HELEN of TROY

Music by

Max Steiner

[commenced Monday evening, January 31, 2005]

The following is a descriptive cue rundown analysis of the 1956 Warner Bros. set piece epic directed by Robert Wise, *Helen of Troy* (H.O.T.). At least I feel that the film score by Max Steiner is "hot" indeed (!), although the emotional tone of the movie itself seems a bit formal. Many excellent British actors give it a proper reserve and respectability surrounding the two non-British leads, Jacques Sernas (as Paris) and Rosanna Podesta (as Helen). [Note: This is written March 13th: Further down this text just before the actual rundown (pages 8-9), I will be adding interesting information about the preliminary screen tests for the lead roles that I researched at Warner Bros. Archives on March 11, including the fact that Arlene Dahl (remember her in *Journey To The Center Of The Earth*??) tested for the role of Helen]

Overall I still liked the film very much. It has a "classic" look and approach. It's not unlike appreciating a beautiful statue, such as the one seen in the Spartan marble hallway in the Main Title sequence. You admire its beauty the more you look at it (or, in analogy, upon repeated viewings of the movie). In terms of comparison, it is a far better and more enjoyable movie than the recent remake *Troy* starring Brad Pitt!

I had just exchanged the unopened *Rio Choncos* cd for $19.99 at Tower Records I purchased for the 2004 dvd incarnation of the Troy legend directed by Wolfgang Petersen. The movie starring Brad Pitt (as Achilles) is, as given, *Troy*. After all, since I am now writing the rundown of the 1956 Warner Bros. version (*Helen of Troy*), I thought it only fitting that I should watch *Troy* and listen to the score by James Horner and then make comparisons to the Robert Wise version and the Max Steiner score.

Well, there is no remote comparison in terms of quality and lasting memory. *Helen of Troy* is far superior, especially the score by Steiner. I am disappointed with Horner's music for this movie (although I greatly admired *Krull* and other scores by the composer). He has shown rather poor musical judgment in this score. The predominance of that solo singer badly singing her odd middle-eastern chant was quite annoying, and musically out-of-place, I feel. The oft-repeated four note fast figure of the horns I've heard in past scores of his, including *Brainstorm*. It's a tired, uninspiring (and sadly forgettable) score, while Steiner's score is classic and unforgettable. A hundred years from now, film enthusiasts will be focusing far more on Steiner's Troy than Horner's Troy. Moreover, future film historians will praise *Helen of Troy* as a movie overall but give *Troy* a reference as a mere footnote in comparison.

The movie itself is an overly technical, effects-laden bore, and way too violent. Wolfgang Petersen was at the helm of this battleship of a violent movie, glorifying this odd version of Achilles (played by Brad Pitt). The movie is *so* different in adaptation from *Helen of Troy* that there is almost no point in comparison. The focus is basically on Achilles (Pitt) and Hector (Eric Bana). Helen is just a minor plot device! My wife thought

the actress playing her was far too modern-looking or "hip," not anywhere close to being "classic" looking at the Podesta version of Helen. She didn't have the "Greek" look or demeanor. And Paris is far from a noble, heroic figure in comparison to the Sernas Paris. Peter O'Toole is pretty much wasted here.

So I object to this version of the Troy legend. It's definitely not a very tasteful adaptation, nor inspiring. There is no mystique. The movie was not fun. In fact, it was pretty much a chore to watch. The music score was a big disappointed. If I had liked the score, then at least *something* would redeem the movie. Oh, well. *Helen of Troy* is classy, nicely paced in its formality, had a great supporting cast, and I never tire of watching it (while I doubt very much I'll ever watch *Troy* in its entirety again) I liked Sernas and Podesta in their roles. Sernas was a likeable character in the lead role as Paris, while Brad Pitt in the lead role as Achilles was very un-likeable, an anti-hero, a severely disturbed personality ever ready to kill the enemy for "glory." I recommend that you bypass this remake, especially if your time and money is limited. It would be better spent on *Helen of Troy*! Let's call the remake starring Brad Pitt a *Fight Club* sequel or prequel! Call it *Fight Club II: Ancient Greece*!

Now: In certain terms, all great ancient epics represent allegories descriptive of deeper and hidden meanings (not that the writers and director of this film intended any symbolic depth!). Paris would represent the Eros principle, the evocation of generative forces in the positive or male side of the polarity by the highly attractive negative or female side of the polarity (Helen, whom Paris first thought was the goddess Aphrodite incarnate!). Aphrodite is the Greek Goddess of love and beauty; daughter of Zeus and Dione; mother of Eros! Aphrodite represents the Venus principle or beauty-love-pleasure. Helen was considered the most beautiful woman in the world, promised to Paris by Aphrodite. Now, be aware that the story depicted in the movie is of course a Hollywood adaptation, and only very remotely similar to the actual myth. It's certainly not a historical drama. After all, it's "only a movie"! To learn of that story (and other *Helen of Troy* sites, go to:
http://www.pantheon.org/articles/p/paris.html
http://www.pantheon.org/articles/h/helen.html
http://members.aol.com/maatmythology/part6d.htm
http://ablemedia.com/ctcweb/consortium/troy1.html
http://www.fjkluth.com/helen.html
http://www.geocities.com/tmartiac/thalassa/helen.htm
http://www.enl.umassd.edu/InteractiveCourse/Homer/homer.html
http://www.milehighcomics.com/cgi
bin/backissue.cgi?action=list&title=39535488263&snumber=1
http://widescreenmovies.org/WSM01/helen.htm

If you click on the third link above, you will find the astrological/allegorical meanings quite interesting regarding the fable of Helen and Paris. It was written by John K. Robertson, a theosophical writer.

Now: I even liked the dubbed voice of Jack Sernas. I cannot yet answer with certainty who dubbed his voice, but I found in an obscure hit from Google that it *may* have been a fellow named Geoffrey Toomey [one source] or Geoffrey Toone [another—accurate—source]. I would have liked to hear Jack's own voice, but I suppose the producers (and director?) wanted to have his French accent removed, replaced by a

British accent to blend harmoniously with the predominantly British cast. Stanley Baker plays hot headed and arrogant Achilles who sails the Aegean Sea to siege Troy. Baker would later traverse the Aegean Sea in *The Guns of Navarone* playing Private Butcher Brown. Niall MacGinnis plays Menelaus, the King of Sparta, husband of Helen. Years later he would play Zeus in *Jason and the Argonauts*. He had a nice, distinctive voice. The gentleman who dubbed Paris's voice is quite fitting too. Richard Boone had a wonderful voice. Being attuned to music, I am also attuned to voices, and I would create a list of the hundred best voices. Richard Boone's voice (before it turned permanently Southern twangy or hicksville-esque as he got older) would be one of the Top Ten. James Robertson Justice (prominent in Navarone) also had a terrific deep, resonant voice. As a spontaneous question, I just asked my wife (we're both eating a dinner salad she made): "What role in *Helen of Troy* would've Richard Boone been good in?" She answered immediately: "Menelaus!" Now *that* would've been interesting casting! My own casting idea: How about having Thayer David as Menelaus?! Remember him as Count Saknussem in *Journey To The Center of the Earth* ? It would be good casting if you want a creepier Menelaus! Of course, one would have to ask, "Gee, what did Helen see in *him*?!" But if it were Richard Boone cast for the role, then the question would not be so immediately asked.

I delighted in Torin Thatcher as Ulysses, the "brains" of the Greek rulers. He was as crafty as Sokurah the Magician later on in *The Seventh Voyage of Sinbad*. Robert Douglas as Agamemnon is fine but certainly not as memorable or major a role as the Duke de Lorca in the Steiner-scored film, *The Adventures of Don Juan*, but I'm glad he was in the picture. Very young Brigitte Bardot is cute as Helen's slave, Andraste. Actually I was not even aware that the girl was Bardot until I looked at the credits. I guess I was more interested in Max (his music, that is)!

Speaking of Max, here is an Internet site that describes the various *Helen of Troy* compact discs:
http://www.soundtrackcollector.com/catalog/soundtrackdetail.php?movieid=8287

I may have even purchased the Elmer Bernstein Filmmusic Collection FMC-135-40, the first LP released of the series, but I do not remember anymore. I certainly do not have it if I did. I am particularly interested in that German Mythus 1955F195.1/2 with its hour and forty-eight minutes of music. The Tsunami TSU 0128 holds an hour and four minutes of music. Here's another link (and photo) of that cd:
http://www.geocities.com/~bs-magazine/i_dobste.html

As an audio (and of course visual) reference, I will rely on the nice dvd of the film released in the spring of 2004. Not only is the soundtrack remastered in dolby digital 5.1, it includes three black and white *Behind The Cameras* segments hosted by Gig Young that discuss the making of the movie. The best is the second featurette titled "Interviewing Helen." Here Gig Young is magically transported back in time and alternate dimensions to that Siege of Troy and meets Helen (yes, played by the star, Rossana Podesta). She unveils her face to him when he inquires, "Helen of Troy?" She looks deeply and curiously at him, and he comments, "The face that launched a thousand ships."

Helen: "Who says this of me?"

Gig : "History."

Helen: "Then history lies. Do you think a woman and her love could be the cause of all this?"

Gig : "It has been written."

Helen: "Two armies massed, a city locked in siege—for a lost love? That is Greek talk to fool the Trojans. I am only the excuse for war, not the reason…."

The interesting conversation continues with scenes of the movie as she discusses various characters and events. It is so unusual to see the unusual juxtaposition of seeing this twentieth century man (Gig Young) there in his modern suit and tie having a conversation with a Trojan soldier and then Helen herself in period costume. Very creative! Of course Gig Young several years later goes back in time again, but not quite so *far* back! Remember that *Twilight Zone* episode "Walking Distance" where he (as Martin Sloan) goes back to childhood home and time to meet his parents, and even himself as a young boy?

Now: On a completely different note, my latest blog (Blog #18) focuses on the readings of psychic Edgar Cayce discussing music topics. Well, it may interest a few readers here that Cayce in trance did indeed discuss, yes, Helen of Troy. Back in March 5, 1925, Cayce gave a reading to a twenty-year old female born September 1, 1904, New Orleans. Apparently, in a "past" life, this woman was indeed the very same historical Helen of Troy that became the basis of later myth making. I confess I was surprised by this revelation in the Cayce material that I happened to come upon the information in a A.R.E. Membership series small book titled "Edgar Cayce on The Reincarnation of Famous people" by Kevin J. Todeschi (1998). I never researched the Helen of Troy story in great depth, and I always assumed that it was a complete myth (that Helen was a myth, not necessarily Troy). If you accept the Cayce material, then apparently Helen was an actual personality behind the myth that was built around her and the siege of Troy. Here is most of the Cayce reading:

"…..One who has the ennobling influence of Jupiterian forces, with that of filial love.

"One slow to wrath, yet one who holds grudge when once aroused. Hence one who keeps the forces of wrath dominant in self when aroused. One who has much of the mental abilities to weigh the conditions of life and of the surrounding forces in earth's plane, and with the will's force may put aside much of those elements as found in the Martian conditions.

"In the abilities with the mental development, with the love development, with the ennobling influence that bring monies and position to the entity, one who would be well balanced under such conditions as will arise, provided will's forces are exercised in that of the mental towards holding of grudge.

"In the elements then in self, we find the entity given to art lines in the way and manner of the forces pertaining to old conditions. That is, the entity desires to surround self with those elements that have their greater force in association and sentiment, yet with the highest order of sentiment, with the elements of art in same, and expresses same in life, as we will see, from the conditions as merited in the

development. One we find who is meeting those conditions in present plane through the development of others.

“In the appearances, then, we find: Before this the entity was in the earth during the reign of Charles the first in England, and the entity then was the attendant to Henrietta, the wife of the Monarch, and in that position gave much counsel, yet absorbed much of the elements of the one with whom the entity engaged. Hence the condition in the present plane of the urge of, as would be termed in slang, "to get even with you yet." In the conditions then, we find the entity in the name of Mary Tudor, and in the present personality as is exhibited, that as given, with the desire and ability to make the best of situations that may arise in the life; no matter under what conditions the entity has the urge, the ever latent power, realizing the entity can meet the conditions necessary. Hence, with will used with this urge, the love development and the Jupiterian, or the ennobling forces, the entity may develop far under certain influences in present earth's plane.

“In the one before this we find during the days when the Trojan forces were being attacked, the entity was in that capacity of one whom there was much made over, being in that of Helen of Troy. The entity then was in that development in the higher forces as found in physical body, development in mind, development in the law of love. In the present earth's plane we find the abilities to bring about self those who seek to give the acknowledgement of the abilities of the entity to fascinate many. Not in the manner of the one seeking those of the nature, yet the innate ability to bring these conditions; yet never lording them over any.

“In the one before this we find then the Chosen People started from the land wherein they had been as the ones held, or in bondage, (in Chaldean forces). The entity then only came in earth's plane for a very short time, coming at the time of the leaving of the country and going into spirit forces before reaching the Holy City. Hence the entity's return, and in that of a chosen personage. In the development in this we find only the gained consciousness of the plane in which the elemental may be manifested through flesh.

“In the one before this we find in the Egyptian forces, when the Pharaohs were in that land, and under the second shepherd King, or second Pharaoh, we find the entity, in that entity then known as Isiso and in the Temple as one of the ones making music before the altar as erected there for the first times. The entity then received the greater development in the earth's plane, and reached the understanding of occult and mystic forces, which remains dormant in the entity, and may be awakened through that element of the faith, as is set in the entity, in the Higher Being's realm manifested in the earth's plane.

“Then, as to the abilities and how these may be used to the best advantage, we find in the present plane needed most of all that which would give the directing force to the elements of the relation in higher spheres, obtaining through this relation the ability to understand the conditions in self as relating to that to be overcome in the body. In the

relation then, we would find the building of the home the larger, the larger elements necessary for the development of the body, and the ability in same, with the acquiring of the understanding of self, to build same on a firm foundation, bringing and giving then through this builded a light unto many peoples.

"We are through for the present."

Incidentally, I just purchased two dvds about Troy to further educate myself on the background of the famous story. The most informative or educational is National Geographic's "Beyond The Movie: Troy" (2004). Various classical historians discuss the myth and the reality behind Troy. Indeed Troy did exist. In fact, there were nine successive Troy's on that same overall site, and I believe it was Troy VI or VII that is the historical basis for the Troy legend written by "Homer" in the Iliad. I also liked the bonus dvd feature: "Recreating Troy: Behind the Scenes with National Geographic." The next dvd is "Troy: Myth or Reality?" produced by Eagle Media (2004). It cost me $6.99 (while the National Geographic version cost $19.99). While you get what you pay for, still it was a more-than-adequate presentation. Certainly the actress playing Helen in this dvd was far more beautiful than in the National Geographic production, but the production values of the latter were far superior.

I should mention also that I just recently purchased the 2-disc edition of the television version of "Helen of Troy"(2003 USA Cable Network), music by Joel Goldsmith. I still have to finish watching the film but I can say I like it better than *Troy* overall, including the music. The Helen that is portrayed is not very appealing, however!

Now: I was tempted to first do a rundown of Steiner's *The Caine Mutiny* because I managed to obtain the complete (or nearly complete) score, whereas I worked by slow, laborious hand-copying procedure to do only a small percentage of the score for *Helen of Troy*. However, since my research is so fresh on the latter score, and I am really excited about the music (more so than *The Caine Mutiny*), I decided to at least give the reader a good idea of how Max cooked up his musical recipe for dear *Helen*! I also just finished my research on Addinsel's *Goodbye, Mr. Chips*, but that rundown can wait for later in the year because *Helen*'s face (and score) launched a thousand more smiles on my face than *Chips*.

There were (I believe) 33 large folders of *Helen of Troy* score materials (Full Score/Conductor score/Parts). I worked on it at Warner Bros. Archives on June 4, 2004, and then again on Friday, January 21 and also Friday, January 28. The cue sheets of three pages were dated December 13, 1955. Running time written on the top page: 83 minutes, 41 seconds. Here's a partial selection:

Reel 1

No.	Selection	Composer	Publisher	How Used	Time
1	Maestoso	Max Steiner	Harms	BKG. Inst.	0:14
2	Paris	" "	"	" "	1:23
3	Many Years Ago	" "	"	" "	0:53
4	Troy	" "	"	" "	0:30

5	Athena	"	"	"	"	"	2:30
6	Trojan Ship	"	"	"	"	"	0:15

Reel 2

7	Trojan Ship	"	"	"	"	"	1:10
8	The Storm	"	"	"	"	"	1:30
9	Shore	Max Steiner		Harms	BGK. Instr.		0:30
10	Helen of Troy Theme	"		"	"	"	1:09
11	Helen Meets Paris	"		"	"	"	0:45

Reel 3

12	Paris Rescued	"	"	"	"	0:20
13	Helen of Troy Theme	"	"	"	"	1:00
14	Reviving Paris	"	"	"	"	0:57
15	Helen of Troy Theme	"	"	"	"	1:03
16	Secret Meeting	"	"	"	"	1:10
17	Pastorale	"	"	"	"	0:24
18	Helen of Troy Theme	"	"	"	"	0:08
19	Misterioso	"	"	"	"	0:22
20	Troy	"	"	"	"	1:20

Reel 4

21	Greek Fanfare	"	"	"	"	0:07
22	The Cestus	"	"	"	"	0:38
23	Paris	"	"	"	"	0:10
24	Ajax	"	"	"	"	0:20
25	Paris	"	"	"	"	0:08
26	Fight	"	"	"	"	0:23

Reel 5

27	Maestoso	"	"	"	"	0:22
28	Troy	"	"	"	"	0:27
29	Menelaus	"	"	"	"	0:50
30	Helen of Troy Theme	"	"	"	"	0:30
31	Menelaus	"	"	"	"	0:15
32	Helen of Troy Theme	"	"	"	"	0:22
33	Say Husband	"	"	"	"	0:28
34	The Corridor	"	"	"	"	0:10
35	The Escape	"	"	"	"	1:05
35	Search For Paris	"	"	"	"	0:07

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Reel 10

64	Spartans	"	"	"	"	0:28
65	Greeks	"	"	"	"	0:23
66	Athena	"	"	"	"	0:05
67	Trumpets	"	"	"	"	0:12

68 Marcia Pomposo " " " " 1:45
69 Battle # 1 " " " " 2:52
ETC.
[resume Wednesday, February 2, 2005 at 5:33 pm]

Now: In an Inter-Office Communication memo dated December 22, 1954 from R.J. Obringer, we read about the employment of Max Steiner by Warner Bros. to score *Helen of Troy*:

"MAX STEINER has been engaged to write and composer such musical compositions as may be designated or required by us for use in connection with *Helen of Troy*. The term commenced December 9, 1954, and continues for the time reasonably necessary for the completion of such services. (Services during the first 6 weeks are exclusive—thereafter non-exclusive.) Total guaranteed compensation is $17,500, payable in 8 equal installments of $1,500 each, the first of which was due on Wednesday, December 15, 1954, and a similar installment on Wednesday of each of the next succeeding 7 weeks, and a final installment of $5,500 is due on the Wednesday next following the first Saturday after Steiner has completed all services required of him. Customary and 1% MPRF deductions are to be made.

"For your information and guidance.

"HH

"cc-Stacy

" Pease R. Obringer

"Verbal Messages Cause Misunderstanding and Delays

"(Please Put Them In Writing)"

Note: The following is written Sunday, March 13 at 9:49 am:

On Friday the 11th I again was at the Warner Bros. Archives at 3716 S. Hope Street, three or four blocks away from USC campus. Before I researched the written score for Steiner's *Distant Trumpet*, I first looked at the various documents (legal papers, script, correspondences, etc.) available for *Helen of Troy* (Production #388). One of the interesting finds was a response letter from Max (typewritten but signed by him) to Jack Warner, dated April 5, 1955:

"Dear Jack,

Thank you for your nice letter.

I am very, very happy that you like the "Helen of Troy" music. I, personally, think it is my best score to date. I am watching every foot of dubbing, as the music is very tricky.

I will take care of the "McConnell" trailer as soon as I get it.

Most sincerely, Max"

Another interesting find were the various screen tests for the major roles in the movie. On Tuesday, 2-16-54, Virginia Mayo and Guy Madison both tested from 8 am until 6:35 pm ("Sound & Photography" tests on Stage 16). I believe most people were aware that Mayo was considered for the part initially (she became pregnant within that time period, however), but this is the first time I was aware that Will Bill Hikcock (Guy

Madison) was trying for the role of Paris! I wonder if he was trying to get Andy Devine for the role of his cousin, Prince Aeneas (casted in the movie by Ronald Lewis)?! Before that on 1-28-54, Jeanne Crain and Laurence Harvey were tested. Interesting! Whereas Madison would've brought a freshness and lightness to the role (besides the blonde hair or wig!), Harvey would've brought a heavy or serious element to the role, I feel. I don't know if either one of them would've been the "right" casting for the role of Paris, but I sure would've liked to have seen the screen tests. PN 2-14-54, Ralph Meeker and the lovely Arlene Dahl were tested. Now I think Arlene Dahl being tested was a positive brain wave on the part of the powers-that-be. I think she would've contributed not only the needed outer beauty but also the inner strength of character for the role of Helen (I am reminded of her excellent performance in *Journey To The Center of the Earth*). While I feel Podesta was terrific, I wish (in some alternate universe or probability line) that Arlene had won the role. At least it would've been quite revealing to see the comparison. As for Ralph Meeker—well, I really cannot see the chemistry between the two (with Dahl) nor, for that matter, as the perfect casting for Paris to begin with. On 2-8-54, Mara Lane and Mark Dana were tested. I do not know who these two actors are, except that Dana played minor roles in W/B movies such as *The Desert Song* and *King Richard and the Crusaders*.

Now: I can verify that Geoffrey Toone did the voice of Paris. For example, on 3-22-55 he did "Post-Recording Dialog" work for the voice dubbing. Also Barbara Fuller did dubbing work on 5-2-55 in projection room #14. I do not know whose voice she dubbed. Also a gentleman named Glenn Langon (I believe I am spelling it correctly). On 12-18-54. Sernas himself did montage and pickup shoots on 11-18-54. As for Toone, he has played bit parts in various movies and tv shows. He played the role of Hepesh in the 9th season of DOCTOR WHO, episode titled *Curse of the Peladon*. I'd be very interesting in buying that (if still available) just to hear his voice. I believe he also appeared in *The King & I* and also *The Entertainer*.

Podesta's real name was Carla Dora Podesta. "Rosanna Podesta" was her professional name. If I am not mistaken with the many documents provided, a contract was made on March 8, 1954 for 120 days work for 20 million lire. She was loaned out by Lux Films. Another document states 12 million lire (about $19, 200). I did not have time to read the documents in great detail since I needed to work on *Distant Trumpet*.

The film was originally estimated to run 180 minutes but ultimately edited down to 121 minutes. There were many scenes either "speeded up" or cut entirely. I discuss one of these below in R6/1 "Search for Paris." In a document dated April 22, 1955, item # 3 stated "Speed up bacchanal." Item #6 states, "Shorten scene of Menelaus crying on Helen's couch." Item #7 staes, "Speed up last part of return to Troy," while item # 8 states, "Speed up Trojan preparation for war." Item #9: "First attack on Troy too long." Item # 11: "Take out second Greek War Council before first attack on Troy." Item #12: "Cut out fight between Achilles and Hector after Achilles wounds Polydorus." Item #14: "Speed up commando raid or discuss complete elimination" [obviously the editors cut that scene out completely]. Item #15: "Speed up rescue of Helen." Item #16: "Fight between Achilles and Hector too long." It should also be noted that virtually all of the narration intended for the movie was cut. For example, item #2: "In spite of Cassandra's prediction of trouble, the voyage to the Greek court of King Menealus of Sparta goes

smoothly for many days.."(etc). Item #3: "For three nights Queen Helen continues to masquerade as a slave, bringing food and garments to Paris…" (etc).

The budget for the movie (dated March 26, 1954 at least) for the intended 19 weeks was $3,314,600 dollars (including the music). Robert Wise stayed at one point at least in Hotel Hassler, Trinita dei Monti (certainly in late December 1953).

There was a four-page synopsis of the movie in one document folder. It begins, "In 1100 BC, the prosperous city of Troy, impregnable behind her mighty walls, and a tempting prize of war for the Greek kingdoms…" Paris is the idealist who believes in beauty and peace (especially the former!). Polydorus is the warmonger brother (played by Robert Brown) while brother Hector (played by Harry Andrews) was the natural leader. His sister is the prophetess, Cassandra (played by Janette Scott). Aeneas (played by Ronald Lewis) is his cousin, the Count (I liked his performance). The synopsis then discusses other characters, including Cora (Barbara Cavan) and her fisherman husband (Eduardo Ciannelli), the slave-girl Andraste (Bardot), the deaf-mute Adelphos (Tonio Selwart), Ajax (Maxwell Reed), and so forth. Ulysses (Torin Thatcher) is the "worldly-wise startegist) who has many plans (including the Sacred Wooden Horse at the end of the tale).

Warner Bros. Presents tv show was presented on Tuesday, Feb 14 at 6:30 pm (Chicago time) previewing the movie. One viewer wrote Warner stating that she saw on Podesta's arm a vaccination scar!

In another editing document, it stated, "Mr. Warner thought the Bacchanal in Sparta should include an early cut of Menelaus to establish where the Bacchanal is taking place." Wise agrees, and agreed to shorten the scene. Item #8 stated that Mr. Warner particularly liked the shot of the Wooden Horse low angle (slate 560B). Item #9 stated that Mr. Warner spoke very enthusiastically of a girl who had been tested to dub for Helen. Interesting. In another item, it stated how Mr. Warner "emphasized the need for a first-class musical score."

With this cue, we come now to the rundown of Steiner's excellent score that rose as magnificently high as the impregnable Trojan walls!

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HELEN OF TROY

Reel 1/Pt 1 "Main Title" *Maestoso* in C time, 7 pages, 26 bars, 1:47 duration. Cue # 36593. Instrumentation: 2 flutes, piccolo, oboe, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 4 trombones, tuba, timp., piatti (cymbals), snare drums, bass drum, vibe, 4 harps, piano, celeste, and strings. The allotment for each string choir was not given in the full score, and I did not note it on the Parts. I assume, however, based on precedent, that there are 16 violins, 6 violas, 6 celli, 4 basses.

The first four bars of this slow-moving or deliberate Main Title is the "Maestoso" motif that we hear again in the beginning of Reel 5 after Paris wins the cestine fight against Ajax. I believe it is called "cestine" (if I heard it right from the mouth of Menelaus) because if it is "cestus" (as given in the cue sheet), then that would mean the

men fought with Aphrodite's girdle! [Written March 13th: I have more information on this when I discuss the Cestus fight cue below]

In Bar 1, the symphonic orchestra starts to play the heroic preliminary statement of the Main Title in the C major (C/E/G) tonality, a chord often associated with celebration, joy, and completion. The character of the music lends itself appropriately to the epic and dramatic nature of the story. Steiner chose the tempo marking of *maestoso*, meaning "majestic"—or "majestic and dignified." It can also mean "heroic" or "honor" (heroic honor) since this motif was used to declare the victory of Paris over Ajax later in the movie. It's a bold and confident—yet deliberately stately—musical statement, accentuated by the weight and majesty of the brass choirs. The brass are important because of the martial quality of the epic when you consider the warlike nature of the Spartan temperament.

The violins/oboe/english horn play *ff* (fortissimo) middle (Line 1) C [written G a perfect 5th above for the English horn] rinforzando-marked (> symbol above the note) dotted half note to "3" triplet value C-C-C rinforzando 8th notes (crossbeam connected) to (Bar 2) C tenuto dotted half note. Clarinet I plays small octave G [written A a major 2nd interval above] rinforzando half note legato mini-slur to A [written B] quarter note to "3" triplet value 8th notes G-A-G to (Bar 2) A dotted half note. Clarinet II plays small octave E [written F#] rinforzando dotted half note to E-F-E triplet 8ths to (Bar 2) E half note legato to F quarter note. Incidentally, the Bb clarinets/bass clarinet/Bb trumpets all have the customary (for Steiner scores) two sharps as the key signature for the C/A minor general orchestra key (no sharps/no flats) to adjust to the transposition since they *are* transposed instruments (not "C" or concert instruments). Similarly, the English horn (an "F" instrument meaning the written C sounds in concert pitch as the F below) has the key signature of one sharp. Horns are also "F" instruments but traditionally are not given the adjusting key signature sharp.

The bass clarinet plays a slightly different pattern (along with the bassoons/Pos III-IV/tuba/VC/CB). The bass clarinet plays middle C to small octave B to A [written D-C#-B] tenuto quarter notes to "3" triplet value 8th notes G-F-E to (Bar 2) A-G-F tenuto quarter notes up to Line 1 E-D-C rinforzando triplet 8th notes. The bassoons play *a2* (both Fags) small octave C to Great octave B to A tenuto quarter notes to G-F-E "3" triplet 8ths up to (Bar 2) A-G-F tenuto quarter notes to E-D-C rinforzando triplet 8th notes.

Horns I-II share the same staff line, while horns III-IV share the same staff below the upper horns' staff. Horn I plays small octave G [written Line 1 D above] rinforzando half note legato to A [written E] quarter note up to middle C-C-C [written G notes] to (Bar 2) same middle C rinforzando dotted half note to C-D-G triplet 8ths. Horn II plays small octave E [written B] rinforzando half note tied to quarter note down to small octave C-C-C triplet 8ths to (Bar 2) same C dotted half note rinforzando up to G up to middle C up to E rinforzando 8th notes. Horn III plays the same notes as horn I. Horn IV plays the same as horn II except for the triplet 8ths at the end of Bar 2 (here playing E-G-middle C 8th notes crescendo).

Trumpets I-II (sharing the same staff line) play Line 2 C [written D] rinforzando dotted half note to C-C-C triplet value 8th notes to (Bar 2) C tenuto dotted half note to (for trumpet I) C-D-G ascending triplet 8ths and (for trumpet II) Line 1 G up to Line 2 C up to E 8ths. Trumpets III-IV play fortissimo Line 1 (not Line 2 as the upper trumpets) C dotted half note rinforzando to C-C-C rinforzando triplet 8ths to (Bar 2) C tenuto dotted

half note to (for trumpet III) E-G-Line 2 C triplet 8ths and (for trumpet IV) middle C-D-G crescendo 8ths.

Trombone (I'll occasionally, by habit due to Herrmann's writing style, use *Pos* instead) I plays middle C rinforzando dotted half note to C-B-A descending triplet 8ths to (Bar 2) small octave A dotted half note up to C-C down to G 8ths. Pos II plays small octave C dotted half note to E-F-G 8ths to (Bar 2) E half note legato to F quarter note to I believe F-G-down to E 8ths. Pos III-IV play small octave and middle C to Great octave and small octave B to G tenuto quarter notes to G-F-E triplet 8th notes up to (Bar 2) A to G to F tenuto quarter notes. Then Pos III plays E-D-C triplets 8ths. Pos IV plays Great octave E 8th (followed by an 8th rest).

The piatti (cymbals) sound a diamond shaped half note (followed by a half rest). The tuba plays small octave C to Great octave B to A tenuto quarter notes to G-F-E triplet 8ths up to (Bar 2) A-G-F quarter notes to E-D-C triplet 8ths.

