a quarter rest). In Bar 5, violins I continue on Eb rinforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Db rinforzando quarter note (repeated next bar) to (Bar 7) Eb rinforzando whole note tied to dotted half note and 8<sup>th</sup> note in Bar 8 (followed by an 8<sup>th</sup> rest). Violins II in Bar 1 play small octave G rinforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Bb quarter note (repeated next bar) to (Bar 3) G rinforzando whole note tied to dotted half note next bar (followed by a quarter rest). They continue in Bar 5 on Bb rinforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 1 Db quarter note (repeated next bar) to (Bar 7) Db whole note tied to dotted half note and 8<sup>th</sup> note next bar. Violas in Bar 1 play small octave E rinforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to F quarter note (repeated next bar) to (Bar 3) E whole note tied to dotted half note (followed by a quarter rest) to (Bar 5) G half note followed by an 8<sup>th</sup> rest (followed by an 8<sup>th</sup> rest) to Ab quarter note (repeated next bar) to (Bar 7) G whole note tied to next bar as given. VC play Great octave G/small octave C rinforzando half notes tied to 8ths (followed by an 8<sup>th</sup> rest) to Ab/Db quarter notes (repeated next bar) to (Bar 3) G/C whole notes tied to dotted half notes next bar down to Great octave and small octave C sforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). CB follow the top line (small octave C) notes of the celli. In Bar 5, VC continue on Bb/small octave Eb rinforzando half notes tied to 8ths (followed by an 8<sup>th</sup> rest) to Fb quarter note (repeated next bar) to (Bar 7) Bb/Eb whole notes *poco accel* and tied to dotted half notes and 8ths in Bar 8 (followed by an 8<sup>th</sup> rest). CB play Eb half note tied to 8<sup>th</sup> (8<sup>th</sup> rest following) to Fb quarter note (repeated next bar) and then *col* celli next two bars.

Back in Bar 1, the timp beats *mf* small octave C quarter note (followed by two quarter rests) to Db rinforzando quarter note (repeated next bar) to (Bar 3) C whole note trem roll crescendo hairpin to a tie to C dotted half note roll in Bar 4 decrescendo hairpin to (I believe tied) C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 5, the timp sounds Eb quarter note (followed by two quarter rests) to Fb quarter note (repeated next bar) to Eb roll tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 1, the snare drum sounds *mp* and *muffled drum* “3” triplet value 8<sup>th</sup> notes (all three notes crossbeam connected) to quarter note (followed by a quarter rest, and repeated in Bar 2 (repeated in Bars 5-6).

After a quarter rest, three horns play *mf* < *sf* “3” triplet value 8<sup>th</sup> notes middle C-C-C [written G-G-G a perfect 5<sup>th</sup> interval above] to C quarter note legato to Bb [written F] rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next bar. Horns then in Bar 3 play Db [written Ab] rinforzando quarter note *sf* > to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave Ab [written Eb] rinforzando quarter note to G [written D] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 4) F [written middle C] quarter note to E [written B] 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db quarter note to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 5, the horns play “3” triplet value Eb-Eb-Eb [written Bb-Bb-Bb] 8ths to Eb quarter note legato mini-slur to Db rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next bar. In Bar 7, the horns then play Fb [written Line 2 Cb] rinforzando quarter note legato to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Cb [written Gb] rinforzando quarter note to Bb [written F] 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 8) Ab [written Line 1 Eb] to (Bar 8) Ab quarter note to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Fb [written middle Cb] quarter note to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The Eb alto sax also plays this exact pattern. So, after a quarter rest in Bar 1, it sounds “3” triplet value middle C-C-C [written A-A-A] 8ths to C quarter note, and so forth.

Bassoons play *mf* Great octave C/G half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Db/Ab quarter notes (repeated next bar) to (Bar 3) C/G whole notes tied to dotted half notes next bar to Great octave and small octave C rinforzando 8ths (followed by an 8<sup>th</sup> rest). In Bar 5, bassoons then play Great octave Eb/Bb half notes tied to 8ths (followed by an 8<sup>th</sup> rest) to Fb/small octave Cb rinforzando quarter notes (repeated next bar) to (Bar 7) Eb/Bb rinforzando whole notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). The bass clarinet in Bar 1 plays middle C [written D] half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Db [written Eb] rinforzando quarter note (repeated next bar) to (Bar 3) C rinforzando

whole note tied to dotted half note next bar (followed by a quarter rest). In Bar 5, the bass clarinet then plays Line 1 Eb [written F natural] *rinforzando* half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Fb [written Gb] quarter note (repeated next bar) to (Bar 7) Eb whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). This bass clarinet II, incidentally, was played by a man named Evens (as annotated). Bass clarinet I (played by Shuk) plays Line 1 E half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to F quarter note (repeated next bar) to (Bar 3) E whole note tied to dotted half note next bar (followed by a quarter rest). In Bar 5, it sounds G half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab quarter note (repeated next bar) to (Bar 7) G whole note tied to dotted half note and 8<sup>th</sup> note in Bar 8. The bass clarinet plays small octave G half note tied to 8<sup>th</sup> note (8<sup>th</sup> rest following) to Bb quarter note (repeated next bar) to G whole note tied to dotted half note next bar (followed by a quarter rest). In Bar 5, the clarinet plays Bb half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 1 Db quarter note (repeated next bar) to (Bar 7) small octave Bb [written C natural] whole note tied to dotted half note and 8<sup>th</sup> note next bar. The english horn plays middle C [written G] half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Bb [written F natural] quarter note (repeated next bar) to (Bar 3) middle C whole note tied to dotted half note next bar (followed by a quarter rest). In Bar 5, the E.H. then plays Eb [written Bb] *rinforzando* half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db quarter note (repeated next bar) to (Bar 7) Eb whole note tied to dotted half note and 8<sup>th</sup> note in Bar 8.

The only instrument line I did not cover so far is the tuba (trumpets and trombones and Euphonium, harp, and piano are silent for these bars). After a half and quarter rest in Bar 2, the tuba plays *mf* Great octave Bb *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to (Bar 3) small octave Db *rinforzando* quarter note legato to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to great octave Ab *rinforzando* quarter note legato to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 4) F quarter note to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db *rinforzando* quarter note legato to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a half and quarter rest in Bar 6, the tuba returns to play small octave Db *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 7) Fb *rinforzando* quarter note decrescendo and legato to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Cb *rinforzando* quarter note decrescendo and legato mini-slur to Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 8) Ab *rinforzando* quarter note legato

to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Fb rinforzando quarter note to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). [end session 10:15 pm]

Skipping to Bar 25 (Chapter 6 at 2:34 dvd), the cue is now *Modto* in 9/8 time (according to the orchestrated page 6). Interestingly, the Conductor sheet here also includes the descriptive tempo marking of *Ominous*. Perhaps the latter term was written directly on the sketch by Steiner but not included by Cutter, for some reason. Bar 25 is approximately 56 seconds into the cue, the scene where the Caine is circling towards its own towline. The harp, clarinets, and bass clarinet play forte rising to falling legato 16<sup>th</sup> note figures. The harp (and piano) play Contra-octave E up to Great octave E to F# to G to B up to small octave D 16ths (connected as a figure by two crossbeams) up to next figure of E-F#-G-B-Line 1 D 16ths to descending 16ths F#-E-D-C-small octave B-A to (Bar 26) G-F#-E-D-Great octave B-G to next figure of E-Contra-octave E up to Great octave E to F# to G to B to next figure of small octave D-E-F#-G-B-Line 1 D 16ths to (Bar 27) Line 1 E-F# down to E-D-small octave B-A to next figure of G-F#-E-D-Great octave B-A, and so forth. Back in Bar 25, clarinet II plays *f* small octave E [written F#] to F# [written G#] to G [written A] to B [written middle C#] to Line 1 D [written E] to E 16ths (connected as a figure by two crossbeams) to next figure of F#-G-B-Line 2 D-E 16ths to descending 16ths figure notes F#-E-D-C-Line 1 B-A to (Bar 26) G-F#-E-D-small octave B-G 16ths to next figure of E 16<sup>th</sup>. This is followed by a 16<sup>th</sup> rest mark to allow the clarinetist to take a quick breath! Then the notes continue on the same small octave E to F# to G to B 16ths to the next figure, and so forth. The bass clarinet is *col 2<sup>nd</sup> clar.* After a quarter and 8<sup>th</sup> rest in Bar 25, clarinet I plays ascending 16ths small octave E-F#-G-B-Line 1 D-E to descending 16ths F#-E-C-small octave B-A to (Bar 26) G-F#-E-D (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest) to same small octave D-E-F#-G-B-Line 1 D 16ths to (Bar 27) E-F#-E-D-B-A 16ths to G-F#-E-D (followed by 7<sup>th</sup>/quarter/8<sup>th</sup> rest marks to (Bar 28), after a quarter and 8<sup>th</sup> rest, a rising 16ths figure to four-note 16ths figure (followed by an 8<sup>th</sup> rest).

