



-Flame and the Arrow (1950) **** [music ****]

[http://www.amazon.com/Flame-Arrow-Burt-](http://www.amazon.com/Flame-Arrow-Burt-Lancaster/dp/B000UJ48RC/ref=sr_1_1?ie=UTF8&s=dvd&qid=1293682526&sr=1-1)

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Now for something completely different—an old-style benign adventure flick from Warner Bros. ("originally to be titled "The Hawk and the Arrow") starring Burt Lancaster in his top-form prime (and he did all or most of the stunts!). And the music by Max Steiner is terrific as well, displaying marvelous musical momentum throughout the movie! In fact his score was nominated for an Oscar for best music that year. This is quite an entertaining movie. The general mood or approach of this film reminds me a lot of the Flynn vehicle, *The Adventures of Don Juan* (which I liked better, by the way). It is not a deadly serious movie. There is a lot of humor amidst the action, and the star is charismatic (as Flynn was). The Technicolor print is a sight to behold, so are the beautiful sets, and there are many interesting actors to enjoy (including the lovely Virginia Mayo). I particularly like seeing Robert Douglas in a semi-villain role here (he was much meaner a few years earlier in *Don Juan*). It is highly interesting to see Norman Lloyd in this movie, playing the Troubador, Apollo. I fondly remember him in the Hitchcock film, *Saboteur*. I highly recommend this fun film. It gets four out of five stars! There are also a lot of so-called "freeze frame" shots, including the matte painting at dvd 00:02:28, and



the one at 00:18:29, and 00:50:16 (Mayo & Lancaster alone), and many others. Gorgeous, picturesque shots!

I briefly researched the written full score at WB Archives/USC on 10/29/98.

“Main Title” [Reel 1/1] 51 bars. The first three bars of course comprise of the Warner Bros. logo music from Steiner’s *Gold Is Where You Find It. Con Spirito* in 12/8 time in Bar 4, there is a prelude to the Main Title music in Bars 4-10. Two of the three B-flat trumpets start off in Bar 4 *ff* on “3” triplet value Line 1 Bb/D [written C natural/E] 8ths down to G/Line 2 C 8ths to D/Bb 8ths to F/Line 2 C quarter notes tied to “3” triplet value dotted 8ths to D/Bb 16ths to F/C triplet value 8ths to next “3” figure of F/C to D/Bb to F/C 8ths, and so forth. The street drum is rolled on tied dotted whole notes. After a quarter and an 8th rest and also a “3” triple value 8th rest, Pos II plays small octave F-G *rinforzando* triplet value 8ths to Ab *rinforzando* half note tied to dotted half note next bar (Fag I plays this as well, and Fag II an octave lower register). The tuba plays it an octave lower register as the Pos. In the same rest the timp beats Great octave F-G 8ths to Ab 8th (followed by rests). After a half rest, the harp is *arpeggiando* on Great octave Ab/small octave F/Ab/middle C/F/Line 2 C dotted half notes (F min tonality). After a half rest, two mandolins are trem between Line 1 F/Line 2 C dotted half notes and Bb/Line 2 D dotted half notes (repeated next two bars twice). Violins I are fingered trem similarly. And the two oboes and two clarinets are similarly trem (legato trem or “shakes”). After a half rest,

Flame & The Arrow
 Cm spiroto

M.T.

Max Steins

Handwritten musical score for "Flame & The Arrow" by Max Steins. The score is for a full orchestra and includes parts for 2 Flutes, 2 Oboes, 2 Clarinets, Bassoon, 2 Bassoons, 4 Horns, 3 Trumpets, 2 Trombones, Tuba, Snare Drum, Harp, 2 Mandolins, Guitar, Piano, Violin, Viola, Violoncello, and Contrabass. The score is written on yellowed paper with various annotations, including "col. vlans", "col. fag", and "col. tuba". A handwritten note in a box says "hand-written by Bill W. Robel". At the bottom left, there is a logo for "MIDY GREEN MUSIC" and some reference numbers like "VSC 10-29-98".

violas are bowed trem *ffz* middle C/F/Line 2 C dotted half notes tied to dotted half notes and quarter notes next bar. VC and CB play as the Pos II and Fag I. Etc.

