[Commenced Tuesday, March 15, 2005 at 1:43 pm]
[images inserted Tuesday, February 2, 2016]

The following is a descriptive cue rundown analysis of the 1982 score, *Dead Men Don't Wear Plaid*, music by Miklos Rozsa. The motion picture was directed by Carl Reiner, produced and released by Universal Pictures. The movie is a comedy (genre) film-noir spoof (a sort of tribute-parody) of the old mystery and drama film-noir classics including *The Big Sleep*, *Double Indemnity*, *The Lost Weekend*, *The Killers*, and a dozen more—several film-noirs that Rozsa had originally scored! The gimmick in Reiner's film was to inter-cut (cut & paste) scenes form the classic film-noir films with the action and characters of his comedy. Rozsa, however, did not reincarnate the old themes and cue fragments from the original scores, nor did he create a "comedy" score. Instead he wrote a fresh score, often *dead*pan music that would in effect work against many of the comic scenes in the movie because he wanted to keep true to the mood of film-noir stylistically throughout the film. It was a clever approach that worked quite well considering the obvious intent of the movie to both pay homage to film-noir and also have fun with it. It's a clever and funny movie, and Steve Martin was excellently cast as the gumshoe private

dick, Rigby Reardon. I particularly liked the inter-cutting of Humphrey Bogart (as Marlowe) interacting with Martin's character. Of course it is a black & white film (unusual for 1982!) to keep true to the classic film-noir look. Besides, I don't think Reiner would want to colorize the old film-noir clips he used! :)

Normally it is next-to-impossible to be able to research a full film score from Universal Studios. As many of you may know by now, Universal is presently the most researcher-unfriendly studio out there. I've been trying to get into their studio music library for at least the last 15 or 20 years to study the Bernard Herrmann television scores for such series as *The Virginian, Alfred Hitchcock Hour, Bob Hope Chrysler Theatre*, and others. The reply is simply that it is not their "policy" to let researchers in. I believe until perhaps the early Eighties it was possible to research occasionally (researchers of the original SPFM did indeed research there) but afterwards, for some reason, the doors were unfortunately closed.

Fortunately, however, I managed to discover a full-sized xeroxed copy of the full score at UCLA Music Library Special Collections. It is located specifically in the Film Music Collection (003) within Box 6. I hand-copied a good deal of the score at the end of September and early October 2004. While the orchestrator's identity was not written anywhere on the full score cues, Christopher Palmer was the orchestrator (even though he was given no End Credits card). I recognized his handwriting from his orchestrations for Rozsa's *Time After Time* that I researched. His notation was easily readable and expansive, written on 32-stave paper.

Besides, Preston Jones verifies this fact in his report of the original recording sessions ("Dead Men's Diary") in *Pro Musica Sana* #35 (Volume IX, No. 3, Spring 1982). He writes (page 4): "Inside [Scoring Stage One], the good Doctor's [Rozsa] replacement on the podium, a curly haired, dark-mustachioed conductor in a pullover, turns out to be Lee Holdridge…Standing to one side, and offering quiet counsel between takes, is a tall man in a blue shirt with white collar, his blond hair parted in the middle, and who wears sunglasses in the twilight of the recording stage; this is none other than the well-known Christopher Palmer, orchestrator of the score and the absent Rozsa's representative." On page 6, he added: "…I soon learn from others that Palmer flew in yesterday [Sunday, January 3, 1982], after having done the orchestrating in London." Preston's excellent onsite account continues thru page 21, and I may refer to specific information now and then. For example, as given on page 24, Mrs. Blengsted stated over the phone to Mr. Jones that it was a 64-piece orchestra and that 120 minutes of music was recorded (that's pretty good for an hour-and-a-half movie!).

As a reference source, I will primarily use the dvd of the movie from Universal (20523) released in 1999. [Postscript written March 23: I am amazed how far I have written this rundown, and it helped having free vacation time to concentrate on this project. I have only a few more clues to complete the rundown.. Moreover, today I received the Prometheus cd (PCD126, "Miklos Rozsa: Film Music Vol # 2) of the original tracks that I ordered last Wednesday from Buysoundtrax.com, shipped on Friday. Cost: $16.95 plus $5 first class postage and $1.40 sales tax. They had the best price and the only outfit that had it in stock (Screen Archives and Intrada did not have it in stock). With the cd in hand, I will revisit the cues I have already worked on and insert the appropriate cd track timings—but not all tracks are on the cd]

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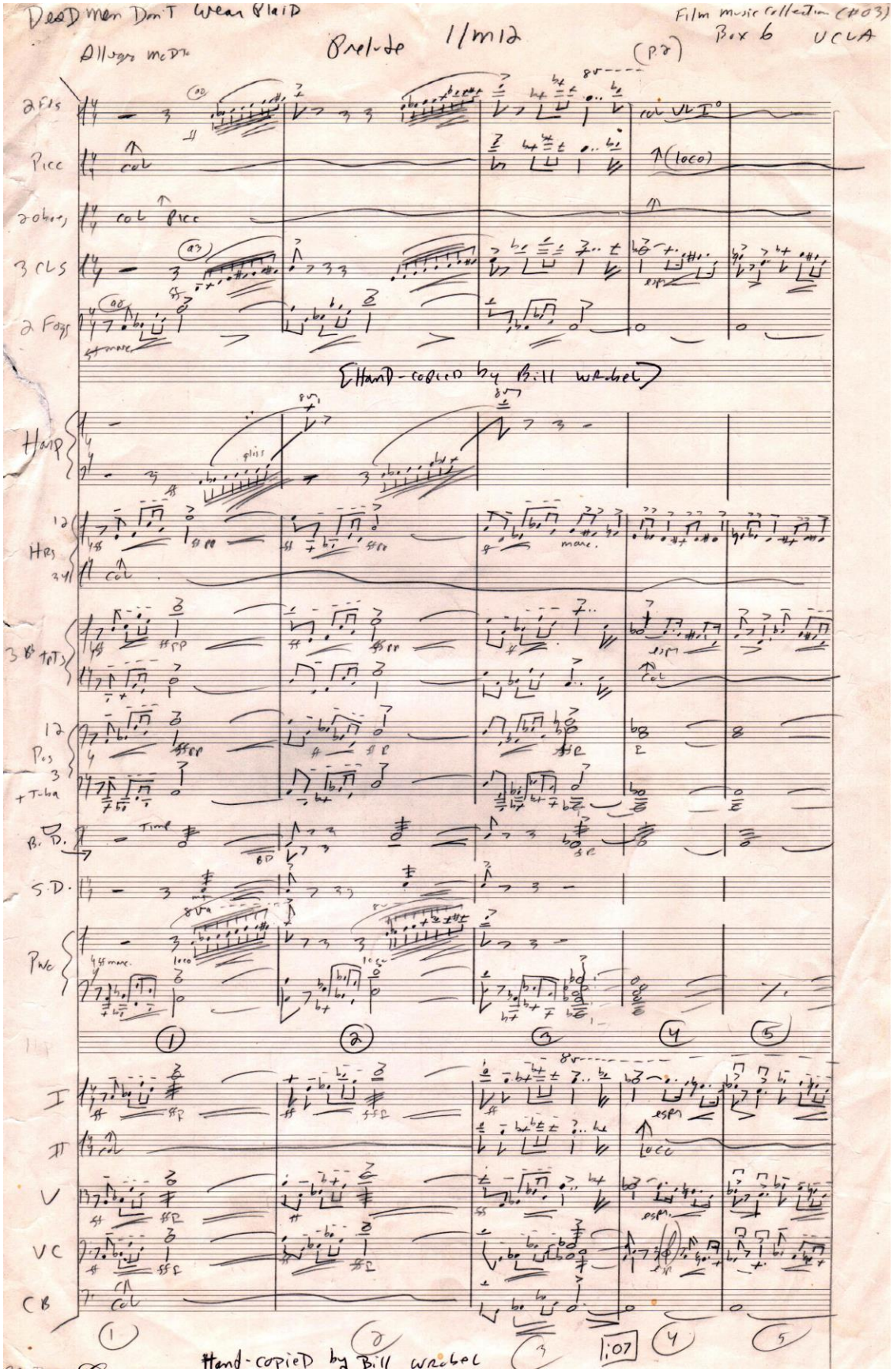
DEAD MEN DON'T WEAR PLAID

"Prelude" Reel1M12. *Allegro Moderato* in 4/4 time, 10 pages, 40 bars, 1:48 duration. Instrumentation: 2 flutes, piccolo, 2 oboes, 3 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timp., triangle, bass drum, snare drum, harp, piano, 10 violins I, 8 violins II, 8 viole, 6 VC, 4 CB. Dvd location: Chapter 1 starting at :16. Cd location: start of track # 2 ("Prelude").

Interestingly, there are two versions of the *Prelude*. One is a "Concert Pitch Score" of 32 bars length, and the normally transposed score of 40 bars (that I am referencing in this cue rundown). No other cue I in the materials I researched was a "C" concert score cue. I did not have time to investigate this further, but I find it strange that the concert pitch score was eight bars less than the transposed (for the horns, clarinets, trumpets, etc). Also, Reel1M11 is the opening Universal logo-fanfare composed by, I believe, McHugh, but the written music for that was not included in the documents.

The opening three bars are cleverly configured in the tonal framework of major sevenths although you never see on the written score or hear on the track the actual


Dead Men Don't Wear Plaid
Allegro molto
Prelude 1/m12
(p.2)
Film music collection (#03)
Box 6 UCLA
2 Fls
Picc
2 Obes
3 Cls
2 Fgs
(Hand-copied by Bill Wrobel)
Harp
Hrs
3 Tpts
Pos
+ Tuba
B. D.
S. D.
Perc
I
II
V
VC
CB
1:07
Hand-copied by Bill Wrobel

vertical chords. The tonality is conveyed or implied in a horizontal (normally melodic and rhythmic) manner by the first four tenuto notes of each bar.

Incidentally, I do not have the cue sheets' description of the score, so I do not know how they would word the different sections of the Prelude (if they do). At any rate, the theme developed in this first section of the Prelude up to Bar 12 (the start of the Juliet Theme) can be simply described as the "Dead Men" theme—or the primary "Mystery" Theme—that is repeated many times in this score (just as the Juliet Theme is repeated quite often!).

So, after an 8th rest in Bar 1, the violins play *ff* (fortissimo) stand-alone Line 1 A tenuto 8th note (very short horizontal bar over the note) to Bb tenuto 8th up to Line 2 F down to D tenuto 16ths connected as a three-note figure crescendo hairpin (<) up to Line 2 A rinforzando-marked (> symbol above the note) half note bowed tremolo *ffp* with another crescendo hairpin as that A half note is tied to (Bar 2) A 8th note *ff* again. Note what the initial 8th and 16th notes are: A-Bb-F-D. Rearranging them as Bb/D/F/A as if they were a vertical chord (harmonically speaking), we have the Bb major 7th tonality.

In the same pattern given in Bar 1, Bar 2 lays out in effect the Eb maj 7th (Eb/G/Bb/D) tonality and them, in Bar 3, Ab maj 7th (Ab/C/Eb/G). In Bar 2, violins continue the same phrasing starting on stand-alone Line 2 D tenuto 8th note to Eb tenuto 8th up to Bb down to G 16ths figure < *ffp* up to Line 3 D rinforzando half note trem tied to 8th note next bar. Now, viole play the same notes and pattern but played (written) an octave lower register. So, in Bar 1, we find small octave A stand-alone tenuto 8th note, and so forth. VC/CB play the same as the violins but two octaves lower register (Great octave A stand-alone tenuto 8th, and so forth). Moreover, the celli and basses do <u>not</u> play the A half note as a bowed trem effect (as the viole and violins do), nor the D half note in Bar 2.The bassoons also play as the VC/CB except that instead of tenuto notes, Rozsa inserts *marc.* (marcato) for the bassoons (the only such instance or instrument line, curiously, except for the piano). Trombones I-II (both sharing the same or top staff line) also play as the VC/CB but the small octave A half note in Bar 1 is indicated at the *ffpp* sound level or dynamic instead of *ffp*. Pos (trombone) III plays (sharing the bottom staff with the tuba) is I believe silent for two bars. However, the tuba plays the phrasing an octave lower than Pos (trombones) I-II. So, after an 8th rest, the tuba plays Contra-octave A stand-alone tenuto 8th note up to Bb 8th to F to D 16ths up to Great octave A rinforzando half note tied to 8th note next bar, and then down to D 8th to Eb 8th up to (like the Pos) Bb down to G 16ths up to small octave D half note tied to 8th note next bar.

The horns play the phrase starting on (after an initial 8th rest) small octave stand-alone A [written Line 1 E] tenuto 8th note up to Bb [written Line 1 F] tenuto 8th up to Line 1 F [written Line 2 C] down to D [written A] tenuto 16ths up to A [written Line 2 E] rinforzando half note *ffpp* tied to 8th note next bar. Then they play down to small octave D [written small octave A] tenuto 8th to Eb [written Bb] 8th up to Bb [written Line 1 F] down to G [written D] 16ths up to Line 1 D [written A] rinforzando half note tied to 8th note next bar. The Bb trumpets also play the phrase. After an 8th rest, trumpets I-II play Line 1 A [written B] stand-alone tenuto 8th note to Bb [written Line 2 C] 8th note up to F

[written G] down to D [written E] 16ths up to A [written B] rinforzando half note tied to 8th note next bar. Since the trumpets cannot go much higher at that point, trumpets I-II descend to small octave D [written small octave A] 8th to Eb [written Bb] 8th up to Bb [written Line 1 F] down to G [written D] 16ths up to Line 1 D [written A] rinforzando half note tied to 8th note in Bar 3. Trumpet III plays the phrase an octave register lower in the first bar and then is *col* trumpets I-II. The piano bottom staff plays the same phrase. So, after an initial 8th rest, the left hand sounds Contra-octave and Great octave A 8th notes *marcato* to Bb 8ths up to Great octave and small octave 16ths down to D 16ths up to A rinforzando half notes tied to (Bar 2) 8th notes (followed by an 8th rest). Then it plays Great octave and small octave Eb 8ths up to Bb down to G 16ths up to small octave and Line 1 D half notes tied to 8ths next bar.

After a half and quarter rest in Bar 1, the flutes/piccolo/oboes play *ff* a run of 32nd notes crescendo of Line 1 A-Bb-Line 2 C-D-E-F-G-G# to (Bar 2) A rinforzando 8th note (followed by an 8th and two quarter rests) and then another run on Line 2 D-Eb-F-G-A-Bb-Line 3 C-C# 32nd notes to (Bar 3) D rinforzando 8th note (followed by an 8th rest). Three clarinets play the same but starting an octave lower register. So we find small octave A-Bb-Line 1 C-D-E-F-G-G# [written small octave C-middle C-D-E-F#-G-A-A#] to (Bar 2) A [written B] 8th note, and so forth. The harp plays the same but far more rapidly or "notey" as a gliss starting on Great octave A-Bb and so forth, gliss line up to (Bar 2) Line 3 A [written Line 2 A with the *8va* ottava above the note] 8th note, and so forth. The piano plays the run on Lines 1 & 2 A-Bb (etc).

[end session 10:39 pm] …..[resume Wednesday, March 16 at 10:47 am]

In Bar 3 (after the Line 3 D 8th note tied from the half note in the previous bar, violins I and II play Line 2 G tenuto 8th note to Ab tenuto 8th note up to (for violins I only; violins II are *loco* as Line 2 G note] Line 3 Eb down to C tenuto 16ths up to G double-dotted quarter note [written Line 2 G but with the *8va* above] up to Bb 16th down to (Bar 4) Gb [Line 2 Gb for violins II] rinforzando half note tied to dotted 8th note. Then they play *espr* F 16th to E dotted 8th down to C 16th crescendo up to (Bar 5) Eb rinforzando 8th note on the down-bow decrescendo (followed by an 8th rest) down to C rinforzando dotted quarter note on the down-bow up to Gb stand-alone tenuto 8th to F tenuto 8th to E to C tenuto 16th note figure. Violas play this in the Line 1 register (violins II on the Line 2 register; violins I on the Line 3 register). VC/CB play in Bar 3 that Line 1 D tied 8th note down to Great octave G tenuto 8th to Ab tenuto 8th up to small octave Eb down to C 16ths. Then the CB play Great octave A rinforzando half note tied to whole note next bar and tied to whole note in Bar 5 and tied in some fashion to Bar 6 (I did not hand-copy Bars 6-11). VC play side-bracketed double-stopped Great octave Ab/small octave Eb rinforzando half notes (some at least are bowed trem) tied to 8th notes next bar (followed by an 8th and quarter rest) while another stand plats small octave C half note tied to an 8th note next bar (followed by an 8th and quarter rest). Then, in the treble clef, Line 1 F 16th to E dotted 8th to C 16th to (Bar 5) Eb 8th on the down-bow (followed by an 8th rest) down to middle (Line 1) C dotted quarter note, and so forth as given earlier.

Flutes I-II are *col* violins I, while the piccolo (or flute III?) and oboes play *loco* (as violins II) starting in Bar 4. Clarinets are *col* violins II starting in Bar 4. The Fags (bassoons) are *col* CB.

After that Line 1 D 8th tied in Bar 3, the horns play small octave G [written Line 1 D] tenuto 8th note to Ab [written Eb] tenuto 8th up to Line 1 Eb [written Bb] down to middle C [written G] tenuto 16ths. Then they play *marcato* and rinforzando-marked notes middle C down to B [written Line 1 G to F#] 8th notes to Bb [written F] rinforzando quarter notes to (Bar 4) A-Ab 8th notes to G quarter note to F#-G 8ths to G# quarter note to (Bar 5) a repeat of Bar 4.

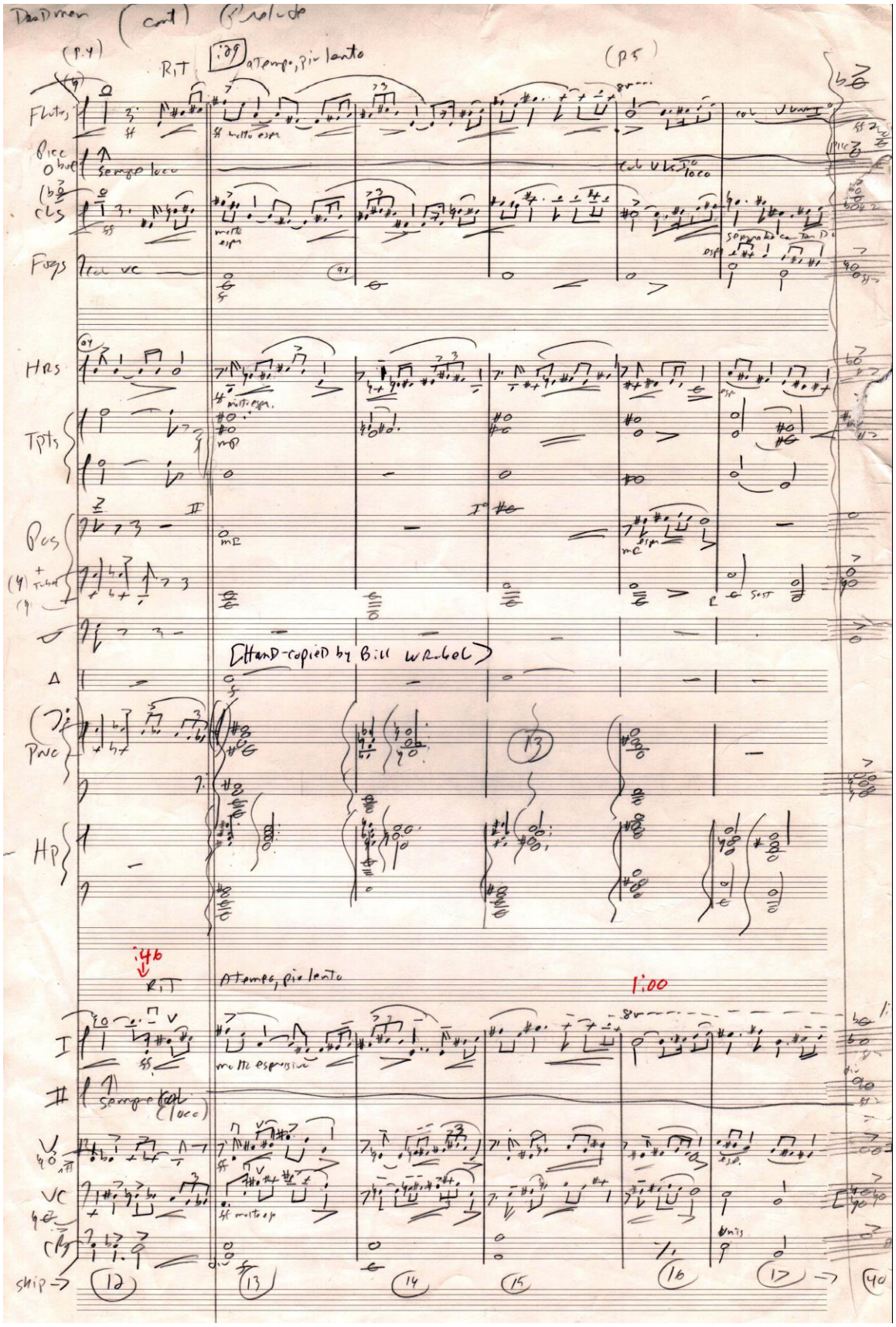
After that Line 2 D 8th note tie in Bar 3 from the half note in Bar 2, all trumpets play Line 1 G [written A] 8th note to Ab [written Bb] 8th up to Line 2 Eb-C [written F-D] 16ths to Lines 1 & 2 G double-dotted rinforzando quarter notes to (unison again) Bb [written Line 2 C] 16th. In Bar 4, they then play Line 1 Gb half note tied to dotted 8th to F 16th *espr* and crescendo to E dotted 8th to middle C 16th to (Bar 5) Eb rinforzando 8th decrescendo (followed by an 8th rest) to middle C rinforzando dotted quarter note up to Gb tenuto stand-alone 8th to F tenuto 8th to E-C tenuto 16ths.

Trombones play that small octave D 8th note tie in Bar 3 down to Great octave G 8th to Ab 8th up to small octave Eb down to C 16ths <*ffp* C/Eb/Ab rinforzando half notes to (Bar 4) Great octave Ab/small octave C/Eb whole notes tied to next bar and tied to some in Bar 6. The tuba plays the small octave D 8th tie down to Contra-octave G 8th note to Ab 8th up to Great octave Eb down to C 16ths down to Contra-octave Ab half note tied to whole notes next two bars.

I forgot earlier to include the drums. So, after a half rest in Bar 1, the timp is rolled (I believe *mf*) on Great octave A half note (notated like the bowed trem of the strings) tied crescendo and tied to 8th note next bar (the bass drum sounds that 8th note as well). After an 8th and quarter rest, the timp plays small octave D half note trem crescendo and tied to an 8th note in Bar 3. After an 8th and quarter rest, it sounds *fp* Great octave Ab rinforzando half note trem roll tied to whole notes next two bars. After a half and quarter rest in Bar 1, the snare drum sounds *mf* a quarter note trem roll (notated on the second space of the staff from the bottom) tied to 8th note next bar. After an 8th and two quarter rests, it sounds another such roll (but curiously now notated arbitrarily on the space above from the previous location).

Followed by an 8th rest in Bar 3 (after that small octave and Line 1 D 8th note tie), the piano then plays Contra-octave and Great octave Ab 8th up to Great octave and small octave Eb down to C 16ths to a rinforzando-marked half note chord comprised on Contra-octave Ab/Great octave Ab/small octave C/Eb/Ab tied to whole notes next two bars.

Skipping to Bar 12 (:29 cd), we soon come to the start of the second (and major) strain of the Prelude, the "Juliet" theme/melody line. It's a gorgeous tune that will be heard many times in the score, predominantly associated with Juliet Forrest (Rachel Ward), a new client of Rigby Reardon (Steve Martin) and also new love interest, especially after "adjusting" her breasts when she fainted in his office.


(p.4)
(p5)
RIT
a tempo, più lento
Flutes
Picc
Ob
Cls
Fgs
Hrn
Tpts
Pos
Tuba
Perc
Hp
[Hand-copied by Bill Wrobel]
RIT
a tempo, più lento
molto espressivo
sempre loco
I
II
V
VC
Db
ship

We find violins I and II concluding the lengthy preliminary exposition of the first eleven and a half bars playing crescendo Line 2 B tied half note (tied from the B whole note in Bar 11) and tied to B dotted 8th note. Then the music becomes temporarily *Rit.* (*Ritardando* or retarding the tempo). Here violins I play (:46 on the dvd) *ff* Line 1 E 16th note on the down-bow up to B# 8th note on the up-bow to Line 2 C# 8th note followed by double-bar lines traversing the entire cue (signifying a major new section of the cue). Viole play *sff* > small octave E whole note tied to (Bar 12) quarter note, and then Eb rinforzando quarter note to D rinforzando 8th to Db 8th tied to 8th note (followed by an 8th rest). VC in Bar 11 play Great octave E rinforzando whole note tied to (Bar 12) quarter note up to small octave D# [enharmonic Eb as played by the viole] rinforzando quarter note to D rinforzando 8th to Db 8th crescendo to "3" triplet value 8th notes C-Great octave B-Bb. CB play in Bar 11 small octave E rinforzando whole note tied to (Bar 12) E quarter note and then Eb rinforzando quarter note to D rinforzando half note crescendo hairpin.

Flutes/piccolo/oboe play Line 2 B whole note tied to (Bar 12) B half note (followed by a dotted quarter rest), and then down to Line 1 E 16th up to B# to Line 2 C# legato 8th notes. Clarinets play the same by the 8th notes are Line 2 C [written Line 2 D] to C# [written D#] 8ths (C is enharmonic to B#). Bassoons are *col* celli. Four horns play Line 1 E [written B] rinforzando 8th to E quarter note tied to 16th and then same E 16ths to E half note. Trumpets play Line 2 E half note tied to 8th note (followed by an 8th rest). Pos I-II play Line 1 E rinforzando 8th (followed by rests). The tuba and Pos III play Great octave and small octave E quarter note tied from the previous bar to Eb rinforzando quarter notes to D 8ths (followed by an 8th and quarter rest). The timp beats a small octave E 8th followed by rests. The piano in Bar 11 plays Great octave and small octave E whole notes tied to (Bar 12) quarter notes, and then Eb rinforzando quarter notes to D-Db small octave 8ths to "3" triplet value 8th notes C-Great octave B-Bb. The harp is silent.

In Bar 13 (:29 as marked directly on the written score above the flutes line), we come to the Juliet Theme *ff molto espr* and also *a tempo, piu lento*. The melody is played notably by the violins but also by the flutes, oboe (I don't really believe the piccolo is now involved) and clarinets, while the shadow melody line is played by the horns, viole and celli. The violins (etc) play *molto espressivo* Line 2 F# rinforzando 8th note to E 8th note (crossbeam connected) down to Line 1 A quarter note tied to 8th note down to F# 8th note (these two 8th are crossbeam connected) with that F# 8th tied to 8th note, part of a crescendo three-note figure of that tied F# 8th note up to G#-A 16ths. In Bar 14, the melody continues on "3" triplet value 8th notes rinforzando A# up to Line 2 C# to Line 1 B decrescendo down to E double-dotted tenuto-marked quarter note to same E 16th (start of the second phrasing of this tune) crescendo up to B#-C# 16ths. The woodwinds playing this melody differ only slightly here. Instead of the E double-dotted quarter note, they play quarter note tied to 8th note (followed by a 16th rest).

In Bar 15, the melody continues on Line 2 F#-E 8th notes up to G# dotted quarter note to A stand-alone 8th tied to 8th note to B-A 16ths. In Bar 16 (start of page 5), the violins and flutes play Line 2 B half note decrescendo and tied to dotted 8th note to Line 3 C# 16th to D to E legato 8ths to (Bar 17) E# dotted quarter note to F# 8th down to Line 2

B dotted quarter note to Line 3 C# to D 16ths. The oboe plays this an octave lower register starting in Bar 16, and the same applies for the clarinets.

After a dotted 8th rest in Bar 13, the viole play the response/shadow melody line phrase on small octave E 16th note *ff* on the down-bow up to B# 8th on the up-bow to middle C# 8th note (crossbeam connected) up to F# rinforzando 8th note to E 8th down to small octave A quarter note. The horns play the same but with a very slight difference enharmonically. They play small octave E [written B] 16ths up to middle C [written G] 8th note (enharmonic B#) to C# [written G#] 8th up to F# [written Line 2 C#] rinforzando 8th to E 8th down to small octave A [written Line 1 E] quarter note decrescendo. The VC play Great octave A dotted 8th note up to small octave E 16th played on the down-bow up to B# 8th played on the up-bow to middle (Line 1) C# 8th up to F# rinforzando 8th to E 8th down to small octave A quarter note decrescendo.

After an 8th rest in Bar 14, the violas (or viole, if you prefer) small octave F tenuto stand-alone 8th tied to 8th note to G-G# tenuto 16ths to "3" triplet value 8th notes A#-middle C#-B down to E quarter note. The VC play the same phrase and in the same register. After a dotted 8th rest in Bar 15, viole & celli play small octave E 16th to F# up to A legato 8th notes crescendo to B-A 8ths up to middle C# quarter note. After an 8th rest in Bar 16, they play small octave F# tenuto stand-alone 8th crescendo to G# 8th to A-G# 16ths figure to F# half note decrescendo. In Bar 17, violas play *espr* Line 1 D-C# 8ths legato to B quarter note down to A-G# 8ths to F# quarter note. The VC (and CB) in Bar 17 play small octave E down to Great octave B half notes. The horns follow the viole line.

Back in Bar 13, the bassoons play forte Great octave E/A whole notes to (Bar 14) unison (*a2*) E whole note up to (Bar 15) A whole note crescendo to (Bar 16) same A whole note decrescendo. In Bar 17, Fag I plays *espr* Line 1 D-C# 8ths to small octave B quarter note to A-G# 8ths to F# quarter note, while Fag II plays small octave E half note down to Great octave B half note.

Back in Bar 13, trumpets play *mp* Line 1 E/A/C# (A maj 2nd inversion) whole notes [written F#/B/Line 2 D#]. In Bar 14, trumpet I plays Line 1 F quarter note to E dotted half note, while trumpet II plays D whole note (trumpet III is silent). In Bar 15, the trumpets play E/A/C# whole notes again crescendo to (Bar 16) D/F#/B whole notes decrescendo. In Bar 17, they play D/A/Line 2 D half notes legato to small octave B/Line 1 D/F# half notes.

In Bar 13, Pos II-III play *mp* Great octave E/A whole notes, while the tuba plays Contra-octave A whole note. In Bar 14, tuba plays Contra-octave E whole note while Pos III plays Great octave E (Pos I-II are silent in this bar). In Bar 15, Pos I returns to play middle C# whole note crescendo, while Pos III plays Great octave A whole note, and the tuba sounds Contra-octave A. In Bar 16, after an 8th rest, Pos I plays *mp espr* small octave F# stand-alone 8th crescendo to G# 8th to A-G 16ths figure legato to F# half note decrescendo. Pos III and tuba repeat the A whole notes to (Bar 17) Great octave and

small octave E half notes down to Contra-octave and Great octave B half notes (Pos I & II are silent).

Back in Bar 13, the triangle sounds forte a whole note (notated on the second space from the top of the staff) let vibrate, repeated in Bar 15.

The piano and harp play arpeggiando chords (vertical wavy line rolled chords). In Bar 13, the piano is rolled on Contra-octave A/Great octave E/A/small octave C#/middle C#/E/A/Line 2 C# whole notes. In Bar 14, the piano is arpeggiando (top staff) on small octave Bb/Line 1 D/F/Bb quarter notes to B/D/E/B dotted half notes, while the bottom staff (left hand) is rolled on Contra-octave and Great octave E whole notes. Bar 15 repeats Bar 13. In Bar 16, the piano is arpeggiando on Contra-octave and Great octave A whole notes (bottom staff) and (top staff) small octave B/Line 1 D/F#/B whole notes. The piano is silent in Bar 17.

In Bar 13, the harp (top staff) is arpeggiando on Line 1 F#/A/Line 2 C#/F# quarter notes to E/A/C#/E dotted half notes, while the bottom staff is rolled on Contra-octave A/Great octave E/A/small octave C# whole notes. You will note that very briefly (in the initial quarter note chord) we hear the F# min 7th (F#/A/C#/E) tonality that occurs when you add the F# to the A maj (A/C#/E) triad. In Bar 14, the harp is arpeggiando on Line 1 F/Bb/Line 2 D/F quarter notes to E/B/D/E dotted half notes while the bottom staff is the same as the piano. Bar 15 repeats Bar 13. In Bar 16, the harp is arpeggiando on Great octave A/small octave D/F#/B and (top staff) Line 1 B/Line 2 D/F#/B whole notes. Temporarily we have the B min 7th (B/D/F#/A) tonality. In Bar 17, the harp is rolled on Great octave and small octave E half notes and (top staff) Line 1 D/F/A/Line 2 D half notes to Contra-octave and Great octave B/small octave B/Line 1 D/F#/B half notes.

Back in Bar 13, *div* (divisi, not double-stopped) CB (basses) play forte Great octave A and small octave E whole notes to (Bar 14) Great octave and small octave E whole notes to (Bar 15) Great octave and small octave A whole notes (repeated next bar) to (Bar 17) E down to Great octave B half notes.

This should give the reader a good conceptualization of how Rozsa cooked up this gorgeous musical apple pie. You have the basic recipe. However, let's give end Bar 40.

Violins I play *ffz* Lines 1 & 2 Ab rinforzando-marked whole notes, while violins II play Line 2 Db/F whole notes. Viole play small octave F/G rinforzando whole notes. VC play double-stopped Great octave G/small octave D whole notes, as well as Great octave B whole note on other stands. CB play small octave G rinforzando whole note. The piano plays Great octave G/B/small octave D/F/G rinforzando whole notes. The timp beats a Great octave G whole note. The Pos play Great octave B/small octave F/G rinforzando whole notes. Trumpets play Ab/Line 2 C#/F whole notes (C# is enharmonic to Db). Fags play Great octave G and small octave D whole notes. Clarinets play Line 2 Db/F/Ab whole notes. The oboes play Line 2 Ab/Line 3 Db whole notes. The piccolo sounds Line 1 F rinforzando whole note, and flutes play Line 2 Ab whole note.

I am not certain what Rozsa meant for the overall ending tonality. Note that we have *both* the D natural and D-flat tones here, creating a certain strong disharmonious

effect. If strung out, we have the G/B/D/F/Ab (G Dom 7 b9th) or G/B/Db/F/Ab (Dom 7b5b9), but with both the Db and D notes, there is an ambiguity of tonality here. However, the dissonance is fitting since the music seques immediately to the next disruptive scene and cue. "Stormy Meeting," as Juliet's father in his car crashes to his stormy ending (a "meeting" with death).

[end session 5:40 pm.] …..[resume Thursday, March 17 at 2:36 pm]

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"Stormy Meeting" Reel 1M13. *Allegro* in 4/4 time, 43 bars. Dvd location: Start of Chapter 2 (perhaps a second later). CD location: track # 2 starting at 1:52 (titled "Car Crash" in the cd). Note: the music recorded for this scene stops (cut out or dialed out) at the :37 point of the dvd until :57 (Bar 28). I am assuming the original tracks on the cd offer the complete music but I have not yet received my copy of the PCD126 cd ("Film Music of Miklos Rozsa, Vol. 2") ordered from Buy Soundtrax in order to verify.