Bassoons play *f* legato dotted quarter notes Great octave E/small octave E to D/D to C/C to (Bar 26) Contra-octave and Great octave B dotted quarter notes up to Great octave and small octave E dotted quarter notes to D/D dotted quarter notes to (Bar 27) C/C to B/B to E/E dotted quarter notes, and so forth. VC/CB play the Fag I line of dotted quarter notes (small octave E-D-C, etc). Horns play *sf* small octave F#/G/B [written Line 1 C#/D/F#] rinforzando dotted half notes tied to dotted quarter notes tied to (Bar 26) dotted half notes tied to quarter notes (followed by an 8<sup>th</sup> rest). Repeat in

Bars 27-28. The tuba (*with bag*) plays written Great octave (but 8 *basso* beneath) dotted half note tied to dotted quarter note tied to (Bar 26) tied dotted half & quarter notes (followed by an 8<sup>th</sup> rest). Repeat next two bars. In that same pattern, the gong sounds. Violins I are *sf* bowed trem on small octave B *rinforzando* dotted half note tied to dotted quarter note and tied to (Bar 26) dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest). Repeat Bars 25-26 in Bars 27-28. In the same pattern, violins II play on small octave G tied bowed trem notes, while violas play on small octave F# bowed trem tied notes.

[http://s32.postimg.org/h8v0nyg51/4\\_D\\_Shirt\\_Tail\\_Bars\\_33\\_36\\_Impossible.jpg](http://s32.postimg.org/h8v0nyg51/4_D_Shirt_Tail_Bars_33_36_Impossible.jpg)

There is a dynamic build starting in Bar 33 (2:53 dvd) as three trombones *in felts* play *mf* legato dotted quarter notes small octave G#-F#-E to (Bar 34) D up to G# to F# to (Bar 35) E-D up to G# to (Bar 36) F#-E-D dotted quarter notes. The tuba plays Contra-octave B dotted half note to Great octave C# dotted quarter note to (Bar 34) D dotted half note to C# dotted quarter note to (Bar 35) B dotted half note to Great octave C# dotted quarter note to (Bar 36) Great octave D down to Contra-octave A to B dotted quarter notes. The Fags are *col* the tuba but an octave higher register. Horns play C#/D/F# *rinforzando* dotted half notes tied to dotted quarter notes tied to (Bar 34) dotted half notes tied to quarter notes (followed by an 8<sup>th</sup> rest). Repeat in the next two bars. I believe in Bar 35 is when Lee Marvin exclaims, "Impossible!" In Bar 36, trumpets I-II *in felts* sound *mf* Line 1 A [written B] *rinforzando* dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest). Violins I are bowed trem on Line 1 F# dotted half note tied to notes in the same pattern as given, while violins II are bowed trem on middle C#/D notes, and violas on C#/D as well. VC/CB are *col* the Fags. The harp and piano play small octave B down to Great octave B down to Contra-octave B up to Great octave B to small octave C# up to E 16ths figure (repeated again) to C# down to Great octave C# up to small octave C# to D to E to F# 16ths, and so forth. Clarinet II plays Line 1 B down to small octave B 16ths (followed by a 16<sup>th</sup> rest) to same small octave B up to C# to E 16ths, and so forth. The bass clarinet is *col* the 2<sup>nd</sup> clarinet. After a quarter and 8<sup>th</sup> rest in Bar 35, the oboe joins in on the 16<sup>th</sup> note figures Line 1 C#-D#-E-F-G#-A, and so forth. In Bar 37, the alto sax and oboe then play the legato dotted quarter notes. The oboe plays *ff* Line 1 F to E to Eb dotted quarter notes to (Bar 38) D up to G to F# dotted quarter notes, etc. The alto

sax plays small octave Bb [written Line 1 G] dotted quarter note to A [written F#], and so forth. The Euphonium plays the same. In Bar 40, the trumpets in felts are highlighted playing *ff* “3” triplet value 8<sup>th</sup> note figures on F/Ab/C notes in the first two figures to F#/A/C-F#/A/C-F#/A/C in the third triplet figure to (Bar 41, start of page 10) Eb/G/C in the first triplet figure to Eb/Ab/C in the second triplet figure to Gb/A/C in the third (now “4” quadruplet) figure. Trombones in Bar 40 also join in on small octave Eb/G/middle C notes in the first triplet 8ths to G/C/Eb in the second figure to Ab/C/D in the third figure (the “4” quadruplet figure). At the end of Bar 43 is when Queeg exclaims, “What’s going on?!”

In Bar 44 (Chapter 6 at 3:27), the Full Speed Ahead theme starts to play. The cue changed to C time in Bar 42, incidentally. Trombones play forte Bb/Line 1 Db/F *rinforzando* half notes to F/Bb/Db down to Db/F/Bb tenuto quarter notes to (Bar 45, start of page 11) Great octave Bb/small octave Db/F dotted half notes (followed by a quarter rest) to (Bar 46) B/D/F *sforzando* quarter notes (followed by a quarter rest and then a half rest held fermata). Horns in Bar 44 play forte Bb/Db/F [written F/Ab/Line 2 C] *rinforzando* half notes to F/Bb/Db to Db/F/Bb tenuto quarter notes to (Bar 45) Great octave Bb/small octave Db/F dotted half notes (followed by a quarter rest) to (Bar 46) Ab/D *sforzando* quarter notes. The tuba plays Contra-octave E whole note to (Bar 45) F half note up to Great octave Db to Contra-octave Bb quarter notes to (Bar 46) B dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The Euphonium/VC/CB play Great octave E whole note to (Bar 45) F half note up to small octave Db down to Great octave Bb quarter notes to (Bar 46) Great octave B dotted half note held fermata and tied to 8<sup>th</sup> note. The timp is rolled on Great octave E whole note to (Bar 45) F whole note to (Bar 46) B dotted half note roll held fermata to “3” triplet value B-B-B 8ths to (Bar 47) A *sforzando* quarter note (followed by rests). In Bar 45, the bass clarinets and clarinet return to play Line 1 F [written G] tenuto half note legato to Db to small octave Bb quarter notes to (Bar 46) B [written middle C#] dotted half note held fermata and tied to 8<sup>th</sup> note. The Fags play this an octave lower register. In Bar 45, violins I play small octave Ab/Line 1 D *sforzando* and double-stopped (side0bracketed) quarter notes. This is followed by a quarter rest held fermata and then another quarter rest to a run of “7” 32<sup>nd</sup> notes Line 1 D-D#-E-F-F#-G-G# to (Bar 47 (3:39 dvd) F/A double-stopped bowed trem whole notes tied to whole notes next bar. Violins II in Bar 47 are bowed trem on D/A whole notes tied to next bar. Violas in Bar 46 sound small octave F *sforzando* quarter note followed by a quarter rest held fermata to another

quarter rest (not held fermata) to the “7” run as given (but small octave register) to (Bar 47) bowed trem F/A whole notes tied to next bar. VC/CB/Fags/bass clarinets play “3” triplet value Great octave (small octave for the bass clarinets) A quarter note to A# 8<sup>th</sup> to “3” B-B#-C# 8ths to “3” D-D#-E 8ths to “3” F-G-G# 8ths. Etc.

The cue ends, I believe, on the tonality of E half dim 7/11<sup>th</sup> (E/G/Bb/D/A). Violins I in Bar 49 are bowed trem on double-stopped Line 1 D/Bb whole notes tied to (end Bar 50) dotted half notes held fermata *sfp* < and tied to rinforzando 8<sup>th</sup> notes *sf* (heard 8<sup>th</sup> notes or re-accentuated), followed by an 8<sup>th</sup> rest. In the same pattern, violins II are bowed trem on small octave Bb/Line 1 G double-stopped notes, and violas on E/G notes. VC/CB are non-trem on Great octave A tied notes, as also the Pos, Fags, and the rolled timp. The tuba is tied on Contra-octave A notes. Horns and Euphonium sound Line 1 G rinforzando half note down to D to small octave Bb quarter notes to (Bar 50) E rinforzando dotted half note *sfp* < *sf* tied to 8<sup>th</sup> note. Pos I in Bar 50 plays small octave E tied notes. Clarinets play Line 2 G half note down to D to Line 1 Bb tenuto quarter notes to (Bar 50) E rinforzando dotted half note held fermata and tied to accentuated 8<sup>th</sup> note. The flute plays tied Line 1 Bb notes, and the alto sax on small octave Bb.