[Introduction] Reel 1/pt 2, *Maestoso* in 6/4 time, 73 bars. Dvd location: 00:01:07. Scene: a rising scroll of sentences introduce the story here in the 12th century setting in Italy.



In the grace bar, four horns and three trombones play forte the melody line small octave B tenuto quarter note [written Line 1 F# for the horns] to (Bar 1) middle C tenuto quarter note down to small octave A tenuto dotted quarter note to G 8th to F quarter note legato mini-slur to E dotted quarter note to same E 8th up to (Bar 2) A tenuto half note to A-B tenuto 8ths to A quarter note to G# dotted quarter note to B tenuto 8th to (Bar 3) C tenuto quarter note down to A dotted quarter note, and so forth. The tuba plays Contra-octave A dotted half note up to Great octave C half note down to G quarter note tied to (Bar 2) quarter note to F half note to G half note to G# quarter note up to (Bar 3) C dotted half note, and so forth. Bassoons play *f* Great octave E/A tenuto dotted half notes to same A half note (Fag II here on F to E quarter notes) to unison Great octave G quarter note tied to quarter note next bar to F half note to E tenuto half note to G# quarter note. Clarinet I in Bar 1 plays middle C [written D] tenuto dotted half note to same half note to E quarter note to (Bar 2) E to D quarter notes to D tenuto quarter note to D tenuto half note to E quarter note. Clarinet II plays small octave A tenuto dotted half note to same A half note to A tenuto quarter note to (Bar 2) same A half note to A quarter note, and so forth. The bass clarinet plays Line 1 E tenuto dotted half note to middle C half note back to E quarter note to (Bar 2) the same notes as clarinet I. The tonality starts on

Arran Reel 1-PT 2

Maestoso *And* Lunga A tempo poco agitato

2 Oboe
 Cls
 Bcl
 Fags
 4 Hrs
 Tpts
 Pos
 Tuba

Hand-wiped by Bill Wadhol

HP
 Organ
 Vlns
 V
 VC
 CB

the A min (A/C/E). Etc. After two quarter rests in Bar 5, the timp is beats [dvd 00:01:34] on Great octave A# quarter note to B dotted half note roll tied to (Bar 6 in C time) B

whole note held fermata and crescendo hairpin. Besides the timp in Bar 6 are the celli and contrabasses on Great octave B whole note held fermata to (Bar 7 at 00:01:47) Bb whole note trem. In Bar 7 the harp is arpeggiando on Contra-octave Bb/Great octave F/Bb/small octave F/Ab/Line 1 Db whole notes. This is the Bb min 7th (Bb/Db/F/Ab) tonality. Violins I in Bar 7 are bowed trem *sf* and rinforzando-marked on Line 1 Db whole note decrescendo-crescendo hairpin (> <), while violins II play as such on small octave Ab whole note, violas on small octave F, VC on Great octave F/Bb, and CB on Great octave Bb. Fags play *sf* Contra-octave BB/Great octave F whole notes, bass clarinet on Line 1 F, and clarinets on small octave Ab/Line 1 Db [written Bb/Eb] whole notes. Etc.



Skipping to Bar 15 [dvd 00:02:09] *Leggiero* in 6/8 time, we find Dardo (Lancaster) in the distance entering the village. Nice shot here. The guitar plays small octave G 8th (followed by an 8th rest) up to Line 1 G/Line 2 C/E 8ths (crossbeam connected) to small octave G 8th (followed by an 8th rest) up to same Line 1 G/Line 2 C/E 8ths to (Bar 16) small octave G 8th up to Line 1 G/Line 2 C/E 8ths down to small octave G (these three notes crossbeam connected) to same small octave G 8th (followed by an 8th rest) up to G/C/E 8ths. Etc. The harp plays Great octave C?G 8ths (followed by an 8th rest) up to small octave G/Line 1 C 8ths down to Great octave C/G 8ths, and so forth in the same pattern as the guitar. VC are pizzicato on Great octave C/G 8ths (followed by two 8th rests) to same C/G 8ths (followed by two 8th rests) to (Bar 16) C/G 8ths (8th rest) to C/G 8ths to C/G 8ths (followed by two 8th rests)> Repeat these two bars in Bars 17-18. CB pluck this on small octave C 8ths. The horns are stopped (+) on Line 1 G [written Line 2 G] dotted half note tied to most of next bar. Fags play Great octave C/G dotted half notes tied to next three bars. At the end of Bar 16, both mandolins strum Line 1 G 8th

cont 1/2 2:09 Plameranow
 Leggiero (pt5) (P6) To Piccolo (FL)

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to (Bar 17) in trem effect Line 2 C quarter note to D 8th to E quarter note to F 8th to (Bar 18) G dotted quarter note tied to 8th note legato down to F to E 8ths, and so forth.