Viole play small octave and middle C rinforzando dotted half notes to C-C-C triplet 8ths to (Bar 2) C tenuto dotted half notes (they then play a "9" run but I'll delineate it in the next paragraph). VC/CB play Line 1 C to small octave B to A tenuto quarter notes to G-F-E rinforzando triplet 8th notes to (Bar 2) A-G-F tenuto quarter notes to E-D-C rinforzando "3" triplet 8ths.

The flutes and piccolo are silent in Bar 1. After a half and quarter rest in Bar 2, they play "9" ascending run of 32nd notes (all notes connected by three crossbeams) starting Line 1 G-Line 2c-D-E-G-Line 3 C-D-E-G crescendo. The oboe plays the run starting on middle C-D-E-G-Line 2 C-D-E-G. The English horn plays as the flutes but an octave lower register. So we find small octave G [written Line 1 D] to middle C [written G] to D [written A] and so forth. Both clarinets play the run on small octave G-middle C-D-E-G-Line 2 C-D-E-G [written small octave A-Line 1 D-E-F#-A-Line 2 D-E-F#-A]. Harps I & III (and violins) play the run starting Line 1 G up to Line 2 C-D-E-G-Line 3 C-D-E-G while harps II & IV (and viole) play the run an octave lower register.

The initial tonality in Bar 2 is the A min (A/C/E).

In Bar 3, the flutes and piccolo play *fff* Line 3 Bb down to F down to C up to E rinforzando *and* tenuto quarter notes. The oboe and clarinets play the same but an octave lower register. The english horn plays Line 2 F down to C down to Line 1 G up to B quarter notes. The bass clarinet plays the quarter note contrary motion starting small octave Bb [written middle C natural] up to Eb [written F natural] up to G [written A] to F [written G]. Fag I plays Great octave F up to Bb up to small octave D to C rinforzando and tenuto quarter notes, while Fag II plays Contra-octave Bb up to Great octave Eb up to G to F quarter notes. Horn I plays Line 1 Bb [written Line 2 F] down to F [written C] down to C [written G] up to E [written B] quarter notes. Horn II plays Line 1 F down to C down to small octave G to A quarter notes. Horn III plays Line 1 F-F down to middle C up to E quarter notes. Horn IV plays small octave Bb down to G down to D up to A.

Trumpet I plays Line 2 Bb down to F down to C up to E quarter notes. Trumpet II plays Line 2 F-F down to C up to E notes. Trumpet III plays Line 1 Bb up to C down to G to A quarter notes, while trumpet IV plays Line 1 Bb down to G down to D to E.

Pos play Great octave F/BB/small octave F/Bb quarter notes up to Great octave Bb/small octave Eb/G/middle C (C min 7th) quarter notes to D/G quarter notes down to C/F/A quarter notes.

The bass drum sounds a quarter note forte (notated on the bottom space of the staff). The piatti sounds an x-headed quarter note (notated on the top space of the staff). After a half and quarter rest in Bar 2, the timp beats small octave C-C-C triplet 8th notes down to (Bar 3) Bb quarter note (followed by a quarter and half rest). In Bar 3, the tuba plays Contra-octave Bb up to Great octave Eb to G to F quarter notes.

[end session 10:15 pm]……[resume Thursday, February 3 at 5:17 pm]

Harps play Lines 2 & 3 Bb quarter notes to (bottom staff) Great octave Eb/Bb/small octave Eb/G and (top staff) middle C/G/C/F quarter notes to Great octave A/small octave D/G/Line 1 D/G/C to G/small octave C/G/Line 1 D/A/Line 2 D. The piano plays the same except that the first beat notes are Contra-octave Bb/Great octave F/Bb and (top staff) Line 1 Bb/Line 2 F/Bb quarter notes.

Violins in Bar 3 play *fff* Line 3 Bb tenuto and rinforzando quarter note down to F down to C up to E. Viole (now in the treble clef) play Line 2 F/Bb quarter notes down to Line 1 G/Line 2 C/F down to D/G/C to E/A/Line 2 E quarter notes. VC play Great octave F unison quarter notes to Eb/Bb to G/small octave D and then F/small octave C. The basses (CB) play Great octave Bb up to small octave Eb up to G to F quarter notes.

In Bar 4, the brass choirs are accentuated in a nine-note rhythmic pattern. Horns I-II play small octave G/Line 1 D [written Line 1 D/A] double-dotted quarter notes to two G/D 32nd notes (connected by three crossbeams) to G/D dotted 8ths to two G/D 32nd note figure to the next crossbeam connected figure of "3" triple value 8ths (G/D played 3 X). After a quarter rest, horns III-IV play Great octave A [written small octave E] quarter note to Bb [written F] quarter note back to A quarter note.

Trumpets I-II play *ff* Line 1 G/A [written A/B] rinforzando double-dotted quarter notes to G/A 32nd notes played twice to G/A dotted 8ths to G/A 32nd note dyads played twice to G/A-G/A-G/A "3" triplet 8ths. Trumpets III-IV play the same pattern on D/E [written E/F#] notes. Pos I-II play the pattern on small octave E/A notes, while Pos III-IV play on D/G notes. After a quarter rest, the tuba plays I believe Contra-octave Bb-Bb-A quarter notes. After a quarter rest, the timp plays Great octave Bb-Bb-A trem rolled quarter notes. The snare drum plays the rhythmic pattern as given for most of the brass. But rolled on the initial double-dotted quarter note.

After a quarter rest in Bar 4, the bass clarinet plays small octave A-Bb-A legato quarter notes crescendo-decrescendo. The bassoons play (after a quarter rest) Great octave A-Bb-A legato quarter notes. After a quarter rest, VC/CB play *f* < > Great octave A to Bb to A legato quarter notes.

At the second half of Bar 4, "6" and then "7" 16th note runs are employed to usher in the Main Title melody line starting in Bar 5. So, after a half rest, the flutes and piccolo play *f* crescendo "6" 16ths Line 1 A-Bb-Line 2 C-D-E-F (connected by two crossbeams) to next figure of "7" (septuplet) 16ths G-A-Bb-Line 3 C-D-E-E#. After a half and quarter rest, the oboe plays the septuplet figure on Line 1 G-A-Bb-Line 2 C-D-E-E#. After a half rest, the english horn plays small octave A-Bb-C-D-E-F [written Line 1 E-F-G-A-B-Line 2 C] "6" 16ths (connected by two crossbeams) to stand alone G [written D] 16th note (followed by a dotted 8th rest). After a half rest, the clarinets play forte small octave A-Bb-C-D-E-F [written A-middle C-D-E-F#-G] 16ths to next figure of septuplet 16ths G-A-Bb-Line 2 C-D-E-E# [written A-B-C-D-E-F-Fx]. The violins and viole play the same as the clarinets (small octave A-Bb, etc).

After double bar lines traversing throughout the whole page after Bar 4, we now come to Bar 5, the start of the *Cantabile* main melody section of the Main Title set in the key signature of D maj (2 sharps). Clarinets/bass clarinet/trumpets (Bb instruments) of course have 4 sharps, and the English horn has three sharps. On the dvd, this is located in Chapter 2 starting at :13 when the orange *Helen of Troy* titles appear on the screen with the backdrop of the Spartan marble corridor. Now: Understandably most people (perhaps overwhelmingly so) would attribute this gorgeous theme starting here would indeed be the "Helen of Troy Theme." After all, the Helen titles appear onscreen as the music begins, a fitting introduction to the Theme. However, for some reason, the cue sheets attribute this theme to Paris. It is definitely called "Paris" at this point of the music (No. 2 after the No. 1 selection, "Maestoso"). The so-called "Helen of Troy Theme" attributed by the cue sheets (another four-note motif) does not appear until towards the end of Reel 2 located on the dvd in Chapter 6 starting at :36, and then again Chapter 7 at 2:19, and then again Chapter 8 starting at :33. Very loosely it can be perceived as a variation of the "Paris" theme. At any rate, while I would *prefer* to call the "Paris" theme to be the actual "Helen of Troy Theme" (as I'm sure most listeners), I will stick to the designations given.

So we come now to the "Paris" Theme. The tonality is that of course of the D maj (D/F#/A), a forthright, animated tonality, imbued with vigor and clarity (often for martial purposes too, I may add, later in the score). The Theme itself is rich, full and romantic but remember it's of the "cantabile" style—graceful and rather song-like in nature. Fortunately there is no singing—as what occurred in the revised Main Title of the Steiner score to the Clark Gable vehicle for Warner Bros., *Band of Angels* (a rather poor clone suggestive of *Gone With the Wind*). The Theme evokes a rather regal romanticism, not particularly impassioned yet deeply moving and memorable. It evokes formal romantic myth. At any rate, it is a superb central theme for the film.

Violins play *f cantabile* Line 2 F# quarter note legato slur up to A half note to B tenuto quarter note down to (Bar 6) E dotted half note (the basic four-note theme), and then D to E legato 8th notes (crossbeam connected) to (Bar 7) F# quarter note to A half note up to Line 3 C# *ten.* (tenuto) quarter note down to (Bar 8) E dotted half note. Then the violins play D to E 8th notes to (Bar 9) F# quarter note up to A half note up to Line 3 E tenuto quarter note down to (Bar 10) Line 2 A quarter note legato to B half note up to Line 3 D tenuto quarter note down to (Bar 11) Line 2 E quarter note legato to F half note to F# quarter note legato to (Bar 12) D whole note. Then Bar 13 commences a new subsection of the Theme.

[end session 10 pm]

[resume Saturday, February 5 at 8:11 pm]

Viole play exactly the same notes as the violins (but an octave lower register) except that the initial note in Bar 5 is Line 2 F# quarter note down to Line 1 A half note. VC play small octave F# quarter note up to A half note to B tenuto quarter note and then *up* to (Bar 6) Line 1 E dotted half note down to D-E 8ths up to (Bar 7) F# quarter note up to A half note up to middle C# tenuto quarter note, and so forth (see violins but two octaves lower). CB play small octave D whole note in Bar 6 (repeated next five bars) to (Bar 11) D quarter note legato down to Great octave Bb half note to (Bar 12) D whole note.

The oboe is *col* the violins, and also the flutes except for the initial Line 3 F# quarter note down to Line 2 A half note (etc) and a change in Bar 12 (as I'll discuss

later). The piccolo plays Line 3 F# half note tied to 8th note (followed by an 8th rest and rest for much of the cue). The english horn in Bar 5 plays Line 1 D [written A above] dotted half note to Eb [written Bb] tenuto quarter note legato slur down to (Bar 6) small octave A [written Line 1 E] dotted half note to B-A [written F#-E] 8th notes to (Bar 7) Line 1 D [written A] dotted half note up to F [written Line 2 C natural] tenuto quarter note down to (bar 8) small octave B [written Line 1 F#] dotted half note to B-A 8ths up to (Bar 9) D dotted half note down to small octave B quarter note up to (Bar 10) E quarter note to F# half note to E tenuto quarter note to (Bar 11) D-C 8th notes down to small octave Bb half note to Bb quarter note to (Bar 12) A 8th (more later on Bar 12).

Clarinet I in Bar 5 plays Line 2 F# [written G#] quarter note down legato mini-slur down to Line 1 A [written B] half note to B [written Line 2 C#] tenuto quarter note legato slur to (Bar 6) A dotted half note to B-A 8th notes down to (Bar 7) F# dotted half note to G# tenuto quarter note legato to (Bar 8) G dotted half note to G quarter note to (Bar 9) F# quarter note to A half note to B tenuto quarter note to (bar 10) A quarter note to B half note down to G tenuto quarter note down to (Bar 11) E [written F#] quarter note to F [written Fx] half note to F# quarter note.

Clarinet II (as clarinet I initially) plays Line 2 F# quarter note legato down to A half note down to (differing now from the first clarinet) F# tenuto quarter note to (Bar 6) G# dotted half note to G# quarter note to (Bar 7) F# dotted half note to G# tenuto quarter note to (Bar 8) G dotted half note to G quarter note to (Bar 9) F# dotted half note to G# tenuto quarter note down to (Bar 10) E quarter note to D# (I believe) half note to E tenuto quarter note to (Bar 11) D-C 8ths down to small octave Bb [written middle C natural] half note to middle C# [written D#] quarter note.

The bass clarinet plays Line 1 F# [written G#] whole note to (Bar 6) I believe G dotted half note to G quarter note to (Bar 7) F# dotted half note to G# tenuto quarter note to (Bar 8) G dotted half note to G quarter note legato to (Bar 9) F# dotted half note to G# tenuto quarter note to (Bar 10) G quarter note to G# half note to G tenuto quarter note to (Bar 11) G quarter note legato down to D half note up to G quarter note to (Bar 12) F# whole note.

Bassoon I plays Great octave A dotted half note to B tenuto quarter note legato to (Bar 6) small octave C# dotted half note to C-C# 8ths down to (Bar 7) Great octave A dotted half note up to small octave C# tenuto quarter note legato to (Bar 8) D dotted half note to D-C# 8ths down to (Bar 9) Great octave A dotted half note to B tenuto quarter note to (Bar 10) C# quarter note to C half note to Bb tenuto quarter note to (Bar 11) A quarter note down to F half note up to A quarter note to (Bar 12) A whole note. Fag II plays Great octave D whole note in Bar 5 (repeated thru Bar 10) to (Bar 11) D quarter note down to Contra-octave Bb half note up to Great octave A quarter note to (Bar 12) same A whole note.

There is an interplay (on-again/off-again) with the horns. Horns I & III are particularly prominent in Bars 6 and 8 playing response figures. IN Bar 5, horn II (only) plays Line 1 D [written A] dotted half note to Eb [written Bb] tenuto quarter note down to (bar 6) small octave A [written Line 1 E] 8th note (followed by rests). The rest of the horns are silent temporarily in Bar 5. In Bar 6, after a quarter rest, horns I & III play (17 and _ seconds or :18 point on the dvd, Chapter 2) *dolce* small octave A-B-C# [written Line 1 E-F#-G#] "3" triplet value 8th notes up to A [written Line 2 E] quarter note tied to 8th note (followed by an 8th rest). In Bar 7, horn II returns to play D dotted half note up to

F tenuto quarter note to (Bar 8) E dotted half note tied to 8th (followed by an 8th rest). After a quarter rest in Bar 8, horns I-III return to play the response figure Line 1 A-B-G [written Line 2 E-F#-G] "3" triplet 8ths down to E [written B] quarter note tied to 8th note (followed by an 8th rest). In Bar 9, horn II plays D dotted half note down to small octave B [written Line 1 F#] quarter note up to (Bar 10) E quarter note to D# half note to E quarter note to (Bar 11) D-C 8ths down to Bb half note to Bb quarter note legato to (Bar 12) A whole note.

In Bar 5, the trumpets Line 1 D/F#/A dotted half notes decrescendo to D#/F#/B (B maj 1st inversion) tenuto quarter notes < *mf* >. Then the trumpets are silent in Bar 6. After a half and quarter rest in Bar 7, they (I-II-III) return to play *dolce* F/G#/C# tenuto quarter notes (silent next bar). After a half and quarter rest in Bar 9, they play G#/B/E (E maj 1st inversion) tenuto quarter notes. After a half and quarter rest in Bar 10, they play E/G/Bb/D (E half-dim 7th) tenuto quarter notes. After a half and quarter rest in Bar 11, horns III-IV play C#/F# quarter notes to (Bar 12) D half note (for trumpet III) and D quarter note (trumpet IV), followed by rests.

[end session 10:39 pm] … [resume Sunday, February 6 at 8:18 am]

In Bar 5, all four trombones play decrescendo Great octave A/small octave D/F#/A dotted half notes to (Pos III-IV only) Great octave B/small octave F# tenuto quarter notes to (Bar 6) small octave C#/G/A dotted half notes (followed by a quarter rest). In Bar 7, Pos III-IV play Great octave A/small octave F# dotted half notes to C#/G# tenuto quarter notes legato to (Bar 8) D/G/B (Pos I plays B) dotted half notes (followed by a quarter rest). In Bar 9, Pos III-IV play Great octave A/small octave F# dotted half notes to B/G# tenuto quarter notes to (Bar 10) C#/G quarter notes to C/F# half notes to Great octave Bb/small octave G tenuto quarter notes to (Bar 11) A/F# quarter notes down to F/small octave D half notes to A/G quarter notes to (Bar 12) A/F# dotted half notes (followed by a quarter rest).

In Bar 5, the tuba plays Great octave D (root tone of the D major tonality) whole note to (Bar 6) D dotted half note (followed by a quarter rest). Repeat these two bars in Bars 7-8. In Bar 9, the tuba plays D whole note to (Bar 10) D quarter note legato down to Contra-octave Bb half note to A quarter note up to (Bar 12) D dotted half note (followed by a quarter rest). In Bar 5, the snare drum sounds one quarter note, and the timp beats small octave D quarter note (followed by rests).

In Bar 5, after a half and quarter rest, the vibe softly strikes Line 2 D#/F#/B (B maj 1st inv). After a half and quarter rest in Bar 7, the vibe plays E#/G#/C# (C# maj 1st inv) quarter notes. After a half and quarter rest in Bar 9, the vibe strikes G#/B/E (E maj 1st inv) quarter notes. After a half and quarter rest in Bar 10, the vibe plays G/Bb/Line 3 D (part of the E half-dim 7th that the harps play fully) quarter notes. After a half and quarter rest in Bar 11, the vibe plays Line 1 G#/Line 2 C#/F# quarter notes to (Bar 12) F#/A/Line 2 D (D maj 1st inv) whole notes.

The harps primarily play a series of rising to falling arpeggio 16th not figures (generally "6" sextuplets). Harps III-IV sound first in Bar 5 playing ascending 16ths Great octave D-A-small octave D-F# (connected by two crossbeams) up to (top staff) A-Line 1 D-F#-A-Line 2 D-F# "6" sextuplet value 16ths to A quarter note. After a half and quarter rest in this bar, harps I & II play small octave B/Line 1 D#/F#/B/Line 2 D#/F#/B arpeggiando (vertical wavy line chord) quarter notes. In Bar 6, harps III-IV play ascending "6" figures starting Great octave D-A-small octave E-G-A-middle C#

(connected by two crossbeams) up to (top staff) Line 1 E-G-A-Line 2 C#-E-G (connected by two crossbeams) to descending A-G-E-C#-A-G down to (bottom staff) E-D-small octave B-G-E-Great octave A 16ths. The celeste is *col* harp I, incidentally, in that arpeggiando quarter notes at the end of Bar 5. Also in Bar 6, the piano plays Great octave D/small octave C# (bottom staff) dotted half notes and (top staff) G/A/Line 1 E dotted half notes (followed by a quarter rest). Bar 7 repeats Bar 5 except for the final arpeggiando chord. Here we find harps I & II playing middle C#/E#/G#/Line 2 C#/E#/G#/Line 3 C# quarter notes as a rolled chord. The celeste plays the same.

In Bar 8, harps III-IV play "6" sextuplet figures first ascending Great octave D-A-small octave E-G-B-Line 1 D (connected by two crossbeams) up to (top staff) E-G-B-Line 2 D-E-G (again the E min 7/11) to descending A-G-E-D-Line 1 B-G down to (bottom staff) E-D-small octave B-A-E-Great octave A 16ths. Also in Bar 8, the piano plays Great octave D/small octave D/G/B/E dotted half notes (followed by a quarter rest). In Bar 9, Bar 5 is repeated again for harps III-IV, but harps I-II play the arpeggiando on Line 1 E/G#/B/Line 2 E/G#/B/Line 3 E quarter notes. After a quarter rest in Bar 10, harps III-IV play ascending "6" figures small octave C-Eb-F#-B-middle C-Eb up to (top staff) F#-B-Line 2 C-Eb-B up to stand-alone Line 3 D 8th (followed by an 8th rest). After a half and quarter rest, harps I-II are arpeggiando on Line 1 E/G/Bb/Line 2 D/E/G/Bb/Line 3 D quarter notes. After a quarter rest in Bar 11, harps III-IV play "5" quintuplet 16ths Contra-octave Bb-Great octave F-Bb-small octave D-F (connected by two crossbeams) up to (top staff) Bb-Line 1 D-F-Bb-Line 2 D 16ths up to stand alone F# 8th (followed by an 8th rest). In Bar 12, those bottom harps play ascending "6" figures Great octave D-A-B-small octave D-F#-A up to (top staff) B-Line 1 D-F#-A-B-Line 2 D up to descending F#-D-B-A-F#-D down to (bottom staff) small octave B-A-F#-D-Great octave B-A (B min 7th). After a half and quarter rest, harps I-II return to play crescendo glissandi from small octave D (harp II) and Line 1 D (harp I) up to (Bar 13, start of page 4) Lines 2 and 3 D quarter notes (followed by a quarter and half rest). [10:01 am break]

In Bar 13 (:44 dvd Chapter 2), we come to what can be labeled the "C" section of the cue (The *Maestoso* beginning section of four bars would be the "A" section, and then the principal theme section of Bars 5-12 would be section "B"). This is the second strain of the overall Main Title melody or "Paris" Theme (more appropriately the "Helen of Troy" Theme). All strings (except basses) play the melody line. Violins play Line 3 D half note (viole play Line 2 D, and VC play Line 1 D) to descending legato 8th notes C#-B-A-G to (Bar 14) F# to E half notes back up to (Bar 15) D half note to C#-B-A-G 8ths to (Bar 16) F# half note to F to E quarter notes. The CB play Great octave G whole note to (Bar 14) A whole note down to (Bar 15) E whole note back up to (Bar 16) A whole note. The flutes play the same as the violins in Bars 13 thru 15 except for the initial Line 2 D acciaccatura (grace note) in Bar 13 and Bar 15 up to Line 3 D half note (etc). In Bar 16, the flutes play Line 2 F# half note to F-Eb-F-G 16ths (connected by two crossbeams) to "5" figure of ascending 16ths A-A#-B-B#-Line 3 C#. The oboe plays the same as the violas (Line 2 D half note, etc). Trumpet I plays the same as well. So we find Line 2 D [written E] half note to C#-B-A-G [written Line 2 D#-C#-Line 1 B-A] 8th notes, and so forth. Trumpet III plays Line 1 D half note tied to 8th note (followed by an 8th and quarter rest, and silent next several bars).

In Bar 13, harps III-IV play ascending to descending "6" 16th note figures Great octave G-B-small octave D-E-G-B up to (top staff) Line 1 D-E-G-B-Line 2 D-E up to descending G-E-D-B-G-E down to (bottom staff) D-small octave B-G-E-D-Great octave B to (Bar 14) A 8th note (followed by 8th/quarter/half rest marks). In Bar 14, harps I-II take over the pattern on ascending sextuplets Contra-octave A-Great octave E-A-small octave C#-E-G up to (top staff) Bb-middle C#-E-G-Bb-Line 2 C# up to descending E-C#-B-G-E-C# to (bottom staff) small octave B-G-E-C#-Great octave A-Contra-octave A to (Bar 15) Contra-octave E 8th (followed by rests).

[11:53 am. Lunch and chore break. My wife's cousin, Virginia, is visiting later with her boyfriend.]

[2:41 pm. They're due any minute but I'll resume anyway here…]

In Bar 15, harps III-IV play ascending "6" 16ths Great octave E-G-A-small octave D-E-G up to (top staff) B-Line 1 D-E-G-B-Line 2 D up to descending G-D-B-G-E-D down to (bottom staff) small octave B-G-E-D-Great octave B-G (again, all notes are under the legato umbrella/curve line) down to (Bar 16) G up to Great octave E-A-small octave C#-E-G up to (top staff) B-middle C#-F#-G-B-C# up to stand alone Line 2 F 8th (followed by an 8th and quarter rest). After a half rest in Bar 16, harps I-II return to play descending "10" 32nd note figure of Line 2 F-C#-Line 1 Bb-G-F-C#-small octave Bb-G-F-C# (all notes connected by three crossbeams) down to ascending "14" notes figure (all squeezed on the last or 4th quarter beat duration!) Great octave A-small octave C#-E-G-Bb-middle C#-E-G-Bb-Line 2 C#-E-G-Bb-Line 3 C# (connected by three crossbeams).

Back in Bar 13, the english horn/clarinets/horns play a counter-melody or shadow melody line. The english horn and horns III-IV play small octave G [written Line 1 D] dotted half note tied to 8th note to "3" triplet value 16ths G#-A-A# [written D#-E-E#] to (Bar 14) B legato to A# [written Line 1 F#-E#] quarter notes to "3" triplet value B quarter note to B# [written Fx] triplet value 8th note to another "3" triplet value figure of middle C#-C-B [written G#-G-F#] 8th notes to (Bar 15) small octave A quarter note legato to G half note tied to "3" triplet value 8th to F# to E triplet 8ths. In Bar 15, they play small octave F# triplet value quarter note to G triplet value 8th to next "3" figure of A-A#-B. Then here they are no longer unison. The horns actually have that B triplet value final 8th tied to a normal value quarter note to Bb [written Line 1 F] quarter note. The english horn plays middle C-D#-F-G 16ths [written G-A#-Line 2 C-D] legato to "5" quintuplet 16ths A-A#-B-B#-C# 16ths.

Horn I (II is silent) plays the same as horns III-IV but an octave higher register. The same applies for the clarinets. So the clarinets play Line 1 G [written A] dotted half note tied to 8th note to "3" triplet value 16ths G#-A-A# [written A#-B-B#] to (Bar 14) B to A# [written Line 2 C# to Line 1 B#] quarter notes, and so forth (see my delineation of notes for horns III-IV).

[resume Monday, February 7 at 1:22 pm. Day off. Went to Subway for a foot long veggie. Susan just went to work.]

In Bar 13, Pos I plays small octave B half note tied to 8th note (followed by rests) to (Bar 14) middle C# half note tied to 8th to (Bar 15) D half note tied to 8th to (Bar 16) C# tenuto whole note. Pos II (sharing the same staff line) plays small octave D half note tied to 8th note (followed by rests) to (Bar 14) G whole note to (Bar 15) B half note tied to 8th note to (Bar 16) G whole note. Pos IV (III is silent) plays Great octave G whole note legato to (Bar 14) A whole note, and then (in Bar 15) Great octave E whole note legato

up to (Bar 16) A whole note. The tuba plays Contra-octave G whole note legato slur to (Bar 14) A whole note, and then Great octave E whole note in Bar 15 to (Bar 16) A whole note.

In Bar 17 (:59 dvd), the flutes and oboe and somewhat prominent playing sustained Line 3 D (Line 2 for the oboe) whole note tied to dotted half note next bar and tied to 8th note to E 8th. Then the flutes play down to Line 2 F# quarter note legato up to A whole note to B tenuto quarter note down to (Bar 20) E dotted half note to D-E 8ths to (Bar 21, start of page 6) F# quarter note up to A half note up to Line 3 C# tenuto quarter note down to Line 2 E dotted half note to D-E 8ths. The oboe in Bar 19 plays Line 2 F# dotted half note to same F# tenuto quarter note to (Bar 20) E dotted half note to D-E 8ths to (Bar 21) F# dotted half note to G# tenuto quarter note to (Bar 22) E dotted half note to D-E 8ths.

The strings of course continue the melody line. The violins and viole play Line 2 D half note to (*sul G*) C#-Line 1 B-A-D descending legato 8th notes (connected by a crossbeam) up to (Bar 18) A dotted half note to G quarter note to (Bar 19) F# quarter note legato slur to A half note to B quarter note down to (Bar 20) E dotted half note to D-E legato 8ths to (Bar 21) F# quarter note up to A half note up to Line 2 C# quarter note down to (Bar 22) E dotted half note up to (for violins only) Line 2 D-E 8ths, while viole play the same Line 1 E dotted half note but to adjacent (Line 1) D to E 8th notes.

VC play Line 1 D half note to C#-small octave B-A-D descending legato 8th notes. After an 8th rest in Bar 18, the celli continue <u>not</u> with the principal melody but with a shadow melody figure of B up to Line 1 D up to F# legato 8th notes (crossbeam connected) to E stand alone 8th note to D quarter note to middle C# 8th. After a quarter rest in Bar 19, the VC then play *ff cantabile* Line 1 G-F# legato 8ths (crossbeam connected) down to E-D legato to C#-B legato 8ths (all four notes however are crossbeam connected). In bar 20, they continue on small octave E to G 8ths (crossbeam connected) to "3" triplet value 8tjhs A-B-C# up to Line 1 A half note. After a quarter rest in Bar 21, they play G to F# 8ths (crossbeam connected) to E-D-C#-small octave B 8ths to (Bar 22) G up to B up to Line 1 E "3" triplet 8ths up to A-B-G triplet 8ths down to E half note.

At least one CB is pizzicato plucking small octave B quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest) down to (Bar 18) E quarter note (followed by a quarter rest) down to Great octave A quarter note (followed by a quarter rest). Altri CB play *arco* small octave B legato to A half notes to (Bar 18) E down to A half notes. In Bar 19, all basses play *unis. Arco* small octave D whole note repeated thru Bar 22.

Back in Bar 17, harps III-IV play ascending legato and arpeggio 16th notes Great octave B-small octave D-F#-B (connected by two crossbeams) up to (top staff) Line 1 D-F#-B-Line 2 D (connected by crossbeams) down to (bottom staff) Great octave A-small octave C#-F#-A up to (top staff) middle C#-F#-A-Line 2 C#. In Bar 18, they play the same ascending 16th note figures starting on Great octave E-B-small octave D-G up to (top staff) B-Line 1 D-G-B down to (bottom staff) another run starting on Contra-octave A-Great octave A-E-A up to (top staff) A-Line 1 D-E-A. In Bar 19, they play starting Great octave D-A-small octave D-F# up to (top staff) "6" sextuplet 16ths A-Line 1 D-F#-A-Line 2 D-F# up to A quarter note (followed by a quarter rest). In Bar 20, harps III-IV continue with ascending to descending "6" figures of Great octave D-A-small octave E-

G-middle C# up to (top staff) E-G-A-Line 2 C#-E-G to descending A-G-E-C#-Line 1 A-G down to (bottom staff) E-middle C#-small octave A-G-E-Great octave A 16ths. In Bar 21, they play Great octave D-A-small octave D-F# 16ths to (top staff) "6" figure notes A-Line 1 D-F#-A-Line 2 D-F# up to A quarter note (followed by a quarter rest). In Bar 22, they again play ascending to descending "6" figures Great octave D-A-small octave E-G-B-Line 1 D up to (Bar 22) E-G-B-Line 2 D-E-G to descending A-G-E-D-Line 1 B-G to (bottom staff) E-D-small octave B-G-E-Great octave A.

Back in Bar 17, harps I-II play (after first playing Line 3 D 8th from the gliss) small octave F#/B/Line 1 D quarter note triad to same F#/B/D 8ths (followed by an 8th rest) to F#/A/C# quarter notes to 8th notes. After an 8th rest in Bar 18, they play G/B/Line 1 D quarter notes to 8th notes (followed by an 8th rest) to G/A/E quarter notes to 8th notes. After a half and quarter rest in Bar 19, the harps and celeste play small octave B/Line 1 D#/F#/B/Line 2 D#/F#/B (B maj) quarter notes. The vibe there plays Line 1 D#/F#/B quarter notes. After a half and quarter rest in Bar 21, the harps and celeste play middle C#/E#/G#/Line 2 C#/E#/G/Line 3 C# (C# maj) quarter notes, while the vibe strikes Line 1 E#/G#/Line 2 C# quarter notes. Incidentally, the celeste in Bar 17 plays Lines 2 & 3 D half notes.

In Bar 20, the piano is arpeggiando on Great octave D/A (bottom staff) and (top staff) A/Line 1 E whole notes. In Bar 22, hey are arpeggiando on Great octave and small octave D and (top staff) G/B/Line 1 E whole notes.