At the end of this cue, Maryk pointedly tells Queeg, “Captain, we steamed over our own tow line!”

End of cue. [9:18 am]

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[5/A] "To The Barn" *Modto marcato* in C time, 6 pages, 24 bars, :56. Dvd location: Chapter 6 starting at 4:56. Cue # 9717. The cue ends with Mac Murray saying, "We're going to San Francisco!" The tonality in Bar 1 starts with the C maj (C/E/G) rinforzando dotted half notes to Bb dim 7<sup>th</sup> (Bb/Db/F/Ab) rinforzando quarter notes (repeated next bar), and then the D maj (D/F#/A) dotted half note tonality to C min 7<sup>th</sup> (C/Eb/G/Bb) quarter note chord (repeated next bar).

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[http://s32.postimg.org/w4zivevqt/5\\_B\\_Mother\\_Meets\\_May\\_Bars\\_45\\_49\\_F\\_S.jpg](http://s32.postimg.org/w4zivevqt/5_B_Mother_Meets_May_Bars_45_49_F_S.jpg)

[5/B] "Mother Meets May" *Modto di marcia pomposo* in 6/8 time, 61 bars, 1:34. Key of F major (1 flat). Incorporates (coma sopra) Reel 3A, Bars 1-11. Dvd location: Chapter 6 starting at 6:26. Cue # 9718. The Love/May Theme starts on Bar 47 in Key of Bb major (2 flats). Low strings and woodwind play the Bb chord (notes Bb/D/F).

Specifically in Bar 47 (dvd Chapter 7 at :05), violins play *mf* *espressivo* Line 2 G dotted quarter note to F 8<sup>th</sup> legato mini-slur to D dotted quarter note back to F 8<sup>th</sup> legato mini-slur to (Bar 48) G dotted quarter note to F 8<sup>th</sup> to Db dotted quarter note to F 8<sup>th</sup> to (Bar 49, *accel*) G dotted quarter note to F 8<sup>th</sup> down to C quarter note legato up to A quarter note to (Bar 50, start of page 10) G dotted quarter note to F 8<sup>th</sup> to D quarter note (now *Rall*) down to Line 1 A quarter note up to (Bar 51) Line 2 C dotted quarter note down to A 8<sup>th</sup> to G quarter note to A tenuto quarter note (repeated next bar) up to (Bar 53) Line 2 C whole note tied to half note and "3" triplet value 8<sup>th</sup> in Bar 54 to G-Ab triplet 8ths up to next "3" figure 8ths Line 2 C-F-Line 3 C tied to (Bar 55) C whole note to (Bar 56) D whole note, and so forth.

Back in Bar 47, violas play *mf* small octave G/Line 1 D whole notes legato slurs to (Bar 48) Db and tied to small octave G whole notes to (Bar 49) A/Line 1 F whole notes crescendo to (Bar 50) B/Line 1 F whole notes decrescendo to (Bar 51) Line 1 E/A to Eb/Ab quarter notes legato to D/G half notes (repeated next bar). VC in Bar 47 play Great octave F/small octave D whole notes legato to (Bar 48) Great octave Eb/Bb whole notes to (Bar 49) unison small octave C whole note crescendo to (Bar 50) Great octave G/small octave F whole notes decrescendo hairpin to (Bar 51) C whole note and also (divisi top line) middle C to Cb quarter notes to Bb half note (repeated next bar). CB play Great octave Bb whole note legato up to (Bar 48) Eb whole note down to (Bar 49) C whole note crescendo up to (Bar 50) G whole note decrescendo up to (Bar 51) C whole note.

Back in Bar 47, horn I (*cue into 2<sup>nd</sup> horn*) plays *mf* legato quarter notes Line 1 D-F-G-F [written A-Line 2 C-D-C] to (Bar 48) Db-F-G-F to (Bar 49, *accel*) D-C-D-C crescendo quarter notes to (Bar 50) E down to C# quarter notes to D half note decrescendo to (Bar 51) E-Eb-D-C legato quarter notes with that C note tied to quarter note in Bar 52 crescendo up to

Eb to D to C quarter notes. Bassoon II plays Contra-octave Bb whole note up to (Bar 48) Great octave Eb whole note to (Bar 49) C whole note up to (Bar 50) F whole note. Clarinets and bass clarinets play also.

The harp plays legato 16<sup>th</sup> notes Great octave Bb up to small octave F to G up to Line 1 D (connected by two crossbeams) up to (top staff) F-G-Bb-Line 2 D-F 16ths (followed by a quarter rest). In Bar 48, the harp sounds Great octave Eb up to Bb up to small octave G up to Line 1 Db 16ths (connected as a figure by two crossbeams) up to (top staff) F-G-Bb-Line 2 Db 16ths to F quarter note (followed by a quarter rest and silent next bar). The harp in Bar 50 sounds Great octave G-small octave D-F-G 16ths up to (top staff) B-Line 1 F-G-B 16ths up to Line 2 F quarter note (followed by a quarter rest).

Skipping to Bar 58 (Chapter 7 at :39), the cue is now *Ritard*. The harp plays “6” sextuplet rising to falling 16<sup>th</sup> notes starting on Great octave F-A-small octave C#-F-A-Line 1 C# up to (top staff) next figure of F-A-Line 2 C#-F-A-Line 3 C# to next figure of descending 16ths D-Line 2 A-F-D-Line 1 A-F down to (bottom staff) Eb-small octave A-F-E-Great octave A-F to (Bar 59) Great octave E quarter note (followed by rests). The piano plays Great octave F/small octave C#/A/middle C# half notes (followed by a quarter rest) to (Bar 59) E/small octave C/E/A/middle C/E *rinforzando* whole notes to (Bar 60) E/B/small octave E/A/B-Line 1 D dotted half notes *arpeggiando*. Violins play *crescendo* Line 3 F half note down to D down to Line 2 A quarter notes to (Bar 59) F dotted quarter note to E 8<sup>th</sup> down to C dotted quarter note up to E 8<sup>th</sup> to (Bar 60) F dotted quarter note to E 8<sup>th</sup> down to Line 1 B quarter note (now *poco rall*) Line 2 E quarter note legato down to (end Bar 61) Line 1 A whole note held *fermata*. In Bar 61, the harp returns to play legato *arpeggio* ascending 16<sup>th</sup> notes Great octave A-small octave C-E-F# to next figure of A-middle C up to (top staff) E-F# to next figure of A-Line 2 C-E-F# to final figure of A-Line 3 C-E-F# 16ths (with the F# 16<sup>th</sup> held *fermata*). The tonality for the harp is, interestingly, the F# half-dim 7<sup>th</sup> (F#/A/C/E). Herrmann would’ve appreciated this touch! Other instruments are involved of course but I need to move on. However, the oboe is also accentuated in the end bars. It sounds Line 2 F dotted quarter note to E 8<sup>th</sup> legato mini-slur to Line 1 B quarter note up to Line 2 E quarter note legato down to (end Bar 61) Line 1 A double-dotted

quarter note up to Line 2 E 16<sup>th</sup> legato to F# half note held fermata. Violas in end Bar 61 play double-stopped (side bracketed) small octave C/A whole notes held fermata, while VC play Great octave A/small octave E bracketed whole notes, and CB play small octave A whole note held fermata. Horns and E.H. sound small octave E [written Line 1 E] whole note, Flutes on small octave C/E whole notes, and clarinets on small octave F#/A whole notes.

End of cue.

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[http://s32.postimg.org/ue9neuomt/5\\_C\\_Love\\_in\\_Valley\\_Bars\\_1\\_4\\_F\\_S.jpg](http://s32.postimg.org/ue9neuomt/5_C_Love_in_Valley_Bars_1_4_F_S.jpg)

[5/C] "Love in Valley" *Pastorale* in  $\frac{3}{4}$  time, 8 pages, 35 bars, 1:43. Dvd location: Chapter 7 at 1:50. Cue # 9719.