[Angry Piccolo] Reel 1/pt 3 *Rubato* in 3/4 time, 25 bars, 2:16 duration. Dvd location 00:05:46. Scene: Piccolo (Nick Cravat) pounds on the anvil and Max's music starts *f marcato* because mute Piccolo is upset with Dardo!

Brass are soli initially. In the grace bar, the tuba sounds *f marcato* "3" triplet value *rinforzando*-marked 8th notes Great octave E-G#-E to (Bar 1) small octave D half note held fermata (followed by a quarter rest). Pos forcefully sound Great octave B/small octave E/B to C/D#/G to B/E/G triplet value 8th triads to (Bar 1) small octave D/F/Bb (Bb

Flame Red 1 pt 3 2/2

Rubato *slower*

5:46

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maj) half notes held fermata. Trumpets play small octave B/Line 1 E to C/D#/B/E triplet 8ths to (Bar 1) unison Line 1 D half note held fermata. Horns play small octave E/G#/B/Line 1 E triplet value 8ths to D#/G#/middle C/D# 8ths back to E/G#/B/E 8ths to (Bar 1) small octave D/F/Bb/Line 1 D [written small octave A/middle C/F/A] half notes held fermata.

After a dotted 8th rest in Bar 1, both bassoons play *mf* Great octave F 16th rinforzando-marked up to Bb rinforzando quarter note held fermata to Great octave E/B to G#/small octave C to E/B “3” triplet 8ths to (Bar 2) Great octave BB/small octave D half notes held fermata and tied to 8th note (followed by an 8th rest). The bass clarinet plays this on small octave F 16th up to Bb quarter note held fermata up to E-D#-E triplet 8ths to (Bar 2) F half note held fermata and tied to 8th. VC play as the bassoons. CB play Great octave F 16th up to Bb quarter note held fermata up to small octave E-G#-E triplet 8ths to (Bar 2) Bb half note held fermata and tied to 8th note. The piano plays Contra-octave and Great octave F 16ths up to Bb quarter note (followed by a quarter rest) to (Bar 2), after a dotted 8th rest, Great Contra-octave and Great octave F 16ths (harp plays here now as well) up to Bb quarter notes held fermata and tied to 8ths. After a dotted 8th rest, the timp beats *mf* Great octave F 16th up to Bb rinforzando 8th (followed by an 8th and quarter rest) to (Bar 2), after a dotted 8th rest, F 16th up to Bb quarter note trem roll held fermata tied to 8th note < >. After two quarter rests in Bar 1, violins I play Line 1 E-D#-E “3” triplet value 8ths to (Bar 2) D half note held fermata and tied to 8th note. Clarinet I plays as violins I. Violins II here play small octave B-middle C-B 8ths to (Bar 2) small octave Bb half note tied to 8th. Clarinet II plays as violins II. Violas here play small octave G#-G#-G# rinforzando triplet value 8ths to (Bar 2) F half note tied to 8th. The English horn here plays small octave G#-B#-G# 8ths to (Bar 2) Line 1 D [written A] half note tied to 8th note. Incidentally, that written Fx (double-sharp) is enharmonic C in concert score (or B#). Etc.



-Reel 1 pt 4, *Allo* in C time, 24 bars, 3:43 duration (start 2:41).

-Reel 2/2, *Agitato* in C time, 67 bars, 2:20 duration. This seques to the next cue.

-Reel 2/3, *Agitato* in 2/4 time, 19 bars.

[Anne Riding] Reel 2/4, *con moto* in C time, key signature of two sharps, 46 bars, 1:51 duration. Dvd location 00:15:47. Scene: Anne de Hesse (Virginia Mayo) is out riding alone in the forest where Dardo is hiding.