In Bar 17, the timp sounds the Great octave B quarter note followed by rests. The tuba plays Great octave B legato to A half notes down to (Bar 18) E down to Contra-octave A half notes up to (Bar 19) Great octave D whole note to (Bar 20) D dotted half note (followed by a quarter rest) to (Bar 21) D whole note to (Bar 22) D dotted half note.

Pos I plays small octave B legato to middle C# half notes to (Bar 18) D to E half notes to (Bar 19) D dotted half note to Eb quarter note down to (Bar 20) small octave A dotted half note (followed by a quarter rest). In Bar 21, Pos I plays Line 1 D dotted half note up to F tenuto quarter note down to (Bar 22) small octave B dotted half note to B-A 8ths. Pos II plays F# whole note (notated as F# half note tied to half note) to (Bar 18) G whole note to (Bar 19) F# whole note to (Bar 20) G dotted half note (followed by a quarter rest) to (Bar 21) F# dotted half note to G# tenuto quarter note legato to (Bar 22) G dotted half note to G quarter note. Pos IV plays Great octave B to A half notes to (Bar 18) E back up to A half notes to (Bar 19) same A dotted half note to B quarter note to (Bar 20) small octave C# dotted half note to (Bar 21) A whole note to (Bar 22) small octave D dotted half note to D-C# 8ths. Pos III in Bar 18 shows up to play small octave B half note tied to 8th note (followed by an 8th and quarter rest).

Trumpet I plays Line 1 D half note to C# 8th followed by rests. In Bar 18 they play A dotted half note legato to G quarter note to (Bar 19) F# quarter note to A quarter note tied to 8th note. After a half and quarter rest in Bar 22, they return *cantabile* to play Line 1 D to E 8th notes.

[5:12 pm. I spent the last hour and a half cutting and uprooting a large nasty old geranium plant in front of the house. I plan to put in its place some nice simple plants, flowers, or decorative grass.]

Horns play the rhythmic pattern given for harps I-II. In Bar 17, horns II-III-IV play (after an 8th rest) small octave F#/B/D [written middle C#/F#/A] quarter notes to 9th notes (followed by an 8th rest) to F#/A/C# [written C#/E/G#] quarter notes to 8th notes.

In Bar 18, horns III-IV play the pattern (after an 8th rest) on small octave G/B quarter notes to 8th notes (followed by an 8th rest) to G/A quarter notes to 8th notes. After an 8th rest, horns I-II play B-Line 1 D-F# 8th notes (crossbeam connected) to E 8th to D quarter note to C# 8th (all notes played under the legato umbrella). After a quarter rest in Bar 19, horns I-II play Line 1 G-F# [written Line 2 D-C#] legato 8th notes (followed by a crossbeam) descending to E-D-C#-B 8th notes (crossbeam connected). After an 8th rest, horn III plays small octave A quarter note to A 8th tied to 8th (followed by an 8th rest) to C#-B 8th notes. In Bar 20, horns I thru IV all play small octave A-G 8ths to "3" triplet value 8ths A-B-middle C# up to (for horns I-II) A half note [written Line 2 E] while altri horns play the C# quarter note tied from the last triplet 8th to small octave B-A 8ths. After a quarter rest in Bar 21, horns I-II play *a 2* Line 1 G-F# legato 8ths (crossbeam connected) to E-D-C#-B 8ths. After an 8th rest, horn IV plays small octave A tenuto quarter note to A tenuto 8th tied to 8th (followed by an 8th rest) to C#-B legato 8ths. In Bar 22, horns I-II play "3" triplet 8ths G-B-Line 1 E up to A-B-G triplet 8ths down to E half note. Altri horns play the first triplet (followed by two quarter rests to small octave B-A legato 8ths.

Fags play Line 1 D half note to C#-B-A-D legato 8th notes down to (Bar 18) Great octave E up to A half notes to (Bar 19) A dotted half note to B quarter note to (Bar 20) C# dotted half notes to D-C# 8ths. In bar 21, Fag I plays Great octave A dotted half note up to small octave D tenuto quarter note (while Fag II plays Great octave D whole note) to (Bar 22) E dotted half note to D-C#8ths (while Fag II plays Great octave D dotted half note).

The bass clarinet plays small octave B [written middle C#] half note legato to A [written B] half note down to (Bar 18) E up to Line 1 E half notes to (Bar 19) F whole note to (Bar 20) G dotted half note to G tenuto quarter note to (Bar 21) F dotted half note to G# tenuto quarter note to (Bar 22) G dotted half note to G quarter note.

Clarinets play Line 1 D grace note up to Line 2 D half note to C#-B-A-D descending 8th notes up to (Bar 18) A dotted half note G quarter note to (Bar 19) F# quarter note up to Line 2 D half note to Eb quarter note down to (Bar 20) A dotted half note to B-A 8ths to (Bar 21) A quarter note up to D half note to F tenuto quarter note down to (Bar 22) Line 1 B dotted half note to B-A 8ths.

The english horn plays Line 2 D [written A] half note to C#-B-A-D descending legato 8th notes. After an 8th rest, it plays small octave B-Line 1 D-F# 8ths to E 8th to D quarter note to middle C# 8th up to (Bar 19) F# quarter note to A half notes to B tenuto quarter note legato down to (Bar 20) E dotted half note up to B-A 8ths to (Bar 21) F# quarter note up to A half note up to C# tenuto quarter note down to (Bar 22) Line 1 E dotted half note up to B-A 8ths.

Ok. Now we come to the final four bars of the original Main Title. It was revised with two more bars added on (probably "Part II") but somehow I missed those two end bars.

Violins conclude the melody line on Line 2 F# quarter note legato slur up to A half note up to Line 3 E quarter note down to (Bar 24) Line 2 A quarter note legato to Bb half note up to Line 3 D quarter note down to (Bar 25) Line 2 D quarter note legato up to F half note to F# tenuto quarter note down to (Bar 26) D whole note decrescendo and held fermata. Viole play the same as the violins in Bars 23-24) except the notes are played an octave lower register. In bar 25, they play Line 1 D quarter note to divisi small

octave Ab/Line 1 F half notes to G/F# tenuto quarter notes to (Bar 26) small octave F#/Line 1 D whole notes held fermata. After a quarter rest in Bar 23, VC play Line 1 G-F# legato 8ths (crossbeam connected) to E-D-small octave B-G# 8ths to (Bar 24) G quarter note to G# dotted half note. In bar 25, they play "3" triplet value 8th notes G-F#-E to next triplet 8ths figure D-C-Great octave Bb up to small octave F# quarter note down to Great octave A tenuto quarter note to (Bar 26) divisi Great octave D/A whole notes decrescendo and held fermata. CB play small octave D whole note to (Bar 24) E whole note to (Bar 25) D quarter note legato down to Great octave Bb half note to A tenuto quarter note up to (Bar 26) small octave D whole note held fermata.

In end Bar 26, the piano is arpeggiando on Great octave D/A/small octave D (bottom staff) whole notes, while the top staff is arpeggiando on F#/A/Line 1 D whole notes held fermata (D maj tonality).

Harps III-IV play ascending 16th notes Great octave D-B-small octave D-F# up to (top staff) "6" sextuplet figure of A-Line 1 D-F#-A-Line 2 D-F# up to A quarter note. After a half and quarter rest, harps I-II play Line 1 E/G/B#/Line 2 E/G/B#/Line 3 E quarter notes. After a quarter rest in Bar 24, harps III-IV play "6" figure 16ths Great octave D-Bb-small octave F-Ab-Bb-Line 1 D up to F-Ab-Bb-Line 1 D-F-Bb to stand alone Line 3 D 8th (followed by an 8th rest). After a half and quarter rest, altri harps play F/Bb/Line 2 D/F/Bb/Line 3 D/F (I believe they are D natural notes, not Db). After a quarter rest in Bar 25, harps III-IV ascending "6" figures Contra-octave Bb-Great octave F-Bb-small octave D-F-Ab to Bb-Line 1 D-F-Ab-Bb-Line 2 D (Bb Dom 7th) to F# quarter note. After a half and quarter rest, harps I-II (and celeste) play (unclear but basically G/Bb/C#/F#/Bb/Line 2 C#/F#). In bar 26, harps I-II play ascending 16ths Great octave D-B-small octave D-E(?)-F#-A to (top staff) Line 1 D-F#-A-Line 2 D-A up to Line 3 D quarter note held fermata.

The tuba plays Great octave D whole note (repeated in Bar 24). In Bar 25, it plays Great octave D quarter note down to Contra-octave Bb half note to A quarter note to (Bar 26) Great octave D whole note held fermata.

Pos (except III) play Great octave A/small octave F#/Line 1 D dotted half notes to B/G#/Line 1 E tenuto quarter notes to (Bar 24) A/G/A quarter notes to Bb/Gb/Line 1 D half notes tied to 8ths (followed by an 8th rest). In bar 25, they play B/G/B quarter notes down to F/small octave D/G# half notes to A/G/Bb quarter notes to (Bar 26) Great octave A/small octave F#/A whole notes held fermata.

Trumpets I-II play Line 1 F# quarter note legato up to A half note (see the melody line delineation for the violins). After a half and quarter rest, altri trumpets play G#/B [written A#/Line 2 C#] tenuto quarter notes to (Bar 24) A 8th down to F half note to F/Bb tenuto quarter notes down to (Bar 25) D quarter note to D half note to C# quarter note to (Bar 26) D whole note held fermata.

After a quarter rest, horns I-II play Line 1 G-F# [written Line 2 D-C#] legato 8th notes (crossbeam connected) to E-D-B-G# 8ths to (Bar 24) C#/E quarter notes to D/F dotted half notes to (Bar 25) small octave G/Line 1 D quarter notes to G#/D half notes to G/F# tenuto quarter notes to (Bar 26) small octave F#/Line 1 D whole notes held fermata. After an 8th rest, horns III-IV play small octave A quarter note to A 8th tied to 8th (followed by an 8th rest) to B-G# 8ths to (Bar 24) G quarter note to G# dotted half note to (Bar 25) B quarter note up to Line 1 D half note to (horn IV now joins in) Bb/C# quarter notes to (Bar 26) unison small octave A [written Line 1 E] whole note held fermata.

Fag II plays Great octave D whole note (repeated next bar). Fag I plays Great octave A dotted half note to B quarter note to (Bar 24) A quarter note to Bb dotted half note. In Bar 25, they play "3" triplet 8th notes (etc., see VC) to (Bar 26) D/A whole notes.

The bass clarinet plays Line 1 F# dotted half note to G# quarter note to (Bar 24) G quarter note to G# half note to Bb quarter note to (Bar 25) [see VC for this bar] to (Bar 26) F# whole note held fermata.

Clarinets plat F#/A Line 1 quarter notes to A/Line 2 D half notes to F#/B quarter notes to (Bar 24) G/C# quarter notes to G#/D half notes up to D/F quarter notes down to (Bar 25) Line 1 F/B quarter notes to Ab/Bb half notes to A/Bb quarter notes to (Bar 26) F#/A whole notes decrescendo and held fermata.

The oboe plays Line 2 F# dotted half note to G# quarter note to (Bar 24) A quarter note to Bb half note up to Line 3 D quarter note down to (Bar 25) Line 2 D quarter note up to F half note to F# quarter note to (Bar 26) Line 2 D whole note held fermata.

Finally, the flutes play Line 2 F# quarter note up to A half note to B/Line 3 E quarter notes down to (Bar 24) E/A quarter notes to F/Bb half notes to Bb/Line 3 D quarter notes down to (Bar 25) Line 2 D quarter note to D/F half notes to C#/F# quarter notes to (Bar 26) D whole note held fermata.

End of cue. [7:29 pm]

Reel 1/Pt A [Troy] Note: There are no cue titles given on the written cues (except for the "Main Title"). I will simply give my own title titles that should fit.

Moderato in _ time, 17 pages, 66 bars. Cue #36594. Dvd location: Start of Chapter 3. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, bass clarinet, 2 bassoons, 4 horns, trumpets, trombones, tuba timpani, triangles, finger cymbals, vibe, bells, gong, marimba, 4 harps, mandolin, piano, celeste, and strings.

Note: There is an awkward transition or seque from the Main Title to this cue because the first ten bars were not used, so you hear on the dvd an awkward and sudden jump into this cue "mid-stream," so to speak. At least the first ten to 15 seconds of the original cue (and recording) were deleted. I wonder what was originally said or at least shown? At any rate, the narrator comes on and says, "Here was Troy three thousand years ago, the city of destiny, so situated that it dominated the Hellespont…" He continues to set up the audience with a brief history lesson of the Trojans' fear of future aggression by the Greeks, especially Sparta. Paris, the youngest son of King Priam (Sir Cedric Hardwicke), convinces his father in open counsel that he should sail to Sparta to convince the Greeks that Troy wants a peace treaty.

In this cue (actually recorded but not heard on the dvd), a rather Near-Eastern melody is soon played by the oboes and cued-in flute I starting in Bar 3. In Bar 1, the rhythm is first established. The bassoons play *mf* Great octave G/small octave D tenuto dotted half notes (repeated next bars). This is the P5 (perfect 5th) interval of strength and stability. The timp beats *mp* Great octave G/small octave D quarter notes (followed by two quarter rests), repeated next bars. After a quarter rest, the finger cymbals sound *mf* an x-headed quarter note (Notated on the top space of the staff), followed by a quarter rest. Repeat next bars. After two quarter rests, the triangle sounds *mf* a quarter note (notated on the bottom space of the staff). Also after two quarter rests, I believe both the vibe and the marimba (and also the celeste) sound *mf* Line 1 G/Line 2 D quarter notes, repeated

next bars. The mandolin and piano play Great octave G/small octave D quarter notes on the bottom staff (followed by two quarter rests). After a quarter rest on the top staff, they play small octave G/Line 1 D quarter notes up to Line 1 G/Line 2 D quarter notes. Repeat next bars. Harp IV is *col* the mandolin and piano.

Violins I are *div* (divisi) and *mf sul ponticello* bowed trem on Line 2 G/Line 3 D dotted half notes tied thru Bar 4 and tied to half notes in Bar 5 (in 2/4 time) and to dotted half notes in Bar 6 (back to _ time), and so forth. Violins II, after a quarter rest, pluck *mf* and *pizz* small octave G/Line 1 D quarter notes up to Line 1 G/Line 2 D quarter notes, repeated next bars. After a quarter rest, viole also pluck pizzicato exactly as violins II. VC pluck *pizz* Great octave G/small octave D quarter notes *mf* (followed by two quarter rests). Repeat next three bars, and so forth. The CB pluck small octave G quarter note (followed by two quarter rests). Repeat next bars.

Harps I-II-III play a series of "6" sextuplet 16th note figures (three per bar in _ time). Harp I plays *mf* Line 1 D up to G up to Line 2 D back down to G down to D back up to G (connected by two crossbeams) to next "6" figure of Line 2 D down to Line 1 G down to D up to G up to Line 2 D down to G (connected by two crossbeams) to the third figure (repeat of the first figure). In bar 2, harp I plays the 2nd figure of Bar 1 to the next figure (the first figure of bar 1) to the third figure (again a repeat of the second figure of Bar 1). Repeat Bars 1-2 in Bars 3-4.

Harp II plays Line 1 G up to Line 2 D down to Line 1 D back up to Line 2 D down to Line 1 G up to Line 2 D (connected by two crossbeams). The next or 2nd figure is Line 1 D up to Line 2 D down to Line 1 G down to D up to Line 2 D down to Line 1 D up to Line 2 D (connected by two crossbeams). The third figure is G up to Line 2 D down to Line 1 D up to Line 2 D down to G up to D. In Bar 2, the first figure repeats the 2nd figure of Bar 1, and then repeats the third figure, and then the 2nd figure of Bar 1. Repeat these bars in Bars 3-4, etc.

Harp III plays Line 2 D down to Line 1 D up to G down to D up to Line 2 D down to D, and then the next figure of G down to D up to Line 2 D down to D up to G down to D, and finally in this bar Line 2 D down to D up to G down to D up to Line 2 D down to Line 1 D. In Bar 2, the first figure is the 2nd figure of Bar 1, then the 1st figure and then the 2nd figure. Repeat next two bars. So the way the notes are constructed, the harps alternately play the full P5 spacing of three notes (Line 1 D/G/Line 2 D).

In Bar 3, the oboes play *mf* (but not heard on the dvd but only, I presume, on the cd) Line 2 D tenuto quarter note (Line 3 D for the *cued in* flute I <u>if</u> it was decided to have it play in the final recording) tied to 16th note to C#-D-E 16ths to F quarter note. In Bar 4, they play G grace note to "6" triplet value 16th F-E-D-C#-Bb-A (connected by two crossbeams) to G quarter note tied to 8th note (followed by an 8th rest). In Bar 5 (in 2/4 time) they play Line 2 D-C 8ths to D quarter note up to G 8th tied to (Bar 6 in _ time) to half note, and then G grace note to F-E 16ths to E grace note to C#-B 16ths.

Skipping to Bar 16 (Chapter 3 at :13) in 2/4 time, we come to the *Quasi Maestoso* section of this cue. VC/CB play *mf* Great octave B tenuto half note tied to half note next bar and tied to dotted quarter note in Bar 18 (followed by an 8th rest). Then they play the same B tenuto half note in Bar 19. The timp sounds *mp* Great octave B-B sforzando quarter notes (^ symbol above each note), repeated next bar. Silent in Bar 18, it beats B-B quarter notes again in Bar 19. The gong sounds *mp* a half note let vibrate in Bar 16 (and again in Bar 19). In Bar 17, the marimba sounds Line 1 F#-F# quarter notes to (Bar

18) small octave B quarter note (followed by a quarter rest). Repeat the F#-F# quarter notes in Bar 19. Small bells in Bar 18 play Line 1 B/Line 2 F# quarter notes and repeated on the 2nd beat. The celeste plays forte in Bar 18 small octave B half note. In Bar 17, *open* horn I plays forte Line 1 F#-F# [written Line 2 C#-C#] rinforzando quarter notes down to (Bar 18) small octave B [written Line 1 F#] tenuto half note. In Bar 19, it plays E grace note to F#-F# quarter notes. *Sords* horns II-III in Bar 17 play Line 1 F#-F# rinforzando quarter notes down to (Bar 18) small octave B tenuto half note up to (Bar 19) F#-F# quarter notes. In Bar 17, clarinets play *f* Line 1 F#-F# [written G#-G#] rinforzando quarter notes down to (Bar 18) small octave B [written middle C#] half note. In Bar 19, they play E grace note to F#-F# quarter notes.

The fuller force of the orchestra is heard in Bar 18. The oboe plays *mf* Line 2 E grace note to F# quarter note to E grace note again to F# quarter note tied to (Bar 19) quarter note and to 8th note (followed by an 8th rest). The english horn plays Line 1 E [written Line 1 B] quarter note to E quarter note tied to quarter and 8th notes next bar (followed by an 8th rest). Bassoon I plays Line 1 E grace note to F# quarter note to E grace note to F# quarter note tied to quarter and 8th notes next bar. Fag II plays *mf* small octave B quarter note to B quarter note tied to next bar as given. The triangle sounds two quarter notes (silent in Bar 19). The same applies for the finger cymbals. Harp I plays *mf* Line 1 B/F# quarter notes twice (silent next bar). Of course the B to F# interval is another P5 interval. Harp II plays small octave B/Line 1 F# quarter notes. Harp III is *col* Harp I, and harp IV is *col* harp II. Violins play artificial harmonics (diamond-shaped notes above quarter notes). Violins I play Line 1 B quarter note with the diamond head I believe on E above, and also Line 2 F# quarter note with the diamond head on B above. Then they play these again but now tied to quarter notes and 8th notes next bar (followed by an 8th rest). Violins II play the same notes but an octave lower register. Viole (in the treble clef) play *sul pont* Line 2 F# tenuto quarter note to F# tenuto quarter note tied to quarter note and 8th note next bar (followed by an 8th rest).

[end session 10:05 pm]

Bar 37 (:43) commences the actual "Troy" motif as described in the cue sheets. Bar 36 ushers in that theme with varying 32nd note figures, some "10," some "6," and so forth. So we find the CB playing (in _ time) small octave C rinforzando dotted half note, while the viole play small octave E/B dotted half notes. Horns I-II play small octave B [written Line 1 F#] dotted half note crescendo. After an 8th rest, the VC play Great octave B-small octave C-E-F# 32nd notes to "6" 16ths ascending figure notes A-B-middle C-E-F#-G. After a half rest, the violins and piccolo play "10" figure 32nd notes small octave B-middle C-E-F#-G-A-B-Line 2 C-D-E After an 8th rest, harps I-II play forte small octave B-middle C-E-F# 32nd notes to "6" 16ths figure A-B-C-E-F#-G to "10" 32nd notes to (Bar 37) Line 3 F# 8th. Harps III-IV play this an octave lower register. Etc.

In Bar 37 (*con moto*), violins play the melody line on Line 2 F# half note tied to dotted 8th note to G# 16th to (Bar 38) A# dotted half note. The oboes play the same in Line 1 register. Flutes play A#/Line 2 C# dotted half notes legato to (Bar 38) C#/F# dotted half notes. Clarinets are silent. Fag I play small octave C# dotted half note tied to next bar, while Fag II plays Great octave F# dotted half note tied to next bar. Horn I plays *mf* descending legato quarter notes Line 1 F# [written Line 2 C#] to E# [written B#] to D# [written A#] to (Bar 38) E#-D#-C# quarter notes. VC play similarly. CB are *pizz* plucking small octave F# quarter note (followed by a quarter rest) to another F# quarter

note (repeated next bar). Harps I-II play (after an 8th rest) small octave F#/A#/middle C#/F#/A#/Line 2 C#/F# quarter notes to 8th notes (followed by an 8th rest) to same 8th notes to (Bar 38), after an 8th rest, E#/A#/C#/E#/A#/C#/E# notes in that same pattern. After an 8th rest, viole play small octave F#/A#/middle C# tenuto quarter notes tied to 8th notes (followed by an 8th rest) to 8th notes to (Bar 38), after an 8th rest, E#/middle C# tenuto quarter notes tied to 8ths (followed by an 8th rest) to E#/C# 8ths.

Skipping to page 16 to Bar 61 (1:05) in _ time, the violins are prominent. Violins I play Line 3 [written Line 2 but with the *8va* ottava above the notes] Gb quarter note tied to Gb 16th note to F-Eb-F 16ths (all four 16ths are connected by two crossbeams) to Gb-F-Eb-F 16ths figure (connected by two crossbeams) to (Bar 62) another such Gb-F-Eb-F 16ths figure to Gb half note to (Bar 63) F# dotted half note tied to next bar. Violins II play the same pattern but on different notes: Line 3 Eb quarter note tied to 16th to Db-Cb-Db to Eb-Db-Cb-Db 16ths to (Bar 62) Eb-Db-Cb-Db 16ths to Eb half note to (Bar 63) D dotted half note tied to next bar.

Viole play (I believe pizzicato), after an 8th rest, small octave B/Line 1 F# 8ths (followed by an 8th rest) to B/F# 8ths again (followed by an 8th rest) to B/F# 8ths (repeat next bar). VC pluck Great octave F# quarter note (followed by a quarter rest) to same F# quarter note (repeated next bar). CB pluck Great octave B quarter notes in that pattern. Bassoons play Contra-octave B/Great octave F# dotted half notes tied to next bar. The vibe strikes Line 2 D#/F# dotted half notes tied to next bar. After an 8th rest, the bells sound Line 2 F# up to B up to Line 3 F# 8th notes (followed by a quarter rest)< repeated next bar. Harp I (and perhaps also harp II) plays the same but enharmonically on Gb-Cb-Gb 8th notes. After an 8th rest, harp III plays middle Cb/Eb/Gb quarter notes to 8th notes (followed by an 8th rest) to 8th notes (repeated next bar).

After an 8th rest, the solo trumpet is quasi prominent playing Line 1 Bb to Ab 16ths legato to Gb half note tied to (Bar 62) Gb dotted quarter note up to Bb-Ab 16ths to Gb quarter note tied to 8th note next bar to A to G 8ths to Fb half note.

In Bar 63, the flutes and oboe I take over the pattern played by the violins. Flute I (and oboe I) play Line 2 F# quarter note tied to 16th to E-D-E 16ths to F#-E-D-E 16ths (etc). Flute II plays Line 2 D quarter note tied to 16th to C#-B-C# 16ths to D-C#-B-C# 16ths.Fags play Great octave D/A dotted half notes tied to next bar. The vibe plays Line 2 D/F# dotted half notes tied to next bar. After an 8th rest, the bells strike Line 2 F# up to A up to Line 3 F# 8th notes (followed by a quarter rest). The same applies for harp I (maybe also harp II). After an 8th rest, harp III plays small octave A/Line 1 D/F# quarter notes to 8th notes (followed by an 8th rest) to 8th notes. After an 8th rest, viole play Line 1 D 8th (8th rest following) to D 8th (8th rest following) to D 8th. VC pluck Great octave A quarter note (followed by a quarter rest) to same A quarter note. CB plucks the same pattern on small octave D quarter notes.

ETC.

[end session 10:25 pm]

Reel 1/Pt 3 [Athena] *Andante misterioso* in C time,18 pages, 72 bars, 2:30. Cue #36595. Key signature of D minor (1 flat or B-flat). Instrumentation: 3 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 4 horns, 6 trumpets, 4 trombones, tuba, timp., small cymbals, gong, vibe, 4 harps, organ, piano, and strings. The cue sheets for

"Athena" states the 2:50 duration, although I calculated about 2:23 is the time given in the dvd. Moreover, there appears that there was a good deal *more* with this cue in terms of time allotted (more music) but several pages were not used. If my notes are accurate, Bars 14-18 were not used, nor Bars 54-72 (or 66 thru 72). My time was quite limited, so I did not spend precious research time on music not used, in most cases. The same applies for the next cue (R1/4-2/1) in terms of pages of music not ultimately being used.

Dvd location: Chapter 4 starting at :51. Scene: Paris has a conversation with a high priest regarding his lack of worship to Athena, instead only admiring the goddess Aphrodite.

All four harps play a series of arpeggiando quarter note chords, each chord is precisely the same; that is, Great octave D/A/small octave F (bottom staff) and (top staff) Bb/Line 1 E/A. The harps play *mp* two such chords, the first one is rinforzando-marked (the symbol > over the chord) followed by a quarter rest and then another such arpeggiando quarter note chord. After a quarter rest in Bar 2, the harps play the chord twice (rinforzando on the second chord) followed by a quarter rest. In Bar 3, the harps play a chord (followed by a quarter rest) and then two more chords (rinforzando on the third beat chord). In Bar 4, after a quarter rest, the harps play a chord (followed by a quarter rest) and then a rinforzando chord. In Bar 5, the harps play a rinforzando quarter note chord (followed by a quarter rest) to another chord (followed by a quarter rest). In Bar 6, the harps repeat Bar 1. In Bar 7, the harps repeat Bar 2. In Bar 8, the harps repeat Bar 3, and so forth.

In the same pattern give, the timp softly beats *pp* > small octave D quarter notes. Cymbals also play that pattern notated as x-headed quarter notes on the top line of the staff. In Bar 1, the gong sounds *mp* a diamond-shaped whole note with the let vibrate extending curve line. The organ plays *pp* a sustained (tied) whole notes. The organ plays Great octave D whole note (*pedal*) and also small octave D/F/A and (top staff) Bb/Line 1 E/A whole notes tied to whole notes next bar and following bars.

After a half rest in Bar 6, the flutes play (1:11) *mp* Line 2 A half note legato to (Bar 7) G dotted half note to A quarter note tied to quarter note next bar, and then up to Line 3 C dotted half note.

Skipping to Bar 11, after a half and quarter rest, the horns play small octave Bb [written Line 1 F] rinforzando quarter note tied to (Bar 12) dotted half note and tied to next bar. After a half and quarter rest, Pos I (*in felts*) play small octave Bb quarter note tied to next bars.

Skipping to Bar 21 (1:57), we find the flutes/oboes/clarinets/violins/viole ushering in the farewell celebration of the masses outside the palace, wishing Paris and his cousin Lord Aeneas a good luck farewell in his role as a peacemaking emissary to Sparta. First, in C time, the CB (after a quarter rest) play small octave C# quarter note (followed by a quarter rest) to another C# quarter note. After a quarter rest, VC play Great octave C#/G#/small octave E quarter notes (followed by a quarter rest) to another quarter note chord. The organ plays small octave C#/E/G#/A/middle C#/G# whole notes tied from the previous bars. The harps play (after a quarter rest) Great octave C#/G#/small octave E/A/middle C#/G# quarter notes (followed by a quarter rest) to another such chord. After a quarter rest, the timp sounds a small octave C# quarter note (followed by a quarter rest) to another C# quarter note. The gong sound is rolled decrescendo on a whole note initially and then crescendo rolled.

The violins play (after a quarter rest) Line 1 G# quarter note (followed by a quarter rest). Then they play (and also the flutes) *ff* a rapidly ascending "9" run figure of 32nd notes Line 2 G#-A-A#-B-B#-Line 3 C#-D-D#-E. After a quarter rest, viole play small octave A quarter note (followed by a quarter rest). Now set in the treble clef, they also play the same "9" run but an octave lower register (Line 1 G#-A-A#, and so forth). After a half and quarter rest, the oboes play the "9" run as the viole. The same applies to the clarinets but of course *written* Line 1 A#-B-B#-Line 2 C#-Cx-D#-E-E#-F#.

In Bar 22 (start of page 6) we come to the celebratory fanfare music designated as *Faster*. Flutes and violins play *ff* Line 3 E# (to F#) whole note trill tied to E# whole note trill next bar to D#-E# afterbeats (in effect grace notes) to (Bar 24) G whole note trill (to A) tied to next bar. Oboes and viole play the same but an octave lower register. Clarinets play the same but enharmonically. That is, they play Line 2 F [written G] whole note trill , which is enharmonic to E#, tied to whole note next bar to F-G written grace notes [Eb-F concert pitch] to (Bar 24) G [written A] whole note trill tied to next bar.

Trumpets I-II-III are the most prominent instruments here. After an 8th rest in Bar 22, they play *ff* Line 1 G#-G# [written A#-A#] 16th notes (connected by two crossbeams) up to B [written Line 2 C#] 8th back to G#-G# 16ths (connected as a three-note figure) to another such three-note figure to B 8th to G# 8th legato up to (Bar 23) three such three-note figures to B-B-G#-G# 16ths. After an 8th rest in Bar 24, they play A#-A# [written B#-B#] 16ths (separately connected by two crossbeams) up to C# [written D#] 8th down to A#-A# 16ths three-note figure repeated again and then C# down to A# 8th notes, etc.

Trumpets IV-V-VI play Line 1 F/Ab/Line 2 Db [written G/Bb/Eb] rinforzando dotted half notes (followed by an 8th rest) to Ab/Line 2 Cb/Eb rinforzando 8th notes. Repeat this bar in the next bar (Bar 23). In Bar 24, they play G/Bb/Eb [written A/Line 2 C/F] rinforzando dotted half notes (followed by an 8th rest) to Bb/Db/F rinforzando 8ths.

The bass clarinet plays in Bar 22 small octave B [written middle C#] dotted half note (followed by an 8th rest) down to F# [written F#] 8th note (repeated next bar) to (Bar 24) middle C# [written D#] rinforzando dotted half note (followed by an 8th rest) to G# [written A#] rinforzando 8th note. Bassoons and VC/CB play the same but an octave lower register (Great octave B dotted half note, and so forth).