A change of habit for Max, the strings are now muted (*con sordini*). Whereas for Herrmann, the strings usually are sords! Divisi violins I play *mf* Line 2 F/Line 3 F dotted half notes tied to quarter notes in Bar 2 to Lines 1 & 2 Eb to Db quarter notes to (Bar 3) F up to Ab 8<sup>th</sup> notes to F half notes tied to quarter notes next bar to Eb to Db quarter notes. Violins II play Line 2 Gb/Bb dotted half notes tied to dotted half notes next bar to (Bar 3) Gb/Bb to Bb/Line 3 Db 8<sup>th</sup> notes back to Gb/Bb half notes tied to dotted half notes next bar. Violas play small octave Gb dotted half note tied to next bar (repeated in Bars 3-4). VC play ascending legato quarter notes *mf* Great octave Bb up to small octave Eb to Gb to (Bar 2) Bb up to Db to Eb to (Bar 3) Db half note legato to small octave Bb quarter note to (Bar 4) Gb to Bb to Line 1 Db quarter notes. CB play small octave Eb dotted half note tied to dotted half note next bar (repeated next two bars). The oboe plays *mf* Line 2 F dotted half note tied to quarter note next bar to Eb to Db quarter notes to (Bar 3) F-Ab 8ths to F half note tied to quarter note next bar to Eb to Db quarter notes. Clarinet I plays small octave Gb dotted half note tied to next bar (repeated next two bars). The bass clarinet plays *mf* as the celli but an octave higher register. Flutes play *p* Great octave Eb/Bb dotted half notes tied to next bar (repeated next two bars). Horn I plays *mf* Line 1 F [written Line 2 C] dotted half note tied to quarter note next bar to Eb to Db [written Bb-An]

legato quarter notes to (Bar 3) F dotted quarter note to Ab-F-Ab 8<sup>th</sup> notes *mp* (*quasi echo*) to (Bar 4) F to Eb to Db legato quarter notes.

The celeste plays descending “5” quintuplet 16ths Line 3 F-Db-Line 2 Bb-Gb-F down to (bottom staff) Db-Line 1 Bb-Gb-F-Db to small octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat at least next three bars. The vibre with three hammers sound *p* Line 2 F/Gb/Bb dotted half notes trem. The Gb/Bb notes are tied to dotted half notes next three bars at least, while the bottom note is tied to quarter note to Eb-Db quarter notes (repeat Bars 1-2 in the next two bars). The harp plays *mf* descending “5” 16<sup>th</sup> note figures starting Line 3 E#-C#-Line 2 A#-F#-E# to next figure of C#-Line 1 A#-F#-E#-C# down to (bottom staff) small octave A#-F#-E#-C#-Great octave A# to (Bar 2) D# 8<sup>th</sup>. Repeat next several bars.

Skipping to end Bars 34-35 (Chapter 7 at 3:26), May says, “Willie, it’s getting late.” After a quarter rest in Bar 34, the english horn is *solo* playing *dolce* small octave F-G [written Line 1 C-D] 8ths (crossbeam connected) to B to G 8ths to B dotted 8<sup>th</sup> to middle C 16<sup>th</sup> to (Bar 35) Line 1 D whole note decrescendo and held fermata. Violins I play Line 1 A/Line 2 F whole notes decrescendo and tied to whole notes held fermata in end Bar 35, while violins II play Line 2 C tied whole notes. After a quarter rest, violas play A/middle C dotted half notes tied to whole notes next bar held fermata. VC top staff play small octave B whole note tied to whole note next bar held fermata. After a quarter rest, VC bottom staff play Great octave F/small octave C dotted half notes tied to whole notes next bar, while CB play small octave F dotted half note tied to whole note in Bar 35. After a half rest in Bar 35, the piano sounds Line 1 F/A/Line 2 C/F/A/Line 3 C half notes held fermata (F maj tonality). After a quarter rest in Bar 34, the harp plays ascending 16<sup>th</sup> notes Great octave F-small octave C-D-F (connected by two crossbeams) to A-Line 1 C-D-F up to (top staff) A-Line 2 C-D-F to (Bar 35) a gliss from Line 2 A down to C-D-E#-F-G-A-B# gliss line up to Line 4 C quarter note (followed by a quarter rest).

End of cue. [11:02 am]

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[5/D] "More Love" *Con moto* in ¾ time, 12pp, 47 bars, 2:14. Cue # 9720. Dvd location: Chapter 7 starting at 3:34.

The Yosemite/Love Theme returns. In the grace bar, divisi violins I play *mf* Lines 1 & 2 rapidly ascending “9” 32<sup>nd</sup> notes F-G-A-Bb-C-D-D#-E-E#, while violins II play Line 1 F-G-A-Bb-Line 2 C-D-D#-E-F (instead of enharmonic E#), and violas on small octave F-G-A-Bb-Line 1 C-D-D#-E-E# 32<sup>nd</sup> notes. Flute II and clarinet I (and celeste) play this starting on Line 1 F 32<sup>nd</sup> note, while flute I plays it starting on Line 2 F. The bass clarinets play it starting on small octave F. The harp is gliss *mf* from small octave F gliss line up to (Bar 1) descending “5” 16<sup>th</sup> notes Line 3 F#-D-Line 2 B-G-F# to next figure of D-Line 1 B-G-F#-D to (bottom staff) small octave B-G-F#-D-Great octave B 16ths.

In Bar 1, violins I (flute I plays the Line 3 line also) play Lines 2 & 3 F# dotted half notes tied to quarter notes next bar to E to D quarter notes to (Bar 3) F# to A 8<sup>th</sup> notes to F# half notes, and so forth. Violins II play Line 2 G/B dotted half notes tied to dotted half notes next bar to (Bar 3) G/B to B/Line 3 D 8ths to G/B half notes. Violas top line play Line 1 F# dotted half note tied to quarter note next bar (followed by rests) while bottom line violas play small octave G dotted half note tied to dotted half note next bar to (Bar 3) G dotted half note. VC play ascending dotted quarter notes *mf* Great octave B-small octave E-G to (Bar 2) B-Line 1 D-E to (Bar 3) D half note legato down to small octave B quarter note. CB play small octave E dotted half note tied to next bar. Etc.

Skipping to Bar 20 (*Tenderly* in C time), the cue is now set in the key signature of F# maj/D# min (six sharps). The dvd location is Chapter 7 at 4:25. Violins play the melody line of Line 3 G# dotted quarter note to F# 8<sup>th</sup> to D# dotted quarter note up to F# 8<sup>th</sup> to (Bar 21) G# dotted quarter note to F# 8<sup>th</sup> to D dotted quarter note up to F# 8<sup>th</sup> to (Bar 22) G# dotted quarter note to F# 8<sup>th</sup> to C# dotted quarter note up to A# 8<sup>th</sup>, and so forth. After a quarter rest in Bar 20, violas I play Line 1 D#/G# tenuto half notes to D#/G# quarter notes to (Bar 21), after a quarter rest, C/G# tenuto half notes to D/G# quarter notes, and so forth. After a quarter rest, violas II (bottom staff) play small octave B/Line 1 F# half notes to quarter notes (repeated next bar). VC play Line 1 D# whole note legato to (Bar 21) D whole note. CB are I believe pizzicato on small octave B quarter note (followed by a quarter rest) down to F# quarter note (followed by a quarter rest) and repeated next bar. The bassoon plays *pp* Great octave B down to F# half notes legato to (Bar 21) B down to F# half notes once again. The vibre softly strikes Line 1 G#/B/Line 2 D# (G# min) whole notes to (Bar 21) G#/B/D whole notes. The piano sounds small octave G#/B/Line 1 D#/G#/B/Line 2 D# whole notes in Bar 20

and then G/B/D notes next bar. The harp bottom staff plays Great octave B/small octave F#/Line 1 D# quarter notes followed by rests, while the top staff plays (after a quarter rest) B/Line 1 D#/F#/G# half notes to quarter notes (G# min 7<sup>th</sup>). Etc. [12:15 pm. Will go to lunch soon with the wife]

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[5/E] "News of Queeg" *Agitato* in 6/8 (2/4) time, 5pp, 19 bars, :40. Cue # 9721. Dvd location: Chapter 7 starting at 5:49. Scene: Keith returns to the Caine just before the deadline. The news is that Queeg is still in command!