In Bar 1, all violins and two flutes sound *mf molto espr* a beautiful melody of Line 2 F# quarter note to G to A 8ths to B quarter note to same B tenuto quarter note to (Bar 2) same B half note legato down to D half note decrescendo hairpin to (Bar 3) E quarter note to F#-G 8ths to A quarter note to same A tenuto quarter note to (Bar 4) A whole note. The oboe joins in Bars 3-4. In Bar 2, the horns play a sort of antiphonal response in the melody vein of Line 1 D [written A] tenuto quarter note to E-F# 8ths legato up to B quarter note to same B tenuto quarter note to (Bar 3) B [written Line 2 F#] half note legato down to E [written Line 1 B] half note up to (Bar 4) A [written Line 2 E] whole note. After an initial 8th rest, violas in Bar 1 play *mf* a rhythmic pattern of small octave A/Line 1 D/F# quarter notes to 8th notes (followed by an 8th rest) to quarter notes to 8th notes to (Bar 2), after an 8th rest, B/Line 1 D/F# quarter notes to 8th notes (followed by an 8th rest) to quarter notes to 8th notes. The harp top staff plays the same pattern on small octave A/Line 1 D/F# quarter notes to 8th notes, etc. The bottom staff is arpeggiando on Great octave D/A/small octave F# half notes sounded twice (repeated next bar) to (Bar 3) D/small octave E/G/B half notes to small octave D/G/B/Line 1 E half notes to (Bar 4) a series of 16th note rapidly ascending figures Great octave C#-E-A-middle C#-E-A down

Reel 2 pt 4
con moto

Flame + arrow

Handwritten musical score for 'Reel 2 pt 4' (Flame + arrow). The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- 2 Flutes (Fls)
- Oboe
- Clarinets (Cls)
- Fagots (Fags)
- Horns (Hns)
- Bells
- Vibraphone (Vib)
- Harp (Hp)
- Cellos (Cels)
- Violins (Vn)
- Viola (V)
- Violoncello (Vcl)
- Contrabass (Cb)

Key features of the score include:

- Dynamic markings: *mf*, *f*, *molto esp*, *sol.*
- A red time signature of **15:47** is present above the Violin part.
- Handwritten annotations and corrections are visible throughout the score, particularly in the Harp and Violin staves.
- The bottom of the page features circled numbers 1, 2, 3, and 4, likely indicating measures or sections.

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to next figure of Great octave B-small octave D-G-B-Line 1 D-G 16ths to Great octave A-small octave C#-F#-A-middle C#-F# down to small octave G-middle C#-E-A-Line 2 C#-E 16ths. VC play in Bar 1 Great octave D/A half notes to same D?A half notes to (Bar 2) D/B to D/B half notes to (Bar 3) small octave E to D half notes to (Bar 4) C# down to B down to A up to small octave G quarter notes. CB play small octave D-D half notes (repeated next bar) to (Bars 3-4) *col* VC. Bassoons play Great octave A/small octave F half notes twice (repeated next bar) to (Bar 3) small octave E/G up to G/B half notes to (Bar 4) A/Line 1E quarter notes legato to G/D quarter notes to C# half note and (Fag II) small octave F# up to A quarter notes. Clarinet I in Bar 1 plays Line 1 A down to F half notes, returning in Bar 4 on A to G to F to E quarter notes. Etc.