Open horns I-II play fortissimo middle C# [written G# above] dotted half note (followed by an 8th rest) to D# [written A#] rinforzando 8th (repeated next bar) to (Bar 24) Eb [written Bb] rinforzando dotted half note (followed by an 8th rest) to F [written Line 2 C] rinforzando 8th (repeated next bar). Horns III-IV play small octave E#/G# [written small octave B#/Line 1 D#] dotted half notes (followed by an 8th rest) to G#/B [written D#/F#] rinforzando 8th notes (repeated next bar) to (Bar 24) G/Bb dotted half notes (followed by an 8th rest) to Bb/Db rinforzando 8ths.

Pos play Great octave B/small octave C#/E#/G# (C# Dom 7th 3rd inversion) rinforzando dotted half notes (followed by an 8th rest) to F#/small octave D#/G#/B 8ths (repeated next bar) to (Bar 24) C#/Eb/G/Bb dotted half notes (followed by an 8th rest) to Great octave G#/small octave F/Bb/Line 1 Db 8ths.

The tuba plays Contra-octave B dotted half note (followed by an 8th rest) down to F# 8th (repeated next bar) to (Bar 24) Great octave C# rinforzando dotted half note (followed by an 8th rest) down to G# 8th. The timp is rolled fortissimo on Great octave B dotted half note (followed by an 8th rest) down to F# rinforzando 8th (repeated next bar) to

small octave C# rinforzando dotted half note roll (three short horizontal lines across the stem) followed by an 8th rest and then down to G# rinforzando 8th note.

The harps play (at least harps I-II) small octave C#/E#/G# and (top staff) Line 1 C#/E#/G#/Line 2 C# dotted half notes (followed by an 8th rest) to Great octave F#/small octave D#/G#/B/Line 1 D#/G#/B/Line 2 D# (G# min 7th) 8th notes. Repeat next bar. In Bar 24 (and Bar 25) they play small octave Db/Eb/G/Bb and (top staff) Eb/G/Bb/Eb (Eb Dom 7th) dotted half notes (followed by an 8th rest) to Great octave Ab/small octave F/B/Line 1 Db and (top staff) F/B/Line 2 Db/F 8th notes.

Note: That's as far as I got to hand-copy this cue.

[end session 10:26 pm. Earlier I spent a great deal of time and attention on seeing *HellBoy* for the first time.]

[resume Saturday, February 12 at 7:25 pm]

Reel 1/4 -2/1 [Trojan Ship/Journey To Sparta] *Molto Moderato* in 9/8 time, 32 pages, 131 bars. Cue #36596. Note: Bars 106 thru 131were not used. Perhaps more specifically, Bars 106-110 were not used, and also Bars 117-131. The R1/4 Insert was used instead for twelve bars. Dvd location: Chapter 5 starting at :06. This is quite a memorable seafaring passage cue that will be heard again in Reel 7/4-81 in the scene where Paris escorts Helen to Troy after the daring cliff escape from Sparta.

In the grace bar, harp III (pedal-set on G#/C#/D#/F#) plays a gliss from small octave and Line 1 G# gliss lines up to (Bar 1) Lines 2 & 3 C 8th notes (followed by rests)/ Three flutes and oboe I play forte a "10" run of 32nd notes Line 1 G#-A-B-Line 3 C#-D#-E-F#-G#-A-B. Clarinets I-II play the same but of course written in the transposed notes (for a Bb instrument) Line 1 A#-B-Line 2 C#-D#-E#-F#-G#-A#-B-Line 3 C#. Clarinets III-IV play similarly but an octave lower register (small octave A#-B and so forth). Violins I are *col fls* while violins II and viole play the run an octave lower register (as clarinets III-IV).

The flutes/oboes/clarinets/harps/celeste play a series of predominantly 16th note descending to ascending figures simulating perhaps the rolling effect of the gentle Aegean Sea upon the royal Trojan ship embarked on its diplomatic mission to Greece. More musically effective and symbolic are the use of the rising and falling triplet 8th note figures played by the viole and especially the celli in depicting the motion of the sea or ship on sea (as I'll explain shortly).

In Bar 1, the flutes play Line 3 C 8th note to descending legato 16ths note Bb-A-G-F (connected by two crossbeams) to next figure of E 8th note to 16ths D-C-Line 1 Bb-Line 2 C up to next figure of ascending 16th notes D-E-F#-G-A-Bb to (Bar 2) Line 3 C-D-C-Line 2 Bb-A-G (all six notes connected by two crossbeams) down to F-E-D-C-D-E up to next figure of F#-E-D-E-F#-G. Clarinets I-II and harp I play the same as the flutes. Clarinets III-IV and harp II play the same in the octave lower register (the harps, however, do not play the initial Line 3 C 8th note but show the 8th rest). The celeste *RH* (right hand) plays *cue harp I* while the *LH* celeste plays *cue harp II*. Harp IV plays a different pattern of 16th notes. It plays Great octave C up to G up to small octave C down to G up to C up to E 16ths (connected by two crossbeams) back down to the next figure of C up to E up to G down to E back to G up to middle C up to the next figure of Line 1 E down to C down to small octave G down to E down to C down to Great octave G. Repeat next bar.

[…started watching *Kill Bill Vol 2*.on STARZ. Both volumes are excessively violent, especially Volume I, and it amazes me that they received such good overall reviews. I think I'd prefer to re-watch *Helen of Troy* !]

In Bar 1, Pos II-III (in the original version of this cue, not the revised version) play mf Great octave G/small octave E dotted half notes tied to dotted quarter notes tied to (Bar 2) dotted half notes and tied to quarter notes (followed by an 8th rest). The tuba plays Great octave C notes in that pattern. Divisi violins I play Line 2 G/Line 3 C notes in that pattern, while violins II play Line 2 C, and CB play small octave C.

[11:09 pm. Time for bed.]

[resume Sunday, February 13 at 8:35 am]

Now: In the "R1/4 New Orchestrations" version (9 pages, 36 bars, cue #36597), the flutes (etc) are *coma sopra* R1/4 (the original orchestrations) in most instances. In the new version, four trombones are used (instead of two) initially; the trumpets are now used initially (unlike the original), and so forth. So, in the *new* version, Pos play in Bar 1 Great octave G/small octave E/G/middle C dotted half notes tied to dotted quarter notes tied to (Bar 2) Dotted half notes to quarter notes (followed by an 8th rest). So we have a fuller brass sound here. Trumpets are inserted in Bar 1 playing Line 1 E/G/Line 2 C [written F#/A/Line 2 D] notes in that pattern.

Ok. Back to the original orchestrations: In Bar 1, viole play Line 2 C 8th note (followed by an 8th rest) down to small octave C stand alone 8th note legato up to G-middle C-E ascending 8th notes (crossbeam connected) down to descending 8th notes C-G-C (crossbeam connected) up to (Bar 2) ascending 8th notes E-G-middle C (crossbeam connected) up to descending E-C-G (crossbeam connected) down to stand alone E 8th note (followed by two 8th rests).

VC play forte ascending legato 8th notes Great octave C0G-small octave C (connected by a crossbeam) up to G-middle C-E 8ths (crossbeam connected) down to middle C-small octave G-C 8th notes. In Bar 2, they play ascending 8th notes small octave E-G-middle C up to descending E-C-small octave G to next descending figure of E-Great octave G-Great octave C.

Skipping to Bar 5 (:23 dvd), we come to the start of the memorable brassy melody line that the cue sheets title "Trojan Ship." The melody line instruments play in the time signature of 3/4. After a quarter rest in Bar 5, the horns play forte middle C [written G a P5th interval above] quarter note tied to dotted 8th note to D [written A] 16th to (Bar 6) E [written B] dotted half note (all notes played under the legato umbrella). After an 8th rest in Bar 7, the horns play E rinforzando 8th tied to quarter note and tied to dotted 8th note to F [written Line 2 C] 16th to (Bar 8) G [written Line 2 D] dotted half note. In Bar 9 (:35), the horns continue on G quarter note legato to F dotted quarter note down to small octave A [written Line 1 E] 8th note up to (Bar 10) E [written B] half note to "3" triplet value 8th notes D-E-D [written A-B-A] crescendo to (Bar 11) D quarter note legato to middle C half note tied to 8th note next bar.

Back in Bar 5 in the new orchestrations, trumpets I-II play (after a quarter rest) the melody line on Line 2 C [written D] quarter note tied to dotted quarter note to D [written E] 16th to (Bar 6) E [written F#] dotted half note, and so forth (see the melody line delineation for the horns but adjusted for an octave higher register). In the new orchestrations, Pos I plays the melody line exactly as the horns (same register) but played *mf*. Pos II-III (same original orchestrations) play as given for Bars 1-2 in Bars 5-6 (same

for the tuba, violins, and CB). In Bar 7, Pos II-III (and CB) now noticeable playing descending legato dotted quarter notes small octave A-G-F to (Bar 8) E-D-C (Contra-octave register for the tuba). Trumpets III-IV play in Bars 5-6 as given in Bars 1-2 (in the new orchestrations). In Bar 7, they play E/A [written F#/B] notes in that pattern. Violins II play Line 2 C notes in that pattern again for Bars 7-8. Violins I (top line) play Line 3 C notes. The bottom line (sharing the same staff) play Line 2 A dotted half note tied to dotted quarter note to (Bar 8) G to F to E dotted quarter notes.

Viole in Bar 5 play ascending gentle "rolling motion" wavelike figures small octave G up to middle C up to E (crossbeam connected) down to descending middle C-G-C (crossbeam connected) up to stand alone E 8th (followed by two 8th rests). After a quarter rest in Bar 6, they play small octave E stand alone 8th up to G-B-Line 1 E (crossbeam connected) up to descending G-E-B. In Bar 7, viole continue on small octave A down to E up to middle C (crossbeam connected) down to G up to Line 1 E down to middle C (crossbeam connected notes) down to A up to E down to I believe E. In Bar 8, viole play small octave E up to B to A (crossbeam connected figure) to F-A-C 8ths up to E-A-G 8ths. VC in Bar 5 play small octave G up to middle C up to E (crossbeam connected) down to C-G-C up to descending E-C-Great octave G 8ths. In Bar 6, they play ascending 8th notes Great octave C-G-small octave E up to G-B-Line 1 E up to G down to E to B 8ths. Then they are *col* the viole. Of course the flutes/oboe/clarinets continue the 16th ebb and flow (descending to ascending) 16th note figures of Line 2 F#-E-D-E-F#-G (connected by two crossbeams) to A-B-A-G-F-E, and so forth.

In Bar 9, the flutes play Line 2 G 8th to F-E-D-G 16ths to descending 16ths F-E-D-C-B-A down to ascending Line 1 F-G-A-B-Line 2 C-D 16ths to (Bar 10) Line 2 C/E dotted half notes legato to B/D dotted quarter notes to (Bar 11) descending 16ths figure E-C-A-G-E to next figure of ascending A-Line 2 C-D-E-G-A down to G-E-D-C-A-G. The oboe and clarinets play similarly.

Pos III-IV and CB play Great octave B to small octave C to D legato dotted quarter notes down to Great octave A dotted quarter note to G dotted half note. The tuba plays this an octave lower register. In Bar 11, the Pos play Great octave G/small octave E dotted half notes tied to dotted quarter notes and tied to next bar, while the tuba plays on Great octave C notes, and CB on small octave C.

Violins I top line play Line 3 D dotted half note tied to dotted quarter note to (Bar 10 in _ time for the violins) descending legato 8th notes E-C-Line 2 B-A-G-F to (Bar 11) E dotted quarter note to G up to Line 3 C up to E legato 8ths. Violins II play the same but an octave lower register. The bottom line violins I play Line 2 G to A to B dotted quarter notes to (Bar 10 in _ time) the same notes unison as the top line just given.

[resume 3:36 pm. Went out with Susan to eat lunch, go to Farmers' Market, go to Wild Oats, Trader Jews, window shopping, feed Tina, go to Ralph's, and then to a discount store. Got home and had to completely clean and redo the cat box. Making Major Dickerson's coffee right now. Susan is in the back doing some pruning.]

Viole play descending 8th notes Line 1 G-D-B (crossbeam connected) to A up to Line 1 E to E to next figure of descending middle C-B-A 8th notes. In Bar 10, viole continue on E-D-middle C 8ths to B-A-G down to ascending F-A-B. After two 8th rests in Bar 11, they continue of stand-alone small octave E 8th to C-G-E 8ths up to middle C down to G up to Line 1 E. In Bar 9, VC play Line 1 G down to D down to B and so forth (see viole notes). After an 8th rest in Bar 11, they play Great octave G up to small octave

E legato 8ths (crossbeam connected) down to C up to G down to E up to middle C down to G up to Line 1 E 8ths.

Harp I is *col flutes* in Bar 9 to (Bar 10) A/Line 2 C/E dotted half notes to F/AB/Line 2 D dotted quarter notes arpeggiando to (Bar 11) *col flutes* again. Harp II plays an octave lower register to (Bar 10) small octave A/middle C/E dotted half notes to Great octave G/small octave D/F/B dotted half notes arpeggiando to (Bar 11) *col* harp I but an octave lower register. Harp IV (III is silent) plays Contra-octave B up to small octave D up to G to B back to G down to D 16th notes (connected by two crossbeams) down to Great octave C up to small octave C up to F up to A down to F down to C 16ths to next figure of Great octave D up to B up to small octave D up to F down to D down to B 16ths. In Bar 10, harp IV plays Great octave A up to small octave E up to A up to middle C down to A to E 16ths down to next figure of G up to small octave E-G-middle C down to G to E down to next figure of G up to small octave D-F-F down to F to D. In Bar 11, it plays Great octave C up to G up to small octave E down to Great octave G up to small octave E up to G (connected by two crossbeams) down to C up to E to G back to E up to G up to middle C, and then the third figure of descending 16ths Line 1 E-C-small octave G-E-C-Great octave G.

The piano in Bar 9 is *col* flutes for the top staff (right hand) and *col* harp II for the bottom staff (left hand). In Bar 10, it is arpeggiando on dotted half notes Great octave C/E/G Line 1 A/Line 2 C/E to Great octave D/F/A/Line 1 A/B/D dotted quarter notes arpeggiando. Then in Bar 11 the top staff is again *col* flute while the bottom staff is *col* harp II.

Skipping to Bar 37 (1:25 dvd) we come to the scene section where Paris comments that there's only a solitary cloud, but the accelerated short montage following shows the sky brewing into a mighty tempest. Violins I are most prominent playing two-note alternations configured as three triplet 8th note figures (of course still in 9/8 time). So we find Line 3 E-F-E 8ths (crossbeam connected) to F-E-F (crossbeam connected) to E-F-E 8ths (connected by a crossbeam). All the notes are played under the legato umbrella/curve line. Violins II are fingered trem between Line 3 C/E dotted half notes to C/E dotted half notes to same C/E to C/E alternation as dotted quarter notes. Viole are silent in this bar. After an 8th rest, VC play Great octave G up to small octave F 8ths (crossbeam connected) to D up to Bb down to F 8ths (crossbeam connected) up to Line 1 D down to small octave Bb up to Line 1 F 8ths. CB play small octave C tied dotted half note to dotted quarter note. The piano plays Great octave C/G/small octave/small octave F/Bb dotted half notes tied to dotted quarter notes tied to next bar. Harp IV play Great octave C up to G up to small octave F 8th notes, and so forth (see VC). The vibe sounds A/Line 2 C/E dotted half notes trem tied to dotted quarter notes tied to next bar. Harp II plays ascending run figures starting with "8" 32nd notes small octave D-E-F-G-A-Bb-middle C-D (connected by three crossbeams) up to (top staff) next "8" figure of Line 1 E-F-G-A-Bb-Line 2 C-D-E up to F-G-A-Bb-Line 3 C-D-E-F 32nd notes.

The timp is rolled on small octave C dotted half note tied to dotted quarter note and tied to next bar. The tuba sounds Great octave C dotted half note tied to dotted quarter note and tied next bar. Pos play crescendo on Great octave G/small octave F/Bb dotted half notes tied to dotted quarter notes and tied next bat. Fags are *col* VC. The bass clarinet is *col* VC but an octave higher register (as written). Clarinets II-III-IV play Line 1 G/Line 2 C/E [written A/D/F#] dotted half notes tied to dotted quarter notes and tied to

next bar. Clarinet I the same run as harp II for the first two figures to stand-alone Line 2 F 16th (followed by rests). After two quarter rests, the flutes play (in _ time) the "8" figure of 32nd notes Line 2 F-G-A-Bb-Line 3 C-D-E to (Bar 38) G (etc.) descending run.

Skipping to Bar 100 (Chapter 6 at :06) we come to the *Slowly* end section of this original cue after the storm passes. Paris had roped himself to the fallen mast and the storm surge had brought him to the Spartan beach—precisely, as chance would have it, where Helen of Sparta happened to be!

Violins I play Line 3 G/B whole notes tied to quarter notes next bar, and then unison on descending legato quarter notes C down to G down to D (etc). Violins II play Line 3 D whole note tied to quarter note next bar to same C-G-D descending quarter notes (etc). CB play small octave C whole note tied to next bar and I believe beyond, while VC play tied Great octave G/small octave Eb whole notes, and viole play A/Line 1 D/F notes. Flutes play Line 3 D/G whole notes tied, and oboes on Line 2 D/G notes, and clarinets on small octave Ab/Line 1 D/G notes, bass clarinet on Line 1 Eb, and Fags on Great octave C/G tied whole notes.

Harp II plays leisurely ascending arpeggio and legato 16th notes Great Octave C-G-small octave Eb-G (connected by two crossbeams) up to Ab-B-Line 1 D-G (connected by two crossbeams) to Ab-B-Line 2 D-G (connected by two crossbeams) up to Ab-B-Line 3 D-G 16ths.

After four more bars, the original cue ends as far as the final edit of the film is concerned. Then the Insert comes into effect starting in Bar 106.

[resume Monday, Valentine's Day at 6:25 pm]

Reel 1/4 Insert [Helen Appears On Shore] *Moderato* in _ time, Bars 106-116 A (12 bars). Cue #36597. Dvd location: Chapter 6 starting at :36. Scene: Paris is tied to the broken Trojan mast on the sunny beach. A barking dog comes up to him and sniffs him out! Then he sees the lovely Helen wading across the beach towards him. The vision in his weakened condition inspired him to mutter, "Aphrodite!" before he collapses into unconsciousness.

In Bar 106 (or Bar 1, if you wish), violins I play *mf* Line 1 F up to Bb to Ab legato quarter notes back down to (Bar 107) F half note legato up to Line 2 F quarter note tied to dotted half note next bar and tied to 8th note in Bar 109 in 2/4 time (followed by an 8th rest and then a quarter rest held fermata). In the same manner, violins II play middle C up to F to Eb legato quarter notes back to (Bar 107) C half note up to Line 2 C quarter note tied to dotted half note next bar and tied to 8th note in Bar 109. Also in like manner, violas play small octave Gb up to middle C to Bb quarter notes to (Bar 107) Gb half note up to Line 1 Gb quarter note tied to dotted half note next bar and tied to 8th note in Bar 109. *Not* in like manner, celli top staff play Great octave Ab dotted quarter note up to ascending legato 8th notes small octave C-Db-Eb to (Bar 107) F dotted half note tied to next bar and to 8th note in Bar 109 (followed by an 8th rest and then a quarter rest held fermata). Celli bottom staff play Great octave Db dotted quarter note up to F-Gb-Ab legato 8th notes to (Bar 107) Bb dotted half note tied to next bar and tied to 8th note next bar. The initial tonality for the combined strings appear to be the Db maj 7/11th (Db/F/Ab/C/Gb).

The celeste plays small octave Gb/middle C/F quarter notes up to middle C/F/Bb quarter notes down to Bb/Eb/Ab quarter notes back down to (Bar 107) Gb/middle C/F half notes (followed by a quarter rest).

The harp sounds Great octave Db/Ab (bottom staff) and (top staff) Gb/middle C/F quarter notes played in arpeggiando fashion. Then the harp is arpeggiando on middle C/F/Ab quarter notes down to Bb/Eb/Ab quarter notes down to (Bar 107) Great octave Bb/small octave F/Gb/middle C/F half notes up to small octave Bb/Line 1 F/Gb/Line 1 C/F quarter notes tied to half notes next bar (followed by a quarter rest).

Bassoons play the same as the divisi celli in Bar 106. In Bar 107, Fag I plays small octave F half note and then leaps up to Line 1 F quarter note tied to dotted half note next bar and tied to 8th note next bar (followed by an 8th rest and a quarter rest held fermata). Fag II plays Great octave Bb half note up to small octave Bb quarter note tied to dotted half note tied to 8th note in Bar 109 (followed by rests). Flute I is silent in Bar 106. After an 8th rest in Bar 107, the flute is *solo* playing a response short phrase *mf* of Line 2 Bb to Line 3 C down to Ab to Bb down to Gb 8th notes to (Bar 108) F up to Ab down to F to Eb 8th notes (crossbeam connected) to F quarter note tied to (Bar 109 in 2/4 time) F 8th note (followed by an 8th rest and then a quarter rest held fermata). The celeste and harp IV make their own response figure in Bar 109. They both play small octave Bb/Line 1 F 8th note up to Gb/Line 2 C/F/Gb/Line 3 C/F 8th notes tied to 8th notes (followed by an 8th rest held fermata).

The next four bars overall repeats the same pattern given in the previous four bars but raised a halftone. Violins I in Bar 110 (back to 3/4 time) play Line 1 F# up to B to A legato quarter notes down to (Bar 111) F# half note up to Line 2 F# quarter note tied to dotted half note and tied to (Bar 113 in 2/4 time) F# 8th note (followed by an 8th rest and then a quarter rest held fermata until the moment Helen appears on screen for the first time in the movie). Violins II play middle C# up to F# to E quarter notes back to (Bar 111) middle C# half note up to Line 2 C# quarter note tied to next bars as given. Violas play small octave G up to middle C# to B quarter notes to (Bar 111) G half note up to Line 1 G quarter note tied to next bars. VC top staff play Great octave A dotted quarter note up to small octave C#-D-E 8th notes to (Bar 111) F# dotted half note tied to dotted half note next bar and tied to 8th note in Bar 113. VC bottom staff play Great octave D dotted quarter note to F#-G-A 8th notes up to (Bar 111) B dotted half note tied to next two bars as given. Fags are *col* VC in Bar 110. In Bar 111, Fags play Great octave B/small octave F# half notes up to octave higher B/F# quarter notes tied to next two bars as given. After an 8th rest, the solo flute plays Line 1 B-Line 2 C#-A-B-G 8th notes to (Bar 112) F#-A-F#-E 8th notes to F# quarter note tied to (Bar 113 in 2/4 time) F# 8th note (followed by an 8th rest and then a quarter rest held rest). Harp III is arpeggiando on Great octave D/G (bottom staff) and (top staff) small octave G/middle C#/F# quarter notes to middle C#/G/B quarter notes to B/E/A quarter notes to (Bar 111) Great octave B/small octave F#/G/middle C#/F# half notes up to octave higher quarter notes tied to half notes next bar. The celeste is col Harp III top staff in Bar 110 to (Bar 111) small octave G/middle C#/F# half notes.

[10:10 pm. Susan and I went out to a special dinner for Valentine's Night at an Italian restaurant we never been to before: Picarelli (or Cucina Picarelli) on PCH. It was crowded at 8:30 when we arrived. We did not have a reservation (since she didn't know when she would get off work) but we only waited about 15-20 minutes. The ambience

was quite good and the prices were right. She had the Cheese Tortellini covered in a rosemary white wine sauce, and I had Penne Arrabiata. I had a salad and she had soup (Pasta e Fagioli). We really enjoyed the mellow dark green olive paste in oil with the hot bread. Total bill was only about $23.]

[resume Tuesday, February 15 at 2:44 pm. Just finished and sent out to Sarah my newest blog (Blog #18) that features entirely on Edgar Cayce Readings on music.]

Now: Starting with Bar 114 (Chapter 6 at :52) we come to the scene when Paris feasts his eyes on the approaching Helen wading across the beach. The music is quite captivating, portraying the ideal vision or image of Helen (at least in the eyes of Paris!). This motif will be resurrected later in the score, played especially by the solo cello. Here, set in 12/8 time, the violins are particularly accentuated. We find them playing *molto espressivo* and *mf* Line 1 A# 8th note to B-Line 2 C#-D-E legato 16ths crescendo to next figure of "8" 32nd notes F#-G#-A#-B-Line 3 C#-D-E-E# (connected by three crossbeams) to F# dotted quarter note to E 8th to D dotted 8th down to B 16th figure. In Bar 115 in 9/8 time), the violins continue on Line 3 D# dotted quarter note tied to quarter note to C#-B 16ths legato to A# quarter note to G# down to D# 16ths. In Bar 116 in 12/8 time, the violins (now specifically here violins I) continue the melody line on Line 3 D# dotted half note to *div.* B/D# dotted quarter notes legato slur down to F#/B dotted quarter notes. Violins II also play Line 3 D# dotted half note down to Line 2 D#/F# dotted quarter notes down to Line 1 B/Line 2 D# dotted quarter notes. In Bar 116A (or Bar 117) now in C time, after a quarter rest, violins I play Line 3 D/F dotted half notes held fermata, while violins II play Line 2 F/Bb (combined Bb major tonality).

The celeste is *col* violins in the first two figures in Bar 114. After that 2nd figure of 32nd notes, it strikes Line 3 F# quarter note (followed by 8th/quarter/8th rest marks). After a dotted half rest in Bar 116, it returns to sound Line 1 D#/F#/B/Line 2 D# (B maj) dotted half notes. After a quarter rest in Bar 117, the celeste sounds Line 1 D/F/Bb/Line 2 D/F/Bb/Line 3 D/F dotted half notes held fermata.

Back in Bar 114, viole I (top staff) top line play Line 1 A# 8th note to B quarter note tied to dotted quarter note and tied to dotted half note, while the bottom line viole I play Line 1 D dotted whole note. Viole II (bottom staff) play small octave G#/Line 1 F# dotted whole notes. In Bar 115 in 9/8 time, viole I play Line 1 F#/Line 2 D# dotted half notes tied to dotted quarter notes and tied to dotted whole notes in Bar 116. while viole II play Line 1 D#/B notes in that pattern. After a quarter rest in Bar 117, Viole I play Line 1 F/Line 2 D dotted half notes held fermata, while altri violas play Line 1 D/Bb dotted half notes.

Divisi VC play forte Great octave E/B dotted whole notes to (Bar 115) Great octave and small octave C# dotted half notes tied to dotted quarter notes. After an 8th rest in Bar 116, they play *soli f* < (forte crescendo) a close variation of the initial phrase played by the violins in Bar 114. We find small octave D#-E#-F#-G# 16ths (connected by two crossbeams) to next dual figure of A#_B-middle C#-D# to "3" triplet value 16ths E#-F#-G#. Both the four-note and the three-note figures (each connected by a crossbeam) are connected and unified by a second crossbeam. Then the VC play Line 1 A# quarter note to G# 8th to F# dotted 8th to D# 16th figure to (Bar 117) E# whole note held fermata and decrescendo.

CB in Bar 114 play small octave E dotted whole note down to (Bar 115 in 9/8 time) C# dotted half note tied to dotted quarter note and tied to (Bar 116) dotted half note

to dotted quarter note to quarter note (followed by an 8th rest). After a half rest in Bar 117 in C time, they play a deep and resounding Great octave Bb/small octave F dotted half note dyad held fermata.

Back in Bar 114, after a quarter and 8th rest, the flutes play Line 1 D/G# to F#/B to G#/Line 2 D to B/F# to D/G# to F#/B run of legato 16ths to G#/Line 3 D 8ths. Then all flutes are unison on 16th notes Line 1 B-Line 2 C#-D-D#-E-E# to F# dotted quarter note tied to (Bar 115) 8th note to G# quarter note tied to 8th note and then another G# tied to 8th note, and then G# quarter note tied to (Bar 116) dotted quarter note. Then they play decrescendo Line 1 B dotted quarter note to A# to G# dotted quarter notes. The flutes are silent in Bar 117.

After a "3" triplet value 8th rest in Bar 114, clarinets play triplet value 16th note dyads small octave G#/Line 1 D to B/F# (connected by two crossbeams) to next figure of "6" 16ths value dyads D/G# to F#/B to G#/D to B/F# followed by two "6" value rest marks. Then they play unison 16ths small octave B-middle C#-D-D#-E-E# [written Fx] to F# [written G#] dotted quarter note tied to 8th note next bar. Then they play G# quarter note tied to 8th note (repeated again) to G# quarter note tied to dotted quarter note next bar followed by rests. After a half rest in Bar 117, at least clarinet I plays *p* small octave Bb [written C natural] half note decrescendo and held fermata.

The bass clarinet in Bar 114 plays Line 1 G# [written A#] dotted whole note tied to (Bar 115 in 9/8 time) dotted half note and to dotted quarter note and tied to (Bar 116 in 12/8 time) dotted half note to dotted quarter note to quarter note (followed by an 8th rest). After a half rest in Bar 117 in C time, the bass clarinet plays *p* > Line 1 D [written E] half note held fermata.

Bassoons play *mf dolce* Great octave E/B dotted whole notes to (Bar 115) Great octave and small octave C# dotted half notes tied to dotted quarter notes and tied to next bar decrescendo as given. After a half rest in Bar 117, they play Contra-octave Bb/Great octave F half notes held fermata.

Horns I-II are *col* the viole I notes and pattern, while horns III-IV play the viole II lines thru Bar 116 (silent in Bar 117).

After a dotted half/quarter/8th rest in Bar 114, the vibe sounds Lines 1 & 2 F# dotted quarter notes tied to 8th notes next bar, and then repeat the pattern two more times, and then quarter notes tied to dotted quarter notes next bar to Line 1 B down to A# to G# legato quarter notes down to (Bar 117) E# whole note held fermata.

After an 8th rest in Bar 114, harp I (tuned for F#/G#/Ab/Cb) plays a gliss from Line 1 G# up to Line 3 F# quarter notes (followed by rests). In Bar 115, the top staff plays descending 16th notes Line 3 D#-Line 2 B-G#-F# (connected by two crossbeams) to D#-Line 1 B-G#-F# (connected by two crossbeams) to D#-small octave B-F#-D# 16ths. The bottom staff (left hand) plays Line 2 F#-D#-Line 1 B-F# to F#-D#-small octave B-G# to F#-D#-Great octave B-G# to (Bar 116) C3 8th note (followed by rests). After a half rest in Bar 117, it plays *p* "6" ascending 16ths Contra-octave Bb-Great octave F-Bb-small octave D-F-Bb (connected by two crossbeams) up to (top staff) Line 1 D-F-Bb-Line 2 D-F-Bb-Line 3 D-F 32nd notes *the final note held fermata).

After a "3" 8th rest in Bar 114, harp II plays Line 1 D-F# 8th "3" value notes to the next "6" figure of D/G# to F#/B to G#/Line 2 D to B/F# to D/G# to F#/B 16ths to G#/Line 3 D quarter note dyad (followed by rests). Harp III plays Great octave B up to small octave G#-B 8ths to (see harp II). After a half rest in Bar 117, harp III plays

Contra-octave Bb/Great octave F/small octave D/Bb half notes held fermata (as also harp IV). Harp IV in Bar 114, incidentally, plays Great octave B/small octave G#/Line 1 D/F# dotted half notes tied to quarter notes (followed by rests). The top line also plays Line 1 A# 8th to B quarter note tied to dotted quarter note and quarter note (followed by rests).