[http://s32.postimg.org/y8do1lzip/5 E News of Queeg Bars 1 8.jpg](http://s32.postimg.org/y8do1lzip/5_E_News_of_Queeg_Bars_1_8.jpg)

While the strings/woodwinds/harp are on the B Dom 7th chord (notes B/D#/F#/A), the solo trumpet (after a dotted 8<sup>th</sup> rest) blares away brightly on F#-F# 8th notes up to B down to F# 8th notes up to (Bar 2) B quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Skipping to Bar 17 (Chapter 8 at :26), the cue concludes on the *Maestoso* tempo marking. Violins are trill on Line 1 D half note (to E) to F# half note trill (to G) to (Bar 18) A half note trill (to B) to Line 2 D half note trill to (Bar 19) F rinforzando dotted 8<sup>th</sup> down to D to Line 1 Bb 32<sup>nd</sup> notes down to F dotted half note decrescendo hairpin and held fermata. The bass clarinets and clarinet also play the trill half notes. At the end of Bar 19, the clarinet sounds "3" triplet 16ths F-F-F up to Bb half note held fermata. Violas play F#/A/Line 1 D (D maj 1<sup>st</sup> inversion) rinforzando whole notes tied to next bar to (Bar 19) small octave D/F/Bb (Bb maj 1<sup>st</sup> inv) whole notes decrescendo and held fermata. Fags/VC/CB play Great octave A whole note tied to whole note next bar to (end Bar 19) Ab whole note held fermata. The tuba plays this an octave lower register.

Horns play F#/A/Line 1 D rinforzando whole notes tied to next bar. After a quarter and 8<sup>th</sup> rest in Bar 19, the solo horn then plays *mp* small octave F-F-F [written middle C-C-C] "3" triplet 16ths up to Bb [written Line 1 F] half note held fermata. After a half rest in Bar 19 and also a 16<sup>th</sup> rest, trumpet I sounds *mp* > F 8<sup>th</sup> to F 16<sup>th</sup> to Bb quarter note held fermata.

Trombones in Bar 17 play *open* Line 1 D rinforzando half note down to small octave A to F# tenuto quarter notes down to (Bar 18) D tenuto half note tied to 8<sup>th</sup> note to ascending rinforzando 8<sup>th</sup> notes E-F#-A to (Bar 19) small octave D/F/Bb whole notes *sf* > and held fermata. The timp is rolled on Great octave A whole note tied to next bar to (Bar 19) Ab whole note trem roll and held fermata. The vibe is trem on Line 1 D to F# half notes to (Bar 18) A up to Line 2 D half notes to (Bar 19) F 8<sup>th</sup> (followed by rests). Finally, the harp plays rising to falling “6” sextuplet 16<sup>th</sup> note figures starting on Great octave A-small octave D-F#-A-Line 1 D-F# to (top staff) A-Line 2 D-F#-A-Line 3 D-F# up to descending A-F#-D-Line 2 A-F#-D to Line 1 A-F#-D-small octave A-F#-D (repeated next bar) to (Bar 19) Great octave G# quarter note followed by rests.

End of cue. [12:45 pm]

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[6/A] "Escort Jacob" *Agitato marziale* in C time, 9pp, 34 bars, :51. Cue # 9722. Dvd location: Chapter 8 at 1:31. It also is repeated in Chapter 9 at 1:10.

The initial tonality is the Eb Dom 7<sup>th</sup> (Eb/G/Bb/Db) as the orchestra (trem strings, etc) sound rinforzando whole notes tied to whole notes next two bars and tied to half notes in Bar 4 to Db Dom 7<sup>th</sup> (Db/F/Ab/Cb) rinforzando half notes. After a half and quarter rest in Bar 1, trumpets play I believe the Halls of Montezuma naval theme of Line 1 Eb dotted 8<sup>th</sup> up to G 16<sup>th</sup> to (Bar 2) Bb-Bb-Bb-Bb quarter notes to (Bar 3) Bb dotted quarter note up to Line 2 Eb 8<sup>th</sup> down to Line 1 Bb half note tied to (Bar 4) quarter and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half rest). Etc.

Skipping to Bar 18 in 2/4 time (Chapter 9 at :30 dvd), after an 8<sup>th</sup> rest, strings and woodwinds play middle C# to small octave B 16ths (connected by two crossbeams) down to Fx-G#-A#-B 16ths to (Bar 19) C#-D#-E#-F# 16ths to G# down to E# up to G# up to Line 2 C# 16ths to (Bar 20) E#-C#-Line 1 A-Line 2 D 16ths up to F#-D-E#0G# 16ths to (Bar 21) Line 2 B half note trill tied to half note next bar and tied to 8<sup>th</sup> to A-F# 16ths to D-F#-D-Line 1 B 16ths, and so forth. The orchestra in Bar 18 sounds the C# Dom 7<sup>th</sup> (C#/E#/G#/B) rinforzando half note chord tied to half notes next bar and to 8ths in Bar 20, and so forth. As you can probably surmise by now, Steiner definitely favors the Dominant chords, especially the 7ths and 9ths! That's a clear Steiner signature.

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[6/B1] "Queeg's Order" *Agitato* in  $\frac{3}{4}$  time first bar, then  $\frac{6}{8}$  ( $\frac{2}{4}$ ) time. Cue # 9723. Dvd location: Chapter 9 at 2:20. Maryk yells, "Boat Ahoy! Boat ahoy!"

The gong sounds a dotted diamond-head half note. The timp is rolled on Great octave G dotted half note. Strings are trill on G dotted half note tied to (Bar 2) "6" 16ths G-Ab-G-Ab-G-G# to next figure of A-Bb-A-Bb-A-A# to (Bar 3) B-C-B-C-B-C to C#-D-C#-D-C#-D, and so forth. After a quarter rest in Bar 2, the 1<sup>st</sup> trumpet (*like bugle*) plays the Montezuma motif again.

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[6/B] "Yellow Streak" *Molto agitato*, 12pp, 45 bars. Cue # 9724. Dvd location: Chapter 9 starting at 3:14. This cue is seque from the previous cue. "We're pulling too far ahead of the attack group."

Pos/tuba (etc) play Contra-octave A/Great octave E/A/small octave E/A tenuto and rinforzando half notes to same quarter notes to G/Great octave D/G/small octave D/G quarter notes (repeated next two bars) to (Bar 4) Great octave C/G/small octave C/G/middle C quarter notes up to Eb/Bb/small octave Eb/Bb/Line 1 Eb quarter notes down to C/G/C/G/C down to Contra-octave Bb/Great octave F/Bb/small octave F/Bb 8ths to C/G/C/G/Line 1 C quarter notes, and so forth.

Bar 23 equates to Chapter 9 at 3:50 on the dvd (more dialog). There is a drone (sustained) sound of tied B notes, including trills and a timp roll. Woodwinds start to play legato half note tremolos starting in Bar 35 (4:11 dvd) between F#-G half notes to F#-G half notes (repeated next bar) and also E to D# tremolos and also G to F# trem. The gong is also trem. Etc.

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[6/C] "Die Marker" *Molto agitato in 2/4* time, 14pp, 56 bars. Cue # 9725. Dvd location: Chapter 9 starting at 4:28. "Throw over a die marker." Tutti, frantic, erratic punctuations. After this cue, a sailor with a banjo sings "Yellowstain Blues."

High woodwinds play Line 2 E/A/Line 3 E 16ths twice to E/A/E 8ths (followed by an 8<sup>th</sup> rest) to stand alone E/A/E rinforzando 8ths to (Bar 2), after an 8<sup>th</sup> rest, E/A/E 16ths played twice to E/A/E 8ths (followed by an 8<sup>th</sup> rest). The snare drum sounds three 16ths (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest) to 8<sup>th</sup> note to (Bar 2), after an 8<sup>th</sup> rest, two 16ths to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Trumpets play Bb/E/F 16ths twice to Bb/E/F 8ths (followed by an 8<sup>th</sup> rest) to 8ths again, and so forth.

In Bar 24 (“Marines” marked here on the Conductor sheet) we come to the 4:47 location on the dvd. Instruments play *ff* Line 2 E/G/B/Line 3 E 16ths played 3X (followed by a 16<sup>th</sup> rest) to F/A/C/C 16ths played 3X (followed by a 16<sup>th</sup> rest), repeated next bar. We have the E min (E/G/B) tonality here.