[Postscript written March 23: Yes, the cd track for this cue contains the complete cue as written (and obviously recorded). I did not have time to hand-copy this complete "notey" cue, but upon hearing the original tracks it is obvious that Palmer had changed the music at a certain point right after the car crash <u>or</u> sometime in post-production music editing someone inserted a jazzy piece that highlighted the sultry clarinet. At the :19 point of the dvd Chapter 2, the music abruptly stops for a second as the newspaper headline comes swirling into view immediately after the crash. This point on the cd is 2:12 (track #2). Instead of the original music intended by Rozsa (according to the written

score and its recording on the cd) we have this jazzy piece that lasts only a short while. On the cd for the music not used for the movie/dvd, we have the cutoff point at about 2:12, resuming at 2:51 (about 38 or 39 seconds). So the 2:51 point on the cd corresponds on the dvd to the :57 point. The music on the dvd (jazz piece) lasts about 18 seconds starting at the :19 point. From there until the start of the originally intended cue placement (Bar 58) is also about 38 or 39 seconds. So I cannot figure who decided *not* to use the originally intended music. Was it Reiner or Palmer or ??? Rozsa wasn't present in the recording sessions due to back problems, I understand.]

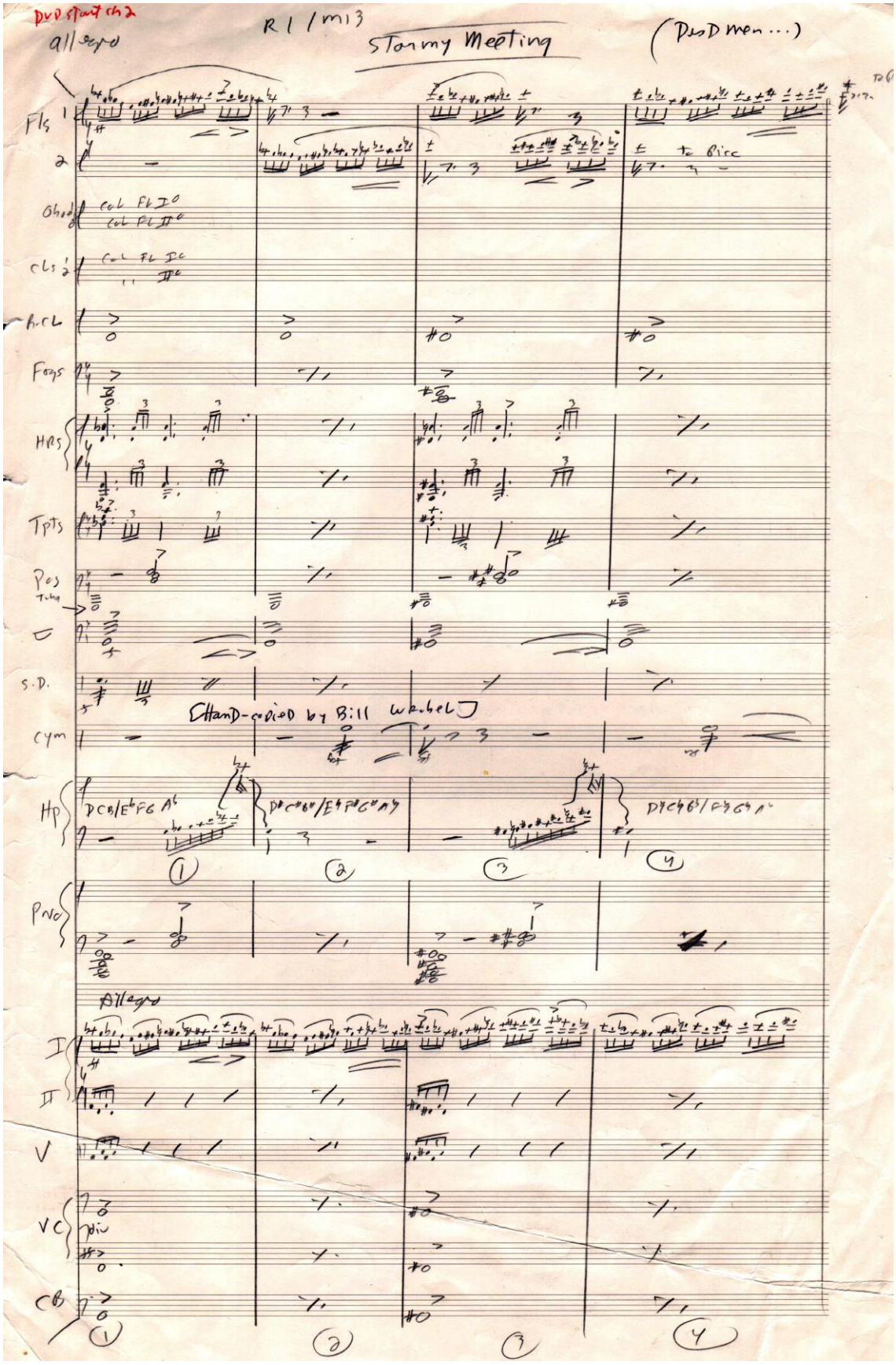
Once again we find ambiguity in the tonality here at the start of this cue, just as we did in the end bar of the Prelude that seques to "Stormy Meeting." Obviously it's a disruptive, fast scene that musically is conveyed with clashing chords such as the Cb major (Cb/Eb/Gb) played by the trumpets with the C maj (C/E/G) played by the horns (with an added Db note again) while the piano plays the G Dominant 7th (G/B/D/F). So we have a polytonality effect here that is effective given the scene and the noisy sound effects as the car crashes out of control in the stormy night. It's an excellent dissonant dynamic for the scene.

Just as the sedan is being propelled in fast speed along the windy cliff road, the music is propelled by quickly running 16th note figures played by the woodwinds and violins I, while the brass play the "driving" furious rhythm! Violins I play *ff* the fast (*Allegro*) running motion on Line 2 Ab-G-Gb-F legato 16ths (connected as a figure by two crossbeams) to E-F-F#-G (connected by two crossbeams) to G#-A-A#-B (connected by two crossbeams) to Line 3 C-Line 2 B-Bb-A 16ths (connected as the 4th figure by two crossbeams). The 3rd figure has a crescendo hairpin underneath (<) while the 4th figure has the decrescendo hairpin (>) with the first 16th of that 4th figure being rinforzando-marked. Flute I plays the same figures to (Bar 1) Ab 16th note followed by rests, while flute II takes over the running figures (as the violins I).

So, in Bar 2, the first violins continue on Ab-G-Gb-F to E-F-F#-G to Ab-G-Ab-A crescendo to Bb-A-Bb-B. Flute II plays this to (Bar 3) Line 3 C16th followed by a dotted 8th and quarter rest. In Bar 3, the first violins and flute I play Line 3 C rinforzando 16th down to B to Bb to A (connected by two crossbeams) to ascending 16ths figure notes G#-A-A#-B. Flute I then plays Line 3 C 16th followed by a dotted 8th and quarter rest while flute II takes over and initially overlaps with C-C#-D-D# 16ths crescendo to E-Eb-D-Db 16ths (the E 16th on the last figure is rinforzando-marked). The violins of course play the same notes. In Bar 4, flute II plays C 16th followed by rests. Flute I takes over to play (along with violins I) C-B-Bb-A 16ths to G#-A-A#-B to C-C-C-C# to D-C#-D-D#.

Oboe I is *col* flute I, while oboe II is *col* flute II. Similarly, clarinet I is *col* flute I, and clarinet II is *col* flute II. The bass clarinet plays middle (Line 1) C [written D] rinforzando whole note (repeated next bar) to (Bar 3) C# whole note (repeated next bar). Bassoons play Contra-octave B/Great octave D whole notes (repeated next bar) to (Bar 3) I believe C/D# whole notes repeated next bar (C is enharmonic B#).

Violins II play repeat four-note figures. We see Line 1 F-D-F-D 16ths (connected by two crossbeams) repeated three more times, and repeated in Bar 4 to (Bar 3) F#-D#-


R1 / m13
Stormy Meeting
(DroD men...)
Flts 1
2
Oboes
Clts 1 2
B.Cl
Fgts
HRs
Tpts
Pos
Tuba
S.D.
Cym
Hp
Pno
Allegro
I
II
V
VC
CB
to Bicc

F#-D# figures played 4X and repeated in Bar 4. Viole play small octave G-B-G-B 16ths played four times (repeated next bar) to (Bar 3) G#-B#-G#-B# figures (repeated in Bar 4). Divisi celli play Great octave F/G rinforzando whole notes (repeated next bar) to (Bar 3) F#/G# rinforzando whole notes (repeated next bar). CB play Great octave G rinforzando whole note (repeated next bar) to (Bar 3) G# whole note (repeated next bar).

The piano plays Contra-octave G/B/Great octave D/F/G rinforzando whole notes. After a half rest, the right hand plays small octave D/F/G rinforzando half notes. Repeat this bar in Bar 2. In Bar 3, the piano plays Contra-octave G#/B#/Great octave D#/F#/G# whole notes. After a half rest, the right hand plays small octave D#/F#/G# half notes (repeated next bar).

The harp is pedal-set on D-C-E/Eb-F-G-Ab. After a half rest in Bar 1, it plays a gliss from small octave G-Ab-B-middle C-D-Eb-F 32nd notes gliss line up (top staff) to Line 2 Ab note gliss line down to (Bar 2, bottom staff) small octave G quarter note followed by rests. The harpist then sets the pedals for D#-C#-B#/E-F#-G#-A. After a half rest in Bar 3, it plays gliss notes small octave G#-A-B#-middle C#-D#_E-F# up to Line 2 A 32nd note gliss line down to (Bar 4) small octave G# quarter note (followed by rests).

After a half rest in Bar 2, the cymbal is rolled on a half note (notated on the top space of the staff) tied and crescendo to 8th note in Bar 3 (followed by rests). Repeat in Bars 4-5. The snare drum is rolled forte on a dotted quarter note to “3” triplet value 16ths (notated on the second space from the top of the staff), repeated same bar. Repeat next three bars at least (I did not hand-copy after Bar 5 until Bar 28). The timp is rolled forte on Great octave G whole note crescendo-decrescendo towards the end of the bar to (Bar 2) same G whole note. The timp plays the same pattern on G# whole notes in the next two bars.

The tuba plays Contra-octave G whole note (repeated next bar) to (Bar 3) G# whole note (repeated next bar). After a half rest in Bar 1, trombones play small octave D/F/G rinforzando whole notes (repeated next bar) to (Bar 3), after a half rest, D#/F#/G# half notes (repeated next bar).

Trumpets play Line 2 Cb/Eb/Gb [written Db/F/Ab] rinforzando dotted quarter notes to “3” triplet value 16th notes with the same triad to same Cb/Eb/Gb dotted quarter notes to “3” triplet value 16ths. Repeat Bar 1 in Bar 2. Following the same rhythmic pattern, trumpets in Bar 3 play on C/E/G [written D/F#/A] notes (repeated in Bar 4).

In Bars 1-2, the horns play the same rhythmic pattern as the trumpets on small octave C/G/Bb/Line 1 Db (I believe I hand-copied these notes correctly) to (Bars 3-4) C#/G#/B/D.

The music stops during the Rigby narration and starts again when Juliet faints at his office door. The tonality appears to be the E half-diminished 7th (E/G/Bb/D). The half-dim 7th was Herrmann’s favorite or most-employed sevenths (read my online paper about this very subject). CB set the bass-note tonality in Bar 28 (:57) by playing *ffp* small

octave E rinforzando whole note tied to next bar. In Bar 30, the basses then play E rinforzando half note to Eb rinforzando half note to (Bar 31) D to Db rinforzando half notes to (Bar 32 in 6/4 time) C to Great octave B to Bb rinforzando half notes to (Bar 33 in 4/4 time) Great octave A whole note tied to half note next bar up to small octave E half note back down to (Bar 35) Great octave A whole note.

Violins I play *ffp* Lines 1 & 2 Bb rinforzando whole notes bowed trem and tied to whole notes next bar (bowed trem) and tied to (Bar 30) dotted 8th notes. Then the violins are *non-trem* playing Lines 1 & 2 Bb 16ths to Lines 2 & 3 Cb rinforzando half notes legato to Bb quarter notes tied to (Bar 31) Bb dotted 8ths and then Bb 8ths to C# rinforzando half notes to Bb quarter notes tied to (Bar 32 in 6/4 time) Bb dotted 8th notes. Then they play Bb 16ths to Lines 2 & 3 Cb rinforzando dotted 8ths down to Bb 16ths to C# quarter notes legato to Bb quarter notes up to D rinforzando quarter notes legato to C# quarter notes to (Bar 33, *meno mosso* in 4/4 time) Line 3 C# half note unison and *mf* tied to dotted 8th note. Violins II play the same in Bar 33 but an octave lower register). Then violins I play C# 16th down to Line 2 B 8th (Line 1 B for violins II) to A 8th to (Bar 34) G# legato to A 8ths down to F# half note tied to 8th note to E 8th, and so forth.

Back in Bar 28, violins II are bowed trem on Line 2 D/G rinforzando whole notes tied to next bar and tied to quarter notes next bar. Then they play non-tremolo on D/G dotted half notes rinforzando tied to (Bar 31) quarter notes, and then same D/G dotted half notes tied to (Bar 32 in 6/4 time) quarter notes, and then D/G rinforzando quarter notes to D/G half note to same D/G rinforzando half notes to (Bar 33) the same phrasing as violins I but *8 basso*.

After a dotted 8th rest in Bar 28, violas play *ff* Line 1 E 16ths up to G rinforzando half note legato down to E quarter note tied to (Bar 29) dotted 8th note, and then E 16th up to Bb rinforzando half note legato slur back down to E quarter note. In Bar 30, violas then play forte small octave E to Eb rinforzando half notes to (Bar 31) D to Db rinforzando half notes. Viole are silent in Bar 32. In Bar 33 (3:07 cd; 1:13 dvd), after a dotted 8th rest, the viole return to play the Juliet Theme on small octave E 16th up to C#-middle C# legato 8th notes (crossbeam connected) up to F# to E 8ths (crossbeam connected) down to small octave A quarter note tied to (Bar 34) 8th note, and then F# 8th tied to "3" triplet value 8th note crescendo to G#-A triplet value 8ths played tenuto to "3" triplet value 8th notes A#-middle C#-B down to E quarter note decrescendo tied to (Bar 35) dotted 8th note, and so forth.

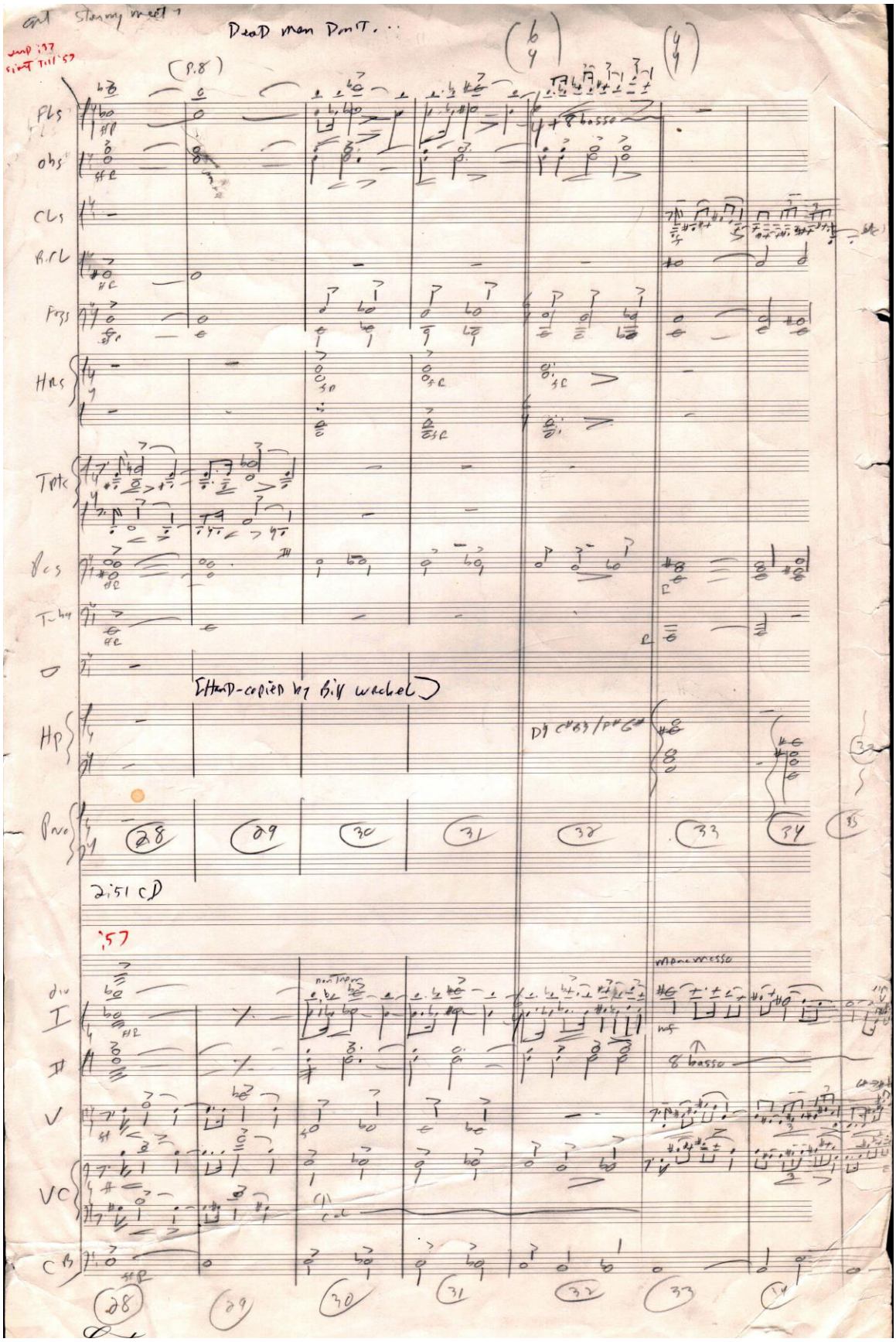
Back in Bar 28, after a dotted 8th note, VC play small octave G#/B 16ths up to B/Line 1 D rinforzando half notes legato back to G#/B half notes tied to (Bar 29) dotted 8ths, and then same G#/B 16ths up to Line 1 D/F rinforzando half notes down to G#/B quarter notes. In Bar 30, the celli are unison on small octave E to Eb rinforzando half notes (like the viole here) to (Bar 31) D to Db half notes to (Bar 32 in 6/4 time) C to Great octave B to Bb rinforzando half notes decrescendo (unlike the silent violas since the viole cannot physically play below small octave C). After a dotted 8th rest in Bar 33 in 4/4 time, VC play (see viole).

The harp returns in Bar 33 to play arpeggiando whole notes Great octave A/small octave E/A/middle C#/E (A maj). After a half rest in Bar 34, the harp is arpeggiando on Great octave E/small octave D/G#/middle C# half notes.

Back in Bar 28, the tuba plays *ffp* Great octave E rinforzando whole note tied to whole note next bar. The tuba returns in Bar 33 to play *p* Contra-octave A whole note tied to half note next bar (followed by a half rest).

In Bar 28, trombones play *ffp* Great octave G#/small octave D/E rinforzando whole notes tied to whole notes next bar. In Bar 30, Pos III plays small octave E to Eb half notes to (Bar 31) D to Db half notes (all rinforzando) to (Bar 32 in 6/4 time) C to Great octave B to Bb rinforzando half notes to (Bar 33 in C time) Great octave E/A/small octave C# whole notes tied to half notes next bar, and then E/G#/small octave D half notes.

Trumpets play the same patterns given for the viole and VC in Bars 28-29. So, after a dotted 8th rest, trumpets play small octave F#/A/Line 1 D (D maj tonality very briefly) 16ths up to A/middle C/F (F maj) rinforzando half notes legato back to D maj quarter notes tied to (Bar 29) dotted 8th notes, and then F#/A/D 16ths up to C/Eb/Ab half notes back to F#---<u>wait a minute</u>! Now that I think of it, we shouldn't be having these chords. I looked back at the viole/VC chords. What we have here is that, for some reason, Palmer orchestrated the trumpets here in "C" concert time! They are not transposed as they were at the beginning of the cue. He slipped! So, after a dotted 8th rest, they play small octave G#/B/Line 1 E 16ths to B/D/G half notes, and so forth. So the trumpets play exactly as the violas/celli. Trumpets are silent, however, in Bars 30 thru 35 at least. I


Dead Man Don't...
(p.8)
Fls
obs
Cls
B.Cl
Fgts
Hrns
Trpts
Bcs
Tuba
Hp
Perc
[Hand-copied by Bill Wachel]
2:51 CD
:57
div
I
II
V
VC
CB
mf
a basso

suppose Palmer was in a great rush while orchestrating, so he didn't proofread his work. I suppose the copyists doing the Parts fixed the error for the recording.

The horns are silent in Bars 28-29. In Bar 30, they play *fp* small octave C/G/A/middle C rinforzando whole notes [written G/Line 1 D/E/G]. I am hoping Palmer inserted the transposed notes! In Bar 31, the horns repeat the previous bar and then, in Bar 32 in 6/4 time, same tones as dotted whole notes. They are silent in the next few bars at least (I did not hand-copy beyond Bar 35).

Back in Bar 28, bassoons play Great octave E/B rinforzando whole notes *ffp* tied to whole notes next bar. In Bar 30, they play Great octave and small octave E to Eb rinforzando half notes to (Bar 31) D to Db half notes to (Bar 32 in 6/4 time) C down to B to Bb half notes to (Bar 33 in 4/4 time) Great octave E/A whole notes tied to half notes next bar to E/G# half notes.

The clarinets are silent in Bars 28-32. In Bar 33, they play, after a dotted 8th rest, the same notes and phrasing as the viole. The bass clarinet in Bar 28 plays Line 1 D# [written E#] whole note tied to next bar. It returns in Bar 33 on Line 1 G# [written A#] whole note tied to half note next bar to A half note.

Oboes play exactly as violins II (of course not bowed trem in the first few bars!). The flutes play exactly as violins I.

That's as far as I got. It's 6:22 and my wife just returned from work, so it's time for her to use the computer for eBay entries.

[resume Friday, March 18 at 7:47 am]

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"The Front Page" Reel 1M14. *Moderato* in 4/4 time, 3 bars. Dvd location: Chapter 2 starting at 2:52. This short cue is not on the cd that I am aware of. Scene: Rigby looks at the front page of the five cents newspaper: "John Hay Forrest Killed In Accident," the very headline that caused his daughter, Juliet, to faint in front of Rigby's office door. It's a mildly funny gag (more a snicker than a bellowing laugh!) because first Rigby thought she fainted when she read the headline on another page, "Dodgers Lose Again," and he says, "You must be quite a Dodger fan." Funnier was when Rigby fondled her breasts on the couch, claiming he was "adjusting your breasts. You fainted and they shifted out of whack." MY wife thought it was funny when she saw the dvd clip. She did not like the movie on the Big Screen when it first came out, and I thought it was boring as well. But the opinion we have now is that we appreciate the cleverness and humor of the movie far more upon repeated viewings. It's not too dissimilar to movies like VERTIGO and IT'S A WONDERFUL LIFE (both James Stewart movies) that were not well-liked when first released, reflected by the poor box-office, but later became classics with increased exposure and a closer look. Reiner's film is no classic in those terms but it gained well-deserved praise over time.

Note: I did not work on this very short cue. It borrows from the first strain of the Prelude.

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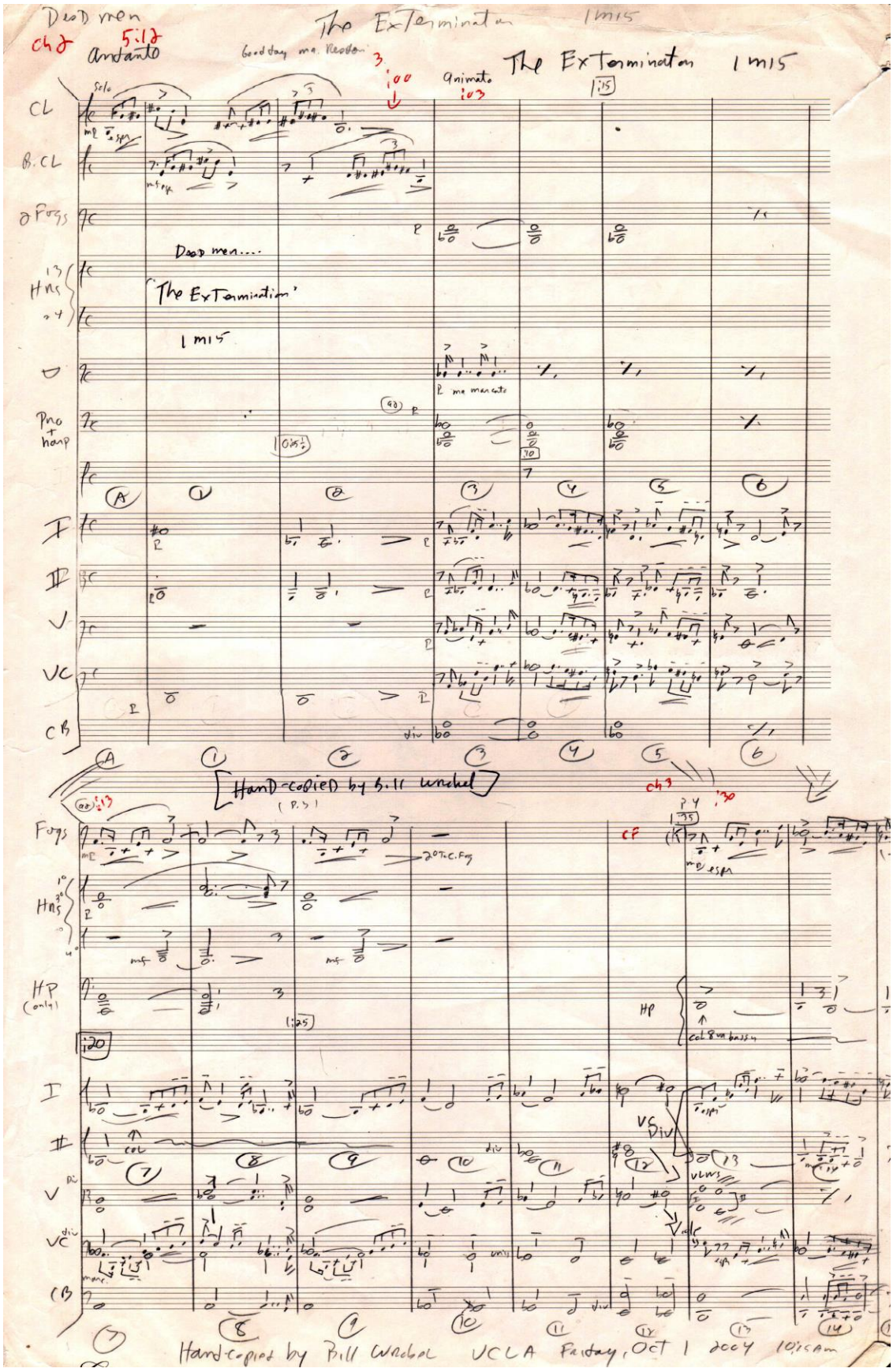
"The Exterminator" 1M15. *Andante* in C time, 18 pages, 69 bars, 2:57. Dvd location: Chapter 2 starting at 5:12. CD location: Start of track #3 ("Friends and Enemies of Carlotta"). Scene: Juliet says "Good day, Mr. Reardon" after giving Rigby the address of her father's lab on Firehouse Road, Apartment 2. He says later in the scene dissolve at the front door of that room, "I had no trouble finding Dr. Forrest's cheese lab. It smelled like the number on the door." I worked on this cue at UCLA Friday, October 1, 2004 starting at 10:15 am. Incidentally the theme presented in this cue starting in Bar 3 is the same heard in the opening eleven bars of the "Prelude"—the "Dead Men" or "Mystery" Theme.

The cue opens with an over-lapping duet interplay between the clarinet and bass clarinet, a favorite device of Rozsa's. I remember he used the duet or duo device quite effectively in the first twelve bars of the beautiful "The Redwoods" cue in *Time After Time*. There was a brief duo between the clarinet and bass clarinet in the "Nocturnal Visitor" cue of that score. Also there's the duo between the english horn and the bass clarinet in the "Fifth Victim" cue, and so forth. You hear it in "Departure" cue of *The Green Berets* between the clarinet and bass clarinet, then bassoon and clarinet, and so forth.

In the grace bar of "The Exterminator," the *solo* clarinet plays *mp espr* < small octave A 16th up to F to F# 9th notes [written B-G-G#] up to (Bar 1) B [written Line 2 C#] rinforzando 8th note to A [written B] 8th decrescendo down to D [written E] quarter note. After a dotted 8th rest in Bar 2, the bass clarinet comes in with an overlapping six-note legato phrase *mf espr* < on Line 1 D 16th up to F to F# 8ths [written E-G-G# crossbeam connected] to next figure of B-A [written Line 2 C#-Line 1 B] 8ths (crossbeam connected) down to D [written E] quarter note decrescendo. The clarinet continues in Bar 2 mid-way on small octave B [written middle C#] stand alone 8th note tied to 8th note to C#-D [written D#-E] 16ths figure crescendo to (Bar 2) "3" triplet value 8th notes rinforzando D# up to F# to E [written E#-G#-F#] down to small octave A [written B] dotted half note decrescendo. After an 8th rest in Bar 2, the bass clarinet completes the phrasing on small octave Bb [written middle C] quarter note to C-C# [written D-D#] 16ths crescendo hairpin to "3" triplet value 8th notes D#-F#-E [written E#-G#-F#] down to small octave A [written B] quarter note decrescendo hairpin. Incidentally the start of that final triplet is the start of Chapter 3 on the dvd.

Back in Bar 1, violins I play *p* Line 1 F# whole note down to (Bar 2) small octave Bb quarter note to A dotted half note decrescendo. Violins II play small octave B whole note down to (Bar 2) G quarter note to same G dotted half note. Viole are silent until Bar 3. VC play Great octave D whole note (repeated next bar). The combined tonality is the B min (B/D/F#) to (Bar 2) G min (G/Bb/D) to loosely the G min/9 (G/Bb/D/A).

In Bar 3 (:03), we come to the *Animato* new section of the cue when Rigby drives over to Forrest's cheesy apartment. Bassoons play *p* Contra-octave Bb/Great octave F whole notes tied to whole notes next bar. In Bar 5, they again play Bb/F whole notes , not


Dead men
The Extermination
1m15
Andante
animato
CL
B. CL
Fgs
Hns
Pno + harp
I
II
V
VC
CB
Dead men....
'The Extermination'
1m15
[Hand-copied by Bill Wrobel]
Fgs
Hns
HP (only)
I
II
V
VC
CB
Hand-copied by Bill Wrobel UCLA Friday, Oct 1 2004 10:15am

tied but repeated next bar. CB play the same pattern divisi on Great octave BB/small octave F whole notes. The piano and harp play the same pattern on Contra-octave Bb/Great octave F/Bb whole notes.

The timp beats *p ma marcato* on Great octave Bb rinforzando 16th note to Bb double-dotted quarter note to Bb rinforzando 16th to Bb double-dotted quarter note (repeat next three bars).

The strings play the first train phrasing of the Prelude in slight variation, but starting off (in Bar 3) with the same notes. After an 8th rest in Bar 3, violins I play small octave A stand-alone 8th to Bb 8th up to Line 1 F to D tenuto 16ths up to A double-dotted quarter note up to Line 2 C 16th. Violins II start off with the same notes and register as violins I on the first four notes, and then Line 1 D double-dotted quarter note (not A as violins I) up to F 16th. After an 8th rest in Bar 3, viole play small octave A stand-alone 8th to Bb 8th down to D-D 16ths up to A double-dotted quarter note up to middle C 16th. After an 8th rest, VC play *p* Great octave A stand-alone 8th to Bb 8th up to small octave F down to D tenuto 16ths up to A double-dotted quarter note up to middle (Line 1) C 16th. The tonality of course is the Bb maj 7th (Bb/D/F/A).

In Bar 4, violins I play Line 1 Ab half note tied to dotted 8th note to F 16th to F# dotted 8th to D 16th crescendo. Viole and celli play the same but an octave lower register (small octave register). Violins II, however, play Line 1 Db half note tied to dotted 8th to middle C 16th to small octave B dotted 8th to G 16th. The tonality in this bar is basically Bb min 7th (Bb/Db/F/Ab).

In Bar 5, violins I continue on Line 1 F rinforzando 8th note (followed by an 8th rest) down to D dotted quarter note rinforzando up to Ab tenuto 8th note crescendo to G tenuto 8th to F#-D tenuto 16ths to (Bar 6) F rinforzando 8th decrescendo (followed by an 8th rest) down to D rinforzando half note legato slur to E rinforzando 8th (followed by an 8th rest). Viole and celli play exactly as violins I but an octave lower register. Violins II in Bar 5 play small octave Bb rinforzando 8th note (followed by an 8th rest) to A rinforzando dotted quarter note up to Line 1 Db tenuto stand-alone 8th note to middle C tenuto 8th down to B-G tenuto 16ths to (Bar 6) Bb rinforzando 8th (followed by an 8th rest) to A rinforzando dotted half note.

In Bar 7 (:13 dvd; :20 on the written cue and also on track # 3 cd), two bassoons now play *mp* < Great octave A dotted 8th down to D 16th to E 8th up to G back to E 16ths up to A rinforzando half note decrescendo and tied to half note and 8th note next bar (followed by an 8th and quarter rest). In Bar 9 (start of page 3), the Fags then play exactly as in Bar 7 but without the tied to next bar. Then the indication "II to contra-bassoon" is written (to be played in Bar 13). VC bottom line plays as the bassoons in Bar 7 to (Bar 8) that same A half note tied, but here they play A double-dotted quarter note to G 16th to (Bar 9) *col* bassoons to (Bar 10) Ab to G tenuto half notes to (Bar 11) unison Gb to F tenuto half notes to (Bar 12) E to Eb half notes.

Back in Bar 7,Horns I & III (top staff) play *p* < small octave E/A [written B/Line 1 E] whole notes up to (Bar 8) Bb/D [written F/A] dotted half notes tied to 8th notes (followed by an 8th rest) back down to (Bar 9) E/A whole notes crescendo (silent next bars). Horn IV (bottom staff), after a half rest, plays *mf* Great octave A [written small octave E] rinforzando half note tied to dotted half note decrescendo next bar (followed by a quarter rest). After a half rest in Bar 9, it plays that A half note decrescendo (silent next bars).

The harp in Bar 7 plays Contra-octave and Great octave A whole notes tied to dotted half notes next bar (followed by a quarter rest).

All violins play small octave Bb half note tied to 8th note to middle C 8th to D-E tenuto 8ths to (Bar 8) F tenuto 8th legato mini-slur to E quarter note to D-E tenuto 16ths down to small octave Bb double-dotted quarter note to middle C rinforzando 16th down to (Bar 9) a repeat of Bar 7 to (Bar 10, violins I only) F quarter note legato to D half note to F-G tenuto 8ths to (Bar 11) Ab quarter note to F half note to A-Bb tenuto 8ths to (Bar 12) B half note legato up to Line 2 C# half note. In Bar 10, violins II are no longer *col* the first violins but now play middle C whole note to (Bar 11) *div* C/Eb whole notes to (Bar 12) E/G# whole notes.