OK. That ends that section in complete detail! I think Aphrodite is worth such complete attention! Note: the rest of this cue I did *not* pay attention to…

Reel 2/2 [Two Soldiers] C time, 4 pages, 13 bars. Cue #36598. Dvd location: Chapter 6 starting at 2:17. Scene: Two soldiers in horseback approach Helen and her two childhood friends to warn her about possible Trojan spies on the beach after a stormy shipwreck. Helen quickly covers over Paris with the torn mast sails material.

VC/CB play Great octave E whole note tied to next bars. After a quarter rest in Bar 1, two harps play arpeggiando Great octave E/B/small octave G and (top staff) A/B/Line 1 E quarter notes followed by another such chord (followed by a quarter rest) and then another such chord to (Bar 2), after a quarter rest, two more such arpeggiando quarter note chords followed by a quarter rest, and so forth.

Skipping to Bar 10 (2:46), one of the soldiers uncovers in the sand a royal emblem from Troy, and says, "This is no phantom ship." Flutes play *sfp* Line 1 F/Bb rinforzando whole notes tied to whole notes next bar, while the clarinets plays small octave Gb/middle Cb whole notes, and bass clarinet on small octave Bb, and Fags on Great octave Eb/Bb. Horns play small octave Gb/Cb/F/A rinforzando whole notes tied to next bar. VC/CB play Eb whole notes tied to next bar. The timp sounds a Great octave Eb quarter note (followed by a quarter rest) to another Eb quarter note (followed by a quarter rest). In the same pattern, the finger cymbals sound two quarter notes. The gong sounds a whole note. Etc.

Reel 2-New Cue #36599. This folder consists of Parts only. I am not sure what it involves since I did not have time to investigate.

Reel 3/Pt 1 [Reviving Paris] *Con Moto* in C time, 15 pages, 58 bars. Cue #36600. Dvd location: Chapter 6 starting at 3:06. Scene: Helen tells the soldiers she does not intend to leave the beach and instructs them to depart. The lead soldier obeys, "Very well, my Lady."

I really enjoy this cue and upcoming cues in this section of the movie up to the departure of Paris and Helen to Troy. So Chapters 6 thru much of 15 consist of my favorite section of the movie, including the music as well as the developing plot lines. Everything from Chapter 21 to the end of the movie is the "War" or "Siege" large section of the movie.

The beginning bars provide a brassy declarative, martial statement in minor chords as the two soldiers leave—a phrase that you will hear later in the movie. The *sords* (muted) trombones (or *Pos* as I am used to calling them shorthand) play *mf* Great octave D#/A#/small octave F# (D# min tonality) rinforzando-marked 8th notes up to F#/C#/A (F# min) rinforzando 8th notes (both 8th note chords connected by a crossbeam) back to D#/A#/F# rinforzando half notes down to C#/G#/small octave E (C# min) rinforzando quarter notes. In Bar 2, the Pos continue on the same D# min to F# min rinforzando 8th note chords as given in Bar 1 but then proceed up to Great octave A/small

octave E/middle C (A min) rinforzando half notes back to F#/C#/A rinforzando quarter notes up to (Bar 3, now in 6/8 time) small octave C#/G#/Line 1 E (C# min) rinforzando dotted half notes tied to next bar.

Sords trumpets also play the same pattern or phrase but in part enharmonically and in part ???. I may have handwritten the notes incorrectly or Steiner purposely had dissonant notes clashing with the Pos pattern. Trumpet I appears to be playing Line 1 Bb [written Line 2 C natural] up to Db [written Eb] rinforzando 8th notes [enharmonic A#-C# as played by Pos II) to Bb half note to Ab (enharmonic G#) quarter note. In Bar 2, trumpet I plays Bb-Db 8ths to what appears to be Fb (written Gb) half note (in effect enharmonic E as played by Pos II) to Db quarter note to (Bar 3) ???(unclear). At any rate, I believe I'll skip the trumpets delineation. Logically it would simply be an enharmonic version of the same minor chords that Steiner intended, but he could've meant a clashing bi-tonality. I don't plan to return to the actual autograph score to double-check. The same applies for the clarinets and bass clarinet (also Bb transposing instruments). Clarinet I appears to take the trumpet I line overall, while clarinet II takes on the Pos I line (F#-A 8ths, etc).

Oboe I plays *mf* Line 1 A#-Line 2 C# rinforzando 8th notes to A# rinforzando half note to G# quarter note (just like Pos II) to (Bar 2, see Pos II) up to (Bar 3) Line 2 G# tenuto dotted half note tied to next bar. The english horn plays the same but an octave lower register. So we find small octave A#-middle C# 8th notes [written Line 1 E#-G#] and so forth. The bass clarinet first appears in Bar 3 playing middle C# [written D#] dotted half note tied to next bar. Fag I plays the Pos II line exactly (A# to small octave C# 8th notes, and so forth) for the first two bars, while Fag II follows the Pos III line for two bars.

[end session 10:12 pm] … [resume Wednesday, February 16 at 6:32 pm]

In Bar 3 (in 6/8 time), the bassoons, celli, and especially timpani play response rhythmic figures. After a quarter rest, the timp sounds small octave C# down to G# 16th notes (connected by two crossbeams) to C# 8th (followed by an 8th rest) to same C# 16th down to G# 16th to (Bar 4) C# 8th (followed by an 8th rest) to C#-G# 16ths three-note figure (repeated one more time in this bar). After a quarter rest in Bar 3, the VC play Great octave C# up to G# 16ths (connected by two crossbeams) to the next figure of C# 8th (followed by an 8th rest) to same C# 16th up to G# 16th. Play this three-note figure twice in Bar 4. The bassoons play as the celli except that initially they sound small octave G# 8th and then down to Great octave C#-G# 16ths, and so forth.

Skipping to page 5 to Bar 17 in _ time (Chapter 6 at 3:24), we come to the *A tempo (rubato)* section that the cue sheets describe as the "Helen of Troy Theme" (heard earlier in the shore scene at Chapter 6 at :36). Scene: Helen calls Andraste (Brigitte Bardot) to assist her in getting Paris to the fisherman's hut. It must be Heaven (or Elysian) for Paris to have both Helen of Troy and Brigitte Bardot help him up!

The vibe sounds small octave Gb/middle C/F quarter notes up to middle C/F/Bb down to Bb/Line 1 Eb/Ab quarter notes down to (Bar 18) Gb/middle C/F half notes up to Line 1 Gb/Line 2 C/F quarter notes tied to half notes and also 8th notes next bar (followed by an 8th rest).

Clarinet I plays *mf* Line 1 F up to Bb down to Ab [written G-Line 2 C-Bb] quarter notes down to (Bar 18) F half note played under the legato umbrella to same F tenuto quarter note tied to dotted half note held fermata in Bar 19. Clarinet II plays middle C-F-

Eb [written D-G-F] quarter notes to (Bar 18) middle C half note to small octave Bb [written middle C] tenuto quarter note tied to (Bar 19) dotted half note held fermata. The bass clarinet plays Line 1 Gb up to Line 2 C to Bb [written Ab-D-C] quarter notes to (Bar 18) Gb half note (followed by a quarter rest). Bassoon I plays Great octave Ab dotted quarter note up to small octave C-Db-Eb 8th notes to (Bar 18) F dotted half note tied to dotted half note next bar held fermata. Bassoon II plays Great octave Db dotted quarter note up to F-Gb-Ab 8th notes to (Bar 18) Bb dotted half note tied to next bar held fermata.

After this four-note phrase of the clarinets/bass clarinets/vibe, the violins play a response phrase *mf* of Line 3 Bb-Line 4 C-Line 3 Ab-Bb-Gb legato 8th notes [written an octave lower but with the *8va* ottava above] to (Bar 19) F up to An back to F to Eb 8th notes decrescendo to F quarter note held fermata. After two quarter rests in Bar 18, the flutes play *mf* Line 1 Gb/Line 2 C/F tenuto quarter notes tied to half notes next bar and tied to 8th note up to Line 2 Gb/Line 3 C/F 8th notes held fermata. After two quarter rests and an 8th rest in Bar 19, the oboe plays *p* Line 2 F tenuto 8th note held fermata, while the english horn in that manner plays Line 1 Bb [written Line 2 F] 8th note.

Back in Bar 17, harp I plays "3" triplet value ascending arpeggio 8th notes Great octave Db-Ab-small octave Eb (crossbeam connected) to Gb-middle C-F up to (top staff) Bb-Line 2 Eb-Ab. In Bar 18, the harp plays Great octave Bb-small octave F-Gb to Bb-middle C-F to Gb-Line 2 C-F. In Bar 19, the harp plays Great octave Bb-small octave F-Bb up to (top staff) F-Gb-Line 2 C to arpeggiando Great octave Bb/small octave F/Line 2 F 8th notes to arpeggiando Line 1 Bb/Line 2 F/Gb/Line 3 C/F 8th notes.

[end session 10:12 pm. Had watched tv a bit on Jack Paar and then on the history of Niagara Falls on PBS, and my wife used the computer for a while, so I'm not quite so productive tonight!]

[resume Thursday, February 17 at 5:35 pm]

Skipping to Bar 25 (start of page 7), we come to the dvd location of Chapter 7 at :01. Scene: A nice cozy scene indeed. Paris is on a cot in the large fisherman's quarters. The black kettle hanging on a pole next to him is boiling, steaming actively swirling about. He awakens slowly, and Helen offers liquid refreshment.

To musically depict this quiet scene, Steiner employs a *solo* cello (no other instruments heard in that bar except the ending phrase G# low note of harp II). The cellist plays *mf* in C time small octave Ab [enharmonic G# of the quickly fading quarter note of the harp] dotted half note held fermata and tied to 8th note to Gb 8th note. In Bar 26 (now in 3/4 time), the cello settles on F dotted half note *p* and tied to F dotted half note next bar, while altri celli (located on the bottom staff of the VC) play Great octave Db/Ab dotted half notes tied to next bar. CB play small octave Db dotted half note tied to next bar, and violas play *p* on small octave F dotted half notes tied to next bar. Harp I plays *mp* ascending legato 8th notes Great octave Db-Ab-small octave Db-F (crossbeam connected) up to Ab quarter note down to (Bar 27) ascending 8th notes Great octave Db-Ab-small octave C-F-Ab-middle C.

After a quarter rest in Bar 26, the english horn plaintively plays the melody line (actually the "Trojan Ship" motif here delicately played) *molto espr.* So we find it playing *mf* < Line 1 D [written Ab] dotted quarter note to Eb [written Bb] 8th note to (Bar 27) F [written Line 2 C] dotted half note decrescendo (all three notes are sounded under the legato/phrase umbrella/curve line). In bar 27, horn I plays *mp* a response figure *molto*

espr of descending legato quarter notes middle C-small octave Bb-Ab [written Line 1 G-F-Eb].

In Bar 28, viole I (top staff) play small octave Bb dotted half note tied to dotted half note next bar, while viole II (bottom staff) play small octave F half note to Ab-Gb 8th notes to (Bar 29) A dotted half note. The solo cello (top staff) plays small octave Db dotted half note tied to dotted half note next bar, while altri VC (bottom staff) play descending legato quarter notes Great octave Bb-Ab-Gb to (Bar 29) F dotted half note. CB I plays small octave Bb-Ab-Gb quarter notes legato to (Bar 29) F dotted half note.

After a quarter rest in Bar 28, the english horn returns to play crescendo F [written Line 2 C] dotted quarter note to Gb [written Db] 8th note to (Bar 29) Ab [written Line 2 Eb] dotted quarter note. Horn I in Bar 29 (start of page 9, incidentally) returns to play Db-middle C-small octave Bb legato quarter notes. Harp I returns to play ascending 8th notes Great octave F-Ab-small octave C-Db-F-Bb to (Bar 30) Great octave Gb/small octave Eb/Ab half notes arpeggiando (followed by a quarter rest).

In Bar 30, the english horn finishes the overall phrase in the next three bars starting with Ab legato to Gb quarter notes decrescendo down to middle Cb-Bb-CB [written Gb-F-Gb] "3" triplet value 8th notes up to (Bar 31) Eb quarter note to D dotted quarter note down to small octave Bb 8th to (Bar 32) I believe Cb dotted half note [note: I forgot to include that end-note when I hand-copied the cue!] half note tied to next bar (more later).

Back in Bar 30, viole I play small octave Ab half note legato to Gb quarter note to (Bar 31) Bb dotted half note to (Bar 32) middle CB dotted half note tied to next bar (I believe either a half note or half note tied to 8th note since I also forgot to complete the strings in my hand-copying of this section of the cue!). Viole II play Ab half note to Gb quarter note down to (Bar 31) Ab half note to G quarter note down to (Bar 32) Eb dotted half note tied to next bar. VC I plays small octave Eb dotted half note to (Bar 31) Fb dotted half note to (Bar 32) Eb dotted half note tied to next bar. VC II play Great octave Gb dotted half note tied to next bar, and then Eb dotted half note again in Bar 32 tied to next bar. CB I plays small octave Gb dotted half note tied to next bar and then down to (Bar 32) Cb dotted half note tied to next bar.

Harp I in Bar 31 is arpeggiando on Great octave Gb/small octave Fb/Ab/Bb half notes (followed by a quarter rest). In Bar 32, the harp plays ascending 8th notes Great octave Cb-Gb-small octave Eb-Gb (crossbeam connected) up to middle Cb quarter note.

After a quarter rest in Bar 31, the alto flute joins in with the melody line, overlapping with the english horn initially. The alto flute is a "G" transposing instrument, which means that the written C for the alto flute sounds as G in concert pitch a perfect 4th lower. So the alto flute plays Line 1 D [written G above] half note, coinciding with the D dotted quarter note of the english horn. Then the alto flute plays Ab [written Line 2 Db] to Gb [written Cb] quarter notes down to "3" triplet value 8th notes Cb-Db-Eb [written Fb-Gb-Ab] up to (Bar 33, start of page 9) Ab [written Line 2 Db] quarter note to Gb [written Cb] dotted quarter note (end of five-note legato phrase starting with the triplet). Then the alto flute plays Eb [written Ab] 8th note up to (Bar 34) Line 2 Eb half note tied to dotted 8th note to D16th to (Bar 35) a repeat of Bar 34) to (Bar 36) Eb dotted 8th to D 16th to Eb to F quarter notes to (Bar 37) Eb-D-C-D 16ths to Eb half note.

As given earlier, the english horn played the middle Cb note in Bar 44, and it is tied to half note and 8th note in Bar 33 up to Eb 8th note tied to (Bar 34) half note and tied

to dotted 8th and then D [written A] 16th note to (Bar 35) Eb half note tied to dotted 8th, and so forth (see the alto flute delineation).

In Bar 33, harp I plays Great octave Cb up to Gb up to small octave Eb to Gb 8ths up to middle Cb quarter note.

Bar 34 (:31 dvd) signifies the start of a change for the strings especially as the alto flute and english horn play (as just given). The change occurs in the underscore as the characters in the scene start to talk amongst themselves (Helen, Andraste, Andros, and Cora. Andraste warns, "What if he's a warrior and only pretending. You must be careful!" Helen replies, "Women who are always careful miss much in life, Andraste." So Steiner, true to his style of film composing, follows the action of the changing scenes and dynamics (so-called "mickey-mousing"!). Of course almost all film composers have done this to some extent but few as consistently and with elaborate attention to detail as Steiner. He would also practice "mood-setting" as, say, Herrmann did so reliably and consistently, but overall Max's approach was to follow the action and often mimic it musically. We'll see more examples of this later in this cue, especially at the 2:38 point when Paris refuses Helen's command that he leave Sparta immediately (more on this soon).

After an 8th rest, harp II (pedal-tuned to C/A/G/Eb/F/D) plays small octave G/A/middle C 8th notes (followed by an 8th rest) to G/A/C/Eb 8ths (followed by an 8th rest) to A/C/Eb/G 8ths (all 8th chords connected by a crossbeam). Repeat Bar 34 in the next three bars. After a quarter rest in Bar 34, violins II pluck *pizz* Line 1 G rinforzando quarter note (followed by a quarter rest), repeated next two bars. After an 8th rest in Bar 34, viole pluck small octave A/middle C 8ths (followed by an 8th rest) to C/Eb 8ths (followed by an 8th rest) up to Eb/G 8ths (repeated next three bars). After an 8th rest in Bar 34, VC I (top staff) pluck small octave G 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to middle C 8th, repeated next three bars. After a quarter and 8th rest, VC II (bottom staff) play small octave G 8th (followed by an 8th rest) to another G 8th (repeated next three bars). CB pluck small octave C quarter note (followed by a quarter rest) up to G quarter note (repeated thru Bar 37). The bass clarinet plays unusually low small octave C half note legato up to G quarter note (repeated next bar). After an 8th rest in Bar 36, it plays Line 1 F 8th tied to half note and tied to quarter note in Bar 37 (followed by a half rest). After a quarter rest in Bar 34, clarinets play Line 1 G [written A] rinforzando half note (repeated next bar). After an 8th rest in Bar 36, the clarinets play G rinforzando 8th tied to half note and tied to dotted quarter note next bar up to descending legato 8th notes decrescendo Bb-A-G.

There is another subtle change starting in Bar 38 (:40 dvd Chapter 7) when Helen bends over Paris and states, "He doesn't seem to recover." Violins are *Div in 3* playing the melody line of Line 1 Ab/Line 2 C/Eb dotted 8th notes legato to G/B/Line 2 D 16th back to Ab/C/Eb (Ab maj) quarter notes up to B/D/G (G maj 1st inversion) tenuto quarter notes. In Bar 39, the violins continue on 16th note chords Ab/C/Eb to G/Bb/D (G min) to F/Ab/C (F min) back to G/Bb/D back to Ab/C/Eb half notes. Violas play (now *arco*) small octave C/Ab half notes to D/B tenuto quarter notes back to (Bar 39) C/Ab dotted half notes. VC (*arco* in the "K" tenor clef) play the melody line on Line 1 Eb dotted 8th to D 16th back to Eb quarter note up to G tenuto quarter note to (Bar 39) Eb-D-C-D 16ths (connected by two crossbeams) to Eb half note. CB play (*arco*) small octave F dotted half note (repeated next bar).

Harp II plays ascending and legato arpeggio 8th notes Great octave F-small octave C-F-An (connected by a crossbeam) up to (top staff) ascending 16th notes B-Line 1 D-G-B. In Bar 39, the harp plays Great octave F up to small octave C 8th notes up to F 8th note to arpeggiando Ab/middle C/F tenuto 8ths to C/F/Ab tenuto 8ths to F/Ab/Line 2 C tenuto 8ths (still arpeggiando).

After a quarter and 8th rest in Bar 39, the english horn and clarinets play a short response phrase. They play Line 1 Ab-G-F 8th notes to (Bar 40) Eb dotted 8th to D 16th to middle C tenuto half note. The harp in Bar 40 plays ascending 8th notes Great octave F-small octave C-F-Ab up to (top staff) 16th notes Line 1 C-Eb-G-Line 2 C.

[end session 10:19 pm. We'll resume tomorrow with Brigitte Bardot coming to Paris's defense!]

[resume Friday, February 18 at 7:28 pm]

Let's skip very slightly to Bar 44 (Chapter 7 at 1:01). Scene: Andraste comes to the defense of Paris when Andros states "Good!" that Paris be handed over to the soldiers. She exclaims, "Oh, no—they'll kill him!"

Andros: "I still say 'Good!'"

Andraste: "And I too would say so if he were as unattractive as you!"

Paris: Thank you. To whom, am I indebted for this gallant defense?"

Andraste: "Nobody of importance. I am only a slave."

So, after a half and 16th rest in Bar 44, the violins are soli playing *appassionato* descending 16th notes Line 1 A-G-E (connected by two crossbeams) crescendo to the next figure of D-Line 1 Bb-A-G 16ths up to (Bar 45) Line 2 F quarter note decrescendo to E quarter note tied to E 16th, part of the 16th note figure of E-Eb-D-Db (connected by two crossbeams) to C-Ab-G-F 16ths to (Bar 46) Eb quarter note to D quarter note tied to 8th note (followed by a dotted 8th and quarter rest). After a half and 16th rest in Bar 46, the solo bassoon takes over the figures to convey a more comical effect given the nature of the scene (Andraste's funny rebuke). Do Fag I plays *f giocoso* Line 1 Db-C-small octave Ab 16ths (connected by two crossbeams) to G-F-Fb-Eb (all notes up to now played under the legato umbrella). In Bar 47, however, the flowing legato effect is abandoned for a rather detached, emphasized effect of each 16th note being rinforzando-marked. So we find small octave D-Db-C-Cb 16ths (connected with two crossbeams and with the ">" glyph over each note above the crossbeams) to Great octave Bb-Gb-Ab-F (connected by two crossbeams) down to Cb half note (not rinforzando-marked) tied to quarter note next bar and then Contra-octave Bb dotted half note held fermata. The harp in Bar 48 plays (after a quarter rest) ascending arpeggio 16ths Contra-octave Bb-Great octave F-Bb-small octave D (connected by two crossbeams) to F-Bb-Line 1 D-F (Bb maj tonality) > *p* up to (top staff) "3" triplet value 16ths Bb-Line 2 D-F up to Bb 8th note held fermata.

The music changes subtly again in Bar 49 (1:14) when Paris focuses on Helen standing at the foot of his cot. She demands, "Now tell us about yourself, Trojan!" Paris then wearily states, "Did I mention that? My memory is clouded. But I do recall I thought you a vision—a goddess!" Here the solo celli plays a variation of the same phrase first heard when he first saw Helen on the beach, so we find a direct tie-in with the music. Steiner was really on the ball, quite attention to every scene and dialog. He was an intelligent composer with a terrific dramatic instinct musically.

So halfway in page 13 is Bar 49 in 4/4 time. Violins I play *mf molto espr* on Line 1 F#/A# whole notes crescendo hairpin to F#/B whole notes next bar (and tied at some

length to Bar 51 but I did not hand-copy Bars 51 and 52). Violins II play small octave B/Line 1 D whole notes to (Bar 50) D whole note tied but the upper line playing D# whole note. Viole I (top staff) play *mf* small octave G# whole note legato up to (Bar 40) divisi Line 1 D#/B whole notes. Viole II (bottom staff) play small octave D whole note legato slur up to (Bar 50) B/Line 1 F# whole notes. VC II (bottom staff altri celli since the top staff will be a solo cello) play Great octave E/B whole notes crescendo to (Bar 50) C#/G# whole notes. The vibe sounds Line 1 D/F#/A# whole notes to (Bar 50) D#/F#/B whole notes. The harp plays a series of "3" triplet value 8th note figures starting with Great octave E-B-small octave D (crossbeam connected) up to F#-B-Line 1 D 8ths (crossbeam connected) up to (top staff) F#-A#-B up to Line 2 D-F#-A# 8ths. In Bar 50, the harp plays Great octave C#-F#-small octave C# 8ths up to G#-B-Line 1 D# 8ths up to (top staff) F#-G#-B to Line 2 D#-F#-B 8ths.

In Bar 50, after a 16th rest, the solo cello plays crescendo the "vision" (or Aphrodite) motif Great octave G# up to small octave C# to D# 16ths (connected by two crossbeams) to E#-F#-Fx-G# (connected by two crossbeams) up to Line 1 D# quarter note to "3" triplet value 8th notes middle C#-small octave B-A# (sorry—I did not continue to Bars 51-52).

In Bar 53 (1:31 dvd) *molto modterato* in 9/8 time, we come to the development of the same scene when Paris arises and says, "Dear Aphrodite, allow me to introduce myself…" After a 16th rest, the solo flute plays a series of 16th note legato figures *mf* on Line 2 Bb-Line 3 Cb-Bb-Ab-Gb (connected by two crossbeams) to F-Gb-Ab-Gb-Ab-Gb (connected by two crossbeams) to Bb-Ab-F-E-F-Gb to (Bar 54) F dotted half note tied to quarter note (followed by an 8th rest). In Bar 54 (*molto accel*), two harps make a response motion with arpeggiando quarter note string chords. So, after a quarter rest, both harps play *let ring* Line 1 F/A/Line 2 C/F/A/Line 3 C/F (F maj) quarter notes (followed by I believe a quarter rest) down to small octave F/A/middle C/F/A/Line 2 C/F arpeggiando quarter notes (followed by an 8th rest).

In Bar 55 (*a tempo*) at the 1:38 point of the dvd Chapter 7, after a 16th rest, the solo clarinet now takes over the pattern played just previously by the solo flute. The clarinet plays exactly the same 16th notes as the flute but starting on Line 1 Bb 16th (not Line 2 Bb as the flute) to (Bar 56) Line 1 F dotted half note tied to dotted quarter note. After a quarter rest in Bar 56 (*accel*), the harps are arpeggiando forte on small octave F/A/middle C/F/A/Line 2 C/F (followed by a quarter rest) down to Great octave F/A/small octave C/F/A/middle C/F (followed by an 8th rest).

In Bar 57 (1:45), after a 16th rest, both clarinets and both bassoons now play the same figures *mf risoluto* with a rinforzando mark over the first note of each figure. So they play small octave Bb to middle C to Bb to Ab to Gb 16ths, and so forth (as given earlier) to (end Bar 58) small octave F dotted half note tied to quarter note (followed by an 8th rest). In Bar 58, harp I plays arpeggiando Great octave F/small octave C/F/A/middle C/F dotted half notes (followed by a quarter and 8th rest). After a quarter and 8th rest in Bar 58, harp II plays Great octave and small octave C 8ths (followed by two 8th rests) down to Contra-octave and Great octave F 8th notes (followed by two 8th rests).

Back in Bar 57, violins I play *mf* Line 1 F dotted half note tied to dotted quarter note, and then (Bar 58) F dotted half note again tied to quarter note (followed by an 8th rest). Violins II play small octave B notes in Bar 57 to (Bar 58) A notes (in the pattern

given as delineated for violins I). Viole I play Line 1 Db notes in Bar 57 to (Bar 58) middle C notes, while viole II play small octave F notes to (Bar 58) same F notes (but dotted half note tied to quarter note). VC I play *mf* small octave Db dotted half note tied to dotted quarter note to (Bar 58) C dotted half note tied to quarter note (followed by an 8th rest). VC II play in Bar 57 Great octave Gb notes but silent in Bar 58. CB play small octave Gb notes to (Bar 58) F dotted quarter note legato down to C dotted quarter note down to Great octave F quarter note (followed by an 8th rest).

End of cue. [end session 10:28 pm]

[resume Sunday, February 20, 2005 at 8:40 am]

Reel 3/Part 2 [Paris's Mission] *Moderato* in _ time, 12 pages, 46 bars. Cue #36601. Dvd location: Chapter 7 starting at 2:19. Scene: Helen finally comes around, convinced that Paris is indeed a royal prince from Troy: "Perhaps I do believe you. The sea has damaged your appearance but not your manner. You must leave here at nightfall, follow the coast. You reach a cove where the Phoenician ships put in." Paris steps away from the door, puts down his drink, and replies, "No. I still have a mission."

This is another pleasant, quiet cove and scene. The cue sheets describe this cue as the "Helen of Troy Theme" (as also indicated two other times in the score just recently). This time the *solo* harp (*let ring*) plays the four-note theme in arpeggiando fashion as Helen says, "Perhaps I do believe you." The harp (top staff) plays *mf* small octave F/B/E quarter notes crescendo up to B/E/A quarter notes down to A/Line 1 D/G quarter notes, while the bottom staff plays Great octave C/G dotted half notes. In Bar 2, the harp plays Great octave C/G/small octave F/B/E dotted half notes arpeggiando. The notes are widely spaced but in effect I believe the tonality is the C maj 7/11th (C/E/G/B/F). After an 8th rest in Bar 2, the *solo* oboe starts to play a phrase on Line 2 A-B-G-A-E 8th notes to (Bar 3) G half note.

Skipping to Bar 9 when Paris says "No" to Helen's order to leave Sparta, the music depicts the change of tone (so to speak!) in the dialog temporarily. Steiner formulates the sudden tension, not with, say, a minor chord or dissonant intervals, but with a simply C major tonality! He emphasized the disruptive effect simply by a *risoluto* rinforzando-marked chords and notes sounded *f* (forte). And it helps to have the timp sound a tension-producing (or conveying) roll.

So we find the piano playing *risoluto* small octave C/E/G rinforzando 8th notes (bottom staff) and (top staff) middle C/E/G 8th notes (followed by an 8th/quarter/half rest). Violins I play *f* small octave G/Line 1 G rinforzando 8th notes (followed by rest marks) while violins II play middle C/E 8ths, and viole play small octave E/G 8ths. VC play small octave C rinforzando 8th note to both small octave and Great octave C rinforzando 8th notes tied to dotted half notes as participants of the low texture sustained sound (joined in precisely in the same manner and notes by the two bassoons). After an 8th rest, the CB joins in quickly with the sustained effect with the small octave C 8th tied to dotted half note. After an 8th rest, the timp plays a dotted quarter note roll tied to half note roll (three horizontal short bars across the note stems). The oboe plays forte Line 1 G rinforzando quarter note (followed by a quarter and half rest). The english horn plays Line 1 E [written B] rinforzando 8th note followed by rests. Clarinet I plays Line 1 G [written A] rinforzando quarter note followed by rests, while clarinet II plays middle

(Line 1) C [written D] 8th note followed by rests. Horns play small octave C/G/Line 1 C/G rinforzando 8ths (followed by rests).

Skipping to Bar 19 (3:06) in 3/4 time, we come to the *grazioso* (gracefully) passage of the solo violin playing *mf* Line 2 G dotted 8th up to B 16th down to G to F 8ths to G quarter note (repeated next bar). This is the section of the scene when Paris asks Helen (thinking her a slave), "Do you know her?" (referring of course to Helen, the queen). Divisi violas play middle C/G dotted half notes to (Bar 20) C/G dotted quarter notes to Db/Ab 8ths legato up to Eb/Bb quarter notes. VC I play small octave Eb dotted quarter note to F 8th to G quarter note, while VC II play Great octave Ab dotted half note. The harp plays ascending 16th notes Great octave Ab-small octave Eb-G-Ab (connected by two crossbeams) up to (top staff) middle C-Eb-G-Ab up to Line 2 C-Eb-G-Line 3 C 16ths. After two quarter and 8th rests, the piano plays Line 1 Ab/Line 2 Eb/G/Line 3 C/ G 8th note chord (Ab maj 7th).

Skipping to Bar 25 (3:23) the solo violin plays the Line 2 A# dotted quarter note (tied from A# whole note in the previous bar) to G# stand-alone 8th to A#-G# crossbeam connected 8ths to A#-G#-Fx-G# 16ths (all notes mentioned are played under the legato slur) to (Bar 26) B dotted quarter note to A stand-alone 8th to B-A 8ths to B-A-G#-A 16ths upward leap to (Bar 27) Line 3 A whole note held fermata. Flutes in Bar 25 play Line 2 C/F# whole notes tied to next bar, while clarinets play this on Line 1 D#/A whole notes, and bassoons on small octave F#. In Bar 27, after an 8th rest, the harp plays *ritard.* Great octave E up to Gb up to Bb 8th notes (crossbeam connected) up to ascending 16ths C-E-Gb-Bb to middle C quarter note held fermata.