In Bar 30 in C time (“Caine Turns”) we come to the 4:52 location on the dvd. Here are “W.W. Shakes” on Line 2 Eb/Gb/Bb/Line 3 Eb rinforzando whole notes (Eb minor) tied to next seven bars. The snare drum is rolled. Brass play Eb rinforzando whole notes to (Bar 31) Bb down to Gb half notes down to Eb whole notes, etc.

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[7/A] "The Plague" 4 bars, :15. Dvd location: Chapter 10 at 3:42. Maryk looks at the plague of the Caine in the officers room. The solo muted trumpet & vibe play the Caine Theme almost neutrally, with a somber undercurrent--almost a resigned sadness.

We hear Line 2 F half note down to C down to Line 1 A quarter notes down to (Bar 2) F half note tied to quarter note to G-A-Line 2 C 8<sup>th</sup> notes to (Bar 3) D half note down to Line 1 Bb to F quarter notes down to (Bar 4) D whole note held fermata. After a half and quarter rest in end Bar 4, the harp is arpeggiando *p* on Contra-octave Bb/Great octave F/small octave D quarter notes held fermata.

Strings are once again *con sordini* except for the VC for most of this short cue. Violins I are divisi playing bowed trem whole notes Line 3 C/F tied to half notes next bar to D/F half note trem to (Bar 3) D/F half note trem down to Bb/D to F/Bb quarter note tremolos to (Bar 4) Lines 1 & 2 Bb whole notes (non-trem) decrescendo and held fermata. Violins II play divisi Line 2 F/A bowed trem whole notes tied to whole notes next bar to (Bar 3)

F/Bb half note trem down to D/F quarter note trem down to Bb/D quarter note trem tied to whole notes (non-trem) held fermata next bar. Violas are bowed trem on Line 1 A/Line 2 C whole notes tied to A whole note next bar and also (top line) C to D half note tremolos to (Bar 3) Bb/D half notes to F/Bb to D/F quarter note tremos to (Bar 4) Line 1 Gb quarter note legato mini-slur to F dotted half note held fermata. The solo cello plays (*senza sordino*) *p* Line 1 F whole note tied to quarter note next bar legato to E to D to C quarter notes to (Bar 3) small octave Bb-A-Ab-G legato quarter notes to (Bar 4) Gb quarter note to F dotted half note held fermata. After a half and quarter rest in end Bar 4, altri celli (*con sordini*) play *p* Great octave F/small octave D quarter notes held fermata. After a half and quarter rest, one contrabass plays Great octave Bb quarter note held fermata.

End of cue.

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[7/B] "Mental Disorders" *Agitato* in C time, 10pp, 40 bars, 1:23. Cue # 9727. Dvd location: Chapter 11 at 2:13. The music erupts right after Mac Murray states, "I still insist he's a paranoia case," and Maryk (Van Johnson) grabs a bible. The cue's end section (starting on Bar 25), Steiner mimics the action of a Hopalong Cassidy western flick being watched by the sailors.

[http://s32.postimg.org/6k8ixukol/7\\_B\\_Mental\\_Disorder\\_Bars\\_1\\_3\\_F\\_S.jpg](http://s32.postimg.org/6k8ixukol/7_B_Mental_Disorder_Bars_1_3_F_S.jpg)

In the grace bar, all violins play forte Line 1 G-A-Bb-Line 2 C 32<sup>nd</sup> notes (connected by three crossbeams) to (Bar 1) D rinforzando dotted 8<sup>th</sup> down to Line 1 Bb-G 32<sup>nd</sup> notes legato down to D 8<sup>th</sup> to Eb rinforzando 8ths (crossbeam connected) up to G rinforzando dotted 8<sup>th</sup> down to D-small octave Bb 32<sup>nd</sup> notes legato to G-A small octave 8ths to (Bar 2) small octave B dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 3, *Moderato*) B sforzando quarter note (followed by rests). Violas also play the violins line in the octave lower register initially and then *col* violins in the same register together starting at the end of Bar 1 with the Line 2 D down to small octave Bb 32<sup>nd</sup> notes to G-A 8ths to (Bar 3) B dotted half note tied to 8<sup>th</sup> to (Bar 3) small octave C# sforzando quarter note. Bassoons and celli play in the grace bar Great octave G-A-Bb-Line 1 C 32<sup>nd</sup> notes (and so forth) to (Bar 3) Contra-octave and Great octave B dotted half notes held fermata and tied to 8ths (followed by an 8<sup>th</sup> rest). In Bar 4, Fags play Great

octave G/small octave C# sforzando quarter notes, while VC play G/small octave E quarter notes. CB in Bar 2 play Great octave B dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 3) G sforzando quarter note (followed by rests). The oboe/E.H./clarinets also play the initial run of notes as just described for the violins. After a quarter and 8<sup>th</sup> rest in Bar 1, Pos sound Eb/G/Bb rinforzando 8ths to D/G/Bb 8ths (followed by two 8<sup>th</sup> rests) to C/E/A 8ths to (Bar 2) Great octave B/small octave F#/B rinforzando 8ths (followed by rests). After a quarter and 8<sup>th</sup> rest in Bar 1, the tuba plays Great octave Eb to D rinforzando 8ths (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> to (Bar 2) Great octave B 8<sup>th</sup> (followed by rests). The timp in Bar 2 is rolled on Great octave B dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 3) G sforzando quarter note. Pos in Bar 3 sound C#/E/B sforzando quarter notes. Horns and trumpets also sound punctuation 8<sup>th</sup> notes as the Pos.

Bar 4 (start of page 2) is now tempo-marked as *Molto Agitato*. After an 8<sup>th</sup> rest, the E.H., clarinets, violins and violas (celli an octave lower register) play Line 1 F#-D 32<sup>nd</sup> notes down to “3” triplet value 8ths B up to Line 1 F-G# to A dotted 8<sup>th</sup> to A-F# 32<sup>nd</sup> notes down to “3” triplet 8ths B up to A-B, and so forth (a run of agitated notes thru Bar 8). Pos play Great octave F#/small octave D/B rinforzando quarter notes (followed by a quarter rest) to B/F#/A rinforzando quarter notes (followed by a quarter rest), and so forth.

In Bar 9 (2:36 dvd), the harp is arpeggiando (vertical wavy line rolled chord) on Great octave Eb/small octave Cb/Eb/Ab/Line 1 D whole notes with the let vibrate extending curve lines, returning in Bar 11 to sound arpeggiando Eb/C/Eb/A/middle C whole notes. Violins I in Bar 9 play *a8 div* and *p* small octave Ab/Line 1 D whole notes tied to whole notes decrescendo next bar to (Bar 11) A/C tied whole notes. Violas play small octave Eb tied whole notes to C whole note. VC play small octave Cb tied whole notes to Eb/small octave C whole notes. CB play small octave Eb tied whole notes (repeated again). The gong sounds a whole note (diamond shaped). After an 8<sup>th</sup> rest, the vibe sounds Line 2 Cb 8<sup>th</sup> tied to dotted half note down to (Bar 10) Line 1 Gb-F-Line 2 Cb-Line 1 Bb legato quarter notes to (Bar 11) A 8<sup>th</sup> to A-A-A tenuto quarter notes to A tenuto 8<sup>th</sup> tied to next bar, etc. Muted horns in Bar 9 play small octave D [written A] half note to Eb to E quarter notes to (Bar 10) F half note tied to 8<sup>th</sup> note (followed by rests). Fags play the same in Bar 9 to (Bar 10) F half note tied to dotted 8<sup>th</sup> to F 16<sup>th</sup> to Eb dotted 8<sup>th</sup> to D 16<sup>th</sup> to (Bar 11) Eb dotted 8<sup>th</sup> to D 16<sup>th</sup> to Eb dotted 8<sup>th</sup> to D

16<sup>th</sup> to Eb to F quarter notes. The clarinet plays similarly. The flute plays as the vibe. The oboe is cued in flute starting Bar 10.