Back in Bar 7, divisi violas play small octave E/A whole notes crescendo hairpin to (Bar 8) Bb/Line 1 D rinforzando half notes tied to double-dotted quarter notes down to E/G rinforzando 16ths to (Bar 9) E/A whole notes crescendo to (Bar 10) F quarter note, and so forth (see violins I). Back in Bar 7, the top line of the celli play Great octave BB half note tied to 8th note to small octave C 8th to D to E tenuto 8ths to (Bar 8) F rinforzando 8th to E quarter note to D-E 16ths down to Great octave Bb double-dotted quarter note to C 16th to (Bar 9) a repeat of Bar 7 to (Bar 10) unison VC Great octave Ab to G tenuto half notes to (Bar 11) Gb to F tenuto half notes to (Bar 12) E to Eb half notes. CB play Great octave A whole note to (Bar 8) A half note tied to double-dotted quarter note to G 16th to (Bar 9) A whole note to (Bar 10) Ab to G half notes to (Bar 11) Gb to F tenuto half notes to (Bar 12) divisi Great octave and small octave E to Eb half notes.

In Bar 13 (:30 dvd; 35 on the score and on cd track # 3), violins I are bowed trem on Lines 1 & 2 D whole notes (repeated next bar) while violins are trem on Lines 1 & 2 C whole notes. VC top line plays *espr* Great octave D up to A 8th notes to Bb 8th up to small octave F down to D 16ths up to A double-dotted quarter note to middle C 16th to (Bar 14) small octave Ab rinforzando half note tied to dotted 8th note to G tenuto 16th to D# tenuto dotted 8th to D tenuto 16th up to (Bar 15) F rinforzando 8th (followed by an 8th rest) down to D dotted quarter notes, and so forth. VC bottom line play Great octave D whole note tied to quarter note next bar to D rinforzando 8th to D-C 16ths to D half note. After an 8th rest in Bar 13, the bassoon (or contra-bassoon?) plays Great octave A 8th and so forth (see VC). The harp plays Contra-octave and Great octave D whole notes tied to quarter notes next bar (followed by a quarter rest) to D half notes tied to quarter notes next bar (followed by a quarter rest) and so forth. Viole play Line 1 D 8th (followed by two 8th rests) to small octave F-D 16ths up to A double-dotted quarter note to middle C 16th to (Bar 14) small octave Ab half note tied to dotted 8th to G 16th to F# dotted 8th to D 16th.

CB play Great octave and small octave D whole notes tied to quarter notes next bar and then same D 8ths to D-C tenuto 16ths to D half notes tied to quarter notes next bar, and so forth.

Skipping to Bar 25 (1:00 dvd;1:08 score and cd track #3) we hear mild two-note attack figures repeated for several bars. Bar 25 indicates *a tempo* in 4/4 time. Also written is "Rigby looks up quickly." This is the point when the inter-cut Alan Ladd (from I believe the 1942 movie, *This Gun For Hire*) shows up outside the door.

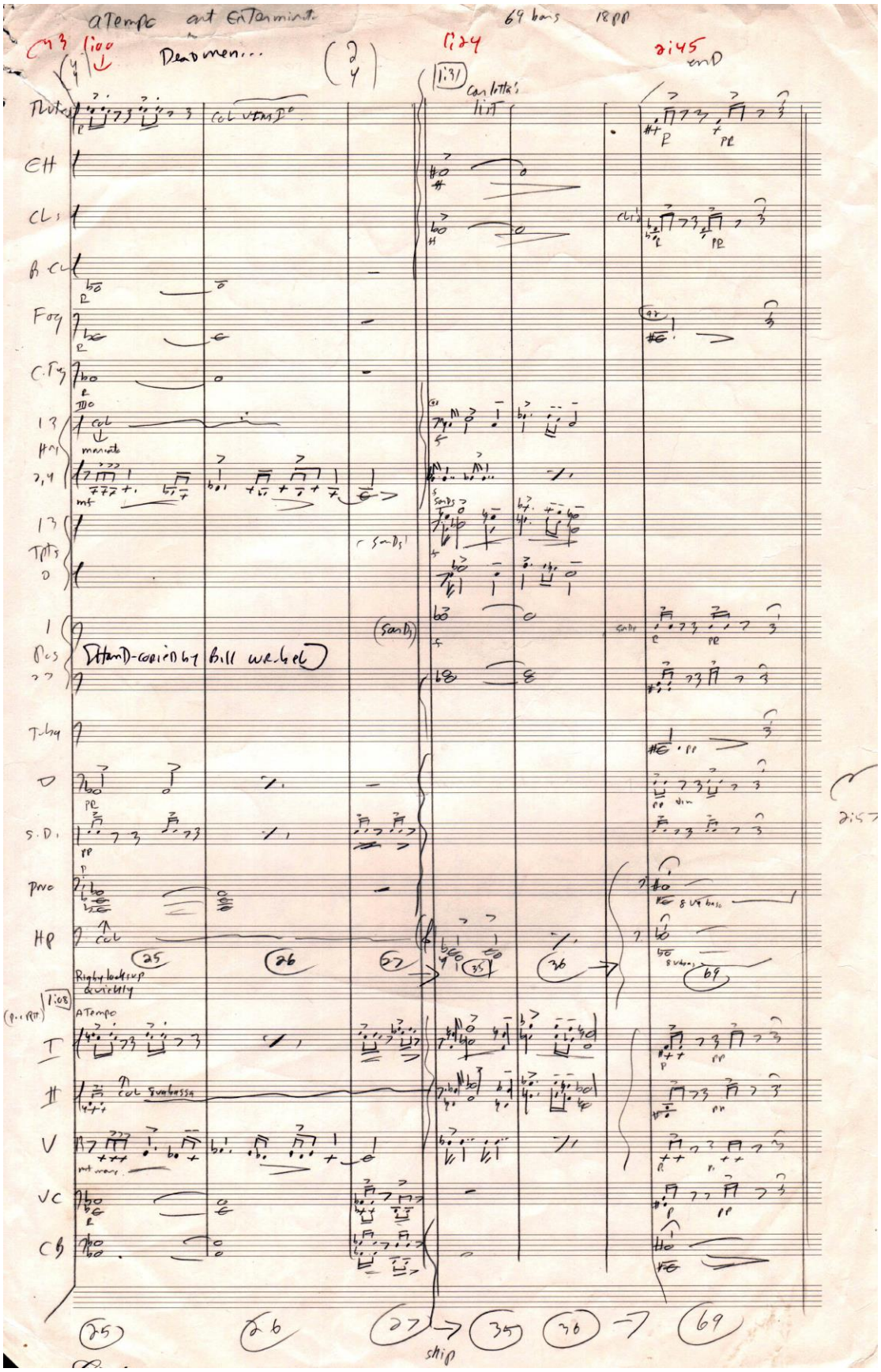
Violins I play *mf* Line 2 C/D rinforzando 16th to same C/D staccato 16ths (connected by two crossbeams). After an 8th and quarter rest, they again play that two-note figure (followed again by an 8th and quarter rest), repeated next bar. In Bar 27 (in 2/4 time), they play crescendo the C/D 16ths again (followed by an 8th rest) up to Eb/F 16ths (followed by an 8th rest). Violins II play the same but *col 8 basso* (Line 1 C/D 16ths). The flutes are *col* violins I.

After an 8th rest in Bar 25, violas play *mf marc* small octave D-D-D rinforzando 8th notes (crossbeam connected) to F dotted quarter note rinforzando to Eb to D tenuto 16ths to (Bar 26) Gb dotted quarter note to F-Eb 16ths to next figure of F-Eb 16ths to F 8th to D quarter note tied to half note next bar (in 2/4 time). Horns are *col* the viole. VC play *p* Great octave Eb/Ab whole notes tied to whole notes next bar, while CB play Great octave Ab/small octave Eb whole notes tied to next bar. In Bar 27 in 2/4 time, the VC/CB play their respective notes as the two-note attack figures (16ths). After an 8th rest, VC play Great octave D-D 16ths (followed by an 8th rest), while CB play Great octave and small octave D-D 16ths.

The snare drum in Bar 25 sounds *pp* two 16ths (rinforzando on the first 16th) notated on the second space from the top. After an 8th an quarter rest, it sounds another such two-note attack followed by the same rests. Repeat next bar and repeat in Bar 27 in 2/4 time in the adjustment given. The timp sounds *pp* Great octave Ab rinforzando half note two times (repeated next bar).

The C.Fag plays *p* Great octave Ab whole note tied to whole note next bar (silent in Bar 27), while Fag I plays Great octave Eb whole note tied to next bar (silent in Bar 27). The bass clarinet plays *p* small octave Ab [written Bb] whole note tied to next bar). Piano & harp play Contra-octave Ab/Great octave Eb/Ab whole notes tied to next bar.

Skipping to Bar 35 (1:24 dvd; 1:31 score and cd), we come to the indication "Carlotta's list," referring to when the killer (Ladd) takes the list from Rigby playing dead on the kitchen floor. *Sords* (muted) horns are highlighted. After a dotted 8th rest, they play forte F/Bb/D 16ths up to Ab/Db/F rinforzando half notes back down to F/Bb/D tenuto quarter notes crescendo up to (Bar 36) Cb/Eb/Gb rinforzando dotted quarter notes to same Cb/Eb/Gb tenuto 16ths to Bb/D/F 16ths down to F/Bb/D tenuto half notes. The violins play the same on Line 1 D/F/Bb/Line 2 D 16ths to F/Ab/Line 2 Db/F rinforzando half notes and so forth. The way the violins separated these notes are that violins I play Line 1 F/Line 2 D 16ths to Ab/Line 2 F half notes, while violins II play Line 1 D/Bb


aTempo
Deadmen...
69 bars
18pp
Flutes
EH
CLs
B Cl
Fag
C.Fag
Hrns
Tpts
Pos
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D
S.D.
Perc
Hp
Rigby backup
quietly
aTempo
I
II
V
VC
CB
ship

16ths to F/Line 1 Db half notes, and so forth. Viole play middle Cb 16th to same Cb double-dotted quarter note to 16th to double-dotted quarter note (repeated next bar). VC/CB are silent. After the initial dotted 8th rest, horns I-III (top staff) play forte Line 1 D [written A] 16th up to F [written Line 2 C] rinforzando half note back to D tenuto quarter note up to (Bar 36) Gb [written Line 2 Db] rinforzando dotted quarter note to Gb-F tenuto 16ths to D tenuto half note. Horns II-IV (bottom staff) play as the viole.

The harp plays small octave B/middle Cb rinforzando half notes played twice and repeated next bar. Muted trombones play forte small octave Db/F/Ab rinforzando whole notes tied to whole notes next bar. Clarinets play *ff* Line 1 Cb [written Db] rinforzando whole note tied to next bar. The english horn plays small octave B [written Line 1 F#] rinforzando whole note tied to next bar.

I like the low register resonance of end Bar 69 (2:55 cd; 2:45 dvd). CB play Great octave and small octave C# whole notes decrescendo and held fermata. The harp play Contra-octave and Great octave Db whole notes decrescendo and held fermata, while the piano plays Contra-octave and Great octave C# [enharmonic Db] whole notes held fermata. The tuba and bassoons play *pp* > Great octave C# dotted half note followed by a quarter rest held fermata.

We also find the same two-note 16th note figures. Violins I and flutes play *p* middle C#/F-C#/F 16ths (the first pairing or dyad is rinforzando-marked). After an 8th and quarter rest, they play *pp* the same figure, followed by an 8th rest and then a quarter rest held fermata. Clarinet play these figures on small octave Ab/CB [written Bb/Db] 16ths. Trombones play them on Great octave G#/B/small octave D 16ths. Violins II play them as small octave G#/B 16ths, while viole play them on small octave D-D 16ths, and VC on Great octave G#/B 16ths. The timp plays them *pp dim* on small octave D-D 16ths. Finally the snare drums sounds these two figures.

End of cue.[1:44 pm]

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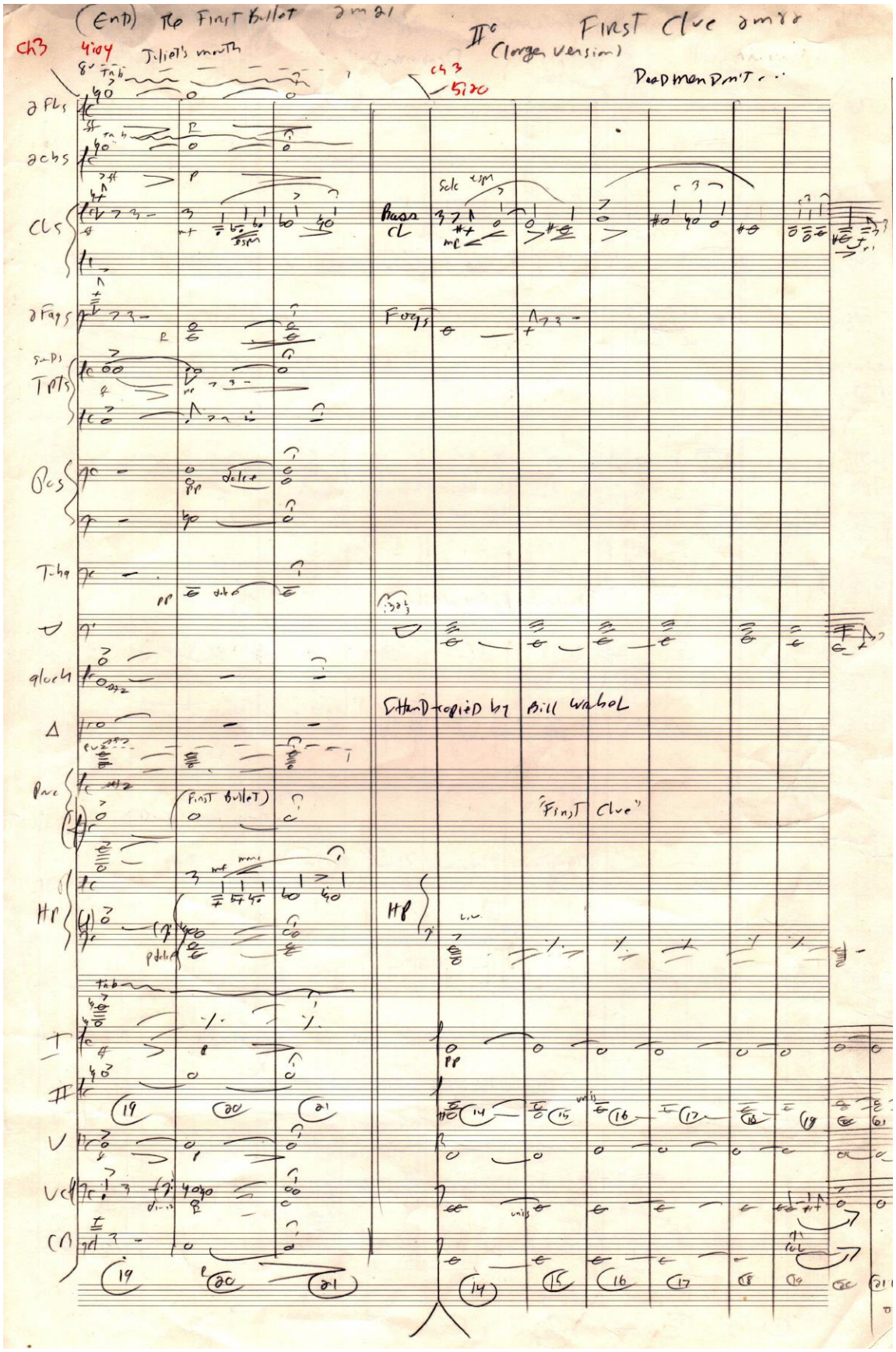
"The First Bullet" *Moderato* in C time, 4 pages, 21 bars, :32 ½. 2M21. Dvd location: Chapter 3 starting at 3:37. CD location: track # 3 starting at 3:01. Scene: Juliet suggestively goes down on Rigby and sucks the bullet out of his arm (put there by the Alan Ladd character). It's a gag not unlike the one in Woody Allen's *Bananas* when the voluptuous rebel woman runs frantically around camp holding her breast, yelling, "Snake bite! Snake bite!" and all the men (including Woody!) chase after her in order to do a blood-sucking maneuver!

Skipping to Bar 19 (4:04 dvd; 3:28 cd track #3), the cue at this climax point (so to speak!) has written "Juliet's mouth" (the close-up shot of Juliet's mouth holding the bullet between her teeth). Violins I are trill *ff* on Lines 2 & 3 rinforzando G (to flat) whole notes tied to next bar (but *p* >) and tied to Bar 3 held fermata. Violins II play Line 2 G whole note (non-trill) tied to whole notes next two bars. Viole play small octave A rinforzando whole note (non-trem) *ff* tied to next bar *P* > and tied to whole note in Bar 21 held fermata. VC/CB play Line 1 G rinforzando quarter note followed by rests. In Bar 20,


(End) The First Bullet
First Clue
Juliet's mouth
Deadman Don't
Bass Cl
Fags
Solo
Bass
Tbn
Bill Walsol
(First Bullet)
"First Clue"
Hp
Vcl
Cb

divisi VC play *p* Great octave G/small octave D/E whole notes tied to next bar, while CB play small octave C whole tied to next bar. The harp in Bar 19 plays Lines 2 & 3 whole notes let vibrate. In Bar 20, it plays *p dolce* Great octave C/G/small octave D/E whole notes (bottom staff) tied to whole notes held fermata next bar. After a quarter rest in Bar 20, the top staff of the harp plays *mf marc* small octave F-Ab-B quarter notes crescendo to (end Bar 21) Db half note to D half note held fermata. The piano plays Lines 2-3-4 G whole notes tied to next two bars. The triangle sounds a whole note let vibrate (silent next two end bars). The glock sounds *sfz* Lines 1 & 2 G whole notes let vibrate.

Silent in Bar 19, the Pos in Bar 20 play *pp dolce* Great octave G/small octave D/E whole notes tied to whole notes held fermata next bar, while the tuba plays Great octave C tied whole notes. In Bar 19, *sord* trumpet I plays *ff* > *pp* > plays Line 1 G [written A] rinforzando whole note tied to whole note next bar and tied to whole note held fermata in Bar 21. Trumpets II-III play G whole notes tied to 8th notes next bar followed by rests.

Bassoons play Line 1 G rinforzando 8th note (followed by rests) to (Bar 20) Great octave C/G whole notes tied to whole notes in end Bar 21 held fermata. Clarinets play Line 2 G 8th followed by rests. After a quarter rest in Bar 20, the clarinets play *mf espr* < small octave F-Ab-Cb [enharmonic B] quarter notes legato to (end Bar 21) Db half note to D half note decrescendo and held fermata. The oboes are trill on Line 2 G whole note tied to next three bars, while the flutes are trill on Line 3 G whole notes.

End of cue.

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"First Clue" *Moderato* in C time, 22 bars, :30. 2M22. Dvd location: Chapter 3 starting at 5:02. CD location: [N/A—not applicable (not on cd)] Note: This is the "II Longer Version" that was used in the movie. Scene: Juliet gives Rigby a clue in the form of a handwritten note by SHH: "Thanks for the check. In case I'm indisposed, that dollar you gave me for safekeeping is in the top of the sugar bowl. SHH." That is Samuel H. Hastings, Juliet's brother-in-law, a hopeless drunk (Ray Milland from *The Lost Weekend*—as we'll see soon).

The cue opens with a bass clarinet solo but I did not hand-copy until end Bars 14 thru 22. In Bar 14, VC/CB play *pp* Great octave E whole note tied to whole notes thru Bar 18 and tied to (Bar 19) half note and dotted quarter note. Then they play E 8th up to G rinforzando whole note tied to next bar back down to (end Bar 22) E whole note held fermata. Violas play small octave E whole note tied to next bar. In Bar 16, viole then play F whole note tied to next three bars. In Bar 20, they return to E whole note tied to whole note next bar and tied to (end Bar 22) whole note held fermata. Violins II play small octave G#/B whole notes tied to next bar. In Bar 16, they play *unis* small octave A whole note tied to next three bars. In Bar 20, they play B/Line 1 D whole notes tied to whole notes held fermata in end Bar 22. Violins I play Line 1 E whole note tied to next bar, and then D tied whole notes for four bars, and then E again in the end three bars. The timp is rolled consistently on Great octave E whole notes.

After a quarter and 8th rest in Bar 14, the *solo* bass clarinet plays *mp espr* < small octave B [written middle C#] 8th note up to D [written E] rinforzando half note tied to half note next bar decrescendo back down to B half note crescendo up to (Bar 16) Line 1 F rinforzando whole note decrescendo. In Bar 17, the bass clarinet plays "3" triplet value half notes E-Eb-D [written F#-F-E] down to (Bar 18) small octave B whole note. In Bar 19, it plays "3" triplet value half notes small octave A-F-G [written B-G-A] to (Bar 20) small octave E half note tied to 8th note (followed by an 8th and quarter rest).

End of cue.

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"Cleaning Woman" 2M24. *Moderato* in 4/4 time, 4 pages, 14 bars, :38. Dvd location: Chapter 4 starting at :09. CD location: Start of track # 4 ("Cleaning Woman"). Scene: Juliet innocently tells Rigby, "If I'm not home, leave a message with the butler or the cleaning woman." Upon hearing the words "cleaning woman," Rigby goes temporarily out-of-control and starts to strangle Juliet. This is a bit of a tired gag. Remember the similar gag in Abbott & Costello (both movie and television)? There you have the man (or lady) who goes nuts whenever you mention "Susquehanna Hat Company"! It's an old, famous vaudeville routine. However, it is a necessary plot device if you take into consideration the end of the movie when Rigby has to somehow defeat the Nazis on Carlotta Island.

Note: The written cue states "synthesizer or theremin." If it were to be the synth, then it would play "quasi theremin." Well, obviously the theremin was used. On page 10 of the Preston Neal Jones "Dead Men's Diary" account, we read:

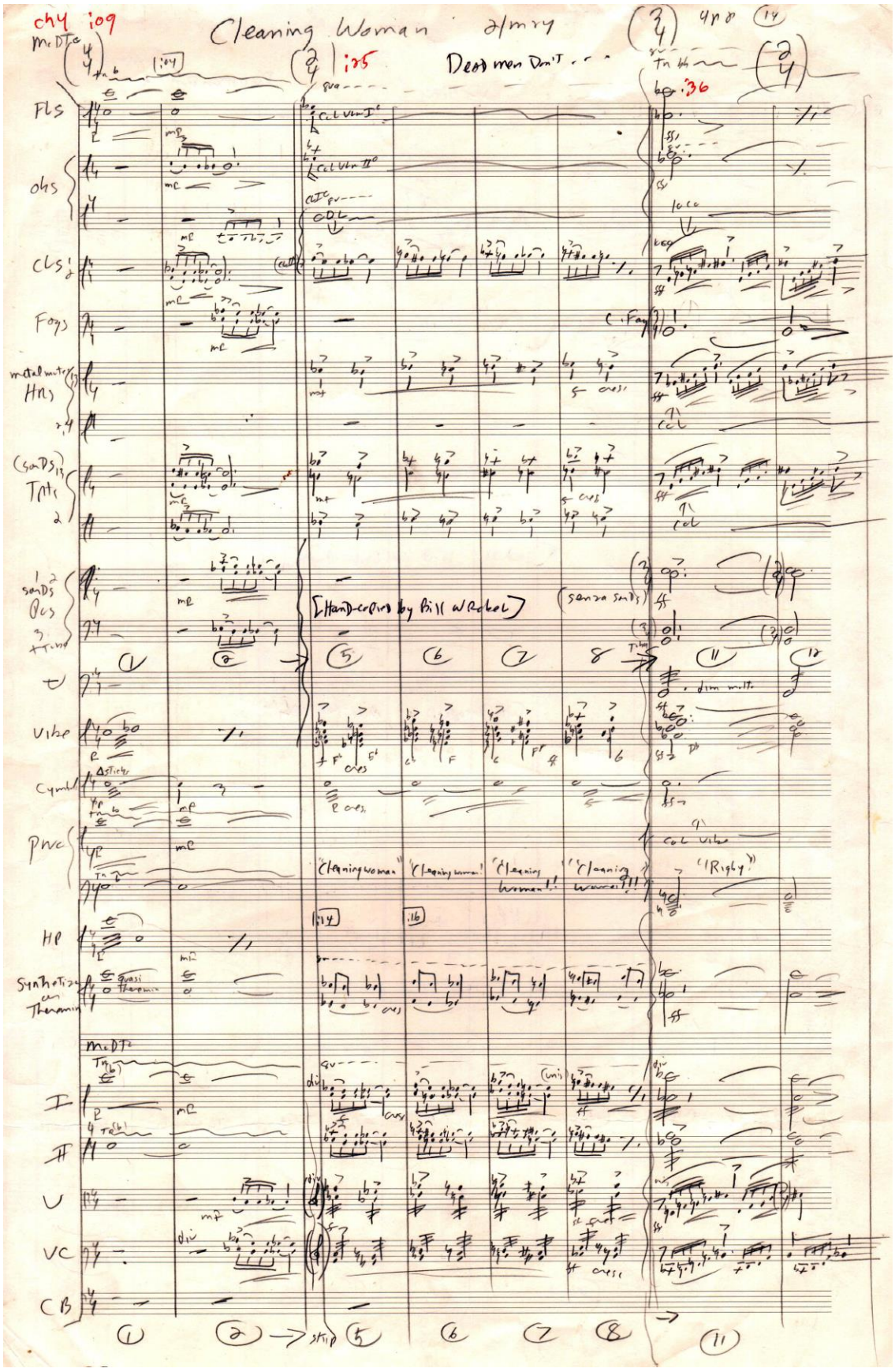
"Three cues featuring Dr. Rozsa's old creepy comrade, the theremin, will have to be recorded this morning [Wednesday, January 6] because instrumentalist Paul Shore has to leave at noon to catch a plane. The first theremin cue sets up a 'Slowly-I-turned' sort of running gag in which Martin is affected by the words 'cleaning woman,' much as Gregory Peck was by the visual motif of lines-on-whiteness in *Spellbound*, and goes violently berserk. After the recording of the cue, the scene is played back 'mit sound,' unlike most of yesterday's playbacks, and it works just fine." Apparently Rozsa had phoned during a playback and Reiner praised the music. Rozsa heard the trail end of the theremin and jokingly commented on how out of tune they were. At least I believe this is what was said, although the words "They're out of cue" was written. I suppose that was miss-typed.

Violins I are trill on Line 3 C (to flat) whole note *p* < *mp* tied to whole notes next few bars (I did not hand-copy Bars 3-4), while violins II are trill on Line 2 C whole notes. The theremin plays Lines 2 & 3 C whole notes tied to next bars. The harp is trem *p* between Line 3 C and Line 2 C whole notes, repeated next bar (but louder at *mp*). The piano is trill on Lines 2 & 3 tied whole notes. The cymbal is rolled whole notes with triangle sticks. The vibe is rolled between Line 2 C to Db whole notes. The flutes are trill on Lines 2 & 3 whole notes *p* < *mp*.

In Bar 2 "Cleaning Woman," Rozsa cleverly composes a musical rendition of the "cleaning woman" syllables (clean-ing wo-man) as four notes (16ths here). This is even more cleverly employed in the next cue ("Memories") when Rigby whispers the words "cleaning woman" but the violins utter the syllables for him as four 16th notes at those points.

Oboe I plays *mp* < > Line 2 C legato to Line 1 B and then B to Bb 16ths (connected by two crossbeams) with that Bb 16th tied to dotted half note decrescendo. After a half rest in Bar 2, oboe II plays Line 1 C rinforzando C 16th legato to small octave B and then B to Bb 16ths (with the Bb 16th tied to quarter note). Clarinets play Line 1 Eb/Ab rinforzando 16ths to D/G 16ths to same D/G 16ths to Db/Gb 16ths tied to dotted half notes. After a half rest, the bassoons play small octave Eb/Ab rinforzando 16ths to D/G to D/G to Db/Gb 16ths tied to quarter notes. *Sords* trumpets play Line 1 Eb/Ab/C rinforzando 16ths to D/G/B to D/G/B to Db/Gb/Bb 16ths tied to dotted half notes. After a half rest, muted trombones play small octave Eb/Ab/middle C rinforzando 16ths to D/G/B to D/G/B to Db/Gb/Bb 16ths tied to quarter notes. After a half rest, viole play middle C rinforzando 16th to B to B to Bb 16ths tied to Bb quarter note. After a half rest, divisi celli play (see bassoons).

In Bar 5 (:25 dvd; :14 written score; :16 cd track # 4) in 2/4 time, the dynamic build rises significantly as Rigby yells "cleaning woman!" for each succeeding bar (in fact, the words "cleaning woman!" are written in for each bar). The theremin plays Lines 2 & 3 Eb to D 8th notes to Db quarter notes crescendo to (Bar 6) Lines 2 & 3 F to E 8th notes to Eb quarter notes crescendo to (Bar 7) Gb to F 8th notes to E quarter notes to (Bar 8) G to F# 8ths (crossbeam connected) to G-F# 8ths again.


Cleaning Woman
Dead men Don't . . .
Fls
obs
Cls
Fgs
Hrns
Trpts
Vibe
Cymb
Perc
Hp
Synthesizer or Theremin
I
II
V
VC
CB
[Hand-copied by Bill Rebol]
"Cleaning woman"
"Cleaning woman!"
"Cleaning woman!!"
"Cleaning woman?!!"
"Righty"

Violins I and flutes play Line 3 rinforzando C/Eb to B/D to B/D to Bb/Db 16ths tied to Bb/Db quarter notes to (Bar 6) D/F rinforzando 16ths to B/E to B/E 16ths to Bb/Eb 16ths tied to quarter notes up to (Bar 7) Db/Gb rinforzando 16ths to C/F to C/F 16ths to B/E 16ths tied to quarter notes, and then (Bar 8) unison Line 3 G rinforzando 16th fortissimo legato to F#-F#-E# 16ths (connected by two crossbeams) and another G-F#-F#-E# 16ths. Violins II and oboes play Line 2 Eb/Gb rinforzando 16ths legato to D/G 16ths to D/G 16ths to Db/Gb 16ths tied to quarter notes to (Bar 6) F/A-E/G#-E/G#-Eb/G 16ths tied to Eb/G quarter notes crescendo to (Bar 7) Gb/Bb-F/A-F/A-E/G# 16ths tied to quarter notes to (Bar 8) unison Line 2 G-F#-F#-E# 16th figure played twice.

Violas (in the treble clef) play Line 2 Cb/Fb rinforzando bowed trem quarter notes forte to Bb/Line 2 Eb rinforzando bowed trem quarter notes to (Bar 6) Db/Gb to C/F bowed trem quarter notes to (Bar 7) D/G to C#/F# bowed trem quarter notes to (Bar 8) Eb/Ab to D/G bowed trem quarter notes *ff* <. VC (also in the treble clef) play bowed trem quarter notes Line 1 F/A to Eb/G to (Bar 6) Gb/Bb to F/A to (Bar 7) G/B to F#/A# to (Bar 8) Eb/Line 2 C to G/B quarter note tremolos. CB are silent.

The cymbal is trem *p cres* whole note thru the next several bars, reaching *f* < in Bar 8. The vibe strikes forte crescendo on rinforzando quarter notes Line 1 Fb/Ab/Line 2 Cb/Fb (Fb maj) to Eb/G/Bb/Eb (Eb maj) to (Bar 6) Gb/Bb/Line 2 Db/Gb (Gb maj) to F/A/C/F (F maj) to (Bar 7) G/B/D/G (G maj) to F#/A#/C#/F# (F# maj) to (Bar 8) Ab/Line 2 C/Eb/Ab fortissimo to G/B/D/G (G maj).

Trumpets play rinforzando and steady crescendo quarter note triads starting *mf* on Ab/Line 2 Cb/Fb (Fb maj 1st inversion) to G/Bb/Eb (Eb maj 1st inv) and so forth (see the major chords delineated for the vibe). Horns with metal mutes play Line 1 Fb [written Line 2 Cb] rinforzando quarter note to Eb [written Bb] rinforzando quarter note to (Bar 6) Gb to F quarter notes to (Bar 7) G to F# quarter notes to (Bar 8) Ab to G quarter notes. Clarinet II plays Line 2 (Line 3 for clarinet I) Eb-D-D-Db 16ths tied to Db quarter note to (Bar 6) F-E-E-Eb 16ths tied to Eb quarter note to (Bar 7) Gb-F_F-Fb 16ths tied to quarter note to (Bar 8) G-F#-F#-Eb 16ths figure played twice.

In Bar 11 (:36 dvd; :26 cd) in ¾ time, the horns and trumpets are especially prominent. After an 8th rest, trumpets play *fff* < Line 1 D-F-G-B 32nd notes to Line 2 C# rinforzando quarter note back down to D-F-G-B 32nd notes crescendo to (Bar 12 in 2/4 time) C# rinforzando 8th note back to D-F-F-B 32nd notes to C# rinforzando 8th note, followed by an 8th rest. Clarinets and viole and *col* trumpets. After an 8th note, horns play *fff* small octave Ab-B-Line 1 D-F 32nd notes to G rinforzando dotted quarter note back to Ab-B-D-F 32nd notes, and so forth. VC are *col* horns. Violins I are trem on Line 1 & 2 Ab dotted half notes tied to half notes next bar, while violins II play Line 2 Db/F notes in that fashion. Flutes are trill on Lines 1 & 2 Ab notes, while oboes are trill on Line 2 Db/F notes. The C.Fag plays Great octave G dotted half note tied to (Bar 12 in 2/4 time) half note decrescendo. Trombones (*senza sords*) play small octave D/F/G dotted half notes tied to half notes next bar, while the tuba plays Great octave G notes. The timp is rolled *ff dim molto* on Great octave G dotted half note tied to half note next bar. The vibe strikes

ffz Line 1 Ab/Line 2 Db/F/Ab rinforzando dotted half notes tied to half notes next bar. The cymbal sounds a dotted half note let vibrate. The piano (top staff) is *col* the vibe while the bottom staff plays Contra-octave and Great octave G dotted half notes tied to half notes next bar. Finally, the theremin sounds *ff* Lines 1 & 2 Ab dotted half notes tied to half notes next bar.