Skipping to Bar 11 (dvd 00:16:11) when Anne stumbles upon the two tied up buffoons, the bassoons (bassoons and buffoons often go together!) play forte Great octave C-C# 16ths to “3” triplet value 16ths D-D#-E to (Bar 12) Great octave F quarter note (followed by a quarter rest) down to Contra-octave BB *rinforzando* quarter note (followed by a quarter rest) up to (Bar 13) Great octave F# quarter note (followed by a quarter rest) down to Contra-octave B quarter note (followed by a quarter rest). The bass clarinet plays these notes as well but in the Line 1 register. The *solo* trombone I starting in Bar 12 seems to be emphasized playing a comic phrasing of small octave F-G-Ab-Bb 32nd notes to middle C 8th (followed by a quarter rest) down to Great octave Bb *rinforzando* quarter note (followed by a quarter rest) to (Bar 13), after a quarter rest, small octave G# grace note to A 8th (followed by an 8th rest) down to Great octave B *rinforzando* half note. Then Pos II in Bar 14 plays a solo trill on Line 1 F# dotted half note tied to 8th note (followed by an 8th rest). The vibe in Bar 14 is rolled between Line 1 F#-G dotted half notes to F# 8th (repeated next bar as the trill trombone II). The Pos and the vibe are the only instruments playing in Bars 14-15. Back in Bar 12, after a quarter rest, violins I are *pizz* on Line C/Ab (unless now it is C#/Ab) *rinforzando* quarter notes (followed by a quarter rest) to Line 2 Db/Bb *rinforzando* quarter notes to (Bar 13) after a quarter rest, Line 1 A/Line 2 F# *rinforzando* quarter notes (followed by a quarter rest) up to D/B quarter notes (silent next bars). Altri strings are also *pizzicato* but I don't care to take the time to delineate (you get the idea with violins I). The piano and xylophone and cymbal and timp play similarly. After a quarter rest in Bar 12, the horns are stopped (+) on middle C/F/A quarter notes (followed by a quarter rest) to Db/F/Bb quarter notes, and so forth. After a quarter rest, oboes play *mf* Line 2 F/Ab *rinforzando* quarter notes (followed by a quarter rest) to F/Bb quarter notes to (Bar 12) C#/F# to E/B quarter notes in the same rest pattern. Clarinet I plays it on Line 2 C to Db to (Bar 13) Line 1 A to Line 2 D quarter notes in that rest pattern.

Skipping to Bar 27 (dvd 00:16:49), Dardo up on a tree limb asks Piccolo about Anne on her horse below, “Well, now, what do we have here?” Flute I is legato trem *sfp* between Line 1 Bb-Ab *rinforzando* whole notes (repeated next bar), while flute II is shaking between Ab-Bb whole notes. Clarinet I is legato trem between Line 1 D-E [written E/F#] whole notes, while clarinet II does this effect on E-D notes *sfp*. The vibe is rolled between Line 1 Ab/Bb and D/E whole notes (repeated next bar at least). The novachord is trill on Line 1 D/E/G#/Bb whole notes tied to next bar. The piano is trem

cut 214 Flame + arrow Well, now, what do we have here, Dante? "

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Measures 11, 12, 13, 14, 15, 27, 30

between Line 1 D/Bb and E/Ab whole notes. Violins are bowed trem on Line 3 Bb rinforzando whole note tied to next bar, and violas on I believe Line 2 Bb tied whole notes. Etc.

- Reel 2/5 *Grazioso* in $\frac{3}{4}$ time, 39 bars. Cue # 33045.
- Reel 3/1 *Con moto* in C time, 111 bars. 1:52 duration.
- Reel 3/2 *Allegretto giocoso*, 23 bars.
- Reel 3/3 *Molto grazioso* in $\frac{2}{4}$ time, 65 bars.
- Reel 4/1 *Marcia (Misterioso)* in C time, 44 bars, 1:14 duration.
- Reel 4/2 *Ominous* in C time, 6 bars, :33 duration. Cue # 33049.
- Reel 4/3 *Molto agitato* in C time, 176 bars, 4:49 duration.
- Reel 5/1 *Con moto* in $\frac{3}{4}$ time, 118 bars. Ends on chain pulls.
- Reel 5/2 in C time, 10 bars, :28 duration.
- Reel 5/3 *Agitato molto marcato* in C time, 54 bars.
- Reel 6/1 *Slowly* in $\frac{6}{8}$ time, 71 bars, 2:55 duration. Cue # 33053.
- Reel 6/2 *Molto Allegro* in C time, 63 bars.
- Reel 6/3 *Molto agitato* in $\frac{3}{4}$ time, 98 bars, 2:59 duration.
- Reel 6/4 *Furioso* in C time, 51 bars (start 2:59, end 4:20).
- Reel 7/1 in C time, 50 bars.
- Reel 7/4-8/1, 33 bars
- Reel 8/2 *Agitato (quasi misterioso)* in C time, 70 bars, 3:22.
- Reel 8/3 “Tarantella” Cue # 33060. 64 bars.



[Carnival Act] Reel 8/5, *Allegro molto e molto staccato* in 2/4 time, key signature of three sharps, 124 bars. This is really fun music!