I did not have time to work with the rest of the cue. Sorry.

Reel 3/Part 3 [Pastorale] *Pastorale* in 6/8 time, 22 pages, 87 bars. Dvd location: Chapter 8 starting at :08. Initial instrumentation: two flutes, finger cymbals, tambourine, 2 harps, novachord. Scene: Helen and Andraste walk along a beautifully wooded path alongside a narrow lagoon. She soon sees Paris coming up the path, and she tells Andraste to leave her. I believe I've seen this location shot in a few other movies, perhaps a Harryhausen flick, but I am not sure. The trees are quite attractive. It's an excellent location for a romantic or exotic shooting.

Steiner constructs a four-bar rhythmic pattern played *p* by the finger cymbals (a favorite tingly percussive device of his) with the tambourine adding another distinctive aural flavor. It's gentle music for a gentle, calming scene.

The finger cymbal plays x-headed notes locate don the top line of the bar. We find an x-headed quarter note (followed by an 8th rest) to three x-headed 8th notes (crossbeam connected) to (Bar 2) quarter note/8th note/quarter note/8th note to (Bar 3) three 8th notes (crossbeam connected) followed by another such triplet to (Bar 4) a quarter note (followed by an 8th rest) to another quarter note (followed by an 8th rest). Repeat next four bars. The tambourine shakes *p* an x-headed dotted quarter note trem (three short horizontal bars across the stem) followed by a quarter and 8th rest. Repeat next bars. Two harps are arpeggiando (vertical wavy line rolled chord) on Great octave E/B dotted half notes (bottom staff) and (top staff) small octave F#/B/Line 1 F# dotted half notes. Repeat next bars. The novachord plays the same dotted half notes tied to next bars.

After a quarter and 8th rest in Bar 4, the flutes make their appearance to play the light, relaxing melody line. They start off with Line 2 F#-G-A legato 8th notes (crossbeam

connected) to (Bar 5) B-Line 3 C#-B 8ths figure down to A-G-A legato 8th note figure to (Bar 6) F# quarter note to G 8th to A quarter note to B 8th to (Bar 7) Line 3 C# quarter note back to B stand-alone 8th to A-G-A crossbeam connected 8ths.

Sorry. I did not have time to continue with this cue!

Reel 4/Part 1 [Achilles Arrives] *Fast* in C time, 4 bars. Instrumentation: 2 horns and 1 trumpet. Cue # 36603. Dvd location: Chapter 10 starting at :05. Scene: Achilles enters the marble hallway approaching the conference of Greek kings. Note that only two of the four bars were used. Apparently (I assume) Wise wanted the footsteps of the approaching men heard far more than Steiner's music, perhaps feeling it had more dramatic impact without the extended music.

Two horns and trumpet I play the announcement fanfare. Horns play "3" triplet value 8th crossbeam connected notes Line 1 Ab-Line 2 C-Line 1 G [written Line 2 Eb-G-D] up to B [written Line 2 F#] half note tied to 8th note (followed by an 8th rest). Repeat next bar. In unused Bar 3, the horns play "3" triplet 8th notes B down to G back to B to next figure of G-B-G up to B rinforzando quarter note legato down to G 8th (followed by an 8th rest) to (Bar 4) Line 2 C down to Ab up to C triplet 8ths to B dotted half note held fermata.

The trumpet plays exactly the same notes (in terms of concert pitch). So we find in Bar 1 "3" triplet value 8th notes Line 1 Ab-Line 2 C-G [written Bb-Line 2 D-Line 1 A] to B [written Line 2 C#] half note tied to 8th note (followed by an 8th rest). Repeat in Bar 2. Etc (see horns above).

End of cue.

Reel 4/Part 2 [Cestus Challenge] C time, 3 pages, 9 bars. This cue is also indicated as cue # 36603. Dvd location: Chapter 10 starting at 3:27. Scene: Menelaus suggests that if Paris is indeed who he states he is, then he should be good with cestus [or cestine(?)] fighting.

[Written March 13th: After my research on Friday the 11th, I found a document discussing this fight. It stated: "Cestus (combat with cruel hand-coverings of leather strips studded with metals). Paris' agility proves superior to Ajax' strength."]

I did not hand copy the first two bars but I believe simply the gong sounded as the fighting "gloves" were thrown on the floor between Ajax and Paris. The challenge is on! In Bar 3 (3:44), the gong sounds again let vibrate. Pretty much the full orchestra plays now as well. The oboe plays *ff* Line 1 E rinforzando whole note repeated next bar. The english horn plays small octave F# [written middle C#] rinforzando whole note, repeated in Bar 2. Clarinets play small octave Bb [written middle C] rinforzando whole note. The bass clarinet plays Line 1 E [written F#] rinforzando half note to middle C to D [written D-E] quarter notes (repeated next bar). Bassoon and contra-bassoon play small octave E rinforzando half note to C to D quarter notes (repeated next bar). The cued in horns "play" (if desired in the recording session) small octave F#/Bb/Line 1 E whole notes (repeated next bar). The cued-in tuba "plays" Great octave E half note to C to D quarter notes. The timp sounds Great octave Bb whole note trem. Below that is the gong sounding a diamond-shaped whole note, as indicated.

Harp I plays small octave F#/A# [enharmonic Bb]/Line 1 E whole notes, repeated next bar. Harps II and IV play Great octave and small octave E half notes to C to D

quarter notes. Harp III plays small octave G/Bb/E whole notes. Two pianos play (top staff) small octave F#/A#/Line 1 E rinforzando whole notes, while the bottom staff (left hand) plays Great octave and small octave E half notes to C to D quarter notes.

Violins I play Line 1 E rinforzando whole note decrescendo (repeated next bar), while violins II play small octave Bb, and viole play small octave F# whole notes. VC/CB play small octave E rinforzando (and I believe also tenuto) half note down to C to D quarter notes.

In end Bar 9 (3:59), the oboe plays again Line 1 E whole note held fermata. The English horn plays small octave A [written Line 1 E] whole note held fermata. Clarinets play small octave E/middle C whole notes, while the bass clarinet plays small octave A [written B] whole note held fermata. Fags play Great octave E/A whole notes. Cued-in horns "play" small octave E/A/middle C/E whole notes. The cued-in tuba "plays" Contra-octave A whole note held fermata. The timp is rolled on Great octave A whole note decrescendo held fermata. The gong sounds a whole note let vibrate. All harps play small octave E/A/middle C/E whole notes held fermata (A minor tonality). Violins I play Line 1 E whole note decrescendo and held fermata, while violins I play middle (Line 1) C whole note. Violas play small octave E/A whole notes, VC play Great octave A whole note, and CB play Great octave A/small octave E whole notes decrescendo and held fermata.

End of cue.

[end session 11:06 pm. Heavy rain tonight and continuing tomorrow. Fortunately it is a paid holiday and I can stay home and be dry!]

[resume Monday, February 21, 2005 at 12:56 am]

Reel 4/Part 3 [Ajax & Paris Fight] *Agitato* in C time, 9 pages, 36 bars. Cue # 36604. Dvd location: Chapter 10 starting at 5:22.

Note: I did not have time to hand-copy sections of this particular cue.

Reel 5/Part 1 [The Victor] *Maestoso* in 4/4 time, 43 bars. Cue #36605. Dvd location: Chapter 10 starting at 6:24.

The *Maestoso* statement that opens the *Main Title* is once again used here as fitting music for the victory theme of Paris, the winner of the fight with mighty (or at least, tall!) Ajax. I did not work on the first 24 bars of this cue except to note that in Bar 8 (Chapter 11 at :22), the music changes *espr* to the "Troy" motif (according to the cue sheets) after the initial 22 seconds of this cue. It is marked on the written music as *Listesso* tempo (indicated at the beginning of a new section of a cue to emphasize no change in pace). In Bar 15, this is the point when Helen quickly utters "Menelaus!" before Paris can reveal the fact he met a pretty platinum blonde queen (eh, slave) he'd like to buy!

Let's skip to page 7, Bar 25 (*faster* tempo marking) located on the dvd in Chapter 11 starting at 1:24. Scene: Helen leaves soon after stating "Trojan impudence!" The tonality chosen by Steiner is the Db maj (Db/F/Ab). Incidentally, I want to point out another error in the film—not a continuity error but a dialog error. Go to dvd Chapter 11 at :52. Helen summons Menelaus over and states, "You expressed a wish yesterday to present your guest to me." The King replies, "A proud wish. Helen, Queen of Sparta, wife to Menelaus, I present Paris, prince royal of Troy." *Yesterday?* Helen met Paris the

other day on the beach, but Menelaus knew nothing of him until this very hour when Paris had to prove his identity by fighting Ajax. I am surprised nobody in the crew spotted that error.

The oboe plays *f* Line 1 Ab rinforzando whole note in C time tied to next two bars (held fermata in Bar 27), while clarinets plays Line 1 Db/F [written Eb/G] whole notes in that fashion. The bass clarinet plays small octave DB [written Eb] rinforzando whole note tied to next bar. In Bar 27, it intones again the Db whole note but now held fermata. The Fags play Great octave Db rinforzando whole note tied to next, intoned again in Bar 27 held fermata. Horns I-II-III play forte Line 1 Db/F/AB [written Ab/Line 2 C/Eb] rinforzando whole notes tied to next two bars (held fermata in Bar 27). After a quarter rest in Bar 25, horn IV plays tenuto middle C# [written G] to tenuto small octave B [written F#] quarter notes to "3" triplet value 8th notes A-B-A (crossbeam connected) to (Bar 26) tenuto G# to F# to E [written Line 1 D#-C#-small octave B] quarter notes to "3" triplet value 8th notes D-E-D to (Bar 27) C# [enharmonic Db] whole note held fermata. In like manner to horn IV, Pos I-II play *a2* (after an initial quarter rest) middle C# to small octave B tenuto quarter notes to "3" triplet value 8th notes A-B-A, and so forth (see horn IV). Pos III-IV play the same bit an octave lower register (small octave C# to Great octave B tenuto quarter notes, and so forth). However, at the end of Bar 26, the registers are no longer unison. Pos III plays small octave D-E-D triplet 8ths to (Bar 27) small octave C# whole note, while Pos IV plays Great octave D-E-D triplet 8ths to (Bar 27) Great octave C# whole note held fermata. The tuba is *col* Pos IV.

The timp sounds a Great octave Db whole note roll tied to next bar, resounded in Bar 27 and held fermata. The gong in Bar 25 sounds a diamond-shaped whole note let vibrate. Harp III plays trem notes (notated like the fingered trem of the strings) between Contra-octave and Great octave Db whole notes thru Bar 27, while harp IV does so between enharmonic C# notes. The piano is *col* harp III.

All violins are *Div in 3* playing forte bowed tremolo whole notes tied to next three bars (held fermata in Bar 27). Violins I play Line 1 F/Ab whole notes, while violins II play Line 1 Db whole note. Viole are bowed trem also on Line 1 Db/F/Ab rinforzando whole notes. VC (in the "k" tenor clef) are bowed trem on Line 1 Db/F/Ab whole notes. CB are non-trem playing forte small octave Db rinforzando whole note tied to next bar, freshly bowed in Bar 27 and held fermata.

After a quarter rest in Bar 27, the trumpets enter in (1:33) to play the finishing responses of this three-bar section of the cue. Probably it signifies the dagger-like dirty looks of Menelaus towards Paris!

The cue then transitions (1:35) in Bar 28 (*Moderato* in _ time) to the Queen's quarters where Andraste is fixing Helen's hair, and the deaf and mute, Adelphus, prepares a roasted side of meat. The music you hear at this point is the "Helen of Troy Theme" (again, according to the cue sheets). The vibe, celeste and arpeggiando harp II play *pp* small octave G/middle C#/G# quarter note chord up to C#/F#/B quarter notes to B/F#/A quarter notes back to (Bar 29) G/C#/F# notes. Harp IV plays small octave D/A dotted quarter notes to F#/small octave C# to G/D to A/E 8th notes. The flutes play *pp* Line 1 F# up to B to A legato quarter notes, while clarinet I plays small octave G-middle C#-B quarter notes. Fag I plays Great octave A dotted quarter note up to small octave C#-D-E 8th notes. Fag II plays Great octave D dotted quarter note up to F#-G-A 8th notes.

Let's skip now to Bar 40 (Chapter 12 at :28), *Sombre* in C time. Scene: In the background, the Queen's door opens and in plods heavy-set Menelaus. Steiner, true to his characteristic music-making working nature, inserts the "Menelaus" theme (as also given in the cue sheets). Creating separate themes and motifs for central characters was Steiner's characteristic kind of organization. The Menelaus motif is heard many times in this score, but I think this instance is one of the most dramatically effective. It's a rather "evil-sounding" or ominous theme, a "bad-guy" theme that Steiner was excellent in doing (for example, the evil Duke de Lorca motif in *The Adventures of Don Juan*, played by Robert Douglas—who of course also plays Agamemnon in *Helen of Troy*).

Now: I like at times to detect continuity errors in movies. Well, there's a slight one in this scene. Go to the very start of Chapter 12 in the dvd. You see the deaf and mute servant preparing the food. Look at the background to the wall. You will see a candleholder on the floor near the door with only two candles lit. At the :31 point (the close-up of Menealus as he enters the room), the third candle is now burning. The third candle is, however, unlit at the :50 point in the medium shot when Andraste (Bardot) leaves after the King (Menealus) entered and commands that the servants depart. Miraculously, at the 1:11 point (after the King yells "Get out!" to the deaf and mute servant), all three candles are lit again!

Steiner once again chooses major chord tonalities for the motif but emphasizes the lower end registers of instruments overall. The piano in Bar 40 plays forte Contra-octave A/Great octave E/A (bottom staff) and (top staff) E/A/Line 1 E rinforzando half notes legato to Contra-octave Bb/Great octave F/Bb/small octave D/F/Bb (Bb maj) half notes. After an 8th rest in Bar 41, the piano plays A/E/A/E/A/Line 1 E rinforzando quarter notes legato to Bb/F/Bb/D/F/Bb 8th notes back to A/E/A/E/A/Line 1 E quarter notes to Bb/F/Bb/D/F/Bb quarter notes to (Bar 42) Contra-octave A/Great octave E/A (bottom staff) and (top staff) small octave C#/E/A/middle C# rinforzando whole notes tied to (end Bar 43) half notes and tied to quarter notes (followed by a quarter rest).

Violins I play *f* Line 1 rinforzando E legato down to small octave Bb half notes. After an 8th rest in Bar 41, they play rinforzando E quarter note legato down to Bb 8th up to E down to Bb quarter notes to (Bar 42) middle C# whole note *f* < tied to (Bar 43) crescendo and tied to C# rinforzando-marked (and *sf*) quarter note (followed by a quarter rest). Violins II play small octave A rinforzando half note legato slur to Bb half note. After an 8th rest in Bar 41, they play E down to Bb notes (see violins I) to (Bar 42) small octave A whole note tied to next bar, as described for violins I. Violas are silent in Bar 40, but after an 8th rest in Bar 41, they play small octave A rinforzando quarter note down to F 8th up to A down to F quarter notes to (Bar 42) E whole notes tied to next bar. VC/CB play divisi notes Great octave A/small octave E half notes legato to Bb/D half notes. After an 8th rest in Bar 41, they continue on A/E rinforzando quarter notes legato to BB/D 8ths to A/E quarter notes legato to Bb/D quarter notes to (Bar 42) A/small octave C# whole notes tied to next bar's half notes and crescendo and tied to quarter notes played *sf* and rinforzando (followed by a quarter rest).

The bass clarinet plays forte Line 1 A to F [written B-G] half notes. After an 8th rest in Bar 41, it plays E rinforzando quarter note to D 8th to E to D quarter notes to (Bar 42) E [written F#] whole note tied to half note and quarter note *sf* next bar (followed by a quarter rest). Fag I plays Great octave A to Bb half notes. After an 8th rest in Bar 41, it plays A quarter note to Bb 8th to A to Bb quarter notes to (Bar 42) A whole note tied to

next bar as described earlier. Fag II plays Great octave E to F half notes to (Bar 41), after an 8th rest, E quarter note to F 8th to E to F quarter notes to (Bar 42) E whole note tied to next bar. Horns play amazingly low Great octave A [written small octave E] and small octave E [written B] and small octave A [written Line 1 E] and Line 1 E [written B] half notes legato to Great octave Bb/small octave D/F/Bb half notes. After an 8th rest next bar, they play the same chords in the pattern already given to (Bar 42) Contra-octave A/small octave E/A/middle C# whole notes tied to next bar as given earlier in the pattern delineated for other instruments.

The alto flutes and clarinets also play in Bars 40-41 but I may've written the notes wrong. I believe the alto flutes play E/A [written A/Line 2 D] whole notes tied to next bars. At any rate, in Bar 42, the clarinets play small octave A/middle C# [written B/D#] whole notes tied to (Bar 43) half notes crescendo to tied and emphasized quarter notes marked *sf* and rinforzando (followed by a quarter rest).

End of cue.

Reel 5/Part 2 ["Say Husband!"] *Ominous* in 3/4 time, 9 pages, 35 bars. Cue #36606. Dvd location: Chapter 12 starting at 2:23. Scene: Menelaus has a probing conversation with a cold-shouldered wife, Helen! Knowing the King's intent to torture Paris, she sends Andraste along the corridor to warn Paris and help in his escape.

Sorry. I did not have time to work on this cue. I was far more interested in going into depth with the following cue.

Reel 5/Part 3 [The Escape] *Molto agitato* in C time, 12 pages, 46 bars. Cue #36607. Dvd location: Chapter 13 starting at 1:33. Scene: Paris asks Andraste how he will get out. She looks down at the court where the two Spartan guards are stationed. Then Adelphos (the deaf & mute servant) creeps along behind the guards with a sword and shortly dispenses them into guard Elysium! I really like this sequence of the movie. It has great editing and framing, especially in the quick cutting when Andraste is perched to jump into Paris's arms and looks behind to see the corridor guards storming in. I wonder if Robert Wise had a say in the editing?

At least Fag I plays the syncopated (not a C time beat-oriented phrase) stealth phrase as the deaf & mute servant creeps along. It plays small octave A 8th note to Bb quarter note to B 8th tied to 8th note to middle C quarter note to Db 8th tied to (Bar 2) Bb 8th back to C quarter note to Cb quarter note to Bb quarter note to A 8th (all notes played under the legato/phrase umbrella). I believe two bass clarinets play legato quarter notes on the beat starting on small octave F/middle C to Gb/Db to F/C to E/B to (Bar 2) F/C to F#/C# to G/D to Ab/Eb. As the bassoon, they play the two bars crescendo-decrescendo.

Harp I plays *let ring* Great octave F/small octave C quarter notes (followed by a quarter rest) followed again by F/C quarter notes (followed by a quarter rest) to (Bar 2) F/C quarter notes (followed by a quarter rest) to G/small octave D quarter notes (followed by a quarter rest). After a quarter rest in Bar 1, harp II plays Great octave F#/small octave C# quarter notes (followed by a quarter rest) to E/B quarter notes to (Bar 2), after a quarter rest, F#/C# quarter notes (followed by a quarter rest) G#/D# quarter notes.

In Bar 3, the alto flute joins in with the pattern while the bassoonist takes a smoke break for two bars! The bass clarinets continue the quarter note passage, and clarinet I "plays" possible notes (since the noted are "cued-in"—and I cannot tell if the clarinet is

actually playing). The alto flute plays small octave G# [written middle C#] 8th note to A [written Line 1 D] quarter note to Bb [written Eb] 8th note tied to 8th note to B [written] quarter note crescendo to C [written F] 8th note tied to 8th note next bar to Db [written Gb] quarter note back to C [written F] 8th tied to 8th note decrescendo to Cb [written Fb] quarter note to Bb [written Eb] 8th note tied to 8th note in Bar 5). All these notes up to this point are played under the legato/phrase umbrella. Then the alto flute plays Db [written Gb] quarter note crescendo to C [written F] 8th tied to 8th note up to Eb [written Ab] quarter note to E 7th note up to (Bar 6) Eb [written Ab] staccato 8th note (followed by rests). The cued-in clarinet plays the same notes and registers (that is, if actually played in the final recording). So we find in Bar 3 small octave G# [written A#] 8th note to A [written B] quarter notes, and so forth.

At the end of Bar 5, the bassoonist lays aside his smoldering cigarette and returns to play small octave Bb 8th note tied to (Bar 5) Bb 8th note up to Line 1 Db quarter note to middle C 8th tied to 8th note up to Eb quarter note to D 8th to (Bar 6) Eb 8th note (followed by rest marks). Back in Bar 3, the bass clarinets (again, unless I made a mistake in reading the score and they are clarinets II & III instead) play small octave A/E [written B/Line 1 F#] quarter notes legato to Ab/Eb quarter notes to Gb/Db quarter notes to F/C quarter notes. In Bar 4, they continue on E/B [written F#/middle C#] quarter notes to F/C to F#/C# to G/D quarter notes. These eight quarter note dyads are played under the legato/phrase umbrella. In Bar 5, they continue a new phrase on Ab/Eb to A/E to Bb/F to B/F# quarter notes to (Bar 6) C/G 8th notes (followed by rests).

In Bar 3, harp I plays Great octave A/small octave E quarter notes (followed by two quarter rests) to A/C quarter notes to (Bar 4), after a quarter rest, F/C quarter notes (followed by a quarter rest) to G/small octave D quarter notes to (Bar 5) A/F quarter notes (followed by a quarter rest) to B/F# quarter notes to (Bar 6) small octave D/G/Line 1 Eb 8th notes *let ring* (followed by rests). Back in Bar 3, harp II plays (after an initial quarter rest) Great octave G#/small octave D# quarter notes to F#/C# quarter notes (followed by a quarter rest) to (Bar 4) Great octave E/B quarter notes (followed by a quarter rest) to F#/C# quarter notes (followed by a quarter rest) to (Bar 6) G#/D# quarter notes (followed by a quarter rest) to A#/E# quarter notes (followed by a quarter rest, and silent in Bar 6).

After a half/quarter/8th rest in Bar 5, the strings (except CB) make their first appearance (or hearing) in this cue. Violins I play *pp* Line 1 D 8th note legato to (Bar 6, located 1:42 on the dvd) a series of 16th note gradually ascending figures played *spiccato* (light staccato of the bow). We find Eb-Eb-E-E 16ths (connected by two crossbeams) to next figure of F-F-F#-F# (connected by two crossbeams) to G-G-G#-G# 16ths to A-A-A#-A# 16ths, and so forth (I did not hand-copy Bars 7 and 8). Violins II play at the end of Bar 5 Line 1 D 8th legato to (Bar 6) small octave B-B-middle C-C 16ths (connected by two crossbeams) to C#-C#-D-D to D#-D#-E-E to F-F-F#-F# 16ths. Violas play small octave F# 8th note legato to (Bar 6) G-G-Ab-Ab 16ths to A-A-Bb-Bb 16ths to B-B-middle C-C 16ths to Db-Db-D-D 16ths. Celli play Great octave B 8th legato to (Bar 6) small octave C-C-Db-Db 16ths to D-D-Eb-Eb to D-D-F-F to Gb-Gb-G-G 16ths.

[End session 9:47 pm] … [resume Tuesday, February 22 at 5:02 pm]

In Bar 9 (Chapter 13 at 1:47), Adelphus hides behind a pillar as one of the two guards investigates the noise made. The flutes play Line 2 C/F whole notes tied to dotted half notes next bar and tied to 8th notes, then playing C#/F# to D/G 16ths crescendo to

(Bar 11) Eb/Ab 8th notes (followed by rests). Flute II is silent for the rest of this bar, but flute I plays (1:51) A rinforzando 8th note (rinforzando because at this point Adelphus pierces one of the guards with his sword) to Bb quarter note tied to 16th note next bar (followed by dotted 7th/quarter/half rest marks).

In the same pattern, clarinet I plays Line 1 E written F#] whole note tied to dotted half note next bar and tied to 8th note, and then F-F# legato 16ths to (Bar 11) G 8th (followed by an 8th/quarter/8th rest) up to Line 2 E rinforzando 8th note to F quarter note tied to 16th note next bar (followed by rests). Clarinet II plays small octave A [written B] whole note tied to dotted half note next bar and tied to 8th note, and then Bb-B 16ths legato to (Bar 11) middle C 8th note (followed by 8th/quarter/8th rest marks) up to Line 2 C rinforzando 8th note to D quarter note tied to 16th note next bar (followed by rests). After a half and 8th rest in Bar 11, the oboes play forte Line 1 D#/A# rinforzando 8th notes to E/B quarter notes tied to 16th notes next bar (followed by rests).

Back in Bar 9, after an 8th rest, harp I and the piano play legato 8th notes Line 1 G#-B-A (crossbeam connected) to F-G#-D#-E (crossbeam connected) to (Bar 10) F-E-middle C#-D# 8ths (followed by a half rest for harp I). Then harp II takes over with the piano to play D-middle C 8th notes (crossbeam connected) to B 8th note tied to 32nd note to A-G-F 32nd notes to (Bar 11) E 8th note (followed by rests).

In Bar 11, divisi violins I pluck pizzicato *mf* Line 2 Eb/Ab 8th notes (followed by an 8th/quarter/8th rest). Then they play (1:51) *arco* double-stopped Line 2 C/E 8ths and (part of the divisi) Line 2 A rinforzando 8th notes to D/F/Bb bowed trem quarter notes tied to (Bar 12) dotted half notes and 8th notes (followed by an 8th rest). In Bar 11, violins II pluck middle C/G 8th notes (followed by 8th/quarter/8th rest marks). Then they play *arco ff* D#/A# rinforzando 8th notes to E/B bowed trem quarter notes tied to dotted half notes and 8th notes in Bar 12 (followed by an 8th rest).

After a half and 8th rest in Bar 11, *con sordini* trumpets play (once again, at the 1:51 point when the deaf-mute sword stabs one of the guards) the rinforzando punchy brass attack as the guard is fatally attacked. The trumpets play forte Line 1 Bb/Line 2 C/E/A [written Line 2 C/D/F/B] rinforzando 8th notes legato mini-slurs to Cb/D/F/Bb [written Db/E/G/Line 3 C] quarter notes tied to (Bar 12) dotted half notes and tied to 8th notes (followed by an 8th rest).

After a 16th rest in Bar 12, the bass clarinet, bassoons, viole, and celli play fortissimo descending 16th note legato figures starting with the Gb 16th (Line 1 for the bassoons/viole/VC; Line 2 for the bass clarinet). So we find Gb-F-Fb 16ths to Eb-D-Cb-small octave Bb 16ths (connected by two crossbeams) to A-Ab-G-Gb 16ths figure to F-E-Eb-C 16ths.

After an 8th rest in Bar 13, bassoon II plays Contra-octave Bb 8th note tied to half note and tied to 8th note (followed by an 8th rest), while Fag I plays Great octave F# notes in that pattern. After an 8th rest, horns play Great octave B/small octave D/F#/B 8th notes tied to half notes and tied to 8th notes (followed by an 8th rest). After an 8th rest, the timp plays Great octave B 8th note tied to rolled half note and tied to 8th note. After an 8th rest, the piano plays Contra-octave B/Great octave F#/B (bottom staff) and (top staff) small octave [unsure]. After an 8th rest, CB play Great octave B 8th note tied to half note tied to 8th note (followed by an 8th rest).

After a quarter and 8th rest in Bar 13, the violins play an ascending 16th note run starting with small octave B-middle C# (connected by two crossbeams) to D-F_G-Ab

16ths (connected by two crossbeams) to Bb-Line 2 Cb-D-E 16ths to (Bar 14) F-G-G#-A#-B-Line 3 C# "6" septuplet figure of 16th notes to (1:55 point) D rinforzando quarter note (followed by a quarter rest). The oboes are *col* violins. After a half and 16th rest, both flutes play forte Line 1 F-G-Ab 16ths (crossbeam connected) to Bb-Line 2 Cb-D-E 16ths to (Bar 14) the same notes as given for the violins. The piccolo is added to the mix in Bar 14 as well. After quarter and 8th rest in Bar 13, the clarinets play small octave B-middle C# [written C#-D#] to next figure of D down to small octave F to G to Ab 16ths (connected by two crossbeams) to Bb-middle Cb-D-E 16ths to (Bar 14) "6" figure 16ths F-G-Ab-Bb-Line 2 Cb-Db to D 8th note (followed by an 8th rest) down to "3" triplet value D-D# 8ths to D-F-F# triplet 8ths. Etc.

Skipping to Bar 22 (2:06) in 2/4 time, the strings and clarinets play a series of three-note figures meant to convey the building escape tension still developing on the screen (the corridor guards hear the scream of the courtyard guard and run into the room where Paris was accommodated). As I stated earlier, I like the editing cuts in this section of the movie as Andraste jumps into the waiting arms of Paris. Violins play forte on small octave B 8th note to B-middle C# 16ths to next figure of D 8th to D-E 16ths to (Bar 23) next figure of F# 8th to G#-A 16ths to A# 8th to B-Line 2 C# 16ths. Viole play the same in Bar 22 to (Bar 23) Line 1 F# 8th down to G#-A 16ths to next figure of A# 8th to B-middle C# 16ths. VC play as the violins but an octave lower register. CB plays forte Great octave B rinforzando 8th note (followed by an 8th and quarter rest) up to (Bar 23) G# rinforzando 8th (followed by rests).

The timp beats a Great octave B 8th (followed by rests next two bars at least), while the tuba sounds Contra-octave B 8th in that manner. Trombones play sforzando (^ symbol above the notes) 8th notes Great octave B/small octave E/G/B (E minor tonality) followed by an 8th and quarter rest. In Bar 23, the Pos play Great octave G#/small octave D/F#/B (G# half-dim 7th). Horns play similarly. Bassoons play as the celli in Bar 22 to (Bar 23) small octave D/F# 8ths (followed by an 8th and quarter rest). The bass clarinet plays small octave B [written Line 1 C#] 8th followed by rests to (Bar 23) small octave G# [written A#] 8th. Clarinets play as violins in Bar 22 to (Bar 23) Line 1 F# 8th down to small octave G#-A 16ths to A# 8th to B-C# 16ths.

Skipping to Bar 44 (2:25), the scene fades to Paris back in the fisherman's hut on the beach, now donned with merchant's garb. This end section (three bars) of the cue is tempo-marked as *Slowly* in _ time, given a far more relaxing and upbeat musical conclusion in the A major tonality (A/C#/E). Violins play small octave A dotted half note tied to quarter note next bar crescendo to B to middle C# quarter notes to (end Bar 46) Line 1 Eb dotted half note held fermata. Violas play *mf* small octave C# dotted half note to (Bar 45) F# to G# to A legato quarter notes with the crescendo hairpin underneath. In end Bar 46, the violas play middle C half note legato slur down to Ab quarter note held fermata. VC play Great octave E dotted half note legato to (Bar 45) A dotted half note to (Bar 46) Ab dotted half note held fermata. CB play Great octave A dotted half note tied to next bar, and then Ab dotted half note held fermata in end Bar 46.