[end session 10:51 pm] …..[resume Saturday, March 19 at high noon]

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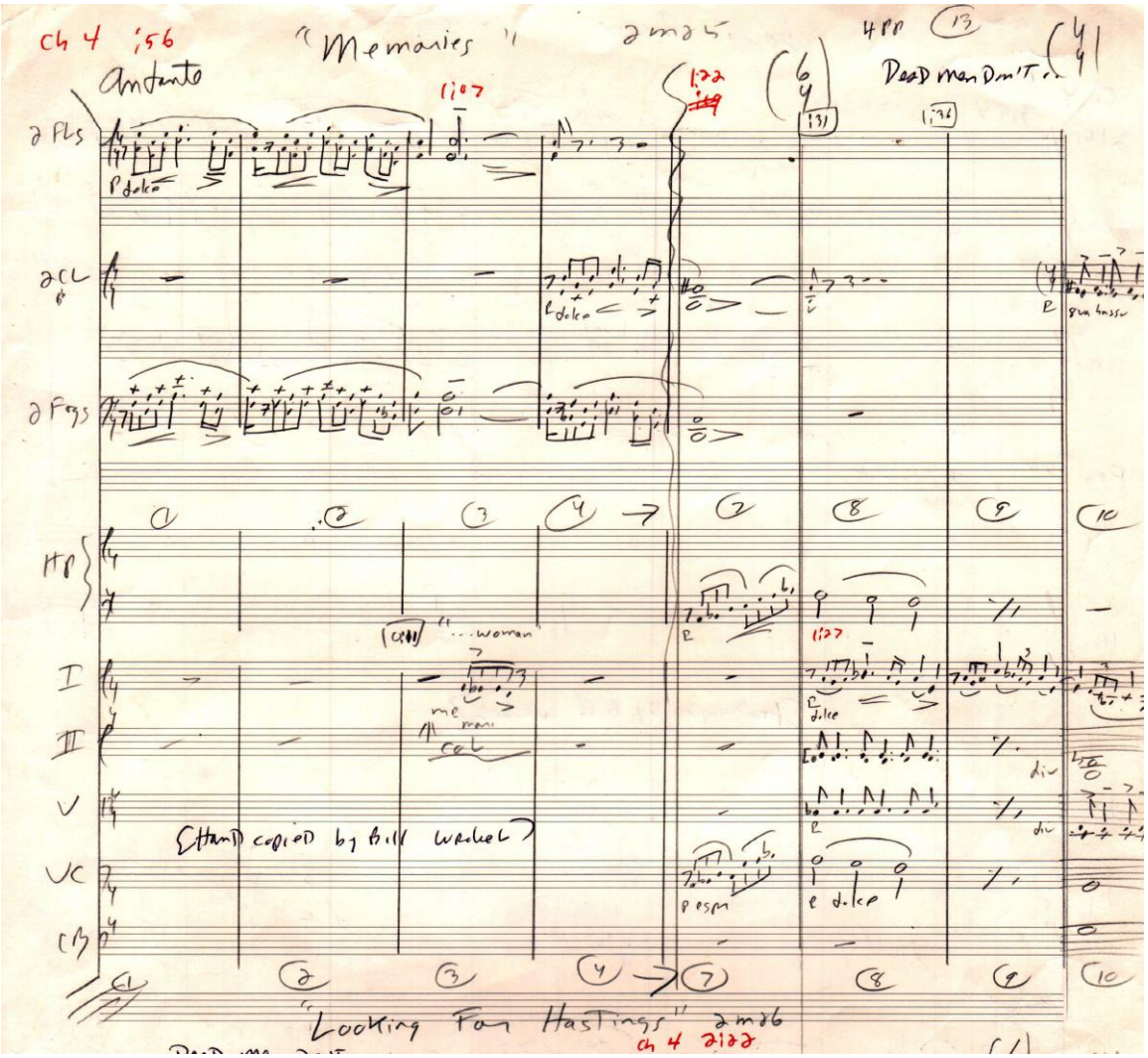
"Memories" 2M25. *Andante* in 4/4 time, 4 pages, 13 bars. Dvd location: Chapter 4 starting at :56. CD location: Track # 4 starting at :41 ("Rigby's Story"). Scene: Juliet asks Rigby why he was choking her. He then recounts memories of his childhood when he was seven years old. His father ran off with the cleaning woman, and Rigby's mom died of a broken heart. So whenever anybody says "cleaning woman," he goes berserk.



The opening music appears monophonic (melody only) except that the melody played by two bassoons and 2 flutes in dyads give a combined harmony built in. The

flutes play *p dolce* < > (after an initial 8th rest) Line 1 A/Line 2 E down to F/C back up to A/E 8th note dyads (crossbeam connected) up to Line 2 C/G dotted quarter notes down to A/E to F/C 16ths decrescendo to (Bar 2) A/E 16ths (followed by a 16th rest). These seven notes were played under the legato phrase/umbrella (curve line). After an 8th rest in Bar 1, the bassoons play small octave F/middle C down to D/A back to F/C 8th note dyads (connected by a crossbeam) up to A/Line 1 E dotted quarter notes down to F/C-D/A 16ths to (Bar 2) F/middle C 16th (followed by a 16th rest). Combined we have the F maj 7th (F/A/C/E) on the first 8th note chord to D min 7th (D/F/A/C) to F maj 7th again, and then A min 7th (A/C/E/G) dotted quarter note chord.

The flutes continue in Bar 2 on Line 1 A/Line 2 C down to F/C to A/E 8ths crescendo hairpin up to Line 2 C/G 8ths down to A/E-F/C 16ths up to next three-note figure of A/E 8ths to F/C-D/A 16ths decrescendo up to (Bar 3) F/Line 2 C quarter notes (these ten notes are under the legato umbrella) to F/C tenuto dotted half notes decrescendo and tied to 16ths in Bar 5 (followed by rests). Fags play F/middle C down to D/A to F/C 8ths up to next figure of A/Line 1 E 8ths down to F/C-D/A 16ths up to next figure of F/C 8ths down to D/A to Great octave Bb/small octave F 16ths to (Bar 3) D/A 8ths to D/A tenuto dotted half notes tied to 16ths next bar (followed by a 16th rest).

At 1:07 dvd (:51 cd), we then hear the violins playing *mp* Line 1 F rinforzando 16th legato mini-slur to Eb to same Eb to D 16ths (connected by two crossbeams) followed by a quarter rest. Rozsa cleverly inserts this four-note figure to mickey-mouse the silent yet spoken words of Rigby saying the four syllables "clean-ing wo-man."

In Bar 4, the bassoons continue the phrasing, now accompanied with two clarinets (the flutes are silent). Fags play Great octave Bb/small octave F down to G/D back to Bb/F 8ths up to D/A dotted quarter notes down to Bb/F down to G/D 16ths. After an 8th rest in Bar 4, the clarinets play *p dolce* < > Line 1 D/A [written E/B] to small octave Bb/F [written middle C/G] to D/A 8th note dyads up to F/Line 2 C dotted quarter notes, and so forth.

Skipping to Bar 7 at 1:22 dvd and 1:07 cd (when Rigby says, "I go berserk"), the clarinets settle on small octave A/Line 1 E [written B/F#] whole notes decrescendo tied to 8th notes next bar, while the bassoons settle on Great octave D/A whole notes. After an 8th rest, the harp plays ascending legato and arpeggio 8th notes *p* Great octave A-Bb-small octave D (crossbeam connected) crescendo up to E-G-A-Bb 8ths (crossbeam connected). After an 8th rest, the celli plays *p espr* < the same notes.

In Bar 8 in 6/4 time (1:27 dvd; :31 on the written cue), the harp and VC play *p dolce* small octave A legato to G to F half notes (repeated next bar) to (Bar 10) G whole note (VC only since the harp here is silent). After an 8th rest, violins I play the melody line *p dolce* < of Line 1 A-G-A legato 8th notes (crossbeam connected) up to Bb tenuto dotted quarter note to G-A 16ths to A down to E decrescendo quarter notes. After an 8th rest in Bar 9, they continue on A-G-A 8ths up to Line 2 C quarter note to "3" triplet value descending 8ths Bb-A-G to A quarter note legato down to E quarter note tied to (Bar 10 in 4/4 time) A quarter note to "3" triplet value descending 8th notes D-C-small octave Bb

to middle C down to G quarter notes. Violins II and violas play the rather heartbeat rhythmic pattern. Viole play *p* small octave Bb 8th to B dotted quarter note to Bb 8th to Bb dotted quarter note to Bb 8th to Bb dotted quarter note (repeated next bar) down to (Bar 10 in 4/4 time) *div* D/E rinforzando 8ths to D/E tenuto dotted quarter notes to D/E rinforzando 8ths to D/E tenuto dotted quarter notes. Violins II play double-stopped Line 1 D/E 8ths to D/E dotted quarter notes (etc) to (Bar 10) divisi small octave G/Bb whole notes. CB appear in Bar 10 to play small octave G whole note. Also in Bar 10, the clarinet reappear to play small octave D/E [written E/F#] rinforzando 8ths to D/E tenuto dotted quarter notes (see viole).

That's as far as I got with this cue!

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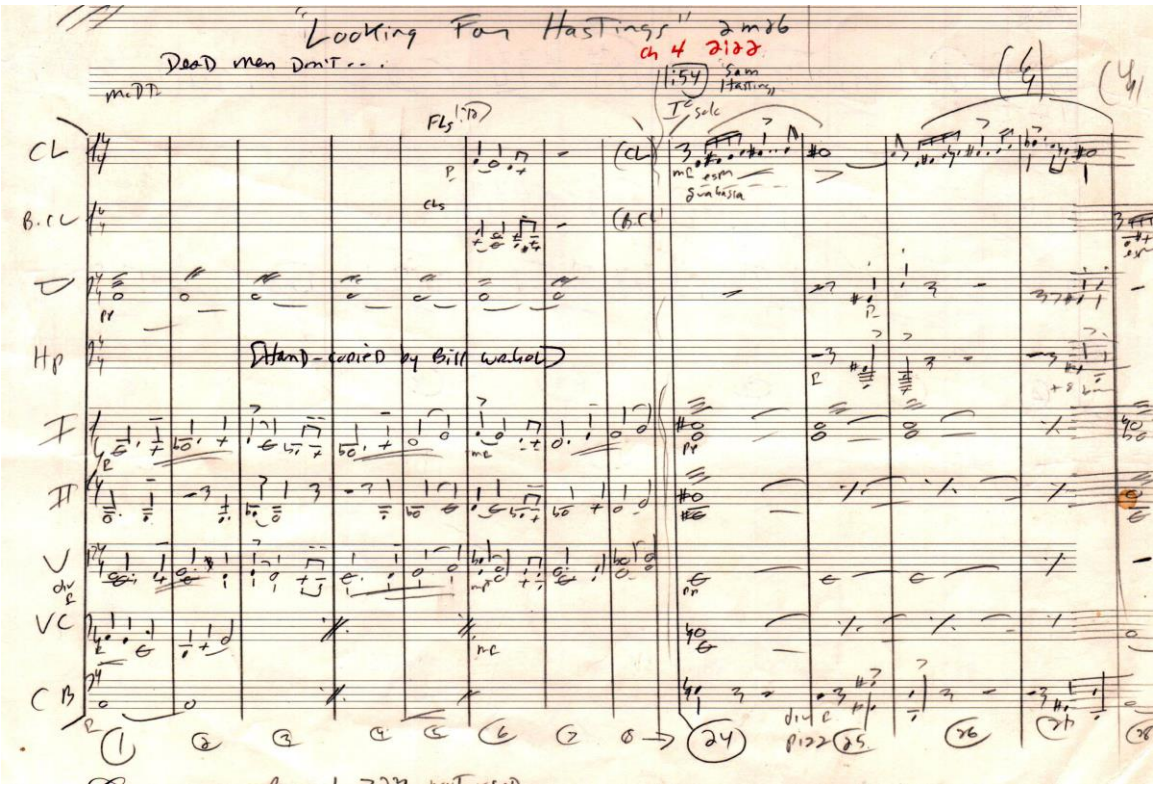
"Looking For Hastings" 2M26. *Moderato* in 4/4 time, 44 bars, 1:54. Note: The first 23 bars of this cue were <u>not</u> used in the final edit of the picture. I do not know yet if it was included in the cd original tracks since at this writing on Saturday I did not receive my copy of the PCD 126 cd. [Postscript: cd track # 5 contains the entire cue] On the dvd, the start of the cue (Bar 24) is given in Chapter 4 at 2:22 (:54 on the written cue; :55 on the cd). Up to this point in the movie, a jazzy ensemble piece was used as Rigby walked down the slum streets and narrated, including the piano, sax, and so forth. I did not see that written music in the score I researched.



In (un-used) Bar 1 (start of CD track # 5), the timp is rolled *pp* on Great octave A whole note tied to whole notes thru at least Bar 8 (as far as I hand-copied of the unused section). CB play *p* Great octave A whole note tied to next bar, re-intoned in Bar 3 and

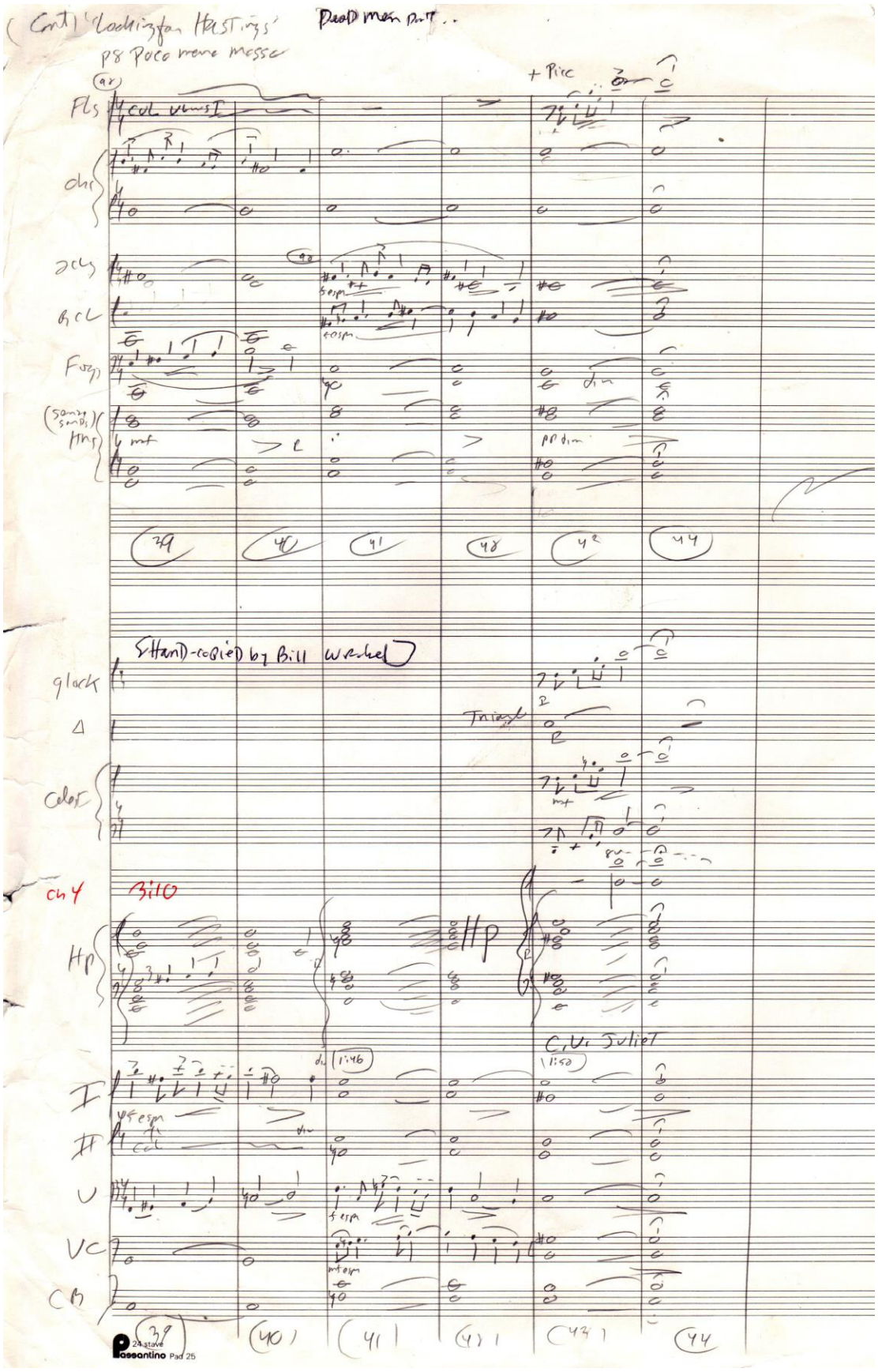
tied to Bar 4, and continued do for at least the next four bars. VC play Great octave A to G quarter notes down to E half note to (Bar 2) D back to E quarter notes up to G half note. Repeat Bars 1-2 in Bars 3-4, 5-6, and so forth. Violins I and viole play the melody phrasing (violins II part-wise). Violins I play *p* small octave A dotted half note to same A tenuto quarter note to (Bar 2) Bb dotted half note crescendo to middle (Line 1) C quarter note to (Bar 3) D rinforzando quarter note legato C half note down to Bb-A tenuto 8ths to (Bar 4) Bb dotted half note to middle C tenuto quarter note crescendo to (Bar 5) D legato slur to E half notes to (Bar 6) F rinforzando quarter note *mp* to E half note to D-C tenuto 8th notes to (Bar 7) D dotted half note crescendo to E tenuto quarter note to (Bar 8) F to G half notes. Viole play divisi small octave D/E dotted half notes to same D/E tenuto quarter notes to (Bar 2) D/F dotted half notes to unison E quarter note to (Bar 3) F rinforzando quarter note mini-slur to E half note to D to C tenuto 8th notes to (Bar 4) D dotted half note to E tenuto quarter note to (Bar 5) F to G half notes to (Bar 6) F/Bb quarter notes down to E/G half notes to D/F to C/E 8th notes to (Bar 7) D/F dotted half notes to E/G quarter notes to (Bar 8) F/Bb to G/middle C half notes.

Violins II play small octave G dotted half note to same G tenuto quarter note. After a half and quarter rest in Bar 2, violins II continue on G quarter note to (Bar 3) Bb rinforzando quarter note down to G half note (followed by a quarter rest). After a half and quarter rest in Bar 4, violins II play G quarter note to (Bar 5) Bb to middle C half notes to (Bar 6) D quarter note to middle C half note to Bb-A tenuto 8ths to (Bar 7) Bb dotted half note to C quarter note to (Bar 8) D to E half notes.

In Bar 6 (:12 on the score) plays *p* Line 1 F quarter note to E half note to D-C 8ths (silent next two bars). Clarinets in Bar 6 play small octave Bb/Line 1 D quarter notes down to G/middle C half notes to F/Bb to E/G 8th notes (silent at least next two bars).

Now: In (used) Bar 24 (when you first see Ray Milland), violins I are bowed trem *pp* on Line 1 E/A# whole notes tied to whole notes next three bars to (Bar 28) Eb/A bowed trem whole notes tied to next bar at least. Violins II are bowed trem on small octave A#/Line 1 G# whole notes tied to next three bars to (Bar 28) A/G whole notes. Viole play (non-trem) small octave D whole note tied thru Bar 27. CB play small octave E quarter note in Bar 24 (followed by a quarter and half rest). After a half and quarter rest in Bar 25, the divisi CB pluck pizzicato Great octave and small octave rinforzando G# quarter notes down to (Bar 26) D rinforzando quarter notes (followed by rests). After a half and quarter rest in Bar 27, CB play Great octave and small octave D quarter notes to (Bar 28) Great octave A whole note tied to next bar. After a half and quarter rest in Bar 25, the timp softly beats *p* Great octave G# staccato 8th note up to (Bar 26) small octave D staccato quarter note (followed by a quarter and half rest). After a half and quarter rest in Bar 25, the harp plays Contra-octave and Great octave G# quarter notes down to D quarter notes (followed by rests).

Of course the instrument emphasized is the soloistic passage of clarinet I. After a quarter rest in Bar 24, it plays *mp espr* < small octave D-E-F-G [written E-F#-G-A] 16th notes (connected by two crossbeams) legato to G# double-dotted rinforzando quarter note to A 16th to (Bar 25) G# [written A#] whole note decrescendo and tied to 8th note next bar (followed by an 8th rest). The clarinet then plays again D0E-F-G 16ths to G# dotted


(Cont) 'Looking for Hastings'
p8 Poco meno mosso
Dead man part..
+ Pic
Fls
cl. clarinet
clar
Bsn
B cl
Fsn
(Sax)
Hrns
mf
pp dim
39
40
41
42
43
44
(Hand-copied by Bill Wachel)
glock
Triangle
Celeste
mf
ch 4
Bill
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Hp
C.U. Juliet
1:46
1:50
I
II
V
VC
CB
f espr
mf espr
24 stave
Passantino Pad 25

quarter note to A-Bb 16ths to (Bar 27) Line 2 Cb rinforzando dotted quarter note to Bb-A 16ths to G# half note. After a quarter rest in Bar 28, the bass clarinet takes over the solo on small octave A-B-C-D 16ths, and so forth.

Skipping to Bar 39 (3:10 dvd; 1:43 cd track # 5), *poco meno mosso*, we come to the scene where Milland gets the hidden bill from the top of the sugar bowl container. The sense of discovery is musically depicted by the higher and brighter register of the violins and flutes. They play *mf espr* < Line 2 B rinforzando quarter note down to F# stand-alone 8th up to Line 2 stand-alone rinforzando 8th legato to B quarter note to A-G tenuto 16ths up to (Bar 40) B quarter note legato to F# half note decrescendo to same F# quarter note. Viole play small octave E legato to F# quarter notes, and then G legato to A quarter notes to (Bar 40) B legato to middle C half notes decrescendo. VC play Great octave G whole note tied to whole note next bar, while CB play small octave C tied whole notes. The harp is arpeggiando on Great octave C/G/small octave C/E/middle C/E/B (C maj 7th) whole notes tied to whole notes next bar. After a quarter rest, the harpist also plays small octave F#-G-A quarter notes to (Bar 40) B to middle C half notes. The horns (*senza sords*) play *mf* small octave A/middle C/E [written Line 1 E/G/B] whole notes tied to whole notes next bar and > *p*. Fag II plays Great octave C whole note tied to whole note next bar. Bassoon I plays small octave E-F#-G-A quarter notes to (Bar 40) B to middle C half notes. Clarinets play middle C/E whole notes tied to whole notes next bar, while oboe II plays Line 1 B tied whole notes. Oboe I is *col* violins but played an octave lower register.

In Bar 41 (1:46 on the written cue), the clarinets and viole play the principal melody line (as played previously by the violins and flutes in Bars 39-40) while the celli and bass clarinet play the shadow melody or counterpoint line. The viole and clarinets play *f espr* < Line 1 E dotted quarter note down to small octave B 8th up to Line 1 F rinforzando 8th legato to E quarter note to D-C 16ths up to (Bar 42) E quarter note down to small octave B half note legato to A quarter note to (Bar 43) B whole note tied to whole note decrescendo and held fermata in end Bar 44. VC play the shadow or secondary phrase *mf espr* on small octave E-F 8ths to G dotted quarter note to A 8th legato to B quarter note tied to quarter note next bar, and then descending legato quarter notes A-G-F to (Bar 43) double-stopped Great octave B/small octave G# whole notes tied to (Bar 44) whole notes decrescendo and held fermata. The bass clarinet plays the same but an octave higher register, and also, in Bar 43, the bass clarinet plays Line 1 G# whole note tied to next bar held fermata.

Back in Bar 41, CB play small octave F/middle C whole notes tied to next bar. In Bar 43, CB play E/B whole notes tied to next bar and held fermata. Violins II play Line 1 F/Line 2 C whole notes tied to next bar. In Bar 43 (1:52 score), they play E/B whole notes tied to next bar held fermata. Violins I play A/Line 2 E whole notes tied to next bar. In Bar 43, they play G#/E whole notes tied to whole notes next bar held fermata. The harp is arpeggiando (vertical wavy line rolled chord) on Great octave F/small octave D/F/A and (top staff) Line 1 F/A/Line 2 C/E whole notes (D min 9th or D/F/A/C/E) tied to next bar. In Bar 43, the harp is arpeggiando on Great octave E/small octave C/E/G#/Line 1 E/G#/Line 2 C/E whole notes tied to whole notes next bar held fermata.

After a half rest in Bar 43, the harp also intones Lines 2 & 3 B half notes tied to whole notes next bar.

Back in Bar 41, horns play Line 1 D/F/A whole notes tied to whole notes next bar. In Bar 43, horns play middle C/E/G# whole notes tied to whole notes held fermata in end Bar 44. The bassoons play Great octave F/small octave C whole notes tied to next bar. In Bar 43, they play Great octave E/B whole notes tied to fermata-held whole notes next bar. Oboes play Line 2 C/E whole notes tied to Bar 42. In Bar 43, they play B/E whole notes tied to next bar and held fermata. Flutes are silent in Bars 41-42.

In Bar 43, the triangle brightly sounds a whole note *p* let vibrate, signaling a cheerful or upbeat or satisfying coda or ending. This bar is indicated as "C.U. Juliet" meaning that we see a close-up of Juliet's smiling face as she has possession of that mystery dollar bill Rigby just got from Rigby from Hastings for five bucks.

After an 8th rest, the bright glock sounds *p* Line 1 B 8th to Line 2 C 8th up to D-E 16ths up to B half note tied to (Bar 44) B whole note held fermata. After an 8th rest, the flute and piccolo play the same end-phrase. After an 8th rest, the celeste top staff plays the same, while the bottom staff plays it an octave lower register.

End of cue.

[end session 10:55 pm]

[resume Sunday, March 20 at 9 am]

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"Love Theme" 2M28. *Andante* in 4/4 time, 15 bars, :49. Dvd location: Chapter 4 starting at 3:54. CD location: N/A. Scene: Pleased with himself for retrieving that mystery bill, Rigby shows Juliet a dumb magician's trick (narrating off-screen how he's falling for his client). The cue ends with the cut to Rigby going to the ritzy Brentwood Room to hear Kitty Collins sing and pretend he is a movie producer making a movie about boxing. He wanted to know if she was interested in singing for it. Kitty (Ava Gardner from *The Killers*) says in reply, "The idea of two beating each other to a pulp makes me ill." I feel that Martin's awkward comeback was very funny: "Well, I'm also doing a religious picture, the story of…Saint…Betty. You know, the nun who talked to lepers, and sings…"

In the grace bar, after a dotted 8th note, the violins and violas begin to play the lovely "Juliet" theme, the central theme of the Prelude. I really like this theme. I think it is far more memorable that even Raksin's "Laura" theme (that was a bit overplayed in that movie), although I admit Rozsa's love theme is not meant to be as "haunting" as Raksin's love theme. Rozsa's theme is romantic in style, very straightforward, with counter-line sophistication, and certainly not so monothematic and simplified as Raksin's tune and score. Raksin's approach worked for that film and his "Laura" tune soon became a classic. However, as given above, I find Rozsa's love theme far more engaging and memorable. Rozsa's character of music lent itself to be used in Reiner's film-noir tribute type of music, while Raksin's overall mood approach would probably not work or be as fitting.

So, after a dotted 8th rest, violins I play *mf* < Line 1 A tenuto 16th note up to Line 2 E# legato to F# 8th notes up to (Bar 1) B to A 8th notes down to D dotted quarter note *espr* and decrescendo. After a dotted 8th rest in the grace bar, violins II play small octave A tenuto 16ths up to Line 1 E#-F# 8ths to (Bar 1) Line 1 B to A 8ths down to D dotted quarter note, and so forth. In other words, violins II are *col8 basso* violins I (an octave lower register).

Violins I continue in Bar 1 on Line 1 B (small octave for violins II) stand-alone 8th note tied to 8th note up to C#-D tenuto 16ths crescendo to (Bar 2) "3" triplet value 8th notes D#-F#-E (crossbeam connected) down to Line 1 A (small octave for violins II) double-dotted quarter note decrescendo. Then they play crescendo same A stand-alone tenuto 16th up to Line 2 E#-F# (Line 1 E#-F# for violins II) 8th notes up to (Bar 3) B-A 8ths up to Line 3 (Line 2 for violins II) C# dotted quarter note to D stand-alone 8th tied to D 8th to E-D tenuto 16ths down to (Bar 4) Line 2 E (Line 1 E for violins II) rinforzando half note decrescendo and tied to dotted 8th note. Then they play F# tenuto 16th to G-A 8ths crescendo to (Bar 5) A# dotted quarter note to B 8th down to E quarter note tied to "3" triplet value 8th note E to F#-G triplet value 8ths to (Bar 6) G# dotted quarter note to A stand-alone 8th tied to dotted 8th and then A 16th to B-Line 3 C# legato 8ths to (Bar 7) same C# rinforzando dotted quarter note to D 8th, and so forth.

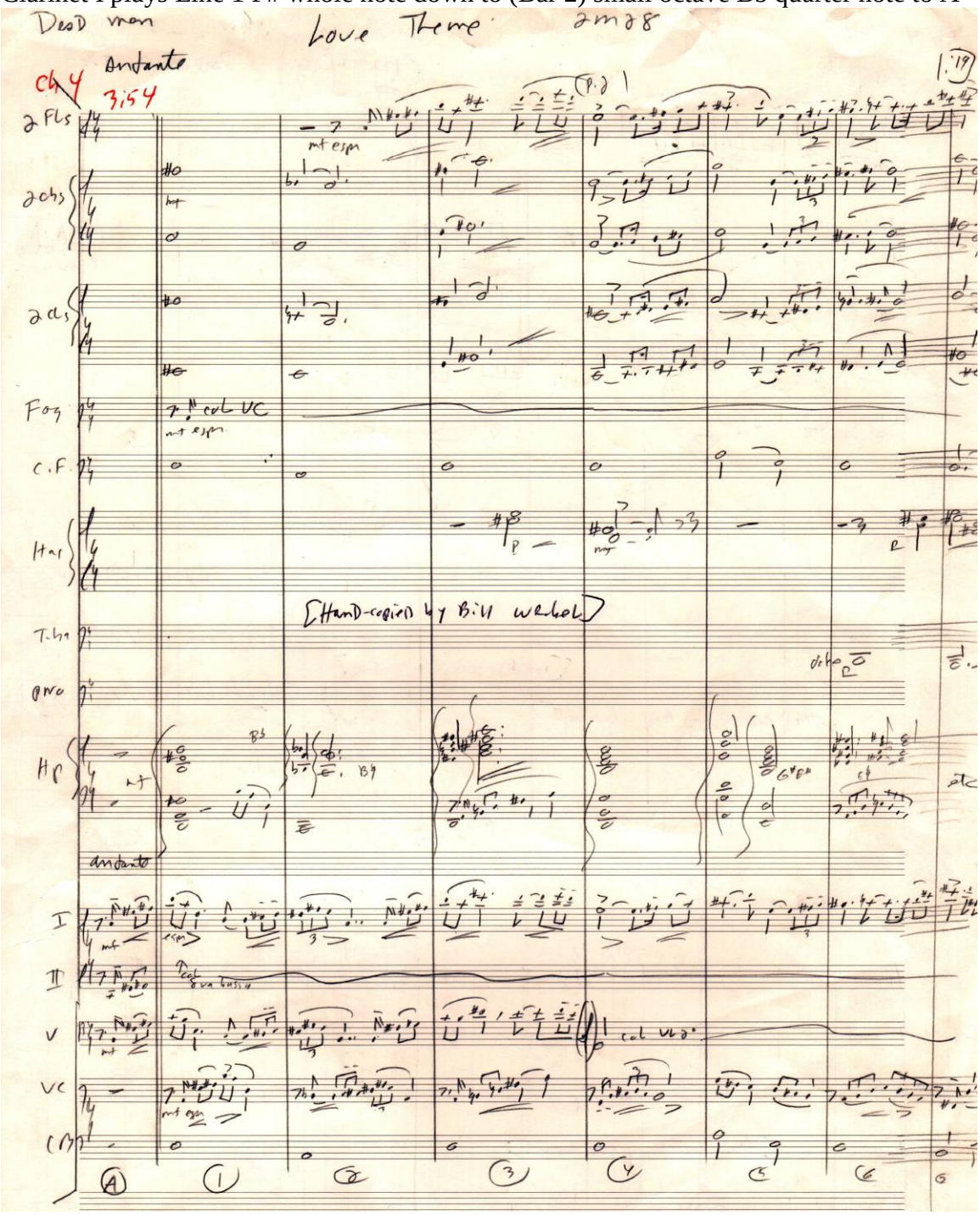
Viole are *col* violins II.

After a dotted 8th note in Bar 1, the VC and bassoons play the counter-melody or shadow melody line *mf espr* < > on Great octave A 16ths up to small octave E#-F# legato 8ths (crossbeam connected) up to B rinforzando 8th legato to A 8ths (crossbeam connected) down to D quarter note. After an 8th rest in Bar 2, VC/Fags then play Great octave Bb stand-alone 8th note tied to 8th note up to C-C# tenuto 8ths to "3" triplet value 8th notes D#-F#-E down to Great octave A quarter note. After a dotted 8th in Bar 3, they play Great octave A 16th to B up to D 8th notes to F# crescendo and legato to A quarter note. After an 8th rest in Bar 4, they play Great octave G-B tenuto 16ths up to "3" triplet value 8th notes small octave C#-D-C# down to B half note decrescendo. In Bar 5 they play small octave G-F# 8th notes legato to E quarter note, and then D-C# 8th notes to Great octave B quarter note. After an 8th rest, they play A-B-small octave D legato 8th notes (connected by a crossbeam) crescendo up to descending E-D-Great octave B-A 8th notes decrescendo (crossbeam connected).

CB in Bar 1 play small octave D whole note down to (Bar 2) Great octave A whole note up to (Bar 3) small octave D whole note (repeated next bar) up to (Bar 5) A down to E half notes to (Bar 6) D whole note. The C.Fag is *col* CB.

Clarinet II plays small octave B [written middle C#] whole note to (Bar 2) BB [written C] whole note to (Bar 3) Line 1 D quarter note up to F# dotted half note. In Bar 4, clarinet II plays small octave G half note tied to dotted 8th note to A 16th to B up to C# 8ths to (Bar 5) D half note down to small octave G quarter note to tied "3" triplet value G 8th to A-B triplet value 8ths to (Bar 6) C# dotted quarter note to D 8th tied to half note.

Clarinet I plays Line 1 F# whole note down to (Bar 2) small octave Bb quarter note to A



dotted half note up to (Bar 3) F# quarter note to A half note. In Bar 4, clarinet I continues on small octave B rinforzando half note tied to dotted 8th note to middle C# 16th to (Bar 5) G half note down to small octave B quarter note tied to "3" triplet value 8th to C#-D tenuto triplet value 8ths to (Bar 6) F rinforzando dotted quarter note to F# 8th tied to half note.

Oboe II plays Line 2 C whole note down to (Bar 2) G whole note up to (Bar 3) D quarter note up to F# dotted half note crescendo down to (Bar 4) Line 1 G rinforzando half note tied to dotted 8th to A 16th to B-C# 8ths to (Bar 5) D half note down to Line 1 G quarter note tied to "3" triplet value 8th to A-B triplet 8ths to (Bar 6) Line 2 C# dotted quarter note to D 8th tied to half note. Oboe I plays *mf* Line 2 F# whole note down to (Bar 2) Bb quarter note to A dotted half note up to (Bar 3) F# quarter note up to A dotted half note crescendo down to (Bar 4) Line 1 B half note decrescendo and tied to dotted 8th to C# 16th to D-E 8ths up to (Bar 5) G half note down to B quarter note tied to "3" triplet 8th note to C#-D tenuto 8ths to (Bar 6) E# dotted quarter note to F# 8th tied to half note.

After a half rest and dotted 8th rest, the flutes show up to play *mf espr* < Line 1 A 16th to Line 2 E#-F# 8ths to (Bar 3), see the violins melody line as given above.

The harp is arpeggiando on Great octave D/A/small octave F#/B/Line 1 F#/B whole notes. Also, after a half rest, the harpist plays small octave B-A 8ths down to D quarter note. In Bar 2, the harp is arpeggiando (top staff) on small octave Bb/Line 1 G/Bb quarter notes to A/Line 1 G/A dotted half notes, while the bottom staff plays Great octave A whole note. In Bar 3, the harp (top staff) plays Line 1 F#/B/Line 2 D/F# quarter notes arpeggiando to A/C#/F#/A dotted half notes. After a dotted 8th rest, the bottom staff plays Great octave A 16ths to B-small octave D 8ths up to F# to A quarter notes. The bottom staff also plays Great octave D whole note. In Bar 4, the harp is arpeggiando on Great octave D/B/small octave G and (top staff) B/Line 1 E/G/B whole notes. In bar 5, the harp is arpeggiando on Great octave A/small octave G/Line 1 D and (top staff) G/Line 2 D/G half notes down to Great octave E/small octave D/B/Line 1 E/G/B half notes. After an 8th rest in Bar 6, the bottom staff plays Great octave A-B-small octave D 8ths (crossbeam connected) up to descending E-D-Great octave B-A 8ths (just like the VC). The top staff plays Line 1 E#/G#/Line 2 C#/E# dotted quarter notes to F#/A/D/F# 8ths tied to half notes.

That's as far as I hand-copied for this cue! [11:40 am. Time to go out for lunch and shopping chores!]