Bassoon I plays Great octave A rinforzando 8th up to small octave E-E-E staccato 8ths down to (Bar 2) Great octave A 8th (followed by an 8th and quarter rest). Repeat these two bars in Bars 34, 5-6, 7-8, and so forth. Fag II plays Great octave F rinforzando 8th (followed by rests) to (Bar 2) A rinforzando 8th up to E-E-E staccato 8ths. Repeat in the next bars. The timp beats Great octave A staccato 8th (followed by two 8th rests) up to small octave E staccato 8th (repeat next bars). The tambourine sounds, after an initial 8th rest, three x-headed 8ths (repeated next bars). After a quarter and 8th rest, the small cymbal sounds an x-headed 8th note (notated, as the tambourine, on the top space of the staff) and repeated throughout. The piano bottom staff plays Great octave A rinforzando 8th up to small octave E-E-E staccato 8ths (repeat next bars). The guitar plays the same an octave higher register. VC/CB pluck *pizz* Great octave A 8th (followed by rests) and repeated again and again.

After a quarter and 8th rest in Bar 4, the flute (I believe the flute is playing), piccolo, bells, celeste and piano top staff play the carnival act phrase of Line 3 E rinforzando 8th down to (Bar 5) C# up to E down to Line 2 B up to C# 8ths to (Bar 6) Line 2 A up to Line 3 C# down to G# to A 8ths to (Bar 7) F# rinforzando 8th *sf* to F# to F# to F# 8ths to (Bar 8) F# rinforzando 8th (followed by two 8th rests) to Line 3 E rinforzando 8th, again starting the phrasing. After an 8th rest in Bar 6, the oboe joins in on Line 3 C# down to G# to A 8ths to (Bar 7) F#-F#-F#-F# 8ths like the piccolo to (Bar 8)

815 Flame Arrow
1:13:53
all-gymnastic etto stanti

816
Allegro quasi Marcia
1:15:31

Fl Picc
Oboe
Fagot
Bass
Tamb
Small cym
Harp
Celesta
Ovc
Guitar
Mandolin
Vc
Cb

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F# quarter note tied to 8th note (followed by an 8th rest). The two mandolins join with the oboe here but trem in Bar 8. After an 8th rest in Bar 8, the harp plays ascending 16ths small octave and Line 1 F# up to A to Lines 1 & 2 C#-E-F#-A 16ths. Etc.

[Caramelli Brothers' Act] Reel 8/6, *Allegro quasi Marcia* in C time, 40 bars.
Dvd location 1:15:31.



The tambourine is shaken on tied whole notes. The oboes play Lines 1 & 2 D double-dotted rinforzando-marked quarter notes to D-D 32nd notes to D double-dotted quarter notes to D-D 32nd notes to (Bar 2) D dotted 8th to D-D 32nd notes figure played 3x to D 8ths to D 8ths tied to whole notes next bar. Fags play this on the small octave register. The piano plays this on small octave, Lines 1 & 2 registers. At the end of Bar 2, the mandolins and novachord play the melody line of Line 1 D rinforzando 8th to (Bar 3) G-A-Bb-Line 2 C tenuto and rinforzando-marked quarter notes, and so forth.

- Reel 9/1 *Agitato* in C time, 72 bars.
- Reel 9/2 *Molto agitato (stacc)* 81 bars.
- Reel 9/3 ten bars.

[The Hawk's Last Stand] Reel 9/4 *Agitato misterioso* in C time, 25 bars. Dvd location 1:26:19. Scene: The Hawk holds Dardo's boy hostage against the crowd, and

9/4 *If anyone interferes, the boy will pay for it!* Flames arrow

Agitate mistakes.
1:26:19

(Hand-copied by Bill Wroble)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

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warns, “If anyone interferes, the boy will pay for it.” This cue opens with a very nice layering and exchange of phrases.