[http://s32.postimg.org/slq2zs7cl/7\\_B\\_Mental\\_Disorder\\_Bars\\_16\\_19\\_F\\_S.jpg](http://s32.postimg.org/slq2zs7cl/7_B_Mental_Disorder_Bars_16_19_F_S.jpg)

Maryk starts to write a log in Bar 16 (Chapter 11 at 3:01). This is interesting music. Violins I play Line 1 E tenuto dotted half note decrescendo hairpin and then crescendo hairpin to D# tenuto quarter note and then decrescendo hairpin (repeated next bar) to (Bar 18) E whole note tied to dotted half note next bar to small octave A 8<sup>th</sup> plucked pizzicato (followed by an 8<sup>th</sup> rest) up to (Bar 20) G tenuto dotted half note (*arco* again) crescendo to F# tenuto quarter note decrescendo (repeated next bar) to (Bar 22) G whole note tied to dotted half note next bar down to C 8<sup>th</sup> plucked *pizz* (followed by an 8<sup>th</sup> rest). Back in Bar 16, violins II play small octave A dotted half note to B quarter note (repeated next bar) to (Bar 18) A whole note tied to dotted half note next bar to G# 8<sup>th</sup> note *pizz* (followed by an 8<sup>th</sup> rest) to (Bar 20) middle C tenuto dotted half note to D quarter note (repeated next bar) to (Bar 22) C whole note tied to dotted half note next bar to B pizzicato 8<sup>th</sup>. Violas in Bar 16 play small octave E tenuto dotted half note to F# quarter note (repeated next bar) to (Bar 18) E whole note tied to dotted half note next bar to E pizzicato 8<sup>th</sup> to (Bar 20) double-stopped Eb/G dotted half notes to F#/A quarter notes (repeated next bar) to (Bar 22) Eb/G whole notes tied to dotted half notes next bar to Eb/G pizzicato 8ths. VC in Bar 16 play Great octave C/A dotted half notes to D#/B quarter notes (repeated next bar) to (Bar 18) C/A whole notes tied to dotted half notes next bar to C/A/small octave E pizzicato 8ths (followed by an 8<sup>th</sup> rest). In Bar 20, VC play (*arco*) Great octave Eb/small octave C dotted half notes to F#/small octave D quarter notes (repeated next bar) to (Bar 22) Eb/C whole notes tied to dotted half notes next bar to Eb/C pizzicato 8ths. CB in Bar 16 play small octave C dotted half note to D# quarter note (repeated next bar) to (Bar 18) C whole note tied to dotted half note next bar to C pizzicato 8<sup>th</sup> to (Bar 20) Eb dotted half note (*arco*) to F# quarter note (repeated next bar) to (Bar 22) Eb whole note tied to dotted half note next bar to Eb pizzicato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 16, muted horns play “3” triplet value Line 1 E-E-E [written Line 1 B-B-B] 8<sup>th</sup> notes (crossbeam connected) to same G half note. After a quarter rest in Bar 17, the horns then play E-E-E triplet 8ths to E legato to D# quarter notes crescendo to (Bar 18) F# rinforzando

quarter note legato to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D [written A] rinforzando quarter note legato to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 19) small octave B [written Line 1 F#] rinforzando quarter note to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A rinforzando quarter note to G# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 20, the horns play (after a quarter rest) G-G-G [written Line 2 D-D-D] triplet 8ths to G half note to (Bar 21), after a quarter rest, G-G-G 8ths to G to F# quarter notes to (Bar 22) A rinforzando quarter note legato to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F rinforzando quarter note legato to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 23) D rinforzando quarter note to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C rinforzando quarter note legato to small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). After a half and quarter rest in Bar 17, Fag I plays *mf* Line 1 D# quarter note to (Bar 18) Line 1 F# quarter note legato to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (see horns line in Bars 18-19). After a half and quarter rest in Bar 21, the bassoon returns to play Line 1 F# tenuto quarter note to (Bars 22-23) the horns' notes.

In Bar 16, the flute/clarinet/vibe atmospherically play *espressivo* a series of "3" triplet value quarter note figures Line 1 G-Line 2 C-Line 1 B to Bb to A (followed by a quarter rest) to (Bar 17) G#-Line 2 C-B to Bb-A (quarter rest) to (Bar 18), after a triplet value quarter rest, Line 2 C-Line 1 B to Bb-A-C to (Bar 19) B-Bb-A to C-B-A# triplet value quarter notes. I like this effect because it makes the cue disjointed, not exactly or strictly fitting the 4/4 beat, a bit of a "mental disorder" feeling or that something is not quite right here! In Bar 20, they continue the triplet quarter notes on B-Line 2 Eb-D to Db to C (quarter rest following) and repeated next bar to (Bar 22), after a triplet value quarter rest, Eb-D to Db-C-Eb to (Bar 23) D-Db-C to Eb-D-Db.

Skipping to Bar 25 (3:19 dvd), we come to the Hopalong Cassidy movie screening (*Agitato* in 2/4 time). Four violins (and two clarinets) only play *f* Line 1 D rinforzando 16<sup>th</sup> legato to C# to D to C# 16ths (connected by two crossbeams) to B-C#-B-C# 16ths (repeat Bar 25 in Bar 26) to (Bar 27) D 8<sup>th</sup> to small octave A# grace note to same B staccato 8<sup>th</sup> to Line 1 C# grace note to grace note to F# staccato 8<sup>th</sup> note. One viola plays small octave F#/Line 1 D sforzando 8ths (followed by an 8<sup>th</sup> and quarter rest) repeated in Bar 26 to (Bar 27) F#/B-F#/B sforzando 16ths (followed by an 8<sup>th</sup> and quarter rest). One cello (and bassoon) follow the violins line but an octave lower register. One CB plays Great octave B 8<sup>th</sup> (followed by rests), repeated next bar to (Bar 27) B-B 16ths (followed by rests). Horns play *f* small octave D/F# sforzando 8ths (followed by rests), repeated next bar to (Bar 27) D/F#-D/F# 16ths followed by rests. Trumpet I plays small octave B sforzando 8<sup>th</sup>

(followed by rests), repeated next bar to (Bar 27) B-B sforzando 16ths followed by rests. Pos I plays this an octave lower register. The snare drum sounds a four-note ruff in Bars 25-16 to (Bar 27) grace note to two 16<sup>th</sup> notes. The bass drum and cymbal sound an 8<sup>th</sup> in both bars to (Bar 27) a quarter note. The piano sounds Contra-octave B/Great octave B/small octave D/F#/B 8ths (followed by an 8<sup>th</sup> and quarter rest) repeated next bar to two such 16ths. Etc.

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[7/C] "Morale Low" *Misterioso* in C time, 10pp, 40 bars, ;17. Cue # 9728. Dvd location: Chapter 11 at 3:57. More of the same as depicted in the previous cue.

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[7/D] "Queeg Rants" *Quick March* in 2/4 time. Key sig of Eb major (3 flats). Cue # 9729. Dvd location: Chapter 11 at 4:15. Queeg rants about life jackets and helmets not being worn during battle practice.

Strings are trill on Lines 2 & 3 Eb half notes (to F) to D-Eb grace notes, etc. Bar 48 equates to Chapter 12 at :26 on the dvd. In 3/4 time. There is a temporary run of 16<sup>th</sup> notes here (Line 1 Eb-E-F-F#, etc) and then the three flats are canceled in Bar 49 in 2/4 time. Bars 62-65 have surging and rising trills. Strings play them starting on small octave (Great octave for VC) A quarter note (trill on Bb), then B (on C), etc. Bar 68 equates to :48 on the dvd. Bar 80 equates to Chapter 12 at :58 on the dvd in 2/4 time. Here the harp is downward gliss from Line 3 C quarter note *ff* to small octave C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then, in Bar 81, Line 3 F quarter note gliss line down to Great octave Bb 8<sup>th</sup>. Flutes/oboes/violins play descending "6" 16ths Line 3 C-Line 2B-G-E-C-Line 1 B down to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Etc. It's real wild & crazy (and ranting) cue! And it's too much to go into right now. I'm crazy pressed for time! [5:47 pm]

[http://s32.postimg.org/55g6o5aut/7\\_D\\_Queeg\\_Rants\\_Bars\\_78\\_81\\_F\\_S.jpg](http://s32.postimg.org/55g6o5aut/7_D_Queeg_Rants_Bars_78_81_F_S.jpg)

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[7/E] "Situation Quiet" *Misterioso* in C time, 6pp, 22 bars, :57. Cue #9730. Dvd location: Start of Chapter 13.

[http://s32.postimg.org/6jqnlsk11/7\\_E\\_Situation\\_Quiet\\_Bars\\_1\\_4\\_F\\_S.jpg](http://s32.postimg.org/6jqnlsk11/7_E_Situation_Quiet_Bars_1_4_F_S.jpg)

The first five bars is the Log Entry theme again. Then the music becomes *alla barcarolle* in 6/8 time--a hauntingly beautiful legato piece played in triplet fashion by the flute and oboe, starting on 8th note F#. The gong sounds, and the violas/VC/CB play a combined B major (notes B/D#/F#). The harp plays a rising & falling arch pattern in 16th notes (12 notes per bar), notes B/F#/B/D#/F#. etc. Then the cue ends as the cook tells van Johnson that Queeg wants a meeting of the officers re: strawberries!