[resume 8:18 pm. Fascinating debate right now in a uniquely special hearing of Congress on the Terri Schiavo case (whether or not to let a legislative body interfere with the Florida judicial state decision to let her husband/guardian disconnect the feeding tube from his vegetative body). Of course this can create a constitutional crisis (if the federal circuit judges back down from congressional pressure—which I doubt), and my wife and I think the Republicans pushing intervention are dead wrong. We object to the Government trying to interfere with a private family matter such as in this tragic case. This could've been avoided if Terri had a living will with an order to prevent resuscitation in case she should ever become a vegetable.]

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"The Brooch" C time, 5 bars, :14. 3M32-A. Dvd location: Chapter 5 starting at 2:11. CD location: N/A. Scene: Rigby tails Kitty Collins to a fancy restaurant and hid her

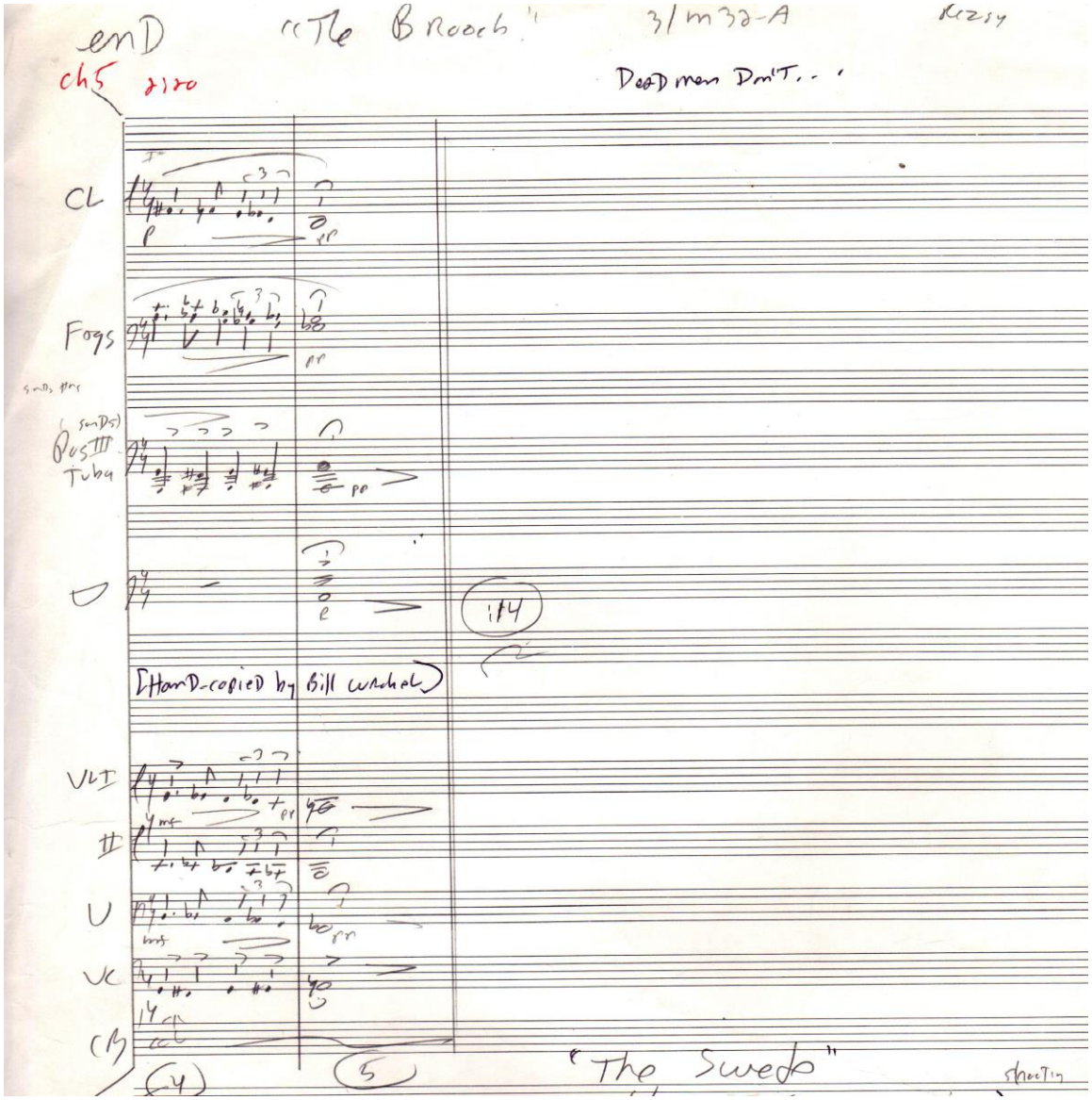
brooch in a bowl of soup. Inside is the E.O.C. list (Enemies of Carlotta). The only one on the list not crossed out was the Swede (Burt Lancaster from *The Killers*).

I did not work on the first three bars. In Bar 4 (2:20 dvd), violins I play *mf* > Line 1 E dotted quarter note rinforzando to Eb 8th to "3" triplet value quarter notes D-Db-C *pp* to (end Bar 5) small octave A whole note decrescendo and held fermata. Violins II play middle (Line 1) C dotted quarter note to Cb 8th to "3" triplet value quarter notes small octave Bb-A-Ab to (Bar 5) G whole note held fermata. Viole play small octave A dotted quarter note to Ab 8th to "3" triplet value quarter notes G-Gb-F to (Bar 5) Eb whole note *pp* > and held fermata. VC and CB play Great octave G to F# to G to G# rinforzando quarter notes to (Bar 5) A whole note held fermata.

The clarinet plays *p* > Line 1 E [written F#] dotted quarter note to Eb [written F] 8th to "3" triplet value quarter notes D-Db-C [written E-Eb-D] A small octave whole note *pp* > and held fermata. Bassoons play small octave A/middle C dotted quarter notes to Ab/Cb 8ths to "3" triplet value quarter notes G/Bb to Gb/B to F/Ab to (Bar 5) Eb/G whole notes held fermata. The muted trombone III plays Great octave G-F#-G-G# rinforzando quarter notes to (Bar 5) A whole note held fermata, while the tuba plays the same but an octave lower register.

Silent in Bar 4, the timp in end Bar 5 sounds *p* > Great octave A rolled whole note held fermata.

End of cue.



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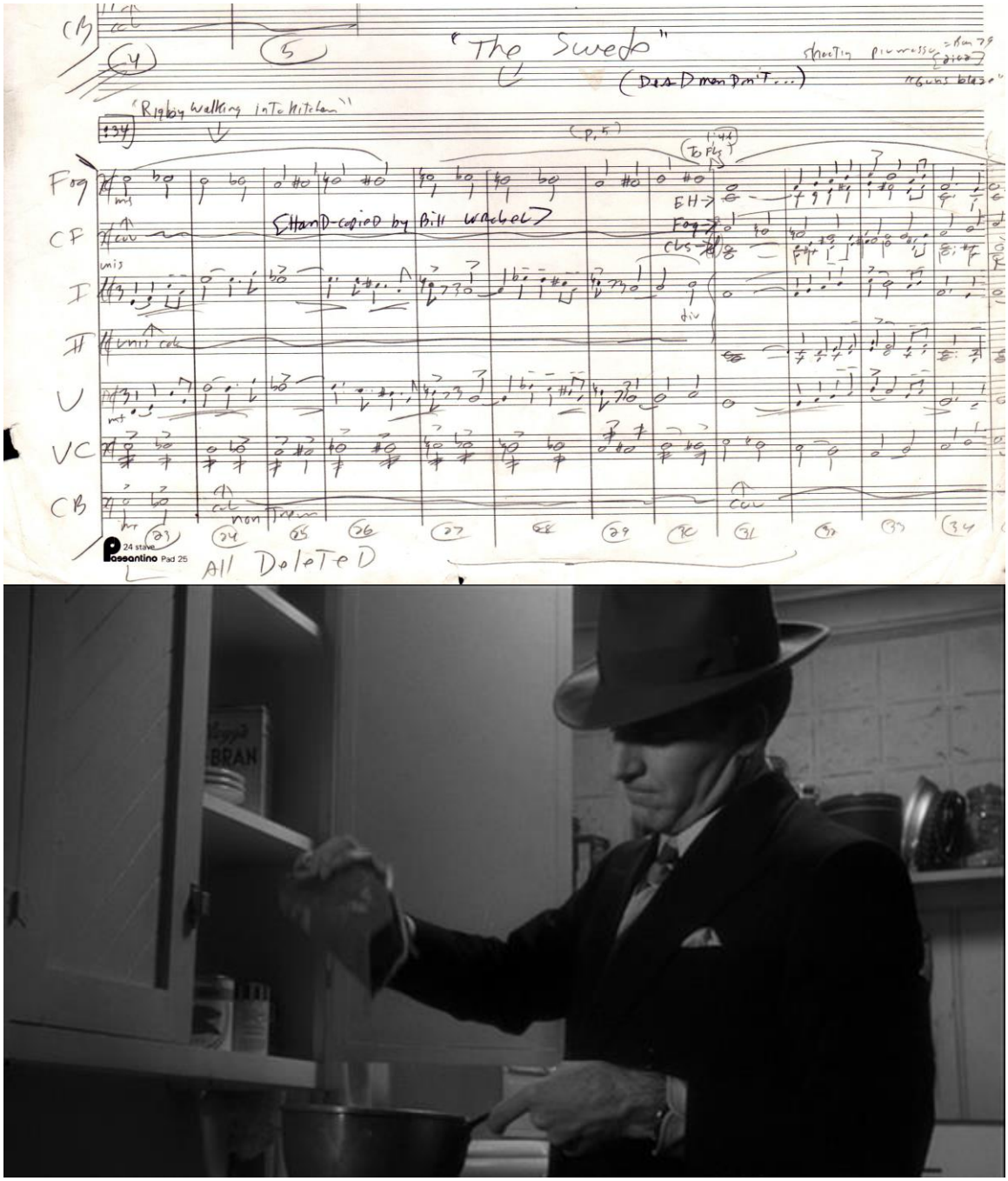
"The Swede" *Moderato* in C time, 16 pages, 105 bars, 2:32. Dvd location: Chapter 5 starting at about 2:27. Scene: Rigby goes to Post Street to see Swede Anderson. Note: a full minute of music written by Rozsa was not used in the middle of this cue (Bars 23-57). Once I get the cd of the original recording I'll see if that missing minute is present (I guess it will be). [Postscript: The entire cue is within Track # 6 of the cd] The minute cut (who made this decision—Rozsa or Reiner?) involved Rigby alone in the kitchen pouring an almost never-ending small bag of java coffee into a pan! I would've preferred having the music (as Rozsa originally intended) because it would've actually made the scene funnier having the "serious" music being played deadpan against the comedy situation. It would not be unlike the scenes in the comedy *Airplane* whenever the Leslie Nielson character was on screen.



[Postscript: With minor trial and error, you can perfectly align the cd track # 6 with the dvd so that the music on the music is in synch with the cd playing simultaneously. I did it myself just now—March 23 at 6:11 pm—and I really liked having the music as originally intended. Still, it is understandable why Reiner did not want music there as Rigby endlessly pours the coffee. The music *may* detract from the comical impact, but that's debatable. I personally would rather have the music included.]

I did not hand-copy the first 23 bars. I believe the bassoon and contra-bassoon were emphasized, as well as the violins playing a rhythmic pattern on 8th-quarter-8th-8th-quarter-8th, and so forth. In unused Bar 23 (:34 on the score) in Cut time (C with the vertical line thru its middle), the Fag/C. Fag/VC/CB play *mf* (VC are bowed trem) small

octave E to Eb half notes to (Bar 24) D to Db half notes to (Bar 25) C to C# half notes to (Bar 26) D to D# half notes. The two woodwinds play these eight notes under the legato umbrella. Repeat these bars in Bars 27-30.

Violins and viole play Line 1 (small octave for the viole) E legato to F quarter notes up to Line 2 (Line 1 for viole) C down to A tenuto 8th notes up to (Bar 24) E half note tied to dotted quarter note up to G 8th to (Bar 25) Eb rinforzando whole note decrescendo and tied to dotted quarter note next bar. Then they play D 8th to C# dotted quarter note down to A 8th crescendo up to (Bar 27) Line 2 C rinforzando 8th (followed by an 8th and quarter rest). Then they play Line 1 A rinforzando half note tied to (Bar 28) quarter note up to Line 2 Eb to D tenuto quarter notes to C# down to Line 1 A tenuto 8th notes up to (Bar 29) C 8th (followed by an 8th and quarter rest) and then A half note tied to half note next bar to B half note.

The instrumentation changes a bit in Bar 31 (:46 on the score and cd track # 6). Flutes join in to play Line 1 F whole note tied to quarter note next bar to G-A-B quarter notes to (Bar 33) Line 2 C rinforzando quarter note down to B half note to A-B 8ths down to (Bar 34) F dotted half note to E quarter note to (Bar 35) F whole note. Back in Bar 31, the english horn plays small octave F [written middle C] whole note tied to quarter note next bar, and so forth (see flutes). The bassoon plays small octave E to D half notes to (Bar 32) C to Great octave B half notes to (Bar 33) A to B half notes to (Bar 34) small octave C to D half notes to (Bar 35) E to D half notes. Back in Bar 31, clarinets play small octave A/middle C whole notes tied to quarter notes next bar to B/D quarter notes to C/E quarter notes to D/F quarter notes to (Bar 33) E/G quarter notes to D/F half notes to C/E to D/F 8ths to (Bar 34) A/C dotted half notes to G/B quarter notes to (Bar 35) A/C whole notes.

Violins I play as the flutes. Divisi violins II play as the clarinets. Viole play as the flutes but an octave lower register. VC/CB play as the bassoon.

The music builds considerably in Bar 40 (1:05 written cue), adding horns, vibe, and harp. Remember that Bars 40 thru 57 were also cut out (dialed out) in the final edit of the movie. Flutes play *mfp* Line 2 F/Ab rinforzando whole notes tied to whole notes thru at least Bar 44 (I did not copy Bars 45-56). The english horn plays Line 1 Ab [written Line 2 Eb] rinforzando whole note tied to 8th note next bar (followed by rests). Clarinets play Line 1 Ab/Line 2 Db whole notes tied to next several bars. The Fag and C. Fag play Great octave Db whole note tied to next several bars.

[end session 10:23 pm] …[resume Monday, March 21 at 8:17 am]

Horns II-III-IV play small octave Ab/Db/F whole notes tied to next bars. CB play Great octave and small octave Db whole notes tied thru at least Bar 45. The piano plays Contra-octave Db/Great octave Db/Ab/small octave Db/F whole notes tied to next bars.

After a half rest on Bar 40, the vibe softly strikes *p* Lines 1 & 2 Ab half notes (repeated thru at least Bar 44). The harp is arpeggiando on Great octave Db/Ab/small

octave Db/F/Line 1 Ab/Line 2 Db/F/Ab whole notes tied to next several bars. Also, after a quarter rest, the harp plays Line 1 Ab up to Line 2 Ab down to Line 1 Ab quarter notes (repeated next bars).

Violins I play Line 2 Ab down to Line 1 Ab up to Line 2 Ab back down to Line 1 Ab quarter notes *mp* < >. After a quarter rest in Bar 41, violins I play Line 1 Ab up to Line 2 Ab down to Line 1 Ab quarter notes (Repeated next several bars). Violins II are silent. After a quarter rest in Bar 40, violas play small octave C legato to Db quarter notes up to Ab down to F tenuto 8th notes up to (Bar 41) middle C half note tied to dotted quarter note up to Eb 8th back to (Bar 42) middle Cb rinforzando whole note tied to (Bar 43) dotted quarter note to Bb 8th to A dotted quarter note down to F 8th up to (Bar 44) Ab rinforzando 8th note (followed by an 8th and quarter rest), and so forth. VC play Great octave Ab quarter note up to small octave C to Db quarter notes up to Ab down to F tenuto 8th notes to (Bar 41), see the viole line.

In the final unused Bar 57, muted trumpets and trombones are soli. *Sords* Pos play Great octave Ab/small octave Db/F (Db maj 2nd inversion) rinforzando dotted half notes to same Ab/Db/F rinforzando quarter notes to (used Bar 58) Ab/Db/F rinforzando quarter notes played 4X up to (Bar 59) small octave D/G/B (G maj 2nd inv) rinforzando half notes *mf* back down to Great octave Ab/small octave Db/F half notes to (Bar 60) A/small octave C#/E (A maj) 8ths followed by rest marks. Trumpets start to play a bi-tonality contribution to this pattern. Trumpets I-III (top staff) play small octave B/Line 1 E [written middle C#/F#] rinforzando dotted half notes to B/E rinforzando quarter notes to (Bar 58, dvd 3:59) B/E rinforzando quarter notes played 4X. In Bar 59, trumpet II (bottom staff) joins in. Now we hear D/F/Bb [written E/G/Line 2 C] rinforzando half notes (as opposed to the trombones playing D/G/B) down to small octave B/E (trumpets I-II playing E) half notes tied to 8th notes next bar (followed by rests). Bitonality (playing of two different chords simultaneously) is a common device, used often by Herrmann, say, Ives, etc.

Incidentally, Bar 58 is when the "killers" (as indicated on the written cue) are shown. This again is from *The Killers* just before the Swede is filled with holes!

In Bar 60 (written "Rigby holding pan" on the score), the harp (top staff) sounds *p* Line 1 E/A/Line 2 E whole notes tied to at least the next two bars. The bottom staff plays Great octave A/small octave E/A whole notes tied to next bars. The left hand also plays Line 1 Db to C half notes to (Bar 61) A up to Db half notes, etc. Violins I play *div* Lines 1 & 2 E whole notes tied to at least the next two bars (I did not hand-copy after Bar 62). Violins II play Line 1 A tied whole notes. Viole are bowed trem on Line 1 C# to C half notes down to (Bar 61) small octave A up to middle C# half notes to (Bar 62) C down to A half notes. VC play double-stopped Great octave A/small octave E whole notes tied to next few bars. CB play Great octave A whole note tied to next few bars.

The solo woodwinds are of course highlighted in this section of the music. After a quarter rest in Bar 60, the *solo* oboe plays *mp scherzando* (playfully, humorously) Line 1 E to F quarter notes up to Line 2 C down to Line 1 A staccato 8th notes up to (Bar 61)

Line 2 E staccato (dot over the note) 8th note (followed by rests). After a quarter rest in Bar 61, the flute takes over the abbreviated phrase on Line 2 E to F quarter notes up to Line 3 C down to Line 2 A staccato 8ths up to (Bar 62) Line 3 E 8th (followed by rests). After a quarter rest in Bar 62, the solo piccolo then takes over the pattern (see flute).

That's as far as I got on this cue!

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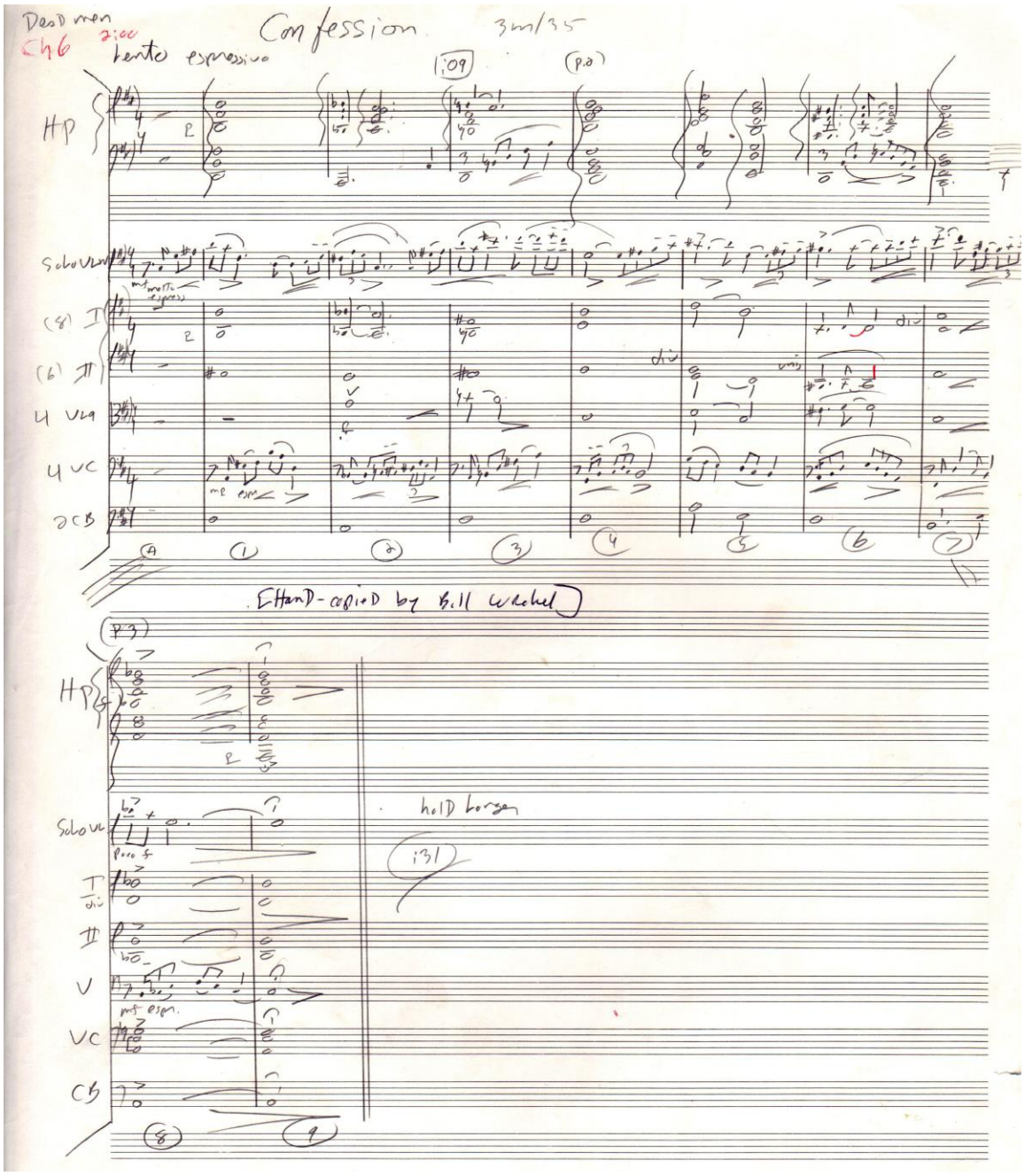
"Confession" 3M35. *Lento espressivo* in 4/4 time, 9 bars, :31 duration. Key signature of B min (two sharps or F#-C#). Dvd location: Chapter 6 starting at 2:00. CD location: N/A. Instrumentation: harp, solo violin, 8 violins I, 6 violins II, 4 Violas, 4 VC, 2 CB. Scene: Juliet (after again sucking out a bullet from Rigby's arm after being shot in the Swede's place) lights his cigarette and confesses her feelings towards him. Rigby off-screen narrates his warm & squishy feelings for her as well.

In the grace bar, after a dotted 8th rest, the Juliet theme is commenced by the solo violin *mf molto espr* on Line 1 A 16th crescendo up to Line 2 E# to F# 8ths up to (Bar 1) B to A 8ths down to D dotted quarter note decrescendo (these six notes are played under the legato phrase umbrella/curve line). Then the violinist plays Line 1 B stand alone 8th tied to 8th note up to C#-D tenuto 16ths crescendo to (Bar 2) "3" triplet value 8th notes D#-F#-E down to Line 1 A double-dotted quarter note decrescendo (these notes played legato). Then it plays A 16th up to E#-F# 8ths up to (Bar 3) B-A 8ths up to Line 3 C# dotted quarter note crescendo to D stand-alone 8th tied to 8th note to E-D tenuto 16ths down to (Bar 4) Line 2 E half note decrescendo and tied to 8th note, and then F# 8th to G-A tenuto 8ths crescendo hairpin to (Bar 5) A# rinforzando dotted quarter note to B 8th



down to E quarter note crescendo and tied to "3" triplet value 8th to F#-G tenuto triplet value 8ths. In Bar 6, the solo violin continues on G# rinforzando dotted quarter note to A stand-alone 8th tied to 8th, and then A-B-Line 3 C# crescendo 8ths to (Bar 7) Line 3 C# rinforzando dotted quarter note legato mini-slur to D stand-alone 8th down to Line 2 F#-G# 8ths (crossbeam connected) with that G# tied to "3" triplet value 8th to A-B tenuto triplet value 8ths crescendo to (Bar 8) *poco f* Bb rinforzando 8th to A 8th down to E dotted half note tied to (end Bar 9) E whole note decrescendo and held fermata. Once again, as we find so strongly in Rozsa (and Herrmann) scores, there is a great deal of note articulation here.

After a dotted 8th rest in Bar 1, the celli play the counter-melody or shadow melody *mp espr* < > Great octave A 16th up to small octave E#-F# legato 8ths (crossbeam connected) up to B to A 8ths (crossbeam connected) down to D quarter note. The rest of the line is exactly delineated in the previous "Love Theme" cue. So Bar 2 there is Bar 2 here, and so forth. In Bar 7,after an 8th rest, the VC play Great octave F# 8th up to small octave D quarter note down to C# 8th to B quarter note crescendo to (Bar 8) Great octave A/small octave E whole notes (double-stopped) and small octave E rinforzando whole notes tied to whole notes in end Bar 9 decrescendo and held fermata.

Back in Bar 1, violins I play *p* small octave B/Line 1 B whole notes to (Bar 2) Bb quarter notes legato to A dotted half notes to (Bar 3) B/F# whole notes to (Bar 4) Line 1 E/B whole notes to (Bar 5) Line 2 D legato down to Line 1 B half notes. In bar 6, they continue on middle C# dotted quarter note to D 8th tied to D half note to (Bar 7) divisi D/A whole notes crescendo to (Bar 8) D/Bb rinforzando whole notes tied to whole notes next bar held fermata. Violins II play Line 1 F# whole note to (Bar 2) E whole note to (Bar 3) F# whole note to (Bar 4) G whole note to (Bar 5) *div* G whole note and also E legato to D half notes. In Bar 6, unison violins II play small octave G# dotted quarter note to A 8th tied to A half note up to (Bar 7) Line 1 F# whole note crescendo to (Bar 8) small octave Bb/Line 1 G whole notes tied to whole notes held fermata next bar. In Bar 2, viole show up to play *p* < Line 1 G whole note to (Bar 3) B quarter note to A dotted half note decrescendo down to (Bar 4) B whole note to (Bar 5) Line 1 D down to small octave B half notes. In Bar 6, viole continue on Line 1 E# dotted quarter note to F# 8th tied to half note down to (Bar 7) B whole note crescendo. After a dotted 8th rest in Bar 8, the viole play small octave A 16th to Bb 8th to Line 1 D 8th to next figure of E-D legato 8ths (crossbeam connected) down to Bb quarter note tied to (end Bar 9) Bb whole note held fermata. CB play small octave D whole note down to (Bar 2) Great octave A whole note up to (Bar 3) D whole note (repeated next bar) up to (Bar 5) A down to E half notes to (Bar 6) D whole note to (Bar 7) Great octave B dotted half note up to E quarter note down to (Bar 8) Great octave A rinforzando whole note tied to whole note next bar decrescendo and held fermata.

In Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) *p* on Great octave D/B/small octave F# and (top staff) B/Line 1 F/B whole notes (B min). In Bar 2, the harp is arpeggiando (top staff) on small octave BB/Line 1 E/G/Bb quarter notes to A/E/B/C dotted half notes. The bottom staff plays Contra-octave A dotted half note up to Great octave A quarter note. In Bar 3, the harp is arpeggiando on Great octave D/small octave B/Line 1 D/F# whole notes. Also the top staff plays Line 1 B quarter note to A dotted half note. Also, after a quarter rest, the bottom staff plays Great octave B up to small octave D 8ths up to F# up to A legato quarter notes. In Bar 4, the harp is arpeggiando whole notes on Great octave D/G/B/small octave E/B/Line 1 E/G/B. In Bar 5, the harp is arpeggiando on half notes Great octave A/small octave E/G and (top staff) Line 1 D/E/G/Line 2 D half notes down to Great octave E/small octave D/G/B/Line 1 D/G/B half notes. In Bar 6, the bottom staff plays Great octave D whole note and also, after a quarter rest, B up to small octave D 8ths to descending 8ths E-D-Great octave B-A. The top staff plays arpeggiando small octave G#/middle C#/E#/G# dotted quarter notes to A/Line 1 D/F#/A 8th notes tied to half notes. In bar 7, the harp is arpeggiando on

Contra-octave B/Great octave F#/B/small octave D/B/Line 1 D/F#/A whole notes. In Bar 8, the harp is arpeggiando on Great octave A/small octave E/G/Bb/Line 1 D/FG/Bb whole notes tied to whole notes held fermata next bar.

End of cue.

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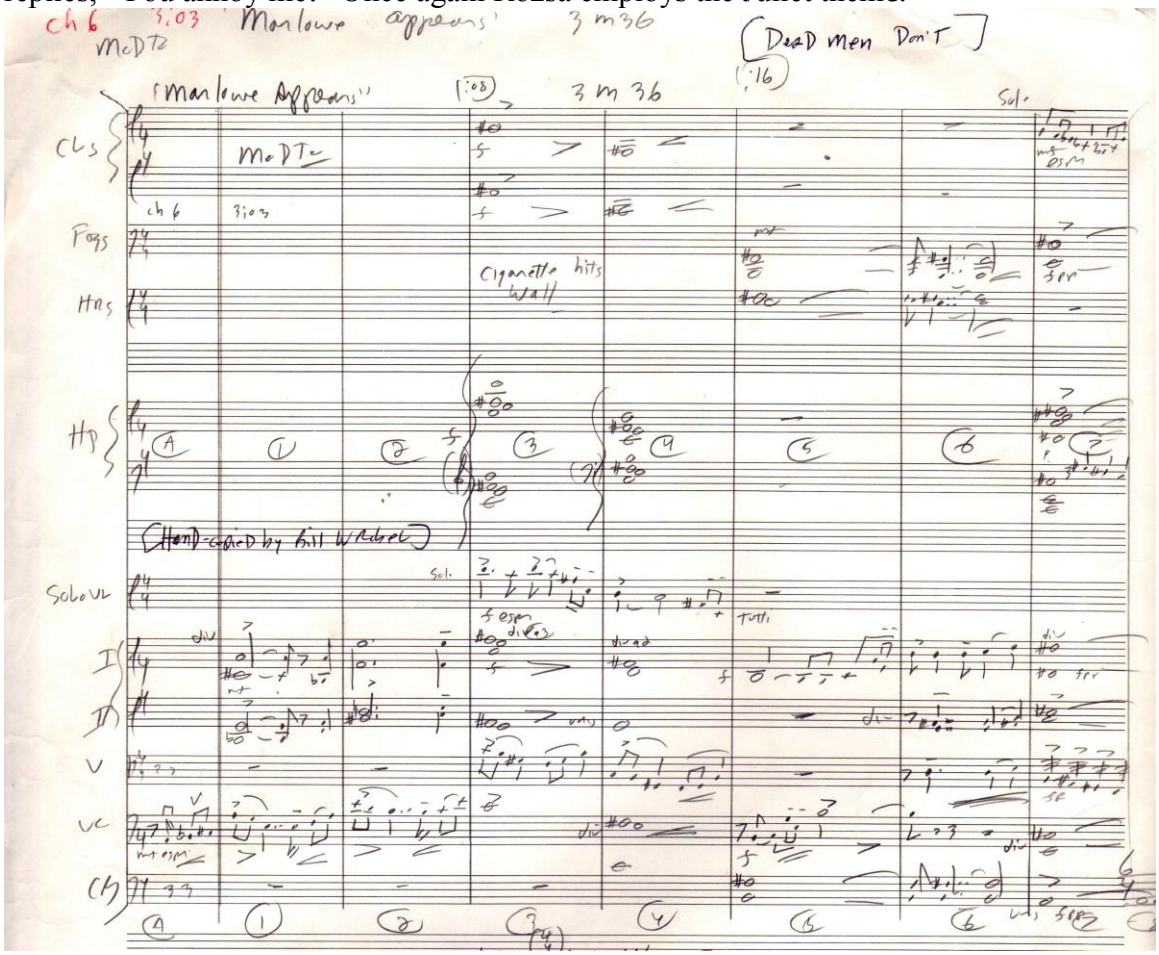
"Marlowe Appears" 3M36. *Moderato* in 4/4 time, 6 pages, 25 bars, 1:25. Dvd location: Chapter 6 starting at 3:03. CD location: N/A. Scene: Marlowe (Bogart) finally appears in the movie, showing up at Rigby's office while Reardon was cleaning his gun. It's a funny bit of dialog about how Rigby dislikes Bogart's choice of ties, and Bogart replies, "You annoy me!" Once again Rozsa employs the Juliet theme.



In grace Bar A, VC play *mf espr* < Great octave A 16th on the down-bow up to Bb 8th on the up-bow to small octave C# 8th up to (Bar 1) A rinforzando 8th legato to A 8th down to E double-dotted quarter note decrescendo and then same E tenuto 16th to F up to A 8ths crescendo up to (Bar 2) Line 1 E rinforzando 8th legato to D 8th down to small octave B double-dotted quarter note decrescendo to same B tenuto 16th to middle C up to E 8ths to (Bar 3) middle C rinforzando whole note.

In Bar 1, *div* violins I play *mf* middle C#/A rinforzando half notes tied to 8th notes (followed by an 8th rest) to small octave Bb/Line 1 A quarter notes up to (Bar 2) F/Line 2 E dotted half notes to same F/E tenuto quarter notes to (Bar 3) Line 2 *div a3* F/E/F# whole notes *f* >. Violins II play small octave Bb/Line 1 E rinforzando half notes tied to 8th notes (followed by an 8th rest) to D/F quarter notes to (Bar 2) G#/B rinforzando dotted half notes to A/C tenuto quarter notes down to (Bar 3) E/F# whole notes decrescendo. CB are silent until Bar 4.

In Bar 3 (:08 on the score with the written line "cigarette hits wall"), the *solo* violin plays *f espr* Line 2 B rinforzando-marked dotted quarter note to A stand-alone 8th to B rinforzando 8th legato to A quarter note down to F# down to C 16ths to (Bar 4) Line 1 B rinforzando quarter note to A half note down to F# down to C tenuto 8ths. In Bar 4, violins I play *div a 2* Line 1 D/F# whole notes, while violins II play Line 1 E whole note. Viole finally show up to play Line 1 B rinforzando 8th to A 8th to F# quarter note, and then E0F# 8ths legato up to A quarter note down to (Bar 4) small octave B-A 8ths down to F# quarter note to E-F# 8ths to A quarter note (silent next bar). VC in Bar 4 play small octave E/F# whole notes, while CB play middle C whole note. The harp is arpeggiando forte on middle C/E/F#/B and (top staff) Line 2 C/E/F#/B whole notes down to (Bar 4) small octave C/E/F#/B and (top staff) middle C/E/F#/B whole notes. Clarinets play *f* > Line 1 E/F# [written F#/G#] rinforzando whole notes down to (Bar 4) E/F# whole notes crescendo hairpin.