After a quarter rest in Bar 44, the flutes play *mf* Lines 1 & 2 A double-dotted quarter notes to B 16ths to (Bar 45) Lines 2 & 3 C# dotted half notes up to (Bar 46) Lines 2 & 3 G# dotted half notes held fermata. The cued-in oboe plays the flute II line. After a quarter rest, the alto flute plays small octave A [written Line 1 D] double-dotted quarter note, and so forth (see flutes). The clarinets play small octave A [written B] dotted half

note tied to quarter note next bar to B to middle C# quarter notes to (Bar 46) Eb [written F natural] dotted half note held fermata. After a quarter rest, Fag I plays small octave A double-dotted quarter note to B 16ths to (Bar 45) middle C# dotted half note legato up to (Bar 46) G# dotted half note held fermata. Fag II plays Great octave E dotted half note to (Bar 45) A dotted half note. After an 8th rest in end Bar 46, Fag II plays *solo* small octave Eb-Eb tenuto quarter notes to Eb 8th held fermata. Horns play small octave C#/A dotted half notes to (Bar 45) F#/A to G#/B to A/middle C# quarter notes. Horn I in Bar 46 plays Line 1 Eb dotted half note held fermata, while horn II plays middle C half note down to Ab quarter note held fermata.

After a quarter rest in Bar 44, the vibe sounds *mf* small octave and Line 1 A double-dotted quarter notes to B 16ths to (Bar 45) Lines 1 & 2 C# dotted half notes up to (Bar 46) G# dotted half notes held fermata. After a quarter rest, the celeste plays small octave and Lines 1 & 2 double-dotted quarter notes to B 16ths. After an 8th rest in Bar 46, the celeste returns (plus piano) to play a cheerful five-not end phrase (along with bells and harp I). The celeste and piano play Lines 1 & 2 F to Eb up to Bb 8th notes (crossbeam connected) down to small octave and Line 1 Bb to Ab 8th notes (the Ab 8ths are held fermata). Back in Bar 44, harp I played ascending 16th note figures legato starting on Contra-octave A-Great octave E-A-small octave C# up to E-A-middle C#-E up to A-Line 2 C#-E-A 16ths (silent next bar).

In Bar 46, harp II plays a gliss from Great octave Ab 32nd note up to Line 3 Ab note held fermata. After an 8th rest, harp I plays Lines 1 & 2 E# [enharmonic F] to D# [enharmonic Eb] up to A# [enharmonic Bb] 8th notes down to A# to G# 8th notes. Finally, after an 8th rest, the bells add to the cheerful ending on Line 2 F-Eb-Bb 8th notes down to Line 1 Bb 8th to Ab 8th held fermata.

End of cue. [end session 10:40 pm. Still raining.]

[resume Thursday, February 24 at 7:06 pm]

Reel 6/Part 1 [Search For Paris] 3/4-6/8 time, 26 pages, 101 bars. Cue #36608. Dvd location: Chapter 13 starting at 3:56. Scene: Paris, disguised as a merchant, leaves the beach hut and carefully navigates the beach towards a cove where a Phoenician ship has arranged to pick him up. Spartan guards are everywhere. Paris climbs the cliff. Note: While the entire cue was recorded (I've heard it), the final edit of the movie delegated some of the music on the editing room floor. Bars 29 thru 46 (actually 46 and a half) were not heard in the final cut on screen. I like this cue very much, one of my favorite free-flowing, ever-changing cues in the entire score. Interestingly, to my ears, the first several bars sound stylistically a great deal like Dimitri Tiomkin music.

Now, as a side note (or another off-beat note!), I have found another continuity error. Actually there are two of them—one definitely due to the editing room cuts. For the first error, go to Chapter 13 at 4:24. Paris is running along the beach, stops and looks at the tower building at a distance. Take a mental note how far away it is (at least two coves away). He is distracted when guards above him appear. When the guards leave, he starts off again (at the 4:43 point). Note that miraculously the tower is far closer, just across the nearby cove. This continuity error is not due to the editing cuts because the music is paced correctly (it hasn't arrived yet at the cut section). All right. The second continuity error is this: one second Paris is wearing that silly merchant's cap, the next section (see start of Chapter 14), he is not! What happened to it? In this case, 34 or 35

seconds of footage was cut (Bar 29 thru half of Bar 47), so perhaps there was a scene that showed Paris taking the cap off or whatever. Perhaps he gave it to a cap-less merchant (a *real* merchant) who happened to be passing by down the same cliff path!

[Written March 13th: After Friday's research at Warner Bros. Archives, I learned from the Editing sheets that indeed this scene was cut. In item (2): "In the Paris Escape sequence, Mr. Warner thought that the sea-cave shot should be cut to eliminate the time that Paris is lost in the dark (i.e., cutting out the middle part of the shot, not eliminating the shot altogether)." In another document dated April 22, 1955, item #4, it states the requirement that the post-production editor "speed up" the Paris scene "from the time he leaves the fisherman's hut until he gets to top of cliff." Moreover, in a document dated December 14, 1954: Item (6): "After Paris leaves Fisherman's hut, speed up his getting to top of hill. Use dissolve going up hill...silhouette shot and come to Paris in left to right moments before Podesta enters."]

For a change, the strings are now *sords* (muted). Normally Steiner does not mute his strings, whereas Herrmann normally does! The muted quality definitely shows in this cue, and to great effect. The violins play Line 1 E up to A to G 8th notes (crossbeam connected) back down to E dotted quarter note tied to quarter note to D 8th note (all notes under the legato umbrella). The violins continue in Bar 2 with small octave B up to Line 1 D to C 8th notes back to B dotted quarter note tied to quarter note to A 8th note. In Bar 3, the violins continue on Line 1 F up to B to A 8th notes to G dotted quarter note tied to quarter note to F 8th tied to (Bar 4, now violins I only) F 8th upward leap to Line 2 F to E 8th notes to next figure of Eb-D-Db 8th notes (these past notes since the Line 1 F 8th at the end of Bar 4 are under the legato umbrella) to C-Line 1 B-A# 8th note, with that A# 8th tied to (Bar 5) A# dotted half note and tied to dotted quarter note to (Bar 6) now quickly accentuated B dotted half note rinforzando (and *sfp subito*) tied to dotted quarter note and tied likewise in Bar 7. Back in Bar 4, violins II play that Line 1 F tied from the end of Bar 3, up to Line 2 D to C# 8th notes to next triplet figure of C-B-Bb to A-G#-G 8ths with that G 8th tied to (Bar 5) dotted half note and tied to dotted quarter note to (Bar 6) G# rinforzando dotted half note *sfp subito* tied to next bar as well.

Back in Bar 1, after a quarter and two 8th rest, clarinet I starts to play a shadow melody line as the violins temporarily hold on that E note. The clarinet plays small octave G to A 8th notes (crossbeam connected) to B-G-A 8th notes (crossbeam connected) up to (Bar 2) G dotted half note tied to 8th note to B-A 8ths to next figure of descending 8th notes G-E-C down to (Bar 3) small octave A [written B] dotted quarter note tied to 8th note to middle C to D 8th notes to F-E-D 8ths, with that D 8th tied to (Bar 4) D 8th upward leap to Line 2 F to E 8ths to Eb-D-Db to C-B-Bb tied to (Bar 5, in _ time) dotted half note to (Bar 6) B 8th next bar (followed by rests). After an 8th rest in Bar 4, clarinet II plays Line 2 D-C# 8ths to C-B-Bb 8ths to A-Ab-G 8ths, with that end G 8th tied to dotted half note next bar to (Bar 6) G# 8th (followed by rests).

[end session. Tired from overwork (overtime)]

[resume Thursday, March 3 at 7:55 am]

In Bar 1, harp II plays arpeggiando Great octave G/small octave F/B dotted half notes (followed by a dotted quarter rest). It returns in Bar 3 to play Great octave G/small octave F/A/middle C dotted half notes arpeggiando (followed by a rest) to (Bar 4) Great octave E/B/small octave Ab/Line 1 D/F dotted half notes. After a quarter rest, harps I & II play ascending 16th notes Great octave E-B (connected by two crossbeams) up to (Bar

5) small octave D-F-Ab-B up to (top staff) D-F-G-A# up to Line 2 D-F-G-A# to (Bar 6) B 8th note (followed by rests).

Back in Bar 1, violas I (top staff) play small octave B dotted half note tenuto down to (Bar 2) G dotted half note tenuto up to (Bar 3) middle (Line 1) C dotted half note crescendo hairpin to (Bar 4) Line 1 F dotted half note rinforzando and *sfp* tied to next bar (rinforzando-marked again) and tied to next two bars. In Bar 5, violas I also play small octave F#/Line 1 D rinforzando dotted half notes tied to next bars. Back in Bar 1, violas II (bottom staff) play small octave tenuto F dotted half note (repeated next bar) to (Bar 3) F half note crescendo up to middle C quarter note to (Bar 4) divisi small octave D/A dotted half notes *sfp* tied to next bar (also rinforzando-marked but also *sfp subito*) and tied to next bars.

After a quarter and 8th rest in Bar 6, flutes play (4:06) Line 3 F-E staccato 16th notes (connected by two crossbeams) to Eb-D staccato 8th notes (connected by one crossbeam) to C# 8th staccato 8th note to C tenuto quarter note to Line 2 B quarter note to A# tenuto 8th note tied to 8th note next bar, and so forth. In the same pattern, the oboe plays the same *mf* but an octave lower register. The piano plays the same, the directions stating *cue in fl R.H., cue in oboe L.H.*

Skipping to Bar 12 (Chapter 13 at the 4:16 point on the dvd), the harps and celeste are particularly highlighted. The celeste plays *p* Line 1 D/G/Line 2 D 8th notes to Line 1 G up to Line 2 D 16ths (these three notes connected as a figure) to G 8th to D/G/Line 2 D 8ths (connected by a crossbeam) repeated again on the third beat. Harp I plays Line 2 D/G/Line 3 D 8ths to G up to Line 3 D 16ths figure to G 8th to Lines 1 & 2 D 8ths to another such G to D/D 8ths figure. Harp II plays small octave Ab/middle C/Eb/G 8ths to same G/Ab/Line 2 C 8ths (followed by an 8th rest) back down to Ab/middle C/Eb/G stand-alone 8ths up to G/Ab/Line 2 C 8ths down to small octave Ab/middle C/Eb/G 8ths. Harp III plays Line 2 G/Line 3 D 8ths to G up to Line 3 D 16ths to Line 2 G-G 8ths (followed by an 8th rest) to G 8th. Harp IV plays Line 2 D 8th (followed by rests).

The vibe sounds Line 1 Ab/Line 2 C/Eb dotted half notes let vibrate. The novachord plays *pp* Line 2 D/G/Line 3 D dotted half notes I believe tied to next bar.

The violins are *div a 3* playing *p* pizzicato notes. After an 8th rest in Bar 12, violins I pluck Line 1 Ab/Line 2 C 8ths (followed by two 8th rests) to same Ab/C 8ths (followed by an 8th rest). After an 8th rest, violins II play Line 1 G 8th (followed by two 8th rests) to same G 8th (followed by an 8th rest). Viole pluck *pizz* Line 1 Eb/G 8ths up to Ab/Line 2 C 8ths (followed by two 8th rests) to Eb/G 8ths to Ab/C 8th back down to Eb/G 8ths. VC pluck middle C up to G 8ths (crossbeam connected) followed by two 8th rests and then C up to G back to C 8th notes (crossbeam connected).

Skipping to page 6 to Bar 21 in 4/4 time (4:29), the muted trumpets and Pos return to play the same declarative martial theme played at the beginning of the Reel 3/Part I cue [Reviving Paris]. Scene: Paris spots the soldiers above on the bluff searching for him. *Sords* trombones play Great octave A#/small octave F#/B up to D/A/Line 1 D rinforzando 8th notes (crossbeam connected) back to A#/F#/B tenuto half notes to Great octave G#/small octave E/A tenuto quarter notes. In Bar 22, the Pos continue on same G#/F#/B to small octave C#/A/Line 1 D# rinforzando 8th notes up to E/middle C/F# tenuto half notes back to C#/A/Line 1 D# tenuto quarter notes. *Sords* trumpets play Line 1 F/Bb to Ab/Line 2 Db rinforzando 8th notes to F/Bb tenuto half notes to Eb/Ab tenuto quarter notes to (Bar 22) F/Bb to Ab/Db 8ths to B/E tenuto half notes to G#/Line 2 C#

tenuto quarter notes. The tuba plays Great octave D# up to F# rinforzando 8th notes back to D# tenuto half note down to C# tenuto quarter note to (Bar 22) D#-F# rinforzando 8th notes up to A tenuto half note to G# quarter note. The first clarinet is *col* the first trumpet, and the second clarinet follows the trumpet II line. The oboe plays I believe F# up to A rinforzando 8th notes to F# half note to E quarter note, and so forth. The bass clarinet plays Line 1 F#-A 8ths to F# half note to E quarter note. Fag I is *col* Pos III, and Fag II is *col* the tuba.

Skipping to Bar 29 in 2/4 time, we come to the start of the unused section of the cue. I suspect Paris moves along the beach for a while during this 35 second cut to the next cove (closer to the tower building, as mentioned earlier). The solo oboe plays the melody line of Line 1 A dotted 8th to B 16th up to Line 2 C quarter note to (Bar 30) same C dotted 8th to D 16th to E quarter note. After an 8th rest, the piano plays *pp (pedal)* small octave A/Line 1 E/G# 8th notes (followed by an 8th rest) to A/Eb/G 8ths to (Bar 30), after an 8th rest, Ab/Line 1 D/F# 8ths (followed by an 8th rest) to G/Db/F 8ths. After an 8th rest, violins I pluck *pizz pp* Line 1 G# 8th note (followed by an 8th rest) to G 8th to (Bar 30), after an 8th rest, F# 8th (followed by an 8th rest) to F 8th (the two 8th notes are connected by a crossbeam). After an 8th rest, violins II pluck Line 1 E 8th (followed by an 8th rest) to Eb 8th to (Bar 30), after an 8th rest, D 8th (followed by an 8th rest) to Db 8th. After an 8th rest, violas pluck small octave A/Line 1 E/G# 8ths (followed by an 8th rest) to A/Eb/G 8ths to (Bar 30), after an 8th rest, Ab/D/F# 8ths (followed by an 8th rest) to G/Db/F 8ths. After an 8th rest, VC pluck small octave A 8th note (followed by an 8th rest) to same A 8th to (Bar 30), after an 8th rest, Ab 8th (followed by an 8th rest) down to F 8th.

Skipping to Bar 47 after a half rest (4:47), we come to the point where the music starts to be used again in the film. The *sord* (muted) trumpet I is highlighted playing a repeat four-not figure of Line 2 D#-D# down to Line 1 A [written E#-E#-B] "3" triplet value 8th notes to B quarter note. Repeat this figure two more times in the next bar. The oboe plays the same figures. The cymbal is rolled throughout. After a quarter rest in Bar 47, the gong sounds *p* a dotted half note (notated on the bottom space of the staff) let vibrate. After a quarter rest, the CB are divisi *arco* and *pizz*. They play *arco* small octave Cb dotted half note tied to whole note next, and the pizzicato players sound the Cb 8th note let vibrate. The harps I believe are bisbigliando. Harp I plays on Line 1 Ab/Line 2 Eb/Ab notes, while harp II plays on small octave Eb/middle Cb/F notes, harp III on Line 1 A/Line 2 D#/G# notes, and harp IV on I believe small octave D#/B/Line 1 F notes.

In Bar 50 (4:53) in _ time, violins I are bowed trem *mp* on Line 2 F#/Line 3 C# dotted half notes tied to next bars, while violins II are bowed trem on Line 1 Bb/Line 2 D dotted half notes tied to next bars. Viole are bowed trem on Line 1 E dotted half note tied to next few bars, while VC I play small octave G# dotted half note bowed trem tied to next bar. The vibe sounds Bb/Line 2 D/F# dotted half notes trem and tied to next few bars. The cymbal is still rolled. After an 8th rest, the *pedal* piano and VC II play ascending 8th notes (pizzicato for the celli) Great octave Ab-Bb-small octave C-D-E to (Bar 51) F#-G#-A#-middle C-D-E 8ths.

Skipping to Bar 54 (start of Chapter 14 dvd), *faster* in C time, we come to an interesting section of music that lasts five bars. The woodwinds are accentuated playing tenuto whole notes, and also two harps playing ascending to descending 16th notes. Flutes play *mp* > Line 2 D/A/Line 3 D tenuto whole notes (repeated next bar) to (Bar 56) Line 3 F/Line 3 C/F tenuto whole notes decrescendo (repeated next bar) to (Bar 57 at the :07

point) E/Line 3 C#/A sforzando-marked (^ symbol above the notes) 8th notes (followed by 8th/quarter/half rest marks). This sforzando-marked point is the scene when Paris suddenly stops his gait along the high bluff when he hears Helen behind him beckon to him. In Bar 57, the oboes show up to play Line 2 E/A sforzando 8th notes followed by rest marks. Clarinets in Bar 54 play Line 1 D/A [written E/B] tenuto whole notes *mp* > (repeated next bar) to (Bar 56) F/C whole notes (repeated next bar) to (Bar 58) E/Line 2 C# sforzando-marked 8th notes. In Bar 54, the gong sounds a whole note let vibrate. The vibe strikes D/A/Line 2 D whole notes (repeated next bar) to (Bar 56) F/Line 2 C/F whole notes (repeated next bar) to (Bar 58) A/Line 2 C#/E (A major tonality) whole notes *let ring*.

After an 8th rest in Bar 54, harps I & II play ascending 16th notes legato Line 1 F-G (connected by two crossbeams) to A-Bb-Line 2 C-D 16ths (connected by two crossbeams) followed by an 8th rest and then up to descending legato 16ths F-E (connected by two crossbeams) down to D-C-Line 1 B-A 16ths. Repeat next bar. After an 8th rest in Bar 56, harps III & IV take over the pattern to play ascending 16th notes Line 1 Ab-Bb to Line 2 C-Db-Eb-F (followed by an 8th rest) up to descending 16th notes Ab-G to F-E-D-C (repeated next bar). In Bar 58, harps I-II return to play Great octave A/small octave C#/E/A (bottom staff) and (top staff) A/Line 2 C#/E/A 8th notes (followed by rests).

The piano bottom staff plays *mp pedal* small octave D/A 8ths (followed by an 8th rest) down to Great octave D/A 8ths (followed by an 8th rest) back up to small octave D/A 8ths (8th rest following) down to Great octave D/A 8ths (followed by an 8th rest). Repeat next bar. In Bar 56, the bottom staff of the piano plays small octave F/middle C 8ths (followed by an 8th rest) down to Great octave F/small octave C 8ths (followed by an 8th rest) to the same pattern repeated in the second half of this bar (repeated next bar) to (Bar 58) Contra-octave A/Great octave E/small octave C# rinforzando 8th notes (followed by rests). Back in Bar 54, the top staff of the piano plays, after an 8th rest, Line 1 D/A 8ths (followed by an 8th rest) to Eb/Bb 8ths (followed by an 8th rest) to F/Line 2 C 8ths to G/D 8ths to A/E 8ths (crossbeam connected dyads). Repeat in Bar 55. In Bar 56, the top staff plays (after an 8th rest) F/Line 2 C 8ths (followed by an 8th rest) to Gb/Line 2 Db 8ths (followed by an 8th rest) to Ab/Eb to Bb/F to Line 2 C/G 8ths (repeat next bar). In Bar 58, the piano top staff plays A/Line 2 C#/E/A rinforzando 8th notes followed by rests.

After an 8th rest in Bar 54, violins I pluck *pizz mp* Line 1 A 8th (followed by an 8th rest) to Bb 8th (followed by an 8th rest) to Line 2 C-D-E 8th notes (crossbeam connected). Repeat next bar. After an 8th rest in Bar 56, violins I pluck Line 2 C 8th (followed by an 8th rest) to Db 8th (followed by an 8th rest) to Eb-F-G 8ths (repeated next bar). In Bar 58, they pluck *mf* Line 1 E/Line 2 C#/A rinforzando 8th notes (followed by rests). Back in Bar 54, violins II pluck (after an 8th rest) Line 1 D 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest) to F-G-A 8ths. Repeat next bar. After an 8th rest in Bar 56, violins II continue the pizzicato on F 8th (followed by an 8th rest) to Gb 8th (followed by an 8th rest) to Ab-Bb-Line 2 C 8ths (repeated next bar) to (Bar 58) middle C#/A/Line 2 E rinforzando 8ths (followed by rests).

Viole pluck pizzicato small octave D/A 8ths (followed by an 8th and quarter rest) to same D/A 8ths (followed by an 8th and quarter rest), repeated next bar. In Bar 56, the viole continue on F/middle C 8ths (followed by an 8th and quarter rest) to same F/C 8ths

(followed by rests), repeated next bar. In Bar 58, the viole pluck E/middle C#/E/A 8ths (followed by rests).

VC pluck small octave D/A 8ths (followed by an 8th rest) down to Great octave D/A 8ths (followed by an 8th rest), repeating the pattern in the second half of this bar, and repeated next bar. In Bar 56, they pluck F/middle C 8ths (followed by an 8th rest) down to Great octave F/small octave C 8ths (followed by an 8th rest), repeating the pattern in the second half of this bar, and repeated next bar. In Bar 58, VC pluck Great octave E/middle C#/E/A 8ths followed by rests. CB pluck *p* small octave D 8th (followed by an 8th and quarter rest) to same D 8th followed by same rests (repeated next bar) to (Bar 56) small octave F 8ths in that pattern (repeated next bar) to (Bar 58) Great octave A 8th note (followed by rests).

After an 8th rest in Bar 58, the horns play (Chapter 14 at :08) small octave and Line 1 A [written E] rinforzando 8th notes tied to dotted half notes and tied to whole notes next bar tied to 8th notes in Bar 60, and then A-A-A quarter notes to A 8ths tied to (Bar 61) 8th notes to three more A quarter notes to A 8ths, with horn I tieing that Line 1 A 8th to whole note next bar, and horn II plays in Bar 62 that same A 8th tied from the previous bar to A-A-A quarter notes to A 8th tied to next bar, and so forth.

After a quarter rest in Bar 59 (:11), the celeste and violins play *molto espr* legato and crescendo quarter notes (as Helen and Andraste speak together for the last time) Line 1 D/F/Bb (Bb maj 1st inversion) to E/G/Line 2 C (C maj 1st inv) to F/A/D (D min 1st inv) to (Bar 60) A/Line 2 C/F (F maj 1st inv) quarter notes legato to G/Bb/E (E dim) half notes to F/A/Line 2 D quarter notes up to (Bar 61) Line 2 C/E/G (C maj root position) dotted half notes to B/D/F# (B min) to A/C/E (A min) 8th note chords. In Bar 62, the violins (and celeste, I believe) play Line 2 D/F#/A (D maj) half notes to C#/E/G# (C min) to B/D/F# (B min) quarter notes. Viole show up after about a four-bar rest to play Line 1 F#/A half notes to E/G# to D/F# quarter notes.

Skipping to Bar 74 (:53), the flute and oboe play Line 2 C 8th up to Line 3 C quarter note legato down to G# quarter note to F# quarter note to E 8th to (Bar 75) C# 8th up to Line 3 C#-A-F# quarter notes to E 8th. The bass clarinet plays Line 1 G# [written A#] whole note legato to (Bar 75) A [written B] whole note. Fags play Great octave E/B# whole notes to E/small octave C# next bar.

Horns play descending quarter note legato as an overlapping effect on each sub-beat as played by the flute and oboe, a staggered effect in combination. So we find Line 1 F# [written Line 2 C#] quarter note legato down to E [written B] to middle C [written G] down to small octave G# [written Line 1 D#] up to (Bar 75) Line 1 F#-E-C#-A quarter notes. After an 8th rest, the vibe sounds Line 2 C down to Line 1 G# to F# quarter notes to E 8th. After an 8th rest in Bar 75, the vibe sounds Line 2 C# down to A to F# quarter notes to E 8th. The vibe sounds Line 1 G#/B# whole notes to (Bar 75) A/C# whole notes.

Harps I & II play ascending "3" triplet value 8th note 8th notes starting Great octave E-B#-small octave G# up to (top staff) B#-Line 1 E-G# up to B#-Line 1 E-G# up to B#-Line 3 E-G# 8th notes. In Bar 75, the harps play Great octave E-small octave C#-A 8th notes up to (top staff) middle C#-E-A up to Line 2 C#-E-A to Line 3 C#-E-A 8ths.

Violins I play Line 2 E/G# whole notes legato to (Bar 75) E/A whole notes. Violins II play Line 1 G#/B# whole notes to (Bar 75) A/C# whole notes. Violas play descending legato quarter notes Line 1 F#-E-small octave B#-G# up to (Bar 75) F#-E-

C#-A quarter notes. VC I play the same as the viole. VC II play Great octave B# whole note to (Bar 75) small octave C# whole note.

Skipping to Bar 90 (1:40) *a temp*, we hear Paris giving a sort of mini-speech about what he's going to tell his people in Troy. Muted trumpets are highlighted playing Lines 1 & 2 C [written D] tenuto double-dotted quarter notes to D [written E] tenuto 16th notes to E [written F#] tenuto half notes to (Bar 91) E tenuto double-dotted quarter notes to F 16ths to G tenuto half notes.

The english horn is *col* trumpet II (Line 1 melody line), while the oboe is *col* trumpet I (Line 2 register notes).

Violins I play Line 1 G to A quarter notes to divisi E/B half notes to (Bar 91) E rinforzando quarter note down to small octave B quarter note to divisi B/G half notes. Violins II play middle C/E quarter notes up to unison F quarter note to G half note back down to (Bar 91) middle C rinforzando quarter note down to small octave A quarter note to G/Line 1 E half notes. Viole play small octave G to A quarter notes to E/B quarter notes to same E/B quarter notes to (Bar 91) unison A down to F quarter notes to two E tenuto quarter notes. VC play bracketed double-stopped Great octave G/small octave E quarter notes to G/F quarter notes to G/G quarter notes to G/G quarter notes once again. In Bar 91, VC I play small octave C legato to D quarter notes down to Great octave B-B tenuto quarter notes, while VC II play Great octave F half note to E-E tenuto quarter notes.

Harps III-IV play arpeggiando chords starting on Great octave G/small octave E/G and (top staff) middle C/E/G quarter notes to G/small octave F/A/Line 1 F/A quarter notes to (top staff) E/G/B Line 1 half notes while the bottom staff play Great octave G/small octave E/B/B quarter notes to A/E/G/B quarter notes. In Bar 91, those harps play arpeggiando Great octave F/small octave C/A/middle C/E quarter notes (followed by a quarter rest) to (top staff) B/Line 1 E/G half notes while the bottom staff plays Great octave E/B/small octave E/G quarter notes to E/B/E/G once again.

After a half rest in Bar 90, harps I-II play ascending legato 16th notes Great octave G-B-small octave F-G (connected by two crossbeams) up to (top staff) B-Line 1 E-G-B 16ths up to (Bar 91) Line 2 E quarter note (followed by a quarter rest). Then harp II plays Great octave "5" E-B-small octave E-G-B 16ths up to (top staff) E-G-B-Line 2 E-G "5" quintuplet 16ths.

In Bar 92 (1:46) *Rit.*, the guards show up again close-by. All four harps and the piano play Contra-octave F#/Great octave F#/small octave F# whole notes tied to next bar. Violas pluck small octave F# 8th note (followed by rests), while VC/CB pluck Great octave F# 8th note.

Note: This is as far as I got with this cue.

Reel 6/Part 2 [The Kiss] *Appassionato* in C time, 8 pages, 31 bars. Cue #36609. Dvd location: Chapter 14 starting at 2:19. Scene: Helen and Paris kiss passionately on the bluff. This cue seques from the previous cue. Interesting tonalities here. Steiner often favors Dominant chords in his scores, and here in Bar 1 he plays a very large-sounding E Dom 11th (E/G#/B/D/F#/A). The CB and VC II root the tonality with the E whole notes. Bar 2 appears to be the G# min 7/11th tonality (G#/B/D#/C#).

Flutes play *mf* Line 1 D/F#/A# whole notes legato to (Bar 2) D#/F#/B whole notes tied to Bar 3 to some length (I did not hand copy Bars 3 & 4). Clarinets play small octave

G#/B whole notes tied to Bars 2 and into Bar 3. The bass clarinet plays Line 1 D legato to (Bar 2) middle C# whole note. Fags play Great octave E/B whole notes to (Bar 2) C#/G# whole notes. Harp III is arpeggiando on Great octave E/B/small octave D/G# and (top staff) B/Line 1 D/F#/A# whole notes. Harp I plays ascending legato arpeggio 16th notes starting Great octave E-B-small octave D-G# up to (top staff) B-Line 1 D_F#-A# up to next figure of B-Line 2 D-F#-A# 16ths to B-Line 3 D-F#-A# 16ths. In Bar 2, harp I plays Great octave C#-G#-small octave C#-G# up to (top staff) B-Line 1 D#-F#-G# up to B-Line 2 D#-F#-G# up to B-Line 3 D#-F#-B.

Divisi violins I play *mf* Line 1 F#/A# whole notes to (Bar 2) F#/B whole notes tied at some length to next bar. Violins II play small octave B/Line 1 D whole notes to (Bar 2) B/D# whole notes. Viole play small octave D/G# whole notes to (Bar 2) C#/G# whole notes. VC play Great octave E/B whole notes to (Bar 2) C#/G# whole notes. CB play small octave E whole note legato slur down to (Bar 2) C# whole note.

In Bar 5 (*Rubato* in the key signature of three flats pr Eb maj) at the 2:37 point on the dvd, we come once again to the "Paris" theme (the Main Title theme or far more associatively connected as the Helen of Troy theme). Violins play Line 1 G quarter note legato mini-slur to Bb half note to Line 2 C tenuto quarter note legato down to (Bar 6) F dotted half note decrescendo hairpin to Eb-F 8th notes crescendo. Violas I (top staff) play Line 1 Eb half note *mf* to Fb [enharmonic E] tenuto quarter note down to (Bar 6) Bb dotted half note decrescendo to C-Bb 8th notes. Viole II play small octave G whole note to (Bar 6) Ab dotted half note to Ab quarter note. VC play *mf molto espr* small octave G quarter note up to Bb half note to middle C tenuto quarter note up to (Bar 6) F dotted half note down to small octave Eb-F 8th notes. CB play small octave Eb tenuto whole note (repeated next bar). After a quarter rest in Bar 6, the solo english horn is distinctive playing the response figure *delicato* and decrescendo of "3" triplet value 8th notes Bb-middle C-D 8ths up to Line 1 Bb quarter note tied to 8th note (followed by an 8th rest).

Back in Bar 5, clarinet I plays the melody line on Line 1 Eb [written F] dotted half note to Fb [written Gb] tenuto quarter note down to (Bar 6) small octave Bb [written middle C] dotted half note to C-Bb 8th notes. Clarinet II plays small octave G whole note to (Bar 6) A dotted half note to A quarter note. Fag I plays Great octave Bb dotted half note to small octave C tenuto quarter note to (Bar 6) D dotted half note to Eb-D 8ths. Fag II plays Great octave Eb whole note (repeated next bar).

Harp I plays ascending 16th notes *mf* Great octave Eb-Bb-small octave Eb-G up to (top staff) Bb-Line 1 Eb-G-Bb-Line 2 Eb-G "6" 16ths to Bb quarter note (followed by a quarter rest). After a half and quarter rest, harp III plays arpeggiando Great octave E/G/B/small octave E/G/B/Line 1 E/G/B tenuto quarter notes. In Bar 6, harp I plays ascending to descending 16th notes Great octave Eb-Bb-small octave F-Ab-Bb-Line 1 D (connected by two crossbeams) up to (top staff) F-Ab-Bb-Line 2 D-F-Ab up to descending Bb-Ab-F-D-Line 1 Bb-Ab down (unsure notes).