In Bar 1, trombone I is trem *sfp subito* on Line 1 D rinforzando whole note tied to next bar and tied to (Bar 3 in 3/4 time) dotted half notes into Bar 7. Trumpets are trem

(trem flutter I assume) on Line 1 F/A/B rinforzando tied notes as given for the trombone. The Novachord plays Line 1 D/F/A/B whole notes tied to next bars as given. This is the B half-dim 7th (B/D/F/A) by the way, so moderately stressful (not acutely so as stress chords *can* go!). After an 8th rest in Bar 3, the oboes, clarinets and *sords* violins sound *mf* Line 2 B rinforzando 16th to Bb 16th tied to Bb 8th to A-F 16ths to next figure of E-D-Db-C 16ths to (Bar 4) Line 1 B dotted half note tied to 8th note (followed by an 8th rest) to (Bar 5) same B rinforzando 8th to B 16th to Bb 16th tied to 8th to A to F 16ths to E-Eb 16ths to "3" triplet value 16ths D-Db-C to (Bar 6) small octave B 8th to B rinforzando 16th to Bb 16th to Bb half note tied to dotted half note next bar. Violas join in Bar 5 (same register as the violins) exactly as the violins also in Bars 5-6 to (Bar 7) B 8th (tied from the half note in the previous bar) to B to Bb 16ths tied to 8th to A to F 16ths to E-Eb-D-Db 16ths to (Bar 8) Db dotted half note. VC join with the violas in Bars 7-8. After a quarter rest in Bar 8, the contrabasses join in on Line 1 C to small octave B to Bb to A 16ths to Ab-G-Gb-F 16ths, and so forth. Fags join in Bar 7 with the celli (same register), and the C. Fag joins in Bar 8 with the CB. Etc.

-Reel 9/5, 67 bars, :45. I believe 48 bars, the last major scene, effects only (Lancaster up high swing about!). Lots of glisses and so forth. [end session Thursday, March 10, 2011 at 4:30 pm]

[NOTE: Very old notes pasted below:]

THE FLAME AND THE ARROW

Main Title in 12/8 time (Bars 4 on, after the Warner Bros logo music from "Gold Is Where You Find It" when Max first used the W/B Fanfare). 51 bars. Bars 1-3=W/B Fanfare; bars 4-10 is the prelude setup music highlighted by the brass; bars 11-51 is the Arrow Theme music lifted from Reel 1 pt 2, coma sopra bars 15-51.

The prelude brass music ("con spirito") is highly charged and invigorating (you know you're going to be watching a swashbuckler-type movie!). Bar 4= Fmin chord (notes F/Ab/C), played by three trumpets. In the middle of that bar, the B.Cl/2 Fags/Pos III/Tuba/Timp/piano/VC/CB pronounce that Fmin chord. Then, as the trumpets continue with the triplets, 2 oboes and clarinets are tremolo between half-notes-dot dyads F/C to Bb/D. Ditto 2 Mandolins and mandolin-piano. The guitars strums the Fmin chord (notes F/Ab/C/F).etc.

Reel 1 pt 2 *Maestoso* in 6/4 meter. 73 bars. Highlighted by 4 Horns and 3 Pos on the dramatic melody line, supported by the Amin harmony of the other instruments. Melody line starts with the B quarter note of the grace bar to (bar 1) quarter note C tenuto, down to A quarter-dot note to G 8th note to F quarter, etc. By bar 7 we

find the harp playing the Bbmin 7th chord, supported by the strings bowed tremolo, and woodwind(Cls/B.Cl/Fags). Then the Arrow theme starts on Bar 15, and the two mandolins start to play the theme (8th note G up to C quarter note to D 8th note to E quarter to F 8th etc). The piccolo and bells add a cheerful bounce in bars 23-24, etc.

Reel 1 pt 3. *Rubato* in 3/4 time, 25 bars. Hawk theme. Here the Hawk arrives in the courtyard. Pronounced triplets of the brass in the grace bar to the B-flat(major)half-note chord held in fermata. The B.Cl/Fags/timp/piano/VC/CB then play the F 16th note up to the Bb quarter note, again held in fermata. Then the woodwind & strings play the accented triplet in the remaining part of Bar 2 to the same Bb chord.

Reel 1 Pt 4. *Allegretto* in C time, 24 bars. 1:02.

Reel 2 pt 2 *Agitato* in C time, 67 bars. In bars 48 on, 2 muffled street drums play the four-stroke ruff(three fast notes preceding an accented quarter note in this case, four per bar). Then the Timp plays a roll on note A. Etc. Bars 66-67 the solo Harp plays "alla Harpo Marx") ascending glissandos. Previously a guard yelled "Halt!" when seeing the errand of mercy group wanting to attend Dardo (Burt Lancaster). Then a pause bar, Bar 54. The "Harpo" music was played "molto accel e cresc."

Reel 2 Pt 3. *Agitato* in 2/4 time, 19 bars. :49.