In Bar 5 (:16 on the written cue), *tutti* violins play forte small octave B half note tied to 8th note, and then same B 8th to middle C 8th up to G to E tenuto 16ths up to (Bar 6) B rinforzando 8th to same B quarter note to same B tenuto 8th to C legato to D quarter notes to (Bar 7) F#/A/Line 2 C#/D# whole notes. After an 8th rest in Bar 5, the VC play forte Great octave stand-alone B 8th tied to 8th up to small octave G down to E tenuto 16ths up to B rinforzando half note tied to 8th note next bar (followed by rests). In bar 7, VC play divisi Great octave E/small octave C# whole notes tied to dotted whole notes next bar in 6/4 time. CB play Great octave B/Great octave F# whole notes tied to 8ths next bar and then B/B# double-dotted quarter notes tied to half notes down to (Bar 7) Great octave A whole note *fpp* tied to (Bar 8 in 6/4 time) dotted whole note. In Bar 6, after an 8th rest, viole play middle C tenuto dotted quarter note to C to D quarter notes crescendo to (Bar 7) descending bowed trem rinforzando quarter notes small octave A-G#-F#-E. CB in Bar 5 play Great octave B/small octave F# whole note tied to 8ths next bar and then B/F# double-dotted quarter notes tied to half notes down to (Bar 7) Great octave A rinforzando whole note tied to dotted whole note next bar. In bar 5, Fags play *mf* Contra-octave B/Great octave F# whole notes tied to 8th notes next bar, and then same B/F# double-dotted quarter notes tied to half notes crescendo to (Bar 7) Great octave E/small octave C# rinforzando whole notes tied to next bar. Horns play in Bar 5 Line 1 F/G# [written Line 2 C/D#] whole notes tied to 8ths next bar and then same F/G# double-dotted quarter notes tied to half notes (silent next bar). In bar 7, the solo clarinet plays *mf espr* Line 1 F 8th to Eb-Db 16ths, and so forth.

That's as far as I hand-copied for this cue!

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"The Railroad Car" 4M41. *Moderato*, 26 bars, 1:25. Dvd location: Chapter 7 starting at :18. CD location: Start of track # 7 ("The Train Station"). I did not work on this cue for some reason (or I misplaced my hand-copied notes). The horns and trumpets are muted. Some woodwinds play rinforzando 8th note (three note figures). Scene: Rigby goes to the railroad station and obtains another list of Carlotta's friends and enemies. He spotted a "Hubermann" that he decides to train-ride over to. "Handsome" is following him (Cary Grant). I believe the first 17 seconds of this dvd chapter 7 is the ending of the previous cue, but since I did not work on that end part, I cannot verify.

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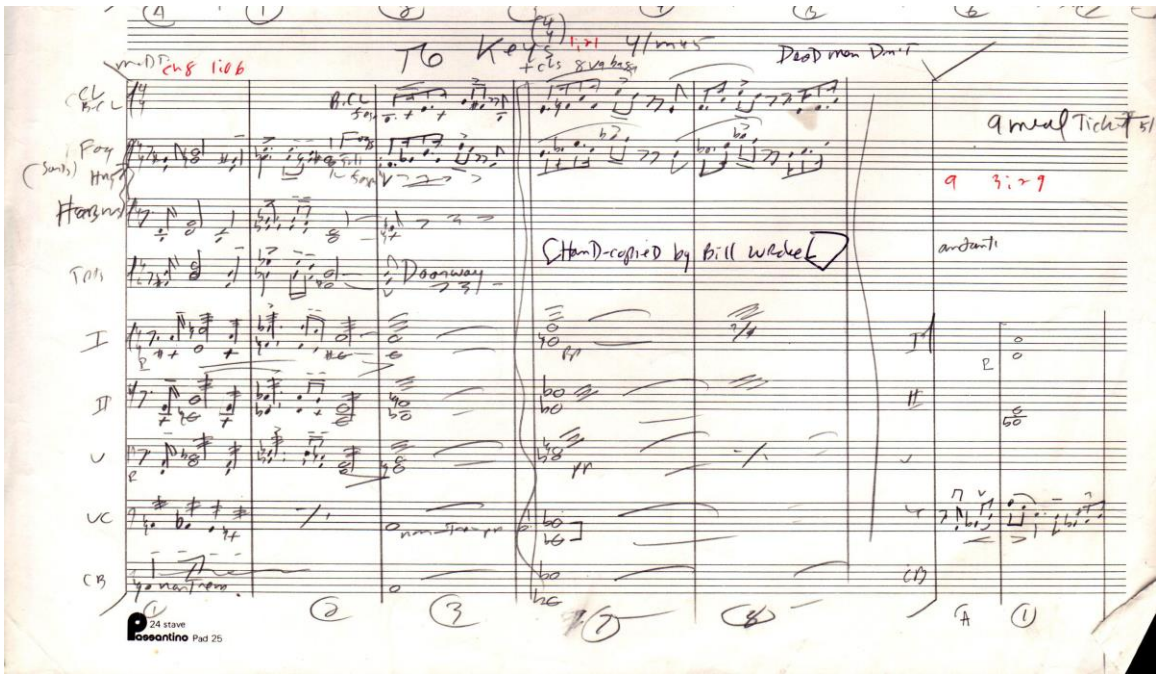
"The Keys" 4M45. *Moderato* in 4/4 time, 22 bars. Dvd location: Chapter 8 starting at 1:06. CD location: Track # 8 (also "The Keys"). Scene: Drugged by Hubermann (Ingrid Bergman), Rigby drunkenly shaves his tongue. He had left his keys in the hallway that Bergman steals.



After a dotted 8th rest in Bar 1, muted horns play small octave E/G/A/middle C# 16ths to G/Bb/C/E half notes back to E/G/A/C# tenuto quarter notes to (Bar 2) Ab/middle Cb/Db/F rinforzando dotted quarter notes to same 16ths to G/Bb/C/E 16ths to I believe E/G/B/middle C# half notes (not sure about this) tied to 8th notes next bar. After a dotted 8th rest, trumpets play Line 1 E/A 16ths to G/Line 2 C half notes back to E/A tenuto quarter notes up to (Bar 2) Ab/Line 2 Db rinforzando quarter notes to Ab/Db to G/C tenuto 16ths to E/A half notes tied to 8ths next bar (followed by rests). After a dotted 8th rest, violins I play *p* middle C#/A 16ths up to B E/Line 2 C bowed trem half notes back to C/A bowed trem quarter notes to (Bar 2) F/Line 2 Db bowed trem dotted quarter notes to same F/Db to E/C 16ths to C#/A bowed trem half notes tied to bowed trem whole notes

next bar. Violins II (after a dotted 8th rest) play small octave A/Line 1 tenuto 16ths up to C/C bowed trem half notes back to A/E bowed trem quarter notes to (Bar 2) Db/Ab bowed trem dotted half notes to Db/Ab to C/G 16ths down to A/E bowed trem half notes to (Bar 3) Bb/F bowed trem whole notes. After a dotted 8th rest, viole play small octave E/G tenuto 16ths to G/Bb bowed trem half notes back to E/G bowed trem quarter notes to (Bar 2) Ab/middle Cb bowed trem quarter notes to Ab/Cb to G/B tenuto 16ths to E/G bowed trem half notes decrescendo to (Bar 3) F/A bowed trem whole notes. VC/CB play bowed trem (non-trem for the CB) quarter notes Great octave A-AB-G-E (repeated next bar) to (Bar 3) Great octave non-trem whole note tied to dotted half note next bar.

In Bar 3, the bass clarinet and bassoon are emphasized playing small octave A (Great octave for the bassoon) dotted 8th to Bb 16th up to D dotted 8th back to Bb 16th crescendo up to F-E 16ths (followed by two 8th rests) down to A 8th.

In Bar 7 (1:21 dvd; :15 cd), the clarinet and bassoon and bass clarinet play small octave D (Line 1 D for the bass clarinet) dotted 8th to Eb 16th up to G dotted 8th back to Eb 16th figure up to Bb-A 16ths (followed by two 8th rests) down to D 8th to (Bar 8) Eb dotted 8th to F 16th up to Bb rinforzando 16th to A 16th (followed by an 8th rest and dotted 8th rest) to D 16th to Eb dotted 8th to G 16th.

Violins I in Bar 7 are bowed trem *pp* on Line 1 G/Line 2 D whole notes tied to whole notes next bar, while violins II are bowed trem on Line 1 Eb/Bb tied whole notes, and viole on Bb/Line 1 D notes. VC play double-stopped Great octave Eb/Bb whole notes tied to next bar. CB play Great octave and small octave Eb whole notes tied to next bar. The combined tonality is the Eb maj 7th (Eb/G/Bb/D).

This is all the time I had for this cue.

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"Embracing Hand" 5M51. 22 bars, 1:22. Dvd location Chapter 9 starting at 1:39. CD location: N/A. Note: There is also a 2nd version to this cue. I did not work on this cue, but the Juliet theme is once again played here.

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"A Meal Ticket" 5M52. *Andante* in 4/4 time, 4 pages, 16 bars, 1:03. Dvd location: Chapter 9 starting at 3:29. CD location: N/A. Scene: After seeing Marlowe's written warning in his bathroom cabinet ("Gun don't Kill Detective—Love Does!") he hardens his heart and tells Juliet that he just sees her as a meal ticket.

After a dotted 8th rest, the celli are soli playing Great octave A 16th on the down-bow to Bb 8th on the up-bow legato up to small octave D 8th to (Bar 1) A to G 8th notes down to E dotted quarter note decrescendo, and then same D tenuto 8th down to "3" triplet value Bb up to C to D 8th notes. In bar 1, violins I play *p* Line 1 D/A whole notes, while violins II play small octave Bb/Line 1 E whole notes.

Sorry, that's all the time I had for the cue!

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"Alias Sam Novak" [??] Note: I could not read the title very well. The first word "Alias" is fine, but I am not sure about the other two words, especially the third one, but since Bette Davis (see the next cue below) says "Novak" (because Rigby in the past led her to believe he was Novak instead of Rigby in case he got her pregnant and she wouldn't be able to trail him!), I am certain it reads "Alias Sam Novak." Besides, this cue and scene was not in the movie [nor is it on the cd]. It definitely belonged in this spot because the Reel/Part was 5M54. *Con Moto,* 18 bars, 1:15. There were 14 violins, 4 viole, 4 VC, and 2 CB. Bar 2= "Kiss." Bar 8 (:42) = "Rigby Turns." There is no kiss scene in the final edit of the movie. Apparently Reiner and others replaced the scene to the one used in the movie, thinking it'll have a funnier reaction.

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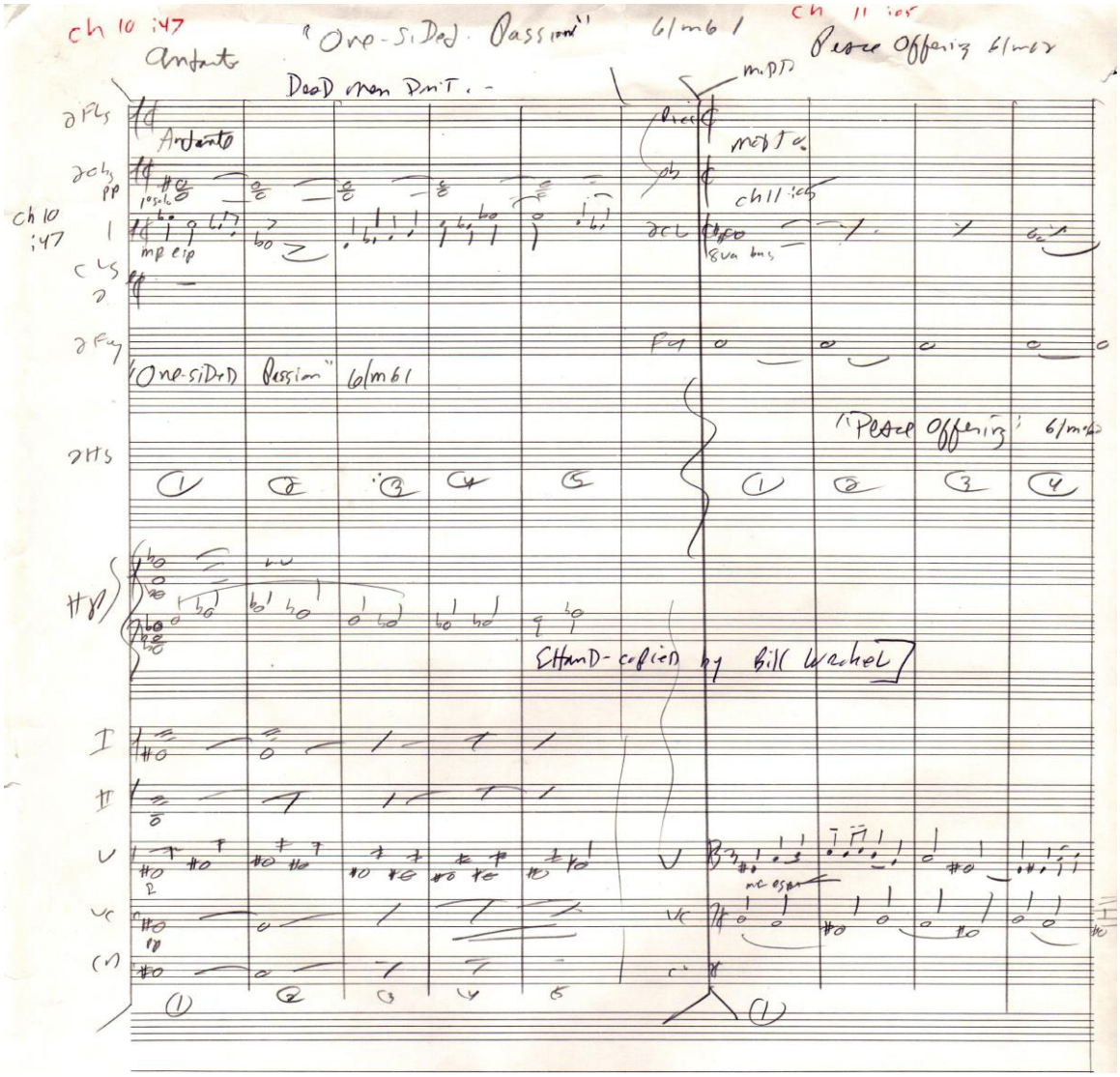
"Cleaning Woman Again" 5M55. *Moderato,* 12 bars, :43. Dvd location: Chapter 9 starting at 1:06. CD location: N/A. Scene: Doris (Bette Davis) is strangled by Rigby after she accidentally says "cleaning woman." I did not work on this cue since it pretty much repeats the original "Cleaning Woman" patterns. I like the Davis sequence a lot. Rigby is sitting in the living room and comments off-screen by narration that "Doris remembered me, naturally." Then we see her walking up to him and merely shaking his hand and saying, "How do you do, Mr. Novak!" This scene has jazzy music (piano, strings, etc) in the background, replacing the originally intended "Alias Sam Novak" cue. Rigby says, "*Mister* Novak? No hugs, no kisses? We used to flop in each other's arms, Doris?" She turns around in a hilariously cute-shy look, "Well, don't you think we really ought to get to know each other all over again?!" Then we soon come to the scene when Davis says the "cleaning woman" words that again makes Novak—er, Reardon—go berserk!

****

"One-Sided Passion" 6M61. *Andante* in Cut time, 35 bars, :59. Dvd location: Chapter 10 starting at :47. CD location: N/A. Scene: Jimmy-Sue (Marilyn Monroe) goes to Rigby's room and asks, "What are we going to do?" Rigby replies, "Kinsey, cover-to-cover!"

The solo clarinet plays a sultry melody *mp espr* Line 2 Db [written Eb] quarter note down to Bb [written Line 2 C] half note to Ab down to F [written Bb-G] 8th notes down to (Bar 2) middle Cb [written Db] rinforzando whole note decrescendo and tied to quarter note next bar, and then Db-Eb-F quarter notes to (Bar 4) BB-Ab quarter notes up to Line 2 Db half note tied to half note next bar and then Bb-Ab quarter notes (I did not hand-copy beyond Bar 5). The harp is arpeggiando on Great octave Db/Ab/small octave Db and (top staff) middle Cb/F/Line 2 Db whole notes let vibrate. Also the right hand (bottom staff) plays small octave F to Ab half notes to (Bar 2) Bb to Ab half notes to (Bar 3) F to Eb half notes to (Bar 4) Db to Eb half notes to (Bar 5) F to Ab half notes.



Violins I are bowed trem on Line 1 E# whole note tied to next several bars, while violins II are bowed trem on small octave B tied whole notes. VC play *pp* non-trem Great octave G# whole note tied to next bars steady crescendo, while CB play tied small octave C# whole notes. Viole are bowed trem *p* on half notes small octave E# to G# to (Bar 2) A# to G# to (Bar 3) E# to D# to (Bar 4) C# to D# to (Bar 5) E# to G#.

Oboes play *pp* small octave B/Line 1 E# whole notes tied to whole notes thru at least Bar 6.

That's as far as I got with this cue.

****

"Peace Offering" 6M61. *Moderato* in Cut time, 23 bars, :37. Dvd location: Chapter 11 starting at :05. CD location: N/A. Scene: Rigby later tells Marilyn Monroe that he's planning to see her father and make a peace offering (since he hates his guts). She says her father never had a puppy when he was a child and decides he give him one.

VC play Great octave B to A half notes to (Bar 2) F# up to B half notes to (Bar 3) A down to F# half notes up to (Bar 4) B to A half notes, and so forth. Clarinets play small octave E/F# [written F#/G#] whole notes tied thru Bar 3, and then E/F# whole notes again tied to next bars, while the Fags play on small octave C tied whole notes in that pattern.

After a quarter rest in Bar 1, the violas play the melody line *mp espr* < on small octave F# quarter note to B legato to middle C quarter notes to (Bar 2) Line 1 D tenuto quarter note to C-D tenuto 8ths to C legato down to A quarter notes to (Bar 3) B half note down to F# half note tied to (Bar 4) quarter note, and then F# quarter note up to B legato to middle C quarter notes.

That's as far as I got with this cue!

****

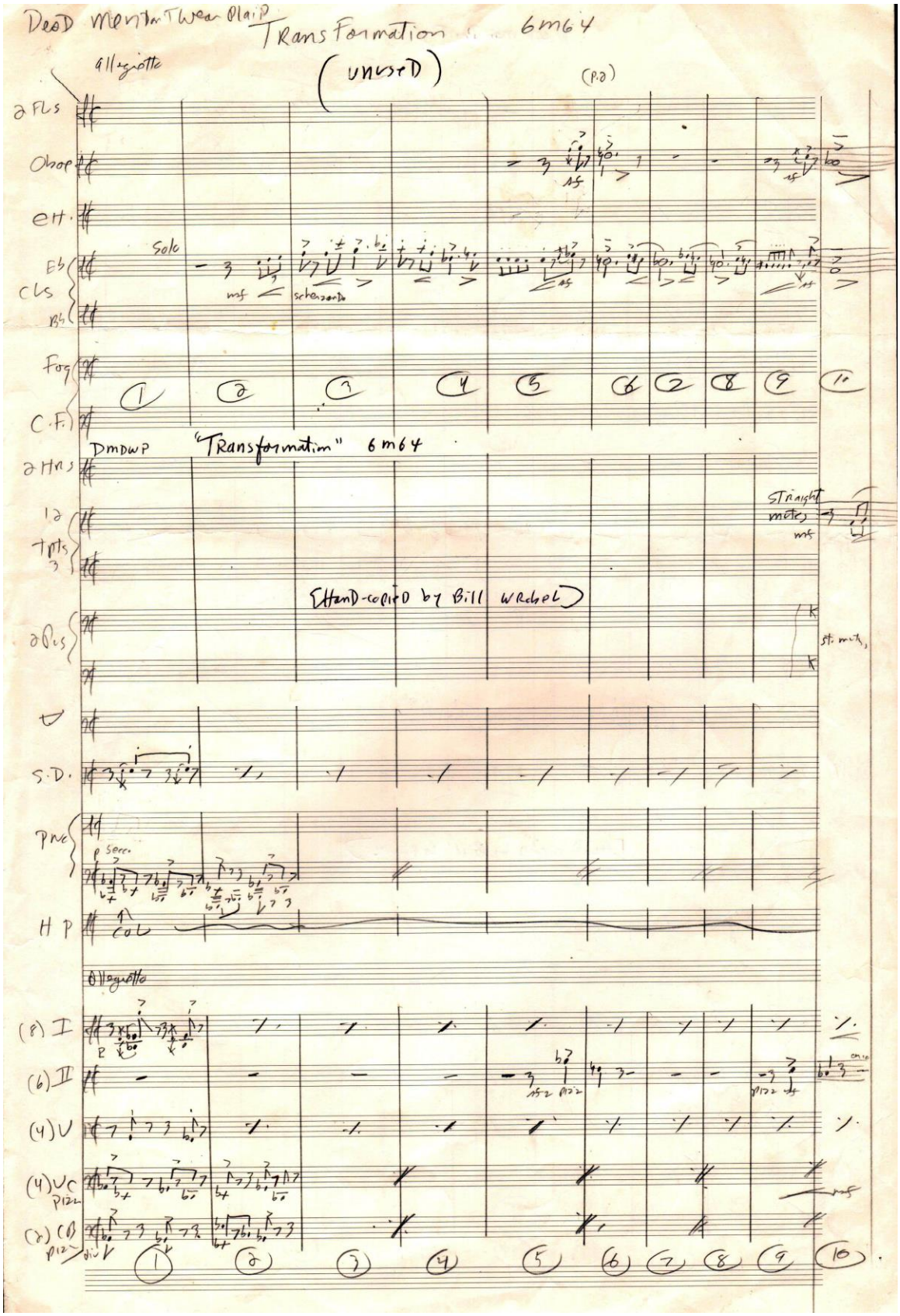
The Hoods" 6M63. *Con Moto*, 78 bars, 3:18 duration. Dvd location: Chapter 11 starting at 2:35. CD location: Track # 10 ("The Beating"). Scene: Rigby leaves the office of Jimmy-Sue's (Monroe's) dad, leaves the dog with one secretary, and the dog's poop in a handkerchief to the older secretary (remember her from *Beetlejuice*?—I believe that's her), he gets nabbed by hoods to the next office where Kirk Douglass has him beaten up in an alley.

Sorry. I didn't work on this "notey" cue!

****

"Transformation" 6M64. *Allegretto* in Cut time, 38 bars, :34 ½ duration. Dvd location: Not Applicable. Note: This delightful cue—one of the best in the score—was unfortunately cut out of the movie in favor of a repeated jazz piece rendition of the tune heard in "One-Sided Passion." The scene is when Rigby dolls up and dresses up to look like a blonde bombshell to lure Walter Neff (Fred MacMurray) so that Rigby can get something information he needs for the case. The music is indeed included in the PCD cd. I haven't received my copy yet, but I believe it is track # 11 "Rigby Reardon—Cross Dresser."[Postscript: Yes, it is indeed track # 11] I believe the cue was deleted because the original scene was changed—if only shortened a bit. In the written cue, Bar 38 had written "Do I look like a dame?" This would roughly equate to about 38 seconds into the scene or a few seconds more (there was an optional ending for this unused cue as well). Bar 35 was marked at the :34 ½ timing. The scene on the dvd starts at the very beginning of Chapter dvd. When Righby says that line ("Do I look like a dame?") the dvd progressed only 25 seconds, so obviously the film editor cut the original scene—hence the original cue had to go, I presume. Too bad! I finished hand-copying the cue at 1:28 pm on October 7, 2004. Bar 35 was the end of the cue that I remembered hearing in my copy of the cd track. It ended with an 8th note emphasis followed by rests. The optional ending ended on bar 38 (I do not believe that one was used).

The strings, harp, piano set the simple rhythmic pattern in 2/2 time. Eight violins I play *p* middle C/D grace notes to Bb/Line 1 Eb staccato and rinforzando-marked 8th note (followed by an 8th and quarter rest) to C/D grace notes again to Bb/Eb staccato and rinforzando 8th notes (followed by an 8th rest). Repeat thru Bar 10. Six violins II are silent until the end of Bar 5. After an 8th rest, 4 violas play small octave F staccato 8th note

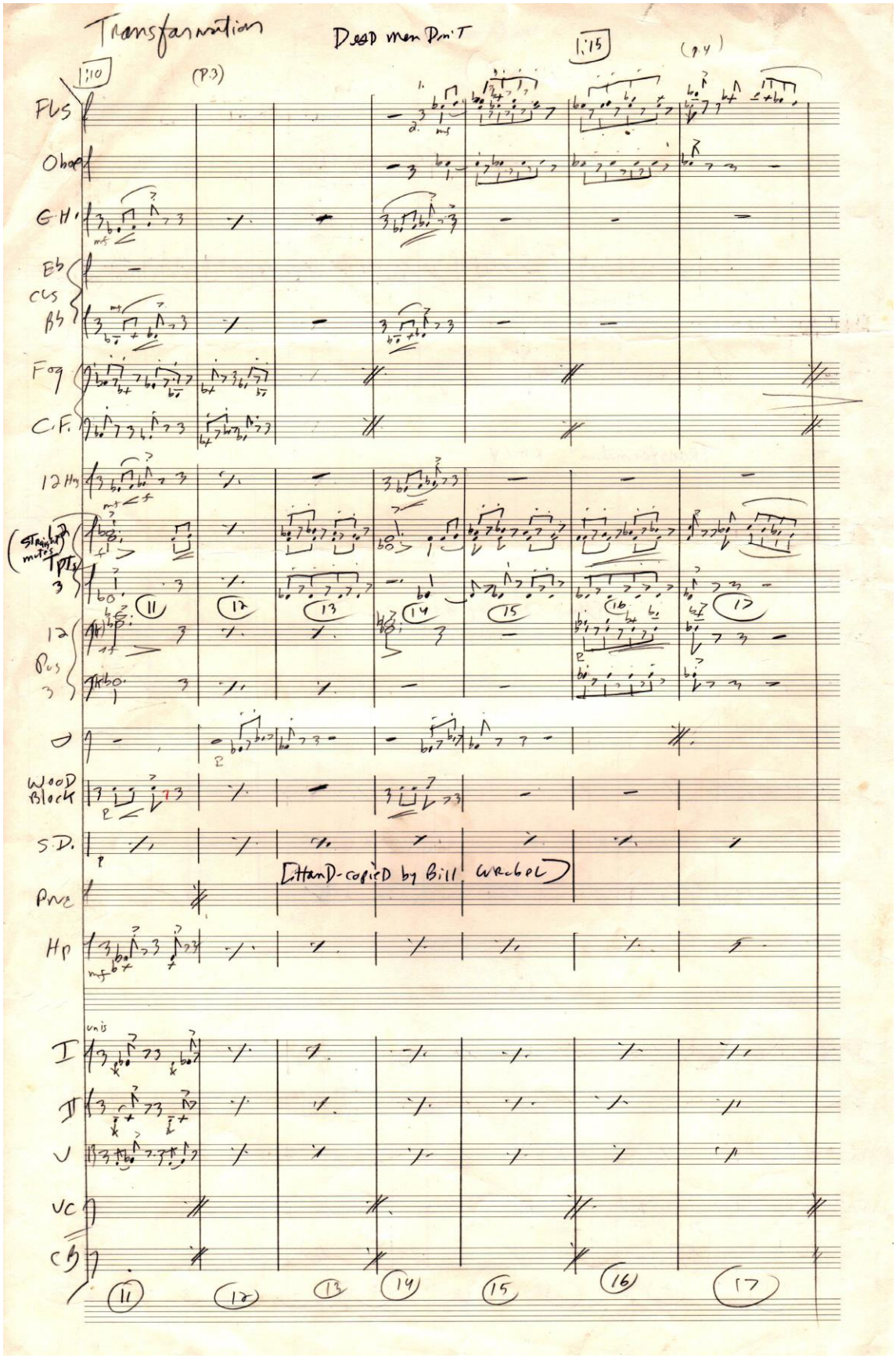

Transformation
(unused)
Allegretto
Solo
"Transformation"
(Hand-copied by Bill Wrobel)
Allegretto

(followed by an 8th and quarter rest) to Eb staccato 8th note (followed by an 8th rest). Repeat thru Bar 10. Four VC are pizzicato plucking Great octave Ab rinforzando 8th note (followed by an 8th rest) down to Eb 8th note (followed by an 8th rest) up to Gb rinforzando 8th note (followed by an 8th rest) down to Db 8th note (followed by an 8th rest) to (Bar 2) Great octave Eb rinforzando 8th note (followed by an 8th and quarter rest) up to Gb rinforzando 8th note (followed by an 8th rest) down to Db 8th note (followed by an 8th rest). Repeat Bars 1-2 in Bars 3-4, 5-6, 7-8, and 9-10. Two CB pluck *pizz* Great octave Ab rinforzando 8th note (followed by an 8th and quarter rest) to Gb rinforzando 8th note (followed by an 8th and quarter rest) to (Bar 2) divisi Great octave and small octave Eb rinforzando 8th notes (followed by an 8th rest) to unison Great octave Bb 8th (followed by an 8th rest) to Gb 8th (followed by an 8th and quarter rest). Repeat these bars in Bars 3-4, 5-6, and so forth. The piano and harp play *p secco* Contra-octave and Great octave Ab rinforzando 8th (followed by an 8th rest) to Great octave Eb 8th (followed by an 8th rest) to Contra-octave and Great octave Gb rinforzando 8ths (followed by an 8th rest) to Great octave Db 8th (followed by an 8th rest) to (Bar 2) Contra-octave and Great octave Eb 8ths (followed by an 8th rest) to Contra-octave Bb 8th (followed by an 8th rest) to Contra-octave and Great octave Gb 8ths (followed by an 8th rest) to Great octave Db 8th (followed by an 8th rest). Repeat these bars in Bars 3-4, 5-6, etc. After a quarter rest, the snare drum sounds a grace note (notated on the second space from the top of the staff) to staccato 8th note (followed by an 8th and quarter rest) to grace note to staccato 8th note (followed by an 8th rest). Repeat thru Bar 10.

After a half and quarter rest in Bar 2 (:02 cd), the Eb (alto) clarinet plays a playful (*scherzando*) passage. This E-flat instrument means that it a transposing instrument. Unlike the standard B-flat clarinet (where the written C *sounds* as Bb in concert pitch a major 2nd interval below), the Eb clarinet means that the written C on that instrument sounds as the Eb tone a M6 interval below or lower.

So the Eb clarinet plays *mf* < Line 1 Eb [written Line 2 C] to F [written D] to G [written Line 2 E] "3" triplet value 8th notes crescendo up to (Bar 3) Ab [written Line 2 F] rinforzando 8th note (followed by an 8th rest) to same Ab up to Line 2 Eb [written Line 3 C] staccato 8th notes (crossbeam connected) down to Line 1 Bb [written Line 2 G] rinforzando dotted quarter note decrescendo up to Line 2 Db [written Line 2 Bb] staccato 8th note to (Bar 4) Line 2 C [written Line 2 A] staccato 8th (followed by an 8th rest) to same C down to Ab staccato 8ths crescendo down to Fb [written Db] rinforzando dotted quarter note decrescendo to G [written Line 2 E] 8th to (Bar 5) Line 1 Eb-Eb-Eb-Eb [written Line 2 C-C-C-C] staccato 8th notes (crossbeam connected) to same Eb staccato 8th (followed by an 8th rest) crescendo to F [written D] grace note to Gb [written Line 2 Eb] rinforzando 8th *sf* (followed by an 8th rest) to (Bar 6) D dotted half note.

After a half and quarter rest in Bar 5 (:05), the oboe plays (though not particularly noticeable on the cd) a quirky response figure *sf* of Line 2 F grace note to G rinforzando 8th note (followed by an 8th rest) down to (Bar 6) D rinforzando and also tenuto-marked dotted half note decrescendo (followed by a quarter rest).


Transformation
Dead man Don't
1:10
(P3)
1:15
(p.4)
Flu
Oboe
E.H.
Eb
Cls
Bb
Fog
C.F.
12 Hrn
(Straight mutes)
Tpt
3
12
Bus
3
Wood Block
S.D.
[Hand-copied by Bill Wrobel]
Prc
Hp
I
II
V
Vc
Cb
11
12
13
14
15
16
17

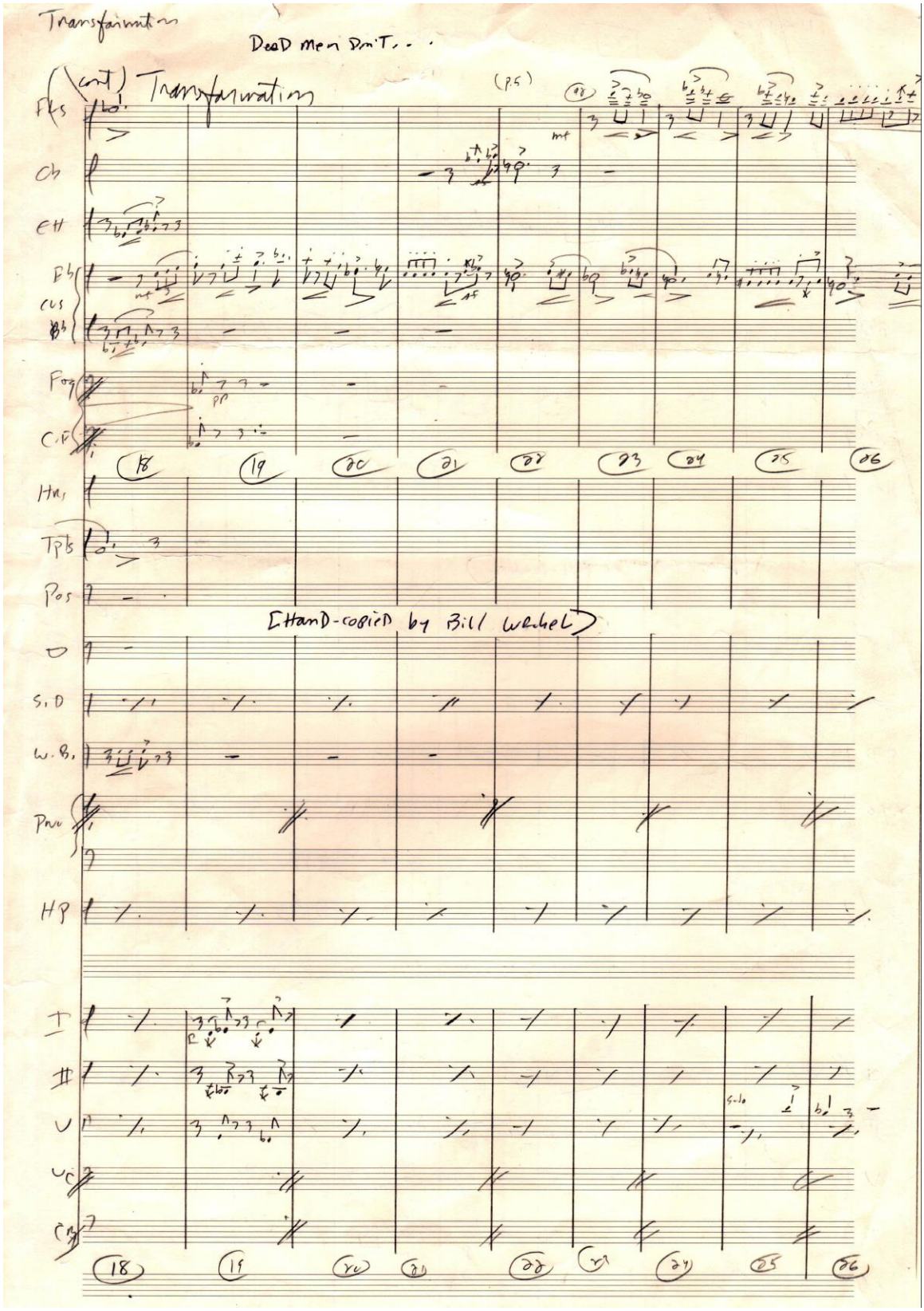
After that rinforzando and tenuto-marked Line 1 D [written B above) rinforzando and tenuto-marked dotted half note, the Eb clarinet then plays F [written Line 2 D] rinforzando 8th to E# [written C#] 8th crescendo to (Bar 7) Db [written Bb] rinforzando and tenuto dotted half note decrescendo up to Fb [written Line 2 Db] rinforzando 8th legato to Eb [written Line 2 C] 8th crescendo to (Bar 8) middle C [written A above] dotted half note decrescendo hairpin, and then up to Eb rinforzando 8th [written Line 2 C] to D [written D] 8th to (Bar 9) small octave B [written G#] staccato 8ths played 4X (crossbeam connected) to stand-alone B 8th (followed by an 8th rest) to B grace note to middle C rinforzando and *sf* 8th (followed by an 8th rest) down to (Bar 10) small octave Ab [written Line 1 F] rinforzando whole note decrescendo hairpin.