Specifically, in Bar 6 (Chapter 13 at :10), the flute, oboe and vibe play *alla barcarolle* legato 8<sup>th</sup> notes Line 2 F#-E#0F# (connected by a crossbeam) to E#-F#-F 8ths (crossbeam connected) to (Bar 7) E-D#-E to D#-E-Eb to (Bar 8) D-C#-D to C#-D-Db to (Bar 9, start of page 3) C-Bb-C to Bb-C-Bb down to (Bar 10) Line 1 A-G#-A to G#-A-Ab to (Bar 11) G-F#-G to F#-G-G# to (Bar 12) A-G#-A to A#-B-A# 8<sup>th</sup> notes. Clarinet I joins in with the start of Bar 10 (same notes and register). The gong sounds a dotted half note *p* in Bar 6.

[http://s32.postimg.org/6wrrp2tyk5/7\\_E\\_Situation\\_Quiet\\_Bars\\_5\\_8\\_F\\_S.jpg](http://s32.postimg.org/6wrrp2tyk5/7_E_Situation_Quiet_Bars_5_8_F_S.jpg)

In Bar 6, violas play *mf* small octave F# dotted half note crescendo and legato to (Bar 7) A dotted half note decrescendo to (Bar 8) E dotted half note crescendo to (Bar 9) F/Bb dotted half notes (*divisi*) and decrescendo to (Bar 10) *unis* G dotted half note to (Bar 11) *div* G/middle C dotted half notes decrescendo to (Bar 12) E dotted half note to (Bar 13) G#/C# dotted half notes to (Bar 14) F dotted half note to (Bar 15) F and also double-stopped Bb/D dotted half notes. VC in Bar 6 play Great octave F#/small octave D# dotted half notes to (Bar 7) C#/E dotted half notes down to (Bar 8) Great octave C/G dotted half notes to (Bar 9) G/small octave D dotted half notes to (Bar 10) Great octave C/G double-stopped dotted half notes and also E dotted half note to (Bar 11) Ab/Eb dotted half notes, and so forth. CB play Great octave B dotted half note up to (Bar 7) small octave F# dotted half note to (Bar 8) C dotted half note up to (Bar 9) G dotted half note to (Bar 10) C to (Bar 11) Ab dotted half notes to (Bar 12) C# to (Bar 13) A dotted half notes, etc.

Continuing this highly atmospheric part of the cue, the harp (*piano cue in harp*) plays *mf* rising to falling 16<sup>th</sup> notes figures. We find Contra-octave B up to Great octave F# up to B to small octave D# to F# up to B 16ths (connected by two crossbeams) up to descending 16ths Line 1 D#-small octave B-F#-D#-Great octave B-F#-Contra-octave B (the last three 16ths are "3" triplet value) to (Bar 7) Great octave F#-A-small octave C#-E-F#-A 16ths up to descending middle C#-A-F#-E-C#-Great octave A-F#. In Bar 8, the harp (*piano?*) plays Great octave C up to G to small octave C to E to G to middle C 16ths up to descending E-C-small octave G-E- "3" C-Great octave G-C 16ths. Etc. In Bar 12, the piano does actually *play* while the harp is silent for two bars.

In Bar 14 (:26), two *sol* horns play *mf* Line 1 D [written A] dotted half note to (Bar 15) small octave Bb down to F [written Line 1 F-C] tenuto dotted quarter notes to (Bar 16) D [written small octave A] dotted half note. Etc.

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[8/A] "Berries, Anyone" in C time, 3pp, 9 bars, :28. Cue # 9731. Dvd location: Chapter 13 at 3:38. NOTE: This cue was not used in the movie.

[http://s32.postimg.org/vh5ij20j9/8\\_A\\_Berries\\_Anyone\\_Bars\\_1\\_4\\_F\\_S.jpg](http://s32.postimg.org/vh5ij20j9/8_A_Berries_Anyone_Bars_1_4_F_S.jpg)

[http://s32.postimg.org/rzuq7z3n9/8\\_A\\_Berries\\_Anyone\\_Bars\\_5\\_9\\_F\\_S.jpg](http://s32.postimg.org/rzuq7z3n9/8_A_Berries_Anyone_Bars_5_9_F_S.jpg)

After a fermata held chord of the euph/Pos/tuba/gong/piano, the gong sounds and a harp strums an arpeggiando chord. Combined strings are on notes E/C/E/A/D#. The flute and clarinets, after an 8th rest, start quarter note descents, ab to G to F#, etc.

Specifically, the piano plays *mf* Contra-octave and Great octave E dotted half notes held fermata and also (top staff) small octave and Line 1 D# dotted half notes held fermata (followed by a quarter rest). The tuba sounds a Contra-octave E dotted half note held fermata. Pos play D#/E/Line 1 D# dotted half notes held fermata. The Euphonium sounds a Great octave E dotted half note. The gong sounds a dotted half note as well. In Bar 2,

violins play small octave A/Line 1 D# tenuto whole notes repeated next three bars thru Bar 5, while violas play small octave E whole notes, VC on small octave C repeated whole notes, and CB on small octave E whole notes. Pos I in felt sounds *sf* > small octave F# rinforzando whole note thru Bar 5. After an 8<sup>th</sup> rest, the flute and clarinet play *mf* Line 2 Ab to G to F# legato quarter notes to E# 8<sup>th</sup> [written Fx for the clarinet] tied to 8<sup>th</sup> note next bar up to Ab-G-F# quarter note to E# 8<sup>th</sup> tied to next bar to D-C#-Bb quarter notes to A 8<sup>th</sup>. Etc. I probably won't have time to work on the rest of the cues. We'll see! [7:10 pm]

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[8/B] "On The Bible" *Poco agitato* in Cut time, 6pp, 24 bars, 1:09.

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[8/C] "See Halsey" *Con moto* in C time, 16pp, 71 bars, 2:12. Cue # 9734.

[http://s32.postimg.org/46391tved/8\\_C\\_See\\_Halsey\\_page\\_1.jpg](http://s32.postimg.org/46391tved/8_C_See_Halsey_page_1.jpg)

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[8/D] "See Halsey (II)" *Con moto* in 2/4 time, 12 pp, 60 bars, 1:37.

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[9/A] "Storm Warning" *Agitato* in C time, 22pp, 88 bars.

[http://s32.postimg.org/40ihvb9dh/9\\_A\\_Storm\\_Warning\\_page\\_20\\_F\\_S.jpg](http://s32.postimg.org/40ihvb9dh/9_A_Storm_Warning_page_20_F_S.jpg)

Wild, dizzy ride of the strings & woodwinds as the storm waves pound. There is a rapid chromatic rising & falling of 16th notes, six per figure, four figures per bar. First the Clarinets/Fags/piano are trill, and the harp is gliss (rising & falling). Then the oboes/high clarinets/flutes/violins are trill. The horns/euphonium/violas & VC play descending quarter notes. then we get the chromatic rise "7" fall of 16th notes. Tutti performance with the occasional crash of the cymbals & accented dark brass.

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[10/A] "Phone May" *Maestoso* in C time, 11pp, 42 bars, 2:11.

[http://s32.postimg.org/9k8gsm69h/10\\_A\\_Phone\\_May\\_Bars\\_33\\_36\\_F\\_S.jpg](http://s32.postimg.org/9k8gsm69h/10_A_Phone_May_Bars_33_36_F_S.jpg)

In Bar 8, key sig to F# major as the solo violin is prominent playing the Love/May Theme. Then back to natural in Bar 16 when the Valley theme is performed. The scene eventually dissolves to naval headquarters in the Pacific where court will be held, played *maestoso* by the brass/strings/Fags in Bb major (notes Bb/D/F).

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[14/A] "End Title" Cut time. 9pp, 83 bars.

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First Draft 12/1/98

Completed Thursday, January 19, 2006 at 7:40 pm

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[Revised May 5, 2016 11:15 am]

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[http://s32.postimg.org/60q91c7jp/modernscreen48unse\\_0701.jpg](http://s32.postimg.org/60q91c7jp/modernscreen48unse_0701.jpg)