Reel 2 pt 4. *Con moto* in C time, 46 bars, 1:51. Francesca Theme. Very beautiful! Key of D major(two sharps). Violins start off mf level, "molto espressivo" F quarter note then G to A 8th notes, to B quarter notes to (next bar) half-note same B pitch down to D half-note. The Horns also start to play the theme soli starting in bar 2, then the Oboe in Bar 3. Etc. Then starting on Bar 11 you get the comedy sequence music highlighted by the Bass Clarinet and 2 Bassoons. Stopped horns and other instruments play the quarter note beat. Then Trombone II plays a solo trill on F#, with the vibe adding color (trem between notes F#/G).

Reel 2 pt 5. *Grazioso* in 3/4 time. 39 bars. Cue #33045.

Reel 3 pt 1. *Con moto* in C time, 111 bars, 1:52.

Reel 3 pt 2 *Allegretto giocoso*. 23 bars.

Reel 3 pr 3 *Molto grazioso* in 2/4 meter. 65 bars.

Reel 4 pt 1 *Marcia (misterioso)* in C time, 44 bars, 1:14.

Reel 4/2 *Ominous* in C time, 6 bars, :33. Cue #33049.

Reel 4 pt 3 *Molto agitato* in C time, 176 bars, 4:49.

Reel 5 pt 1 *Con moto* in 3/4 meter. 118 bars(end: "Chain pulls").

Reel 5 pt 2 in C time, 10 bars, :28.

Reel 5 pt 3 *Agitato molto marcato* in C time, 54 bars.

Reel 6 pt 1 *Slowly* (in 2) 6/8 meter. 71 bars, 2:55. Cue #33053.

Reel 6 pt 2 *Molto allegro* in C. 63 bars.

Reel 6 pt 3 *Molto agitato* in 3/4. 98 bars, 2:59.

Reel 6 pt 4 *Furioso* in C time, 51 bars, 1:21.

Reel 7 pt 1 *Giocoso* in 2/4 time. 5 bars, :08.

Reel 7 pt 3 in C time, 50 bars.

Reel 7/4-8/1. 33 bars.

Reel 8 pt 2 *Agitato (quasi misterioso)* in C. 70 bars, 1:40.

Reel 8 pr 4. 18 bars. Cue #33060.

Reel 8 pt 3 Tarantella 64 bars.

Reel 8 pt 5 *Molto allegro e molto staccato* in 2/4 meter. 124 bars. Key signature of A major (three sharps). This music is the carnival act between the "brothers," by the Flute/piccolo/Oboe playing the melody line. The Fags/piano/guitar the four-note ostinato pattern(8th notes A up to three staccato E 8th notes).The Fags interchanged every other bar. The mandolins and Oboes enetr in the melody line about halfway in.

Reel 8 pt 6 *Allegro quasi marcia* in C time, 40 bars. This is the Second Act of the Brothers gymnastics, starting with the opening fanfare of the oboes/Fags/piano, with the tambourine shaking. Then the novachord,harp and mandolins play the melody line.

Reel 8 pt 7 *Agitato* in C time, 56 bars. Starts with the harp, pizzicato strings, and gong. Then there's a harp gliss in Bar 3, etc.

Reel 9 pt 1 *Agitato* in C time, 72 bars. Starting with two accented quarter notes, then triplet patterns to half-note dot chords.

Reel 9 pt 2 *Molto agitato (staccato)*, 81 bars. Coma sopra music from 1/3 and 6/3.

Reel 9 pt 3. 10 bars.

Reel 9 pt 4 *Agitato misterioso* in C. 25 bars.Starts off with the flutter tongue of the tpts and Pos I, *sfp subito*, with the Novachord sustained on notes D/F/A/B. In Bar 3 the violins and clarinets play a descending pattern, with the harp arpeggio. Tpts & Pos still sustained. Violas join in Bar 5, then VC and Fags Bar 7. etc.



Reel 9 pt 5 in C. 67 bars, :45.

Last scene (effects only). 48 bars. Lancaster stunt work.

Also: "Rudi's Dancing Lesson" Harp solo. "Smiling, Smiling, Always Smiling..." Composed by David Buttolph, plus another similar Harp solo later in the movie with Francesca.

[images inserted Wednesday, February 3, 2016]