After a half and quarter rest in Bar 9, the oboe returns to play *sf* Line 1 B grace note to Line 2 C rinforzando 8th note (followed by an 8th rest) down to Ab rinforzando and tenuto whole note decrescendo.

I forgot to mention that after a half and quarter rest in Bar 5, six violins II pluck *pizz sfz* Line 2 Gb rinforzando quarter note down to (Bar 6) D quarter note (followed by a quarter and half rest). After a half and quarter rest in Bar 9, violins II return to pluck Line 2 C rinforzando quarter note *sf* down to (Bar 10) Line 1 Ab quarter note followed by rests (to *arco*) in the next bar.

After a half and quarter rest in Bar 10, the trumpets (I-II) in *straight mutes* play Line 1 Eb-F [written F-G] legato 8th notes crescendo to Bar 11 (:10 cd), with trumpet III now joining in, middle Cb/Eb/Gb (Cb maj) [written Db/F/Ab] rinforzando dotted half notes forte and decrescendo. Then only trumpets I-II play again Eb-F crescendo 8ths to (Bar 12) a repeat of Bar 11, and then (Bar 13) Cb/Eb/Gb staccato 8ths (followed by an 8th rest) to Cb/Eb/Ab staccato 8ths (followed by an 8th rest) to Cb/Eb/Gb 8ths (followed by an 8th rest) to Db/Eb/F 8ths (followed by an 8th rest) to (Bar 14) trumpets I-II playing Cb/Eb dotted half notes decrescendo, and so forth.

Back in Bar 11, muted (straight mutes) trombones play middle Cb/Eb/Gb rinforzando dotted half notes decrescendo (followed by a quarter rest), repeated next two bars. After a quarter rest, 2 horns and the english horn play small octave Ab to Bb [written Line 1 Eb-F] legato 8ths to middle Cb [written Gb] staccato and rinforzando 8th note forte (followed by an 8th and quarter rest), repeated next bar and then again in Bar 14. The Bb clarinet (clarinet II) plays the same. The bassoon plays Great octave Ab staccato 8th (followed by an 8th rest) down to Eb staccato 8th (followed by an 8th rest) up to Gb 8th and then down to Db 8th in that pattern to (Bar 12) Eb 8th (followed by an 8th and quarter rest) to Gb 8th (followed by an 8th rest) down to Db staccato 8th. Repeat these bars in Bars 13-14, and so forth. The C. Fag plays Great octave Ab staccato 8th (followed by an 8th and quarter rest) to Gb 8th (followed by an 8th and quarter rest) to (Bar 12) Eb 8th (followed by an 8th rest) up to Bb 8th (followed by an 8th rest) down to Gb 8th (followed by an 8th and quarter rest). Repeat in Bars 13-14, and so forth.



After a quarter rest in Bar 11, the wood blocks are distinctive sounding *p* < two 8th notes (crossbeam connected) notated on the second space from the top of its staff to a

stand-alone rinforzando 8th note (followed by an 8th and quarter rest). Repeat next bar and in Bar 14. After a half rest in Bar 12, the timp sounds *p* Great octave Gb staccato 8th (followed by an 8th rest) up to small octave Db staccato 8th (followed by an 8th rest) down to (Bar 13) Great octave Ab staccato 8th followed by rests (repeat in Bars 14-15). The snare drum continues its pattern, as also the piano. After a quarter rest, the harp plays *mf* Great octave Eb/Gb staccato and rinforzando 8ths (followed by an 8th and quarter rest) to Eb/Gb 8th again (followed by an 8th and quarter rest). Repeat throughout.

After a quarter rest in Bar 11, violins I play Line 1 D grace note to adjacent Eb rinforzando 8th note (followed by an 8th and quarter rest) to D grace note to Eb 8th note (followed by an 8th rest). Repeat thru Bar 18. In the same pattern, violins II play small octave B grace note to middle C 8th, while viole play small octave G grace note to Ab 8th.

After a half and quarter rest in Bar 14 (:14 cd), the flutes and oboe return to play. Flute I plays *mf* Line 2 Eb-F 8ths while the oboe plays Line 2 Cb quarter note. In bar 15, flute I plays Gb staccato 8th (followed by an 8th rest) to Ab staccato 8th (followed by an 8th rest) to Gb 8th (8th rest) to F 8th note (8th rest following) to (Bar 16) Eb-F-Gb-A 8ths in that rest pattern to (Bar 17) Bb rinforzando 8th (followed by an 8th and quarter rest) to Ab stand-alone 8th to Bb-Ab-Gb-F legato 8ths. Flutes II-III in Bar 15 plays Eb-Eb-Eb-Eb 8ths in that pattern to (Bar 16) Eb-Eb-Eb-Eb again to (Bar 17) Eb 8th followed by rests. The oboe plays CB-Cb-Cb-Cb 8ths in that rest pattern. The trumpets continue their passage soli in Bar 15 (Cb/Eb/Gb, etc).

If I have the inclination, I'll continue with this cue at a later date. Let's move on to the next cue!

Postscript: As the Eb clarinet returns mid-stream to again play the phrasing, the two flutes in Bar 23 (:22 cd) start to play response three-note figures that are definitely noticeable. So, after a quarter rest in Bar 23, the flutes play *mf* < > Line 3 F rinforzando 8th legato mini-slur to E 8th to Db half note. After a quarter rest in Bar 24 (:23), the flutes now play Fb rinforzando 8th to Eb 8th to C half note. After a quarter rest in Bar 25, the flutes play Eb to D 8ths to Line 2 B quarter note up to E-D 8ths to (Bar 26) B-B-B-B staccato 8ths (crossbeam connected) to B staccato 8th (followed by an 8th rest) to B grace note to Line 3 C rinforzando 8th (followed by an 8th rest) to (Bar 27) Line 2 Ab half note decrescendo up to Line 3 Eb-D 8ths to (Bar 28) a repeat of Bar 26 to (Bar 29) Ab staccato 8th (followed by rests).

In Bar 29 (:28 cd and score), after a quarter rest, the oboe plays a *scherzando* phrasing of Line 2 A# grace note to B rinforzando 8th (followed by an 8th rest) down to F# staccato 8th (followed by an 8th rest) to Eb staccato 8th (followed by an 8th rest) to (Bar 30) C staccato 8th (followed by an 8th rest) up to E# grace note to F# rinforzando 8th (followed by an 8th rest) down to D staccato 8th (followed by an 8th rest) down to Line 1 A staccato 8th (followed by an 8th rest) to (Bar 31) G# staccato 8th (followed by an 8th/quarter/half rest). The english horn plays the same phrase but an octave lower register. Starting in Bar 31, the Bb clarinet and bassoon I take over that phrasing. The pizzicato violins I play basically the same phrasing, and also violins II (but an octave lower register). Starting in Bar 31, the viole and celli take over that pattern (also pizzicato).

Etc.

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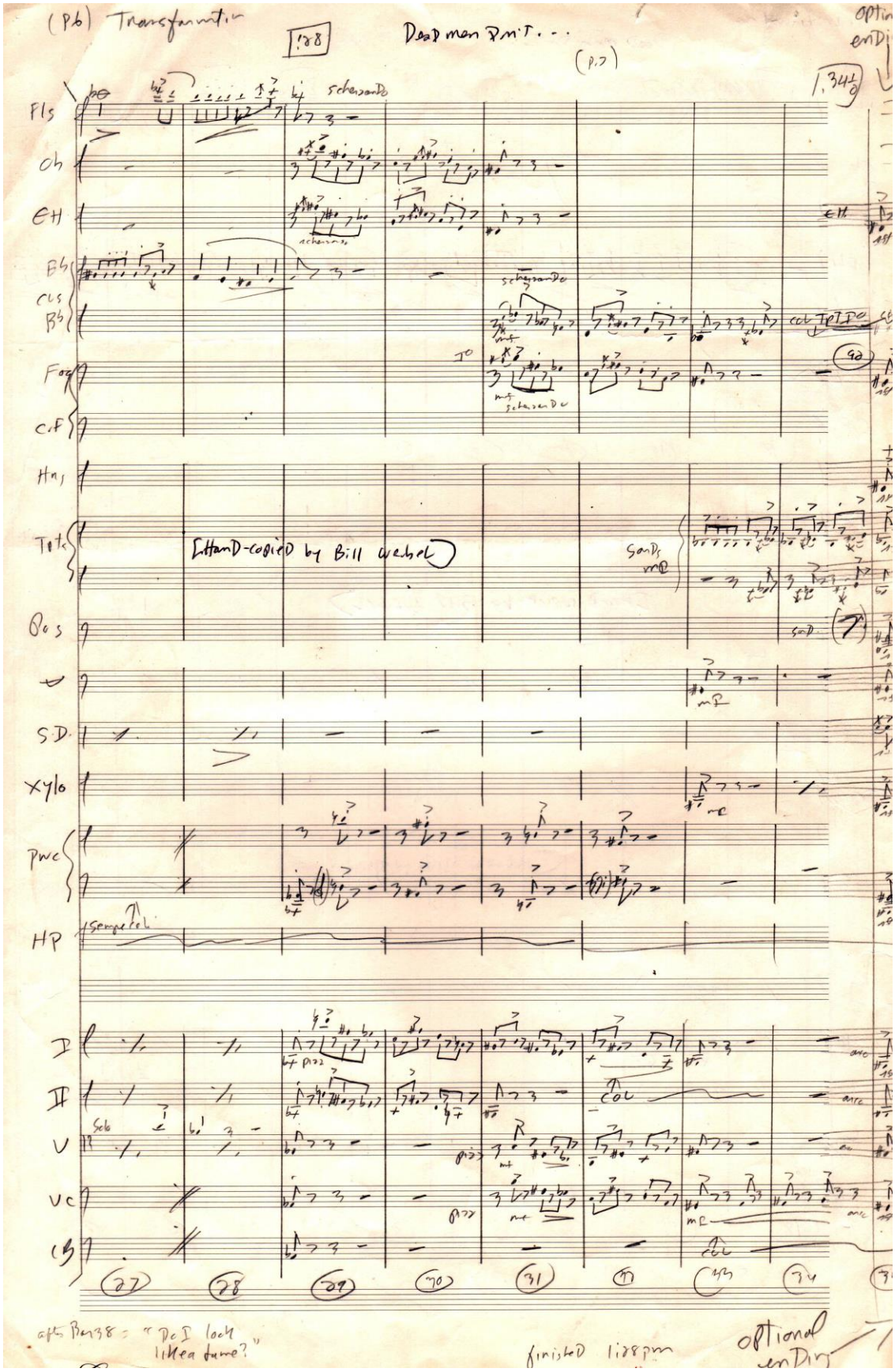
(Pb) Transformation
188
Dead man Rmit...
(p.7)
Fls
Ob
EH
Eb Cls
Bb
Fag
C.F
Hns
Tpts
[Hand-copied by Bill Wichel]
Tbs
Perc
S.D.
Xylo
Pwc
HP
I
II
V
Vc
Cb
27
28
29
30
31
34
optional ending
finished 1:28pm

"False Pretenses" 6M65. *Con Moto* in 4/4 time, 32 bars, 1:20. Dvd location: Chapter 13 starting at 1:29. CD location: Track # 12 ("Jerry's Supermarket"). Scene: Rigby is at Neff's apartment (Fred MacMurray) dressed as a blonde babe. There are some pretty funny lines and reactions from Martin. The previous scene at Jerry's Market on Melrose (where Walter picks up blondes on Thursdays!) used jazzy music again. I did not have the written music for that.

The solo cello interplays with the Bb tenor sax and bassoon for the first several bars. After an 8th rest in bar 1, the cello (in the "k" tenor clef) plays small octave A 16th *mf espr* < up to B dotted 8th to middle C# 16th to same C# grace note to D dotted quarter note rinforzando legato down to B 8th decrescendo to (Bar 2) Line 1 E grace note to D rinforzando dotted 8th note crescendo down to B 16th to middle C# grace note to D rinforzando 8th down to small octave B 8th note tied and decrescendo to B half note and tied to dotted 8th note next bar, etc. After a half rest in Bar 1, the bassoon and tenor sax play *mf espr* < small octave C# (middle C# for the sax) grace note to D rinforzando dotted 8th note down to B 16th to A dotted 8th to G# 16th to (Bar 2) B half note to the same five note figure just delineated. Repeat Bar 2 in Bar 3.

The harp plays *mf* rinforzando Contra-octave and Great octave E whole notes (repeated next two bars). Altri VC (and CB) play *mf* Great octave E rinforzando whole note repeated next two bars. Bar 4 is when Rigby sticks out his tongue in disgust after Walter kisses him.

Skipping to Bar 11 (1:54 dvd; :24 cd), violins I play *mf espr* < Line 2 (violins II are *8va basso*) D dotted quarter note to E stand-alone 8th up to G rinforzando 8th legato to F quarter note to E-D tenuto 16ths to (Bar 12) F rinforzando dotted quarter note down to D stand-alone 8th tied to 8th to E-F-G legato 8ths. Viole play *mf* small octave D legato down to A# quarter notes and then G# to E# quarter notes to (Bar 12) G# to A# and then B to A# quarter notes. VC play Great octave G# whole note tied to next bar while CB play small octave C# tied whole notes (as also the Fags), and the oboe on Line 1 B tied whole notes. The tenor sax plays Line 2 Cb (enharmonic B) quarter note to Bb (enharmonic A#) to Ab (enharmonic G#) quarter note, and so forth. The harp plays Great octave C#/G#/small octave C#/E#/Line 1 D/B/Line 2 D whole notes let vibrate and repeated next bar.

Skipping to Bar 19 (2:13 dvd; :43 cd), the tenor sax and viole play (after a dotted 8th rest) Line 1 D (small octave for the viole) 16th to Eb 8th up to Bb down to G 16ths up to Line 2 (Line 1 for viole) D rinforzando dotted quarter note up to F 16ths to (Bar 20) Db rinforzando half note tied to dotted 8th to C 16th to V dotted 8th to G 16th, and so forth. Flutes play *p* Line 1 G/Bb whole notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest). The harp plays Contra-octave and Great octave G whole notes tied to next bars. The timp is rolled on Great octave G whole note (repeated next three bars). Violins play *pp* bowed trem Line 2 D whole notes tied to next three bars. VC/CB play Great octave G whole note tied to next three bars. After a dotted 8th rest in Bar 23 (2:23 dvd; :53 cd) the solo clarinet plays *mf espr* Line 1 G 16th to Bb dotted 8th to C 16th

to C grace note to Db dotted quarter note down to Bb 8th. The tenor sax plays a response figure halfway in this bar. Etc.

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"The Last Cruise" M66/60. *Molto moderato* in 4/4 time, 22 bars, 1:01. Dvd location: Chapter 13 starting at 2:57. CD location: Track # 12 starting at 1:15 ("Searching For Clues"). Scene: Rigby rummages thru Walter's bedroom and finds a "last cruise" ship brochure containing the Carlotta list names.

Six VC, two CB (2nd stand of the four basses), and the top staff of the piano play *p* Great octave Db whole note tied to 8th note next bar, and then Db-Eb-F rinforzando 8th notes to G rinforzando quarter note legato to F quarter note to (Bar 3) Db whole note. Top line CB play small octave Db whole note tied to quarter note next bar, and then Db-Eb rinforzando 8th notes down to (as the other CB) Great octave F 8th, and so forth. Bottom line piano (left hand) plays Contra-octave Db whole note tied to 8th note, and so forth.

After an 8th rest in Bar 1, 8 violas play *pp* < small octave C 8th stand-alone bowed trem to Db bowed trem 8th up to Ab down to F bowed trem 16ths up to middle C double-dotted bowed trem quarter note up to Line 1 Eb bowed trem 8th down to (Bar 2) small octave B (yes—bowed trem!) rinforzando whole note tied to (Bar 3) B 8th down to C 8th to Db 8th to AB down to F 16ths up to middle C quarter note to B 8th down to G#-A# 16ths (all bowed tremolo). The bass clarinet, after an 8th rest, plays *p espr* < Line 1 C [written D] 8th note to (see the viole line).

Skipping to Bar 10 (3:11 dvd; :26 on the score; 1:41 cd), the description "Neff lying on couch" is given. The solo bassoon I is highlighted. After a quarter rest, the bassoon plays *mf* < Great octave G-Ab-Bb-small octave C 16ths (connected by two crossbeams) legato to Db rinforzando half note decrescendo and tied to (Bar 11) 8th note, followed by an 8th rest. Then the bassoon repeats the G-Ab-Bb-C 16ths to Db dotted 8th to Eb 16th to Db quarter note (silent next bar).

Mild or low suspense is established by the bowed trem whole notes of the violins and viole. Ten violins I play Line 1 G rinforzando whole note bowed trem decrescendo and tied to whole note bowed trem next bar, while 8 violins II are bowed trem on Line 1 E tied whole notes, and 8 violas are bowed trem on small octave Ab/Line 1 Db tied whole notes. Six VC play (non-tremolo) small octave Db/F whole notes decrescendo and tied to whole notes next bar, while CB play small octave F whole notes. Horn IV plays *p* small octave F [written small octave C in the <u>bass</u> clef] whole note tied to next bar. Clarinets play small octave Ab/Line 1 Db rinforzando whole notes decrescendo and tied to whole notes next bar, while flutes play Line 1 E/G tied whole notes.

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"A Beautiful Corpse" *Con Moto* in 4/4 time, 39 bars, 2:03. Dvd location: N/A. Note: This cue (and scene) was cut from the movie, as well as the following cue, "Mistaken Identity" (when Marlowe finds Rigby dressed as the blonde woman and gets all confused because Rigby in drag happens to looks like Marlowe's actual girlfriend!). Too bad it was cut, and too bad it wasn't included as Special Feature in the dvd.[Postscript: However, the cue was indeed recorded and also included in the cd, located at the start of track # 13 ("Captain Cody Jarrett").

After an 8th rest in the grace bar, six VC and 4 CB play *p* Great octave A 8th to Bb legato to C quarter notes to (Bar 1) D-D-D-D pizzicato quarter notes thru Bar 3. After an 8th rest in Bar 1, 8 violas play *mf espr* < the oft-repeated mystery theme (call it the Dead Men Theme since it opens the Prelude before the Juliet theme comes into play) on small octave D stand-alone 8th to Eb 8th up to Bb down to G 16ths up to Line 1 D rinforzando dotted quarter note to C# 8th tied to (Bar 2) 8th note and then down to A 8th to Bb 8th up to Line 1 F to D tenuto 16ths down to small octave A rinforzando dotted quarter note to G# 8th, and so forth. After a half rest in Bar 2, violins I join in (:07 or a half second before on the cd) to play Line 1 A dotted quarter note (viole on small octave A) to G# 8th tied to 8th next bar down to E 8th up to F 8th up to Line 2 C down to A tenuto 16ths up to E legato to D quarter notes.

In Bar 4 (:10 cd), violins I are now bowed trem *mfp* on Line 1 B/Line 2 F rinforzando whole notes, while violins II are bowed trem on Line 1 F/Line 2 whole notes. Fags play *p* Great octave Eb/Ab whole notes, and muted Pos play small octave Cb/Eb whole note *pp*. VC play *p arco* small octave Cb/Eb whole notes, and CB play Eb/Ab whole notes. After an 8th rest, viole play small octave G stand-alone 8th to G#-B 8ths up to Line 1 G legato to F quarter notes. In Bar 5 (:13 cd), violins I are bowed trem on Line 2 Db/Ab rinforzando whole notes, while violins II are trem on Line 1 Ab/Line 2 F whole notes. Stopped horns enter in here to sound *fp* small octave G/B/Line 1 D rinforzando whole notes. After a quarter rest, viole play *mf* < > B 8th to "3" triplet value 16ths middle C#-D-E up to F rinforzando half note. After a half rest, muted trumpets sound *fp* > Line 1 F half note tied to next bar. Etc.

Bar 1 has written on it "Juliet Standing." Bar 5 has written "Feels gun." Bar 7 = "C.U. Rigby." Bar 21 = "Woman's body" at 1:04. Bar 25 = "Lifeless face" at 1:20. Bar 32 = "We sailed past" at the 1:42 point. I do not think the tracks are on the cd.

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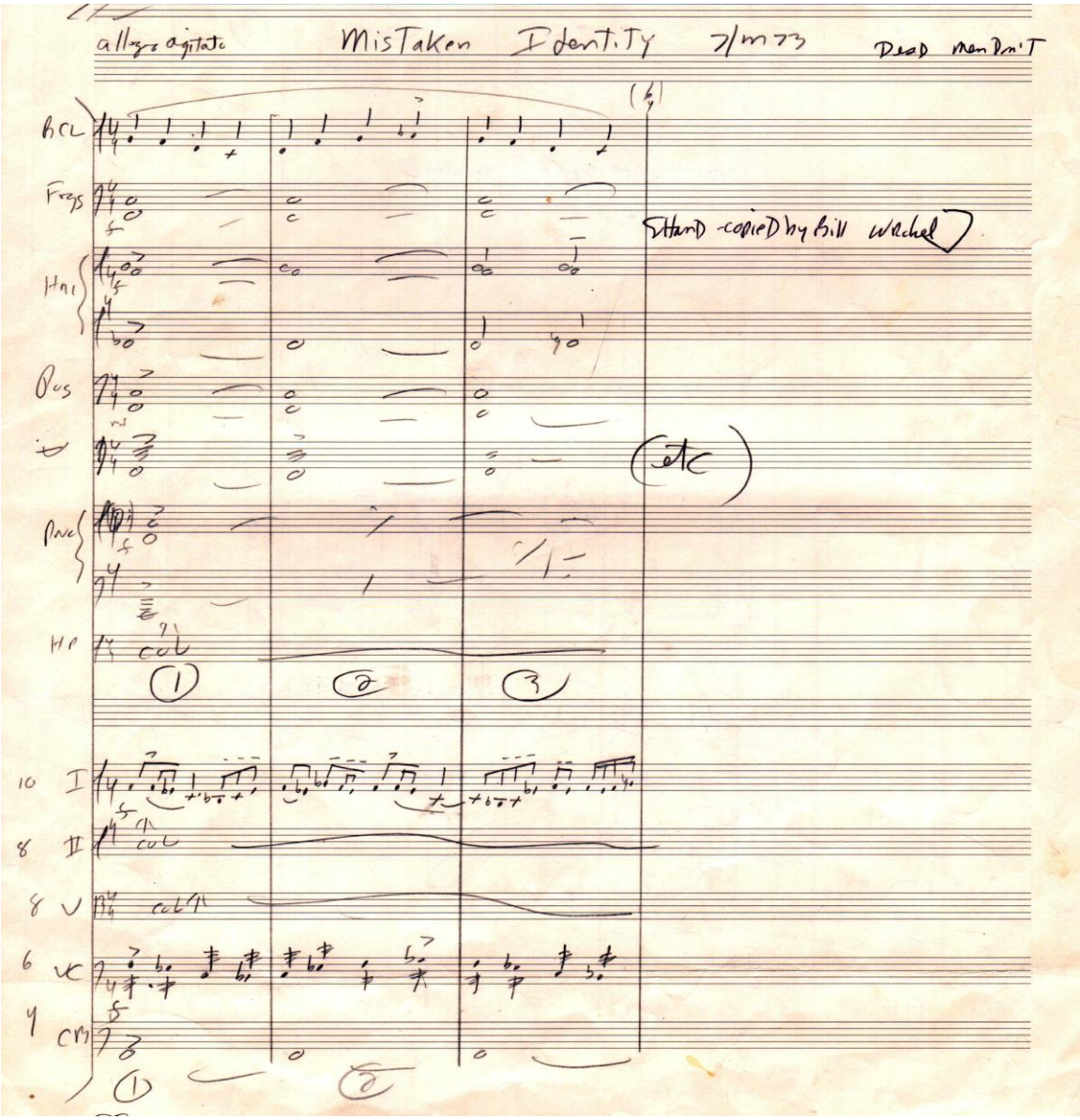
"Mistaken Identity" 7M73. *Allegro Agitato* in 4/4 time, 42 bars, 1:45. Dvd location: N/A. Once again, this cue was deleted (as well as the scene corresponding to it!). [Postscript: However, the cue was recorded and included in the cd track # 13 starting at 2:02 ("The Prison Break")]

18 violins and 8 violas play the melody line forte on Line 1 F rinforzando 8th to F-Eb 16ths to middle C dotted quarter note down to Bb to middle C to E tenuto 8ths to (Bar 2) F-Eb legato 8ths up to Gb tenuto 8th to F-Eb tenuto 16ths to F rinforzando 8th to F-Eb



16ths to middle C quarter note tied to 8th next bar, and so forth. Six VC are bowed trem on quarter notes small octave F-Eb-C-Great octave Bb to (bar 2) C-Eb-F-Gb to (Bar 3) F-Eb-C-Bb. Four CB play Great octave F whole note tied to next three bars at least. The harp and piano play forte on tied Great octave F/small octave C whole notes, while the timp is roll on Great octave F whole notes. Pos and Fags play *mf* on same F/C whole notes tied to next bars, while horns play Gb/Bb/middle C notes. The bass clarinet plays descending quarter notes Line 1 F-Eb-C-small octave Bb (see VC).

My notes show that Bar 16 = "Marlowe's Hands," and Bar 24 = "Pulls off wig." Bar 28 = "Telephone rings" at :52. Bar 30 = "Marlowe" (:58), and at Bar 34, what is written is "Ob, and Marlowe" (1:13).

[resume Tuesday, March 22 at 8 pm]

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"Love At Last" 8M81. *Lento espressivo* in 4/4 time, 22 bars, 1:47. Dvd location: Chapter 14 starting at :51. CD location: Track # 14 ("Juliet & Rigby"). Scene: As written also on Bar 1, Juliet yells, "Rigby, wait!" as he starts to go into the prison disguised as Captain Cody's (James Cagney from *White Heat*) mother. She professes her love for him, and she kisses him (disguised as a woman) in front of the prison guards. Of course the Juliet Theme is decidedly played, first by the celli, then by the viole/violins while the VC then playing the shadow melody.

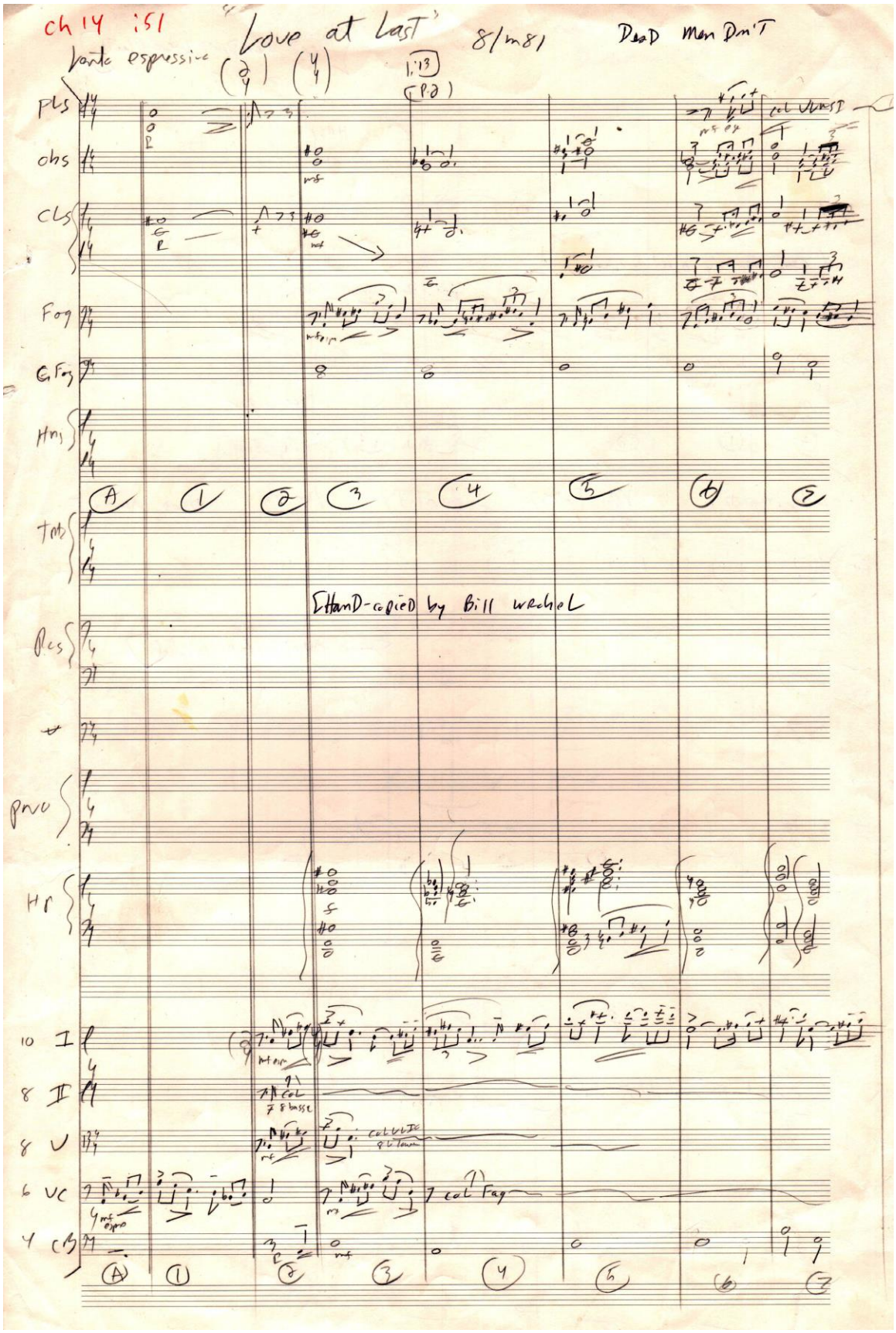
In the grace bar, six VC play *mf espr* < Great octave A tenuto 16th note to Bb legato up to small octave D 8ths up to (Bar 1) A rinforzando 8th to G 8th down to E dotted quarter note decrescendo to D tenuto 8th down to Great octave Bb 8th to C 8th down to (Bar 2 in 2/4 time) Great octave A half note. Also in Bar 1, flutes play *p* Line 1 D/A whole notes decrescendo and tied to 8th notes next bar (followed by an 8th and quarter rest), while clarinets play small octave Bb/Line 1 E notes in that pattern.

After a dotted 8th rest in Bar 2, ten violins I play *mf espr* < Line 1 A 16ths (eight violins II play the violins I line *8 basso*) up to Line 2 D# to F# 8ths up to (Bar 3 in 4/4 time) B rinforzando 8th to A 8th legato down to D dotted quarter note decrescendo down to Line 1 B stand alone 8th tied to 8th note crescendo to Line 2 C#-E tenuto 16ths to (Bar 4) "3" triplet value 8th notes D#-F#-E down to Line 1 A double-dotted quarter note decrescendo to A tenuto 16th up to Line 2 E#-F# 8ths crescendo up to (Bar 5) B-A 8ths up to Line 3 C# dotted quarter note. Then they play D stand alone 8th tied to "3" triplet value 8th to E-D tenuto triplet value 8ths down to (Bar 6) Line 2 E rinforzando half note tied to dotted 8th to F# 16th to G-A 8ths to (Bar 7) A# dotted quarter note to B 8th down to E quarter note tied to "3" triplet value 8th note to F#-G tenuto triplet value 8ths.

After a dotted 8th rest in Bar 3, the bassoon and celli play the shadow melody *mf espr* < on Great octave A 16th up to small octave E#-F# 8ths up to B-A 8ths down to D quarter note decrescendo. After an 8th rest in Bar 4, they play Great octave Bb stand-alone 8th tied to 8th to C-C# 16ths to "3" triplet value 8ths D#-F#-E down to Great octave A quarter note decrescendo. Etc.

After a quarter rest in Bar 2, four CB play *p* < Great octave A tenuto quarter note to (Bar 3 in 4/4 time) small octave D whole note *mf* down to (Bar 4) Great octave A whole note to (Bar 5) small octave D whole note (repeated next bar).

Back in Bar 3, the harp is arpeggiando on Great octave D/A/small octave F# and (top staff) Line 1 F#/B/Line 2 F# whole notes forte, and so forth (I've delineated such patterns in previous cues). In Bar 3, clarinets play *mf* small octave B/Line 1 F# whole notes, while oboes play Line 1 B/Line 2 F# whole notes. Etc.


ch 14 :51
Love at Last
8/m81
Dead Man Don't
Lento espressivo
Fls
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Tpts
Perc
Hp
10 I
8 II
8 V
6 VC
4 CB
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"Prison Break" 8M82. *Moderato* in 4/4 time, 19 bars, :56. Dvd location: Chapter 14 starting at 3:34. CD location: N/A. Scene: Rigby arranges with the warden to be part of the eventual prison break with Captain Cody (Cagney).

Celli are emphasized as the busy or most active line musically. VC play *f* < > Great octave A rinforzando 16th to B tenuto 16th to small octave C tenuto 8th tied to C 16th, and then A-B-small octave C 16ths (these four 16ths are connected as a figure by two crossbeams) to D down to Great octave B 16ths (connected by crossbeams) to small octave C dotted quarter note. In Bar 2, VC continue on the same two figures given in Bar 1 to D rinforzando 8th (followed by a 16th rest) to Eb rinforzando 16th tied to dotted quarter note to (Bar 3) Eb whole note.

CB play small octave D rinforzando whole note (repeated next bar) to (Bar 3) Bb whole note. Viole play small octave F# rinforzando half note tied to dotted quarter note to A 16ths (followed by a 16th rest) repeated next bar except here the F# 16th is sounded, and then (Bar 3) A-Ab-G rinforzando quarter notes, and so forth. Violins II play Line 1 D rinforzando half note tied to dotted quarter note to E 16th followed by a 16th rest to (Bar 2) D half note tied to dotted quarter note and then same D 16th (followed by a 16th rest). Violins I play middle C/Eb rinforzando half notes tied to dotted quarter notes to Db/F 16ths (followed by a 16th rest) to a repeat next bar except for C/E 16ths. In bar 3, all violins play middle C 16th to D tenuto 16th to Eb tenuto 8th tied to 16th to C-D-Eb tenuto 16ths to F-D 16ths to Eb dotted quarter note.

Horns with metal mutes play small octave F#/middle C/D/Eb [written middle C#/G/A/Bb] rinforzando half notes tied to dotted quarter notes crescendo to G/Line 1 Db/E/F rinforzando 16ths (followed by a 16th rest), and so forth. The Bassoons are *col* VC.

In Bar 11 (4:06 dvd) in 6/4 time, violins I are bowed trem *fp* on Lines 1 & 2 C# whole notes tied to quarter notes and tied to 8th notes (followed by an 8th rest), while violins II are bowed trem Line 1 G/B rinforzando whole notes in that pattern, and viole on small octave and Line 1 C# notes. VC/CB are most active playing the "melody" line *f pesante* of small octave C# tied quarter note from a note value in Bar 10 and then leaping a diminished 8th up to "3" triplet value middle C rinforzando 8th down to B to Bb tenuto triplet 8ths to G tenuto quarter note to "3" triplet value Gb-F-E 8ths down to C# tenuto quarter note to "3" triplet value C#-B-Bb 8ths to (Bar 12) G rinforzando quarter note leaping up a diminished 8th to small octave Gb tenuto quarter note to F quarter note to E quarter note.

Muted trombones play small octave C#/Line 1 Db (enharmonic C#) dotted whole notes rinforzando. Trumpets play *fp* Line 1 G/Cb/Db dotted whole notes. Horns play middle C# [written G#] dotted whole notes. Clarinets play (unclear) while flutes play Line 2 B/Line 3 C# dotted whole notes.

Etc.

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"Trust" 8M83. *Andante* in 4/4 time, 12 bars, :50. Dvd location: Chapter 14 at 4:40. CD location: N/A. Scene: Juliet and Rigby are kissing passionately in the rainy night.

Once again (as expected) the Juliet Theme is played! I may eventually count the total number of times it is played throughout the score in terms of different cues. We've already heard it of course in the "Prelude," and equally of course in "Love Theme" and "Love At Last," "Confession," a variation in "Marlowe Appears," "A Meal Ticket" and so forth (I'll recheck at another time).

After Rigby was shot in the trunk of the getaway car by Cagney, the scene cuts to a close-up of Juliet's mouth holding yet another bullet! Rigby narrates, "Her lips were warm, and my arm wasn't the only thing that was throbbing…our hearts were too!"

In the grace bar, six violas and probably 3 celli (of the six) play *mf molto espr* < small octave A 16th on the down-bow to Line 1 E# 8th on the up-bow to F# 8th to (Bar 1) B to A 8ths down to D dotted quarter note down to small octave stand-alone B tenuto 8th to middle C# to D 8ths to (Bar 2) "3" triplet value 8ths D#-F#-E down to small octave A dotted quarter note to same A tenuto 16th to Line 1 E#-F# 8ths to (Bar 3) B-A 8ths up to Line 2 C# dotted quarter note, and so forth (we've been thru this before!).

However, a difference in this cue is the insertion of the solo violin playing the shadow or counter melody line. So, after an 8th rest in Bar 1, the solo violin plays *mf molto espr* Line 3 F#-E-D 8th notes to "3" triplet value 8ths C#-D-CE to Line 2 D quarter note. After an 8th rest in Bar 2, the solo violin plays Line 2 Bb-A-G legato 8ths down to E quarter note legato down to Line 1 A quarter note.

Another nice and interesting difference in this cue is that the bassoon and harp (bottom staff) and bottom line VC (I suppose three celli) play yet another shadow melody line. Rozsa is keeping busy with this sophisticated, multi-layered cue! After an 8th rest in Bar 1, they play Great octave A-B-small octave C 8th notes up to F# quarter note to E-D 8ths. After an 8th rest in Bar 2, they play Great octave G-A-Bb 8ths legato to small octave C quarter note to C# down to A 8ths. Etc.

Meanwhile, CB and C. Fag play small octave D whole note to (Bar 2) Great octave A whole note to (Bar 3) small octave D whole note (repeated next bar) up to (Bar 5) A down to E half notes to (Bar 6) D whole note. The harp is also busy being arpeggiando on whole notes Great octave D/small octave B/Line 1 D/F#/B in Bar 1. Horns play *p dolce* small octave B/Line 1 D/F# whole notes. Etc.

[end session 10:14 pm] …[resume Wednesday, March 23 at 4:50 pm]

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"Disillusions" M84/90. 4/4 time, 72 bars, 3:41. Dvd location: Chapter 14 starting at 5:36. CD location: Track # 15 ("The Phone Call/Juliet Leaves"). Scene: While Juliet went out temporarily to the drugstore to get medication for Rigby's arm, Rigby gets a phone call from Margaret. Juliet overhears it on another line and thinks he's cheating on her. So she calls Rigby and tells him it's over between them. Rigby consoles himself with hard liquor and talking to a pidgeon!

I did not work on the first 55 bars (very little time). In Bar 56 (about 7:31), the violins (and flutes) play *f molto espr* < Line 2 F dotted quarter note legato slur down to C 8th up to F rinforzando 8th to E quarter note to D-C tenuto 16ths to (Bar 57) E quarter note legato to C dotted quarter note to C#-B-Bb 8th notes to (Bar 58) Ab dotted quarter note down to F stand-alone 8th up to Bb rinforzando 8th to G-F tenuto 16ths to (Bar 59) Ab to F half notes. In Bar 60, the violins play *mf sempre espr* Line 1 F rinforzando half note tied to 8th note to D 8th up to Gb rinforzando 8th to F-D tenuto 16ths to (Bar 61) F rinforzando half note tied to 8th to D 8th up to Ab 16th to G dotted 16th to F-D 32nd notes, and so forth. Viole and clarinets play the same but an octave lower register. VC play a counter-melody line small octave E# to Fx 8ths to F# dotted quarter note to A# 8th to B quarter note tied to (Bar 57) 8th note to A#-G#-Fx 8ths to E# half note. In Bar 58, celli continue on Great octave B to small octave C# 8ths legato to D dotted quarter note to E 8th to F quarter note tied to (Bar 59) 8th note to E-D-C# 8ths (crossbeam connected) to C to C# 8ths to D quarter note to (Bar 60) Eb to D quarter notes to Great octave B half notes (Bar 60 is repeated next three bars at least). CB play small octave C#/G# whole notes tied to whole notes next bar. In Bar 58, CB play Great octave G/small octave G whole notes tied to next bar to (Bar 60) Eb to D quarter notes down to B half note (repeated next several bars).

Horns bottom staff (II-IV) play the counter-melody line as the VC for two bars but notated different. They play small octave F to G [written Line 1 C-D] 8th notes (instead of enharmonic E#-Fx as the celli) to Ab [written Line 1 Eb] dotted quarter note (instead of enharmonic G#), and so forth. Pos play *mp* Great octave C#/F#/small octave C# whole notes tied to next bar. In Bar 58, they play Contra-octave G/Great octave G/B whole notes tied to next bar (silent next bars). The timp is rolled *p* on small octave C# whole note tied to next bar, and then Great octave G tied whole notes in Bars 58-59. Horns I-III (top staff) play small octave B/Line 1 F whole notes tied to half notes and 8th notes next bar followed by an 8th and quarter rest. Horn I returns in Bar 60 to play *mf* small octave B [written Line 1 F#] whole note (repeated at least next two bars).

The harp is arpeggiando on Great octave Db/Ab/small octave Db/F and (top staff) Line 1 F/Ab/Line 2 Cb/F whole notes (repeated next bar). The piano is arpeggiando on Great octave C#/G#/small octave C#/E/G#/B whole notes (repeated next bar).

Bassoons play Great octave and small octave Db whole notes tied to next bar. In Bar 58, they continue on the same counter-melody line as the celli. The bass clarinet plays *mf* small octave Ab whole note tied to next bar. In Bar 58, the bass clarinet also plays the counter-melody or shadow phrase line as well. Oboes play Line 1 G#/B whole notes tied to (Bar 57) half notes and 8th notes (followed by rests) to (Bar 58) Line 1 D whole note tied to next bar.

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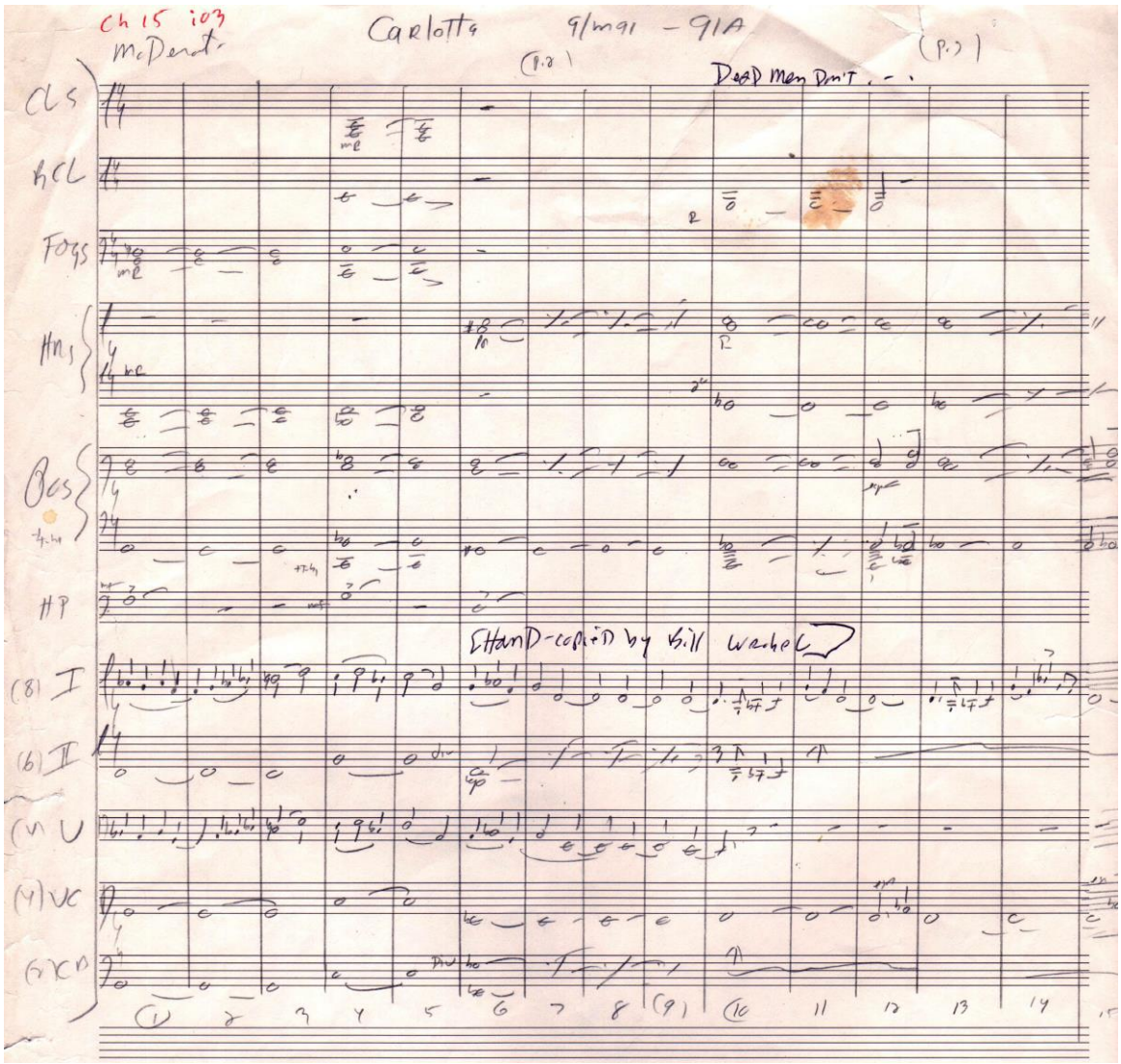
"Carlotta" 9M91-91A. *Moderato* in 4/4 time, 64 bars, 1:44. Dvd location: Chapter 15 at :03. CD location: Track # 16 ("The Island of Carlotta"). Instrumentation: clarinets, bass clarinet, bassoons, horns, Pos, tuba, harp, 8 violins I, 6 violins II, 4 violas, 4 VC, 2 CB. Scene: Marlowe gives distraught Rigby a call. It's clever and funny. Rigby says expectantly, "Juliet?!" Marlowe says, "This is Alan." Then Rigby thinks a moment, "Alan?…Come on, Marlowe. No games." Then we have a cut to Marlowe smiling, and saying, "I never could fool you, could I?" Shortly Marlowe gives him the tip about Carlotta—it's a place, not a dame! It's a little island off the coast of Peru.



Violins I and the violas play the "melody" line that gains more appeal and animation (higher register) later in the cue when Marlowe reveals the identity of Carlotta to a now psychically rejuvenated Rigby. Violins I play legato quarter notes Line 1 Ab-G-Ab to F quarter note tied to (Bar 2) F quarter note up to G-Ab-Bb legato quarter notes to (Bar 3) B half note up to Line 2 D half note to (Bar 4) C quarter note to D half note down

to Bb quarter note to (Bar 5) C half note down to Line 1 G half note to (Bar 6) G quarter note to Ab half note to F quarter note. In Bar 7, they play G half note down to D half note tied to (Bar 8) half note and then D half note tied to (Bar 10) D dotted quarter note down to small octave G 8th note to Ab legato to middle C quarter notes up to (Bar 11) G quarter note to F quarter note down to D half note tied to whole note next bar and tied to (Bar 13) dotted quarter note down to small octave G tenuto 8th to Ab quarter note up to middle C quarter note up to (Bar 14) G to F quarter notes up to Bb rinforzando quarter note down to G-F 8ths to (Bar 15) D whole note tied to (Bar 16) quarter note down to small octave G 8th to Ab to middle C quarter notes.

Viole play as violins I but written an octave lower register (primarily small octave range).

VC/CB play Great octave G whole note tied to whole notes next two bars, and then small octave C tied whole notes in Bars 4-5. In Bar 6, VC play Great octave Eb whole note tied to next three bars to (Bar 10) F whole note tied to next bar and tied to (Bar 12) half note up to Ab half note to (Bar 13) F whole note tied to next bar and tied to (Bar 15) half note up to Ab half note, and so forth. In bar 6, divisi CB play Great octave and small octave Eb whole notes tied to next three bars, and so forth (see VC). Violins II play Line 1 D whole note tied to next two bars up to (Bar 4) G whole note tied to next bar. In bar 6, divisi violins II play small octave B/Line 1 D whole notes tied to next three bars. After a quarter rest in Bar 10, they play small octave G 8th to Ab to middle C quarter notes to (Bar 11), see violins I line.

The harp in Bar 1 sounds *mf* small octave F rinforzando whole note let vibrate. The harp returns in Bar 4 to play G rinforzando whole note let vibrate, and then D in bar 6.

Trombones play Great octave G/B/small octave D whole notes tied to next two bars to (Bar 4) Great octave Bb/small octave C/Eb whole notes tied to next bar (tuba on Great octave C tied whole notes). In Bar 6, the Pos play Great octave G#/B/small octave D whole notes tied to next three bars. In Bar 10, they play Great octave Ab/small octave C/D whole notes tied to whole notes next bar and tied to half notes in Bar 12, and then Ab/C/F half notes, etc. Bottom staff horns play small octave D/D whole notes tied to whole notes next two bars, and then Eb/G tied whole notes in Bars 4-5. In Bar 6, top staff horns play *pp* small octave B/Line 1 D [written F#/A] whole notes tied to next three bars. In Bar 10, horns I-II-III play small octave Ab/middle C/D whole notes tied to next two bars, etc.

Bassoons play *mp* Great octave G/B whole notes tied to next two bars. In Bar 4, they play Great octave and small octave C whole notes tied to next bar decrescendo (silent thru at least Bar 16). The bass clarinet starts to play in Bar 4 on small octave Bb [written middle C] whole note tied to next bar). The bass clarinet returns in Bar 10 on small octave F whole note tied to next bar and tied to half note (followed by a half rest). Clarinets appear in Bar 4 playing *mp* small octave Eb/G whole notes tied to whole notes next bar.

Etc.

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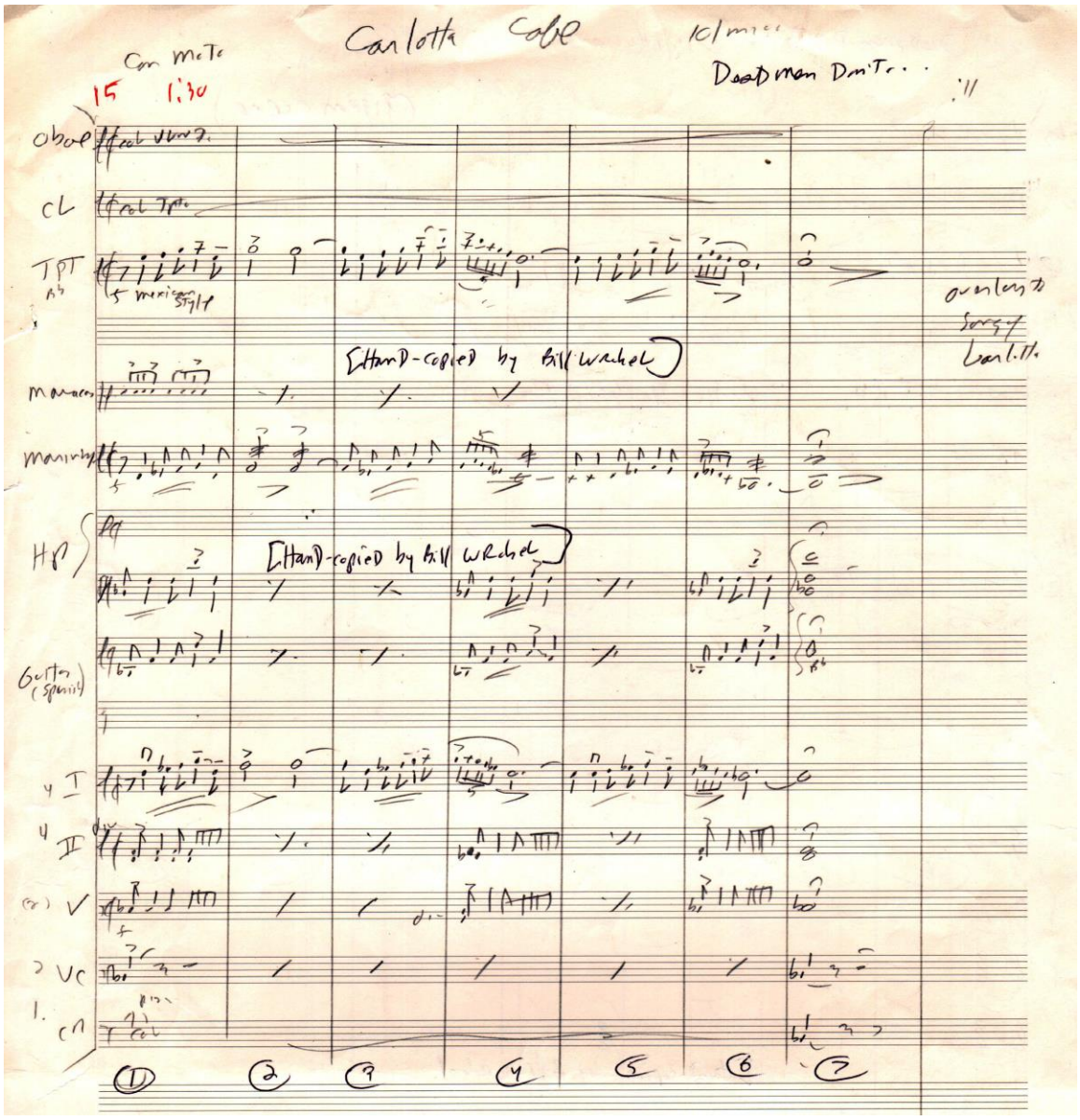
"Carlotta Café" *Con Moto* in Cut time, 7 bars, :11. Dvd location: Chapter 15 starting at 1:30. CD location: Track # 16 at 1:25 [Note: the cd version is slightly different than the written version I researched, especially the end bar or two] This short cue seques to the "Song of Carlotta" (sung by Kitty Collins). Scene: Rigby arrives at—you guessed it—Carlotta Café. Note: I did not see that song-cue, "Song of Carlotta" in the music I had in the document box. Instrumentation: oboe, clarinet, Bb trumpet, maracas, marimba, harp, Spanish guitar, 4 violins I, 4 violins II, 2 violas, 2 celli, 1 bass.



Incidentally, I really liked the interchange in the café night scene between Rigby and his old friend Carlos Rodriquez, the toothy-smiling police authority on Carlotta Island. Rigby hugs him and thinks he's a guy named Manuel! Carlos then says, "Not quite—Carlos Rodriquez!" with a big smile! "Before the war, we ran guns to the rebels!" He then says he joined the Establishment, and warns that the Island is like a powder keg. He warns Rigby of the "fat one who sweats a lot" (Charles Laughton). Rigby asks, "What about Kitty Collins?" Carlos replies, "She doesn't sweat as much but she's just as dangerous!" I particularly enjoyed the next clever lines:

Carlos: "They say she is one of them."

Rigby: "Who is *them*?"

Carlos: "Nobody knows. Only they know who is them."

The violins (oboe is *col*) play (after an initial 8th rest) Line 2 D quarter note on the down-bow to Eb 8th note to F 8th to G tenuto quarter note legato down to D tenuto 8th

crescendo up to (Bar 2) F rinforzando half note decrescendo to another F half note tied to (Bar 3) F 8th, and then D quarter note to Eb stand-alone 8th to F 8th to G tenuto quarter note to A 8th to (Bar 4) "5" quintuplet largely descending 16ths G-A-G-F-Eb to C dotted half note tied to (Bar 5) C quarter note, and so forth. The trumpet plays the same melody line *f Mexican Style*. So, after an 8th rest, the trumpet plays Line 2 D [written E] quarter note to Eb [written F] 8th and so forth (see violins). The clarinet is *col* the trumpet. The marimba plays the same forte (Line 1 register, however) but the half notes are trem.

Maracas play eight 8th notes divided as two crossbeam connected figures of four 8ths each. In the first figure, the 1st and 4th 8ths are rinforzando-marked, and in the second figure the 3rd 8th is rinforzando-marked (to accentuate the syncopation-driven rhythm).

The harp plays Great octave Bb 8th up to small octave F quarter note to same F 8th up to Line 1 D rinforzando quarter note down to F quarter note. Repeat next two bars. The Spanish guitar plays the same but an octave higher register.

Violins II are divisi playing Line 1 D/D rinforzando 8ths to D/F quarter notes to D/F stand-alone 8ths to D/F 8ths played 4X (connected by a crossbeam). Repeat next two bars. In Bar 4, they play the same pattern on Eb/F notes (repeated next bar). They return in Bar 6 on D/F notes in that pattern to (end Bar 7) D/F whole notes held fermata. The violas play forte the same pattern on small octave Bb notes thru Bar 3, and then divisi in Bars 4-5 on F/A notes, returning in Bar 6 on Bb notes to (Bar 7) Bb whole note held fermata. Celli and contra-bass pluck pizzicato Great octave Bb rinforzando quarter note let vibrate (followed by a quarter and half rest). Repeat thru Bar 6. In end Bar 7, they play again the Bb quarter note followed by a quarter rest and then a half rest held fermata.

The violins and oboe (etc) continue in Bar 5 on Line 2 C quarter note on the down-bow to D 8th to Eb 8th to F tenuto quarter note to Eb tenuto 8th to (Bar 6) D-Eb-D-C 16ths to Line 1 Bb dotted half note tied to (end Bar 7) Bb whole note held fermata.

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"The Visit" 10M102. C time, 34 bars. Dvd location: Chapter 15 starting at 5:38. Scene: Kitty Collins visits Rigby at his room (Room 204). CD location: I believe it is track # 17 ("Kitty & Rigby"). However, the cue on the cd appears to start on Bar 9 with the solo cello finishing its long phrase followed by the other strings, etc. I wondered what happened to the first eight bars?

The solo cello plays *p* Great octave G whole note tied to "3" triplet value quarter note next bar to A to Bb triplet value quarter notes to A-Bb grace notes to "3" triplet value quarter notes A-G-F to (Bar 3) Eb dotted half note to Eb-F grace notes to Eb quarter note legato to (Bar 4) D whole note tied to (Bar 5) "3" triplet value quarter note to D to Eb triplet value quarter notes crescendo to "3" triplet value quarter note G-A-small octave C to (Bar 6) D half note legato to Great octave A half note tied to "3" triplet value

quarter note to G-A triplet value quarter notes to "3" triplet value quarter notes C-D-F to (Bar 8) G half note down to D half note tied to (Bar 9) whole note next bar.

In Bar 9, the rest of the strings, the *sords* horns, and the bass clarinet make their first appearance (or hearing!) in the cue. After a half rest, violins I & II play *p* Line 1 F half note to (Bar 10) G whole note tied to quarter note next bar (followed by rests in this bar and next). After a half rest, violas play small octave D half note to (Bar 10) G whole note tied to (Bar 11) quarter note to F tenuto quarter note up to Bb dotted quarter note down to G 8th to (Bar 12 in 3/2 time) G half note to Ab dotted half note to middle C quarter note. After a half rest, altri celli play small octave D half note to (Bar 10) D whole note tied to whole note next bar. After a half rest, CB play small octave D half note up to (Bar 10) G whole note tied to next bar. After a half rest, horns I-II-IV play small octave Db/F/G half notes to (Bar 10) same whole notes tied to quarter notes in Bar 11 (followed by rests). After a half rest, the bass clarinet plays Line 1 A half note up to (Bar 10) Line 2 D whole note tied to quarter note in Bar 11, and then C tenuto quarter note, and so forth.

Etc.

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"The Drink" *Lento* in 9/8 time, 18 bars, :48. Dvd location: Chapter 15 starting at 7:42. CD location: Track # 18 ("Kitty Drugs Rigby"). Scene: Rigby's drink was drugged.

Oboe I plays *p espr* < Line 1 A-Bb-Line 2 C 8th notes (crossbeam connected) to Bb-C grace notes to Bb-A-G 8th notes to F quarter note to Eb 8th decrescendo to (Bar 2) D 8th note followed by rests. Oboe II plays Line 1 G dotted half note tied to 8th note followed by rests. Clarinets play Line 1 Db/Eb dotted half notes tied to 8th notes, while the bassoon plays small octave Bb notes in that pattern.

In Bar 2 in 6/8 time (when Rigby is fully under the drug's effect), two solo violins play harmonics (tiny circles above the notes) on Line 1 A/Line 2 D to Ab/Db to G/C 8th notes (crossbeam connected) down to D/G-Eb/Ab-G/C 8th notes harmonics. Six violins I are *trem sul pont* bowed trem on the same notes. Six violins II play small octave E bowed trem quarter note to D 8th trem to small octave Ab quarter note up to D 8th note. Four viole are *sul pont* on the same notes as violins I but played an octave lower register. Four celli play as violins II but an octave lower register. The vibe and celeste play as the violins, and I believe the marimba. The cymbal is rolled *ppp* a dotted half note. The clarinets at the end of Bar 2 play *p* small octave Eb-F-F#-G# 16ths legato to (Bar 3) A dotted half note followed by rests.

Etc.

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"The Big Fish" *Moderato* in Cut time, 30 bars, :57. Dvd location: Chapter 15 starting at 8:39. CD location: Track # 18 starting at :53 ("The Chase Begins"). Scene: Rigby wakes up on the bed to have the "big fish" Rice (Vincent Price) ready to kill him by pillow suffocation!

Clarinet I is emphasized playing *solo mp* in the grace bar descending quarter notes Line 1 Gb to Db to small octave Ab to (Bar 1) F half note tied to F 16th to Gb-A-middle C 16ths to the next figure of "5" quintuplet value 16ths Eb-F-Eb-small octave A-G to (Bar 2) F half note tied to 16th to Gb-A-C 16ths to Line 1 Eb-F-G#-A 16ths to (Bar 3) B dotted half note. Flute I in Bar 1 is trill on Line 2 F whole note and tied to next bar and to quarter note in Bar 3. The bassoon plays Great octave F whole note tied to next bar. Pos play Great octave A/small octave C/Eb whole notes tied to next bar. The vibe plays *p motor & pedal* Line 1 F up to Line 2 F down to Line 1 F "3" triplet value 8ths (crossbeam connected) up to "3" triplet value Line 2 F down to Line 1 F up to Line 2 F 8ths (repeat these two figures in the same bar). After a half rest in Bar 1, the bass drum sounds *ppp* a half note (repeated next bar). After a half rest, VC/CB play Great octave F half note (repeated next bar). Violins pluck pizzicato notes but my handwriting was rather hasty and unclear here!

Etc.

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"Fiesta" 10M105. *Allegro Vivo* in 6/8 time, 60 bars, 2:00. The key signature is that of three flats (Eb maj). Dvd location: Chapter 15 starting at 9:37. CD location: N/A. Scene: Rigby breaks free and chases Rice down the stairs and out into the street full of fiesta-frenzy. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 Fags, 4 horns, 2 Bb cornets, 2 Bb trumpets, 1 tenor and 1 bass trombone, tuba, timp., maracas, chocallo (canister shaker held by the hand), marimba, bass drum, piano, harp, guitar, 4 violins I, 4 violins II, 4 viole, 4 celli, 2 basses.

The Fags and Pos play Great Eb/Bb 8ths (followed by a quarter rest) to same Eb/Bb 8ths (followed by a quarter rest). Repeat next several bars at least. VC play this on side-bracketed double-stopped notes. The bottom staff of the harp (and piano) plays also as the Fags/Pos/etc. Horns play this rhythmic pattern on small octave G/middle C/Eb staccato 8ths. CB play small octave Eb 8th (followed by two 8th rests) to Great octave Bb 8th (followed by two 8th rests). Repeat next several bars. The guitar plays *Eb6* rinforzando quarter note chord (but notated as an x-headed note) to 8ths and then *Eb* quarter notes to 8th notes (repeated next bars).

Violins I play *ff* small octave G/Line 1 Eb rinforzando 8ths to G/Eb to G/Eb staccato 8ths (crossbeam connected). Repeat the three-note figure in the second half of this bar (in 6/8 time) and repeat next several bars. Violins II play this pattern on middle C-small octave Bb-C to Bb-C-Bb. Viole play the violins I pattern on small octave G/Line 1 Eb 8ths. The harp top staff (and piano) plays small octave G/middle C/Eb dotted quarter notes to same G/C/Eb dotted quarter notes (repeated next bars). The maracas and chocallo play xxx to xxx 8th notes (x-headed 8th notes).

After a dotted quarter rest and 8th rest, the marimba/clarinets/flutes play the "melody" line *ff* < on Line 2 (Line 3 for flutes) C/Eb to D/F 8th notes to (Bar 3) Eb/G rinforzando 8ths (followed by an 8th rest) to D/F staccato 8ths (followed by an 8th rest) to C/Eb staccato 8ths (followed by an 8th rest) to Bb/D staccato 8ths to (Bar 4) Ab/C

rinforzando 8ths to G/Bb quarter notes tied to 8ths down to Eb/G to F/Ab 8ths, and so forth.

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"Final Instruction" *Allegro agitato* in Cut time, 63 bars, 1:04. Dvd location: Chapter 16 starting at :05. CD location: Track # 19 ("The Final Instructions"). Scene: After killing Rice, he finds the Nazi final instructions that are "Top Secret." This leads him to Rasmussen place where the bad guys (and Juliet) are. The secret is that Dr. Forrest had developed a cheese mold so powerful that it could dissolve the United States! Of course the Nazis wanted it! The Enemies of Carlotta were those people who happened to be on a cruise ship that saw an island nearby dissolve caused by the Nazis, so they had to be systematically killed.

The violins and viole play the melody line/phrase. After a dotted 8th rest, violins I play forte crescendo Line 1 Eb 16th to Fb rinforzando rinforzando half note to Eb quarter note tied to (Bar 2) Eb dotted 8th note and then Eb 16th up to Gb rinforzando half note to Fb quarter note tied to next bar, etc. After a dotted 8th rest, violins II play small octave Bb 16th to Cb rinforzando half note to Bb quarter note tied to dotted 8th next bar and then Bb 16th to Line 1 Db rinforzando half note to Cb quarter note. After a dotted 8th rest, viole play small octave G 16th to Db half note to G quarter note tied to dotted 8th next bar and then G 16th to Bb rinforzando half note to Ab quarter note. So we have the Eb maj (Eb/G/Bb) 16th chord to Fb maj (Fb/Ab/Cb) half note chord, and so forth.

The bass clarinet plays forte Line 1 Eb [written F] whole note rinforzando down to (Bar 2) small octave Eb whole note. The bassoons play Great octave Eb/Bb rinforzando whole notes down to (Bar 2) Contra-octave Bb whole note. Horns (in the bass clef) play small octave Eb [written Great octave Bb below] and Bb [written small octave F below] rinforzando whole notes down to (Bar 2) Great octave Bb/small octave Eb whole notes. Pos play *f* > Great octave Bb/small octave Eb whole notes down to (Bar 2) Great octave Eb whole note (Pos III only), while the tuba here plays Contra-octave Eb whole note. The timp beats *mf* Great octave Bb/small octave Eb whole note let vibrate to (Bar 2) Great octave Eb whole note. In Bar 2, the bass drum sounds a half note let vibrate. Six VC play Great octave and small octave Eb rinforzando whole notes down to (Bar 2) unison Great octave Eb whole note. CB play small octave Eb/Bb whole notes to (Bar 2) Great octave Eb/Bb whole notes.

Skipping to Bar 35 (1:15 dvd; :38 score; 1:04 cd) *meno mosso*, the orchestra plays tied whole notes, especially trill whole notes being emphasized by the flutes, oboes, violins and viole. Flutes are trill *ffp* decrescendo on Line 2 A# rinforzando whole note tied to 8th note next bar (followed by rests), while oboes are trill on Line 2 C whole note tied to 8th next bar. Violins I trill on Lines 1 & 2 A# whole notes (tied to next bar's whole note) while violins II are trill on Line 1 A# whole note tied to 8th note in Bar 36 (followed by rests). Viole are trill on Line 1 A# whole note tied to 8th note next bar. VC are bowed trem on Great octave I believe Great octave G#/small octave D/E whole notes. CB play small octave E/B whole notes tied to next bar. Clarinets play small octave Ab whole note tied to whole note next bar, while Fags play on small octave D/E whole notes tied to next

bar. Horns play small octave D/E tied whole notes. Pos play Great octave G#/B tied whole notes *fp*, while the tuba plays Great octave E whole notes. The timp is rolled *p* on Great octave E whole note tied to next bar.

Etc. [end session 10:19 pm]

[resume Thursday, March 23 at 4:39 pm. After work I discovered that finally the *Dead Men Don't Wear Plaid* cd (Prometheus PCD-126) arrived in the mail today. Very nice! I can now probably finish the rundown this evening if my wife doesn't need the computer for long doing eBay. First I'll go back to the start of the rundown with the postscript and to add cd timings to various cues…]

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"Final Cleaning Woman" 11M111. Dvd location: Chapter 16 at 5:20. This cue is just less than thirteen seconds. I did not have time to work on it, however. CD location: Track # 19 starting at 1:11 ("Rigby's Victory").

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"Finale" *Moderato* in 4/4 time, 27 bars. Dvd location: Chapter 16 starting at 6:58. CD location: Track # 20 ("The End").

In the grace bar, the solo cello starts to play the Juliet Theme. I believe it is in the tenor clef and starts on small octave D 16th, but I'll have to verify that on my Casio to verify the pitch exactly. Violins I are divisi *p* on Line 1 F#/B dotted half notes to G/B quarter notes to (Bar 2) Line 2 C#/F# dotted half notes to D/F# quarter notes to (Bar 3) D#/F# half notes legato to C#/E half notes to a note value next bar (I did not have time to go beyond Bar 3 except for the solo violin). In Bar 3, the solo violin plays *mf espr* Line 2 B rinforzando 8th to A quarter note to F 8th to A quarter note down to E quarter note tied to (Bar 4 in 2/4 time) E half note tied to E dotted 8th in Bar 5. Violins II in Bar 1 play middle C/D#/F#/B dotted half notes to C/E/G/B quarter notes to (Bar 2) G/A#/Line 2 C#/F# dotted half notes to G/B/D/F# quarter notes to (Bar 3) B/Line 2 C# half notes to B#/D half notes (tied probably to a half note next bar). Viole play middle C/D# dotted half notes to C/E quarter notes to (Bar 2) G/A# dotted half notes to A/B quarter notes, etc. Altri VC play small octave C whole note up to (Bar 2) G whole note to (Bar 3) A half note tied to 8th note to B quarter note tied to 8th note. The harp is arpeggiando on small octave C/F#/B/Line 1 D#/F#/B dotted half notes to middle C/E/G/B quarter notes, and so forth.

End Cast" 84 bars. Sorry, I did not have time for this cue. Dvd location: Start of Chapter 17. CD location: Track # 21 ("End Credits").

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