That's as far as I hand-copied this cue.

Reel 7/Part 1 [Halt!] *Molto espr* in C time, 8 pages, 30 bars. Key signature of Eb maj (three flats). Cue # 36610. Dvd location: Chapter 15 starting at :20. Scene: Seque from the previous cue in which Paris and Helen continue to talk on the bluff. Then the guards suddenly appear and call a "Halt" to Paris. Paris grabs Helen and both jump off

the bluff cliff to make a dramatic plunge into the ocean (and awaiting Phoenician rowboat).

In the grace bar, violins play Line 1 Eb to F legato 8th notes to (Bar 1) G quarter note legato to Bb half note up to Line 2 F tenuto quarter note down to (Bar 2) Line 1 Bb quarter note to Line 2 Cb half note up to Eb quarter note down to (Bar 3) Line 1 Eb quarter note up to Gb half note to Bb quarter note down to (Bar 4, *accel*) Eb dotted half note to Eb dotted 8th to F 16th to (Bar 5) G dotted half notes, and so forth.

[Incidentally, earlier today I phoned Warner Bros. Archives to see if they have a space available next Friday on the 11th. They do. So I ordered to have the legal documents pulled for *Helen of Troy* (script, communications, etc). Also I will have the score pulled for Steiner's *Distant Trumpet*. If I read interesting information from the documents, I'll simply insert the info somewhere in the beginning of this rundown.]

Viole I (top staff) play middle C to small octave Bb 8th notes in the grace bar to (Bar 1) Line 1 Eb dotted half note to C tenuto quarter note up to (Bar 2) F quarter note to Gb half note to bracketed double-stopped Eb/Line 2 Cb quarter notes to (Bar 3) middle C quarter note to double-stopped Cb/Eb half notes to Eb-D 8ths to (Bar 4 in _ time) small octave Bb dotted half note to (Bar 5) middle C dotted half note. Viole II play small octave Ab quarter note to (Bar 1) G dotted half note to A tenuto quarter note up to (Bar 2) D quarter note to Eb half note up to Gb quarter note down to (Bar 3) small octave Ab quarter note to Gb half note up to middle Cb-Bb 8ths down to (Bar 4) G dotted half note tied to next bar.

VC play a shadow line movement. We find small octave Eb-D legato 8ths down to (Bar 1) Great octave Bb 8th (followed by an 8th rest, and now inserting the "k" treble clef) up to Line 1 Ab-G 8ths (crossbeam connected) to F-Eb 8ths (crossbeam connected) to (bass clef again) middle C to small octave A 8ths to (Bar 2) Ab quarter note to A dotted half note to (Bar 3) "3" triplet 8th notes Ab-G-F to Eb-Db-Cb 8ths up to G dotted quarter note to F 8th down to (Bar 4 in _ time) Great octave Eb dotted half note tied to next bar. CB play small octave Eb whole note (repeated next bar) to (Bar 3) Eb quarter note to Db half note down to Great octave Bb quarter note up to (Bar 4) Eb dotted half note tied to next bar.

Harps III & IV play ascending legato 16th notes Great octave Eb-Bb-small octave Eb-G (connected by two crossbeams) up to (top staff) "6" 16ths Bb-Line 1 Eb-G-Bb-Line 2 Eb-G to Bb quarter note (followed by a quarter rest). After a half and quarter rest in Bar 1, harps I & II play arpeggiando Line 1 F/A/Line 2 C/F/A/Line 2 C/F quarter notes. The vibe here sounds A/Line 2 C/F quarter notes. In Bar 2, the piano plays Great octave Eb dotted half note (followed by a quarter rest) and also Great octave Bb/small octave Ab/Line 1 D/D quarter notes to Great octave B/small octave A/Line 1 D#/F# half notes (followed by a quarter rest). After a quarter rest in Bar 3, the piano plays Contra-octave B/Great octave F#/B and (top staff) B/Line 1 D#/F# half notes (followed by a quarter rest). After a quarter rest in Bar 2, harps III-IV play ascending 16ths small octave Cb-Eb-Gb-middle Cb-Db to (top staff) Gb-Line 2 Cb-Eb-Gb-Line 3 Cb to Db quarter note. After a half and quarter rest, harps I-II are arpeggiando on Line 1 Eb/Gb/Line 2 Cb/Eb/Gb/Line 3 Cb quarter notes. The vibe here sounds Line 2 Eb/Gb/Line 3 Cb quarter notes.

Clarinet I plays middle C-small octave Bb 8th note up to (Bar 1) Eb dotted half note to C tenuto quarter note up to (Bar 2) F quarter note to Gb half note up to Line 2 Cb quarter note down to (Bar 3) middle C quarter note up to Eb half note to Eb-D 8ths.

Clarinet II plays small octave Ab quarter note to (Bar 1) G dotted half note to F tenuto quarter note up to (Bar 2) D quarter note to Eb half note to Gb quarter note down to (Bar 3) small octave Ab quarter note to middle Cb half note to Cb-Bb 8ths. After a half and quarter rest in Bar 1, the bass clarinet plays Line 1 A tenuto quarter note to (Bar 2) Ab quarter note legato to (unclear), and so forth. Fag I plays small octave Eb-D 8ths down to (Bar 1) Great octave Bb dotted half note to small octave C tenuto quarter note to (Bar 2) Bb quarter note to Cb dotted half note to (Bar 3) C quarter note down to Great octave Gb half note up to C quarter note to (Bar 4 in _ time) Great octave Bb dotted half note tied to next bar. Fag II plays in Bar 1 Great octave Eb whole note (repeated next bar) to (Bar 3) Eb quarter note down to Cb half note down to Contra-octave Bb quarter note up to (Bar 4) Eb dotted half note tied to next bar.

In Bar 4, harps I & II play ascending 16th notes Great octave Eb-Bb-small octave Eb-G up to (top staff) Bb-Line 1 Eb-G-Bb up to descending Line 2 Eb-Line 1 Bb-G-Eb to (Bar 5) middle C-small octave G-Eb-C up to Eb-G-middle C-Eb to (top staff) G-Line 2 C-Eb-G 16ths. After a quarter rest, the bells and celeste noticeably play descending sparkling 8th notes Line 2 Eb-D-Line 1 Bb-G 8th notes.

After a quarter rest in Bar 4 (:34) the flutes, oboes, and clarinets are prominent playing *mf* the Trojan ship theme. They play Line 2 (Line 1 for the clarinets) Eb tenuto double-dotted quarter note to F 16th to (Bar 5) G dotted half note.

Skipping to Bar 22 (Chapter 15 at 1:04), we come to the dynamic jump scene into the sea. Set in 2/4 time in the natural key signature (C maj/A min), Pos II play forte small octave A half note tied to next bar, while Pos I in Bar 23 play Line 1 D half note. Pos III-IC play in Bar 22 Great octave A half note tied to next bar. The timp beats "3" triplet value 16ths Great octave A-A-A (followed by an 8th and quarter rest). The piatti sounds an x-headed quarter note let vibrate. Horns play small octave A [written Line 1 E] rinforzando half note tied to next bar. Fags/VC/CB play Great octave A rinforzando half note tied to next bar. The bass clarinet plays small octave A [written B] rinforzando half note tied to next bar.

After an 8th rest in Bar 22, trumpets play forte F/A/B/Line 2 D (B half-dim 7th 2nd inversion) rinforzando dotted quarter notes tied to next bar. After an 8th rest, flutes play Line 2 A/Line 3 D (flutes I-II on D) rinforzando dotted quarter notes tied to half notes next bar, while the oboe plays Line 2 B tied notes, the english horn on Line 1 B, and clarinets on Line 2 F/B notes. After an 8th rest, violins I play *f* Line 2 B/Line 3 D rinforzando dotted quarter notes tied to half notes next bar, while violins II play Line 2 D/F/A dotted quarter notes tied to half notes next bar. Viole play, after an 8th rest, Line 1 D/F/A/B dotted quarter notes tied to half notes next bar.

To "mickey-mouse" the plunge to the water below, Steiner utilizes harps I-II to play fortissimo descending 32nd notes. So, after a quarter rest in Bar 22, the harps play Line 4 D-C-Line 3 B-A-G-F-E-D (connected by three crossbeams) to (Bar 23) C-Line 2 B-A-G-F-E-D-C to next figure of Line 1 B-A-G-F-E-D-C-small octave B, and so forth.

Skipping slightly to Bar 25 (1:07) in C time, the violins and viole and clarinets (and soon the oboe and flutes) play ascending quarter note trills. They all play small octave A quarter note trill (to Bb) and then Line 1 E quarter note trill (to F) and then A quarter note trill up to Line 2 E quarter note trill to (Bar 26) A up to (for the violins) Line 3 E trill up to A trill back down to E trill. Viole I in Bar 26 play the Line 2 A quarter note trill down to Line 1 E/A rinforzando quarter notes to E/A rinforzando half notes to

(Bar 27) E/A half notes to E/A quarter notes to E/A quarter notes tied to quarter notes next bar, and so forth. Viole II play the Line 2 A quarter note trill down to small octave Bb/Line 1 E rinforzando quarter notes to half notes, and so forth in the pattern just given. VC in Bar 25 play Great octave D/A/small octave F/Bb quarter notes to Great octave A/small octave F half notes to same A/F quarter notes tied to quarter notes next bar to A/F quarter notes to A/F half notes to (Bar 27) same half notes to quarter notes to quarter notes tied to next bar, and so forth. CB play small octave D rinforzando quarter note, etc.

Harps I-II play ascending to descending glisses starting on Contra-octave D half note gliss line up to (top staff) Line 2 A half note gliss line down to (Bar 26) Great octave D half note gliss line up to Line 3 A half note gliss line down, and so forth. The method of notation for this would be different for Herrmann. He would have the D 32nd note with the gliss line up to Line 2 A 32nd note gliss line down to (and so forth).

The bass drum sounds two quarter notes (notated on the bottom space of the staff) followed by a quarter rest and then another quarter note to (Bar 26), after a quarter rest, two quarter notes followed by a quarter rest to (Bar 27) a quarter note (followed by a quarter rest) to two quarter notes. The gong sounds a trem whole note in Bar 26.

The tuba plays the rhythmic pattern on Great octave D tenuto quarter note to same D tenuto half note to D tenuto quarter note tied to (Bar 26) quarter note, and then another D tenuto quarter note to D tenuto half note to (Bar 27) D tenuto half notes to D quarter note to another D quarter note tied to quarter note next bar. Following the same pattern, trombones play with Great octave A/small octave F/Bb tenuto notes. Trumpets play the pattern on E/A tenuto notes. Fags play it on Great octave D/A notes, while the bass clarinet plays it on Line 1 F notes. After a half rest in Bar 25, the flutes play Line 1 A quarter note trill up to Line 2 E quarter note trill to (Bar 26) *col violins*. After a quarter rest, the oboe p-lays Line 1 E up to A up to E quarter note trills and then *col* violins in Bar 26. In Bar 27, flutes are legato trem (notated like the fingered trem of the violins) between Line 3 A-Bb whole notes, while the oboe is legato trem between Line 2 E-F whole notes. In bar 27, violins I are fingered trem between Line 3 E/A to F/Bb whole notes, while violins II are fingered trem between Line 2 Bb to A whole notes.

That is as far as I got with this cue.

Reel 7/Part 2 [Bacchanale] *Maestoso* in 4/4 time, 24 pages, 92 bars. Cue #36611. Scene: In a sense, this is the "orgy" scene or wild party scene in the Spartan palace. Note that a lot of the music written was not used in the film, edited out (scenes cut out). Steiner understandably uses more or less exotic instruments for this piece, including the euphonium, the Eb clarinet, 2 tambourines, xylophone, 2 banjoes, and guitar. He also augments the flutes from the normal 2 or 3 flutes to 6 flutes, and also here utilizes 4 oboes.

The timp beats Great octave A quarter note to same A down to E 8th notes up to A quarter note to A-E 8ths (repeated next bars). Tambourine II plays four quarter notes (notated on the bottom space of the staff) while tambourine I plays a quarter note trem tied to 8th note (followed by an 8th rest) to another such figure. Viole play forte small octave E/A/Line 1 E rinforzando quarter notes (followed by a quarter rest) to another E/A/E quarter note chord followed by a quarter rest (repeated next bar at least). VC play (also pizzicato) Great octave E/A/small octave E/A quarter notes in that same pattern while CB pluck Great octave A quarter notes. The guitar plays small octave E/A/Line 1

E/A/Line 2 E quarter notes in that pattern. The banjoes play quarter notes on the same 1st and 3rd beats. The harps play Contra-octave A/Great octave E/A/small octave E/A/Line 1 E quarter notes in that pattern, and *let ring*. Two horns play Line 1 tenuto G whole note repeated next bar at least (and also the Euphonium). Fags play Great octave A/small octave E tenuto whole notes tied to next bar. Bass clarinets play forte on small octave A/E whole notes (repeated next bar).

In Bar 14 (*Allegro*), the six flutes and four oboes and Eb clarinet play the party melody line! Flutes play Line 3 E half note tied to quarter note next bar and tied to 16th note, and then D#-E-F# 16ths, and so forth. The Conductor score states that Bar 14 = "Dance Starts." Two big cymbals are used. Bar 66 = "He Runs." This cue seques into Reel 7/2A.

Reel 7/Part 2A [Bacchanale Part II] *Allegro Molto* in 2/4 time, 15 pages, 60 bars. Cue #36612. Once again, a fair portion of this cue was also cut. I believe at Chapter 15 at the 1:59 point roughly, we find Bar 56 starting to play a pattern that is repeated to the end of the cue (and end of the party!). Some flutes and violins II play descending 16th notes Line 3 A-G-F#-E-D-C (connected by two crossbeams) to stand-alone D 16th (followed by a dotted 8th and 8th rest). Violins I and some flutes play Line 3 A 16th (followed by a dotted 8th and 8th rest) to ascending 16ths Line 3 D-E-F-F#-G-G#. VC play Great octave E/B 8ths (followed by an 8th rest) to same E/B 8ths to another E/B 8ths dyad (followed by an 8th rest) to E/B 8ths (repeated next bars). Viole play this pattern on E/B/Line 1 E 8ths. CB play small octave E 8th (followed by two 8th rests) to E 8th (followed by two 8th rests). Etc.

[end session 10:04 pm. Just watch Martha Stewart getting out of prison into her private jet!] …[resume Friday, March 4 at 5:01 pm]

Reel 7/Part 3 [Helen's Chamber] C time, 4 pages, 14 bars [Note: Bars 7-14 were not used]. Cue #36613, Dvd location: Chapter 15 starting at 2:28. Scene: Menelaus demands that Helen's locked chamber be broken into, convinced that she is still in there (instead she is locked in Paris's arms!). I did not work on the cue except in fragments. When the door is busted in, the brass (etc) play a "3" triplet value 16th note punctuation or attack emphasis figure. The gong sounds. Violins are *p sul pont* on small octave B/Line 1 E whole notes (repeated at least next bar) while the viole play small octave F whole note, VC on Great octave E/small octave C, and CB on Great octave E whole note. In the unused Bar 1 in _ time, violins play Line 1 B/Line 2 E quarter notes legato up to E/A down to D/G quarter notes to (Bar 8) B/E dotted half notes. Other violins play Line 1 E dotted half note tied to Bar 8. Etc.

Reel 7/4-8/1 [Sailing For Troy] *Molto Moderato* in 9/8 time, 11 pages, 66 bars, 3:13. Dvd location: Start of Chapter 17. This cue is essentially *coma sopra* the Reel 1/4 cue (Trojan Ship/Journey To Sparta). As the cue progresses, the material is raised atone. For example, Bars 50-58 = Bars 1-8 one tone higher, and Bars 58-62 = Bars 9-13 one tone higher. Besides these minor observations, I did not work on this cue.

Reel 8/2 [Paris & Helen Enter Troy] *Grandioso* in C time, 18 pages, 70 bars, 3:06. Cue #36615. Dvd location: Chapter 18 starting at :10. Scene: Paris and Helen arrive to a triumphant and joyous welcome within Troy.

The opening bars provide the trumpeters' fanfare. Six trumpets were used in two separate tracks. Bar 1 was cut from the final edit of the movie We find them playing Line 1 Bb [written Line 2 C natural] 8th note down to G-G [written A-A] 16ths up to Bb down to G 8ths (crossbeam connected) back up to Bb down to G 8ths (crossbeam connected) to Bb-Bb-G-G 16ths (connected by two crossbeams).

In Bar 2, track #1 trumpets continue (Note: This is the first bar heard in the movie) with Bb 8th down to G-G 16ths to Bb-Bb-G-G 16ths to Bb 8th to same Bb dotted quarter note tied to half note next bar followed by a quarter rest and then "3" triplet value Bb-G-Bb 8th notes. In Bar 3, the second track of six trumpets play Line 2 C# [written D#] 8th down to A-A [written B-B] to C# down to A 8ths played twice to C#-C#-A-A 16ths.

Skipping to Bar 14 in 2/4 time after a quarter rest (Chapter 18 at :36), we hear a run of notes that introduces the *Appassionato* celebratory music starting in Bar 15 in C time. So, after a quarter rest, two harps (tuned to F#/C#) play a gliss from Great octave A quarter note gliss line up to (Bar 15) Line 3 A 8th note (followed by rests). After a quarter rest, the flutes, oboes, clarinet I, and violins play *ff* Line 1 A 16th to B-Line 2 C# 32nd notes to D-E-F#-G 32nd notes played under the legato umbrella. Viole and clarinet II play the same but an octave lower register. VC and bassoons play the same but an octave lower still (Great octave A 16th to B-C# 32nd notes, etc).

Two bar lines traverse the entire cue at the end of Bar 14, signifying a change to a completely new section of the cue. We come now to the *Appassionato* section in C time (:37). Flute I and violins play Line 2 A (Line 1 for the viole, and small octave for the celli) A half note to B to C# quarter notes up to (Bar 16) D half note to D# to E quarter notes back down to (Bar 16) A half note tied to "3" triplet value A 8th note to B-C# triplet 8ths to the next figure of "3" triplet 8th notes D-C#-D to (Bar 18) same Line 3 D quarter note to "3" triplet value Eb-C#-D 8ths to D# to E quarter notes. Bar 19 sees the start of another run of this melody a half tone higher. Violins play Bb half note to C to D quarter notes, and so forth.

Back in Bar 15, CB play Great octave A whole note (repeated next three bars). Flutes II-III play legato trem (notated like the fingered trem of the strings) between Line 2 D/F# half notes and D/F# (D to F# and F# down to D alternations), repeated in the second half of this bar to (Bar 16) G/B half note legato trem in the same pattern. Repeat Bars 15-16 in the next two bars. Oboes play Line 2 D/F# whole notes to (Bar 16) Line 1 B/Line 2 G whole notes. Repeat these two bars in Bars 17-18. Clarinet I plays Line 2 A half note down to Line 1 B to Line 2 C# quarter notes (see viole melody line). Clarinet II plays Line 1 A half note to B to C# quarter notes (see viole melody line). The bass clarinet plays small octave A rinforzando whole note (repeated next three bars). The Fags play small octave B 8th note down to Great octave A dotted quarter note tied to A half note. In Bar 16, they play the same Great octave A rinforzando whole note (repeated next two bars).

After an 8th rest in Bar 15, horns I-II-III plays legato Line 1 B-A-F# [written Line 2 F#-E-C#] 8th notes (crossbeam connected) to E-D-small octave B-A [written Line 1 B-A-F#-E]. After a triplet value 8th rest in Bar 16, they play small octave G to A "3" value 8th notes (crossbeam connected) to B-Line 1 D-G 8ths. Then horns I-III play same G half

note, while horn II plays D# to E quarter notes. Repeat these two bars in Bars 17-18, except that the Bar 18 ascending full triplet is B-C#-D up to the G half note. Horn IV (with its own staff line) plays small octave A [written Line 1 E] half note to B to middle C# quarter notes to (Bar 16) D half note to D# to E quarter notes down to (Bar 17) small octave A half note tied to triplet value 8th to B-C# triplet 8ths to D-C#-D 8ths to (Bar 18) D quarter note to "3" triplet value 8th notes Eb-C#-D to D# to Eb quarter notes (I am not too sure about the precise notes here in Bar 18 in my hasty hand-copying). Trumpets I-II play the melody line Line 1 A half note to B to C# quarter notes, and so forth. After a triplet value 8th rest in Bar 16, trumpet III plays small octave G-B triplet 8ths to B-D-G triplet 8ths up to Line 2 C# half note. Trumpet IV in Bar 16 plays the same triplet notes to Line 1 C# half note. After a half rest in Bar 18, trumpets III-IV play Lines 1 & 2 C# half notes. Pos play forte Great octave A/small octave A/Line 1 D/F# (D maj) rinforzando whole notes to (Bar 16) Great octave G/small octave G/B/Line 1 G rinforzando whole notes. Repeat these bars in the next two bars. The tuba plays Contra-octave A whole note (repeated next three bars).

After an 8th rest in Bar 15, the bells [orchestra bells or its synonym "glockenspiel" (as Herrmann normally calls them)] play Line 2 B-A-F# 8th notes (crossbeam connected) to E-D-Line 1 B-A 8th notes (repeated in Bar 17). In Bar 15, harps III-IV play ascending to descending glisses starting on Contra-octave A half note gliss line up to I believe Line 2 B half note down to (Bar 16) Contra-octave A quarter note (followed by rests). In Bar 16, harps I-II play the same gliss pattern. The piano plays (with *pedal*) Great octave A/small octave F#/A/Line 1 D/A whole notes. Also, after an 8th rest, the pianist plays the same descending 8th notes Lines 1 & 2 & 3 B-A-F# to Lines 2 & 3 E-D-Lines 1 & 2 B-A 8th notes to (Bar 16) arpeggiando half notes Great octave A/small octave G/B/Line 1 D/G/B (followed by a half rest).

That's as far as I got with this cue. However, I noted that in the Conductor cue, Bar 59 = "She Turns." Bar 61 = "Her name…" (*misterioso*). Bar 66 = "The Goddess…" The cue ends when the prophetic sister of Paris states, "Helen, Helen of Troy!" The music's notation is the 16th note to dotted 8th tied to dotted half note held fermata.

Reel 9/Part 1 [The Mob] *Andante* in C time, 16 pages, 62 bars. Cue #36616. Dvd location: Chapter 19 starting at 1:44. Note: There was a great deal of music cut from the final edit of the movie. When the cousin of Paris says, "Word has spread," the music abruptly stops (cut by the film editor), although Steiner originally composed music (and recorded it) during the scene when Paris and then his cousin face the mob below. The music resumes starting in Bar 51 (2:44).

[end session 10:06 pm]

The timp is rolled crescendo-decrescendo Great octave F whole note (repeated next bar). Harps III-IV play arpeggiando small octave C/F/A/middle C/F/A (F maj) to (Bar 52) Db/Gb/Bb/Line 1 Db/Gb/Bb (Gb maj) to (Bar 54) Eb/Ab/middle C/Eb/Ab/Line 2 C (Ab maj) to (Bar 54) D/G/B/Line 1 D/G/B (G maj) half note arpeggiando to Db/G/Bb (the G half-dim 7th when you factor in the F as played by harps I-II). So, after a half rest in Bar 54, harps I & II play "6" 16ths Great octave F-G-Bb-small octave Db-F-G (connected by two crossbeams) up to (top staff) Bb-Line 1 Db-F-Bb-Line 2 Db-F.

Violins I play Line 1 C/A tenuto whole notes crescendo hairpin to (Bar 52) Db/Bb whole notes decrescendo hairpin to (Bar 53) Eb/Line 2 C whole notes to (Bar 54) D/B

half notes legato to Db/Bb half notes. Violins II play small octave C/Line 1 F tenuto whole notes crescendo to (Bar 52) Bb/Line 1 Gb whole notes decrescendo to (Bar 53) C/Ab whole notes to (Bar 54) D/G half notes to Bb/G half notes. Viole play small octave C/F tenuto whole notes to (Bar 52) Db/Gb whole notes to (Bar 53) Eb/Ab whole notes to (Bar 54) D/G to Db/G half notes. VC/CB play Great octave F whole note (repeated next two bars) to (Bar 54) F half note tied to 8th note to G-Bb-small octave Db 8th notes. So, in Bar 52, the combined tonality is the Gb maj 7th (Gb/Bb/Db/F) with the VC/CB playing the F tone. In Bar 53 the tonality is the F min 7th (F/Ab/C/Eb).

The trumpets in felts and the flutes are highlighted playing predominantly quarter note tenuto figures. After a quarter rest, trumpets play *mf* Lines 1 & 2 F [written G] tenuto quarter notes to another such dyad to same F tenuto quarter notes but now tied to (Bar 52) quarter notes, and then two more F quarter notes to F quarter notes tied to (Bar 53) quarter notes, and so forth in that same pattern. Flutes the same with flute I playing Line 2 F, and flutes II & III playing Line 1 F notes.

Horns play small octave C (horns I & II) and F/A (horns IV & III) whole notes crescendo to (Bar 52) Db/Gb/Bb whole notes to (Bar 53) Eb/Bb/middle C whole notes to (Bar 54) D/G/B half notes to Db/G/Bb notes.

Fags are *col* VC. The bass clarinet plays the same but an octave higher register (F whole notes, etc). Clarinet I plays *mf* < Line 1 A [written B] whole note to (Bar 52) Bb [written Line 2 C natural] to (Bar 53) Line 2 C [written D] whole note to (Bar 54) B to Bb half notes. Clarinet II plays Line 1 F whole note to (Bar 52) Gb whole note to (Bar 53) Ab whole note to (Bar 54) G whole note. The english horn plays middle C [written G] whole note to (Bar 52) Db [written Ab] whole note to (Bar 53) Eb [written Bb] whole note to D to Bb half notes.

In Bar 55 (2:37), the “Paris” theme (The Main Title theme) starts again in the key signature of F major (one flat or Bb). Violins I play Line 1 A/Line 2 C/F/A quarter notes up to F/A/Line 3 C half notes to tenuto Gb/A/Line 3 D quarter notes. Viole I play Line 1 F dotted half note to Gb tenuto quarter note. Viole II play small octave C grace note up to A whole note. VC play small octave A quarter note legato up to middle C half note to D tenuto quarter note. CB play small octave F whole note. Etc.

In end Bar 62 (3:10) the tonality is F major (F/A/C) as expected. The english horn plays Line 1 F [written Line 2 C] whole note held fermata. Clarinets play middle C/F [written D/G] whole notes held fermata, while the bass clarinet plays Line 1 A [written B] whole note. Fags play Great octave F/small octave C whole notes held fermata. Violins I play Line 2 F whole note held fermata, while violins II play Line 1 A/Line 2 C whole notes. Viole I play small octave A/Line 1 F whole notes held fermata, while viole II play middle C whole note. VC play either Line 1 F (if the tenor clef is inserted) or small octave A whole note (but I may’ve written in the note wrong if so, in my haste). CB play small octave F whole note held fermata.

The piano plays Great octave F/small octave C/A/Line 1 F whole notes held fermata. At least one harp plays ascending 16ths note Great octave F-A-small octave C-F (connected by two crossbeams) up to A-middle C-F-A 16ths up to Line 2 C-F-A-Line 3 C up to F-A-Line 4 C-F 16ths (with the final F 16th held fermata). After an 8th rest, the vibe and celeste play Lines 1 & 2 A 8ths up to Lines 2 & 3 C to D 8ths down to Lines 1 & 2 F half notes held fermata. Finally, the bells play (after an 8th rest) Line 1 A up to Line 2 C to D 8th notes down to Line 1 F half note held fermata.

End of cue.

Reel 9/Part 2 [The Blacksmith] *Con moto* in C time, 15 pages, 57 bars, 1:15. Cue #36617. Dvd location: Start of Chapter 21. Scene: The cue opens with the close up of a sweaty blacksmith making weapons of war as Troy prepares for the invasion of Sparta and other Greek nations. This cue has a very distinctive sound due to the simulation of the blacksmith working on the anvil, with the piccolo, trumpets, and xylophone especially prominent.

In the grace bar, the violas play (I believe on the up-bow) "6" ascending sextuplet 16ths small octave F-G-A-Bb-middle C-C#. Horns and english horn play the same F-G-A-Bb-C-C# 16ths [written Line 1 C-D-E-F-G-G#]. Clarinets play the same notes [written small octave G-A-B-middle C-D-D#].

In Bar 1, the english horn plays D [written A] quarter note (followed by a quarter and half rest), while clarinets play the same Line 1 D [written E] quarter note (followed by rests). The bass clarinet plays middle Cb [written Db] rinforzando whole note (repeated next bar) to (Bar 3) small octave Bb [written C] rinforzando whole note. Bassoons play Great octave and small octave Cb rinforzando whole notes (repeated next bar) to (Bar 3) Contra-octave and Great octave Bb rinforzando whole notes. Horns play small octave F#/Bb/Line 1 D rinforzando whole notes (repeated next bar) to (Bar 3) G/middle C/E whole notes.

The timp beats a simple, primitive beat of Great octave B quarter note down to F# back up to B down to F# (repeated next bar) to (Bar 3) Bb down to E up to Bb down to E. The big cymbal sounds an x-headed quarter note (repeated next bars). The harp plays Great octave Cb/small octave Cb/F#/Bb/Line 1 D quarter notes played 4x (repeated next bar) to (Bar 3) Contra-octave Bb/Great octave Bb/small octave G/middle C/E quarter notes played 4X/ Violins play small octave Bb/Line 1 D rinforzando whole notes (repeated next bar) to (Bar 3) double-stopped middle C/E whole notes. Viole play double-stopped small octave F#/Line 1 D rinforzando whole notes to (Bar 2) F# whole note to (Bar 3) G whole note. VC/CB play small octave Cb rinforzando whole note (repeated next bar) to (Bar 3) Great octave Bb whole note.

Now we come to the distinctive part of the music. After an 8th rest in Bar 1, the piccolo plays Line 2 E-E-E-E rinforzando 32nd notes forte to F rinforzando dotted half note decrescendo (repeated next bar) to (Bar 3), after an 8th rest, F#-F#-F#-F# rinforzando 32nd notes to G rinforzando dotted half note decrescendo (repeated next bar). Muted trumpet I plays the same, as well as the bone-chilling (but anvil hot) xylophone. After a quarter rest in Bar 1, flute I plays Line 3 F rinforzando dotted half note, while the oboe plays Line 2 F note. After a quarter rest in Bar 3, they play the G dotted half notes (repeated next bar).

[end session 10:54 pm] … [resume Sunday at 8:09 am]

Skipping to Bar 12, there's an interesting flourish of notes as the swords and spears are cooled in the water. Violins I play Line 3 E 8th note (tied from the previous bar) to Eb-D 16ths to the next figure of "9" 32nd notes Db-C-Cb-Bb-B-C-C#-D-D#. Violins II play this on Line 2 C# 8th to C-B 16ths to "9" 32nd notes Bb-A-Ab-G-G#-A-A#-B-B#. Viole play this on Line 2 A 8th to Ab-G 16ths to "9" 32nd notes Gb-F-E-D#-E-F-F#-G-G#. The flutes are piccolo are *col* violins while the oboe is *col* violins II, and the

english horn is *col* viole. VC play small octave E/G quarter notes to E#/G# to F#/A 8th notes. CB play Bb quarter note to C-middle C# 8ths. Etc.

Shipping to Bar 22 (:29) in 2/4 time, we come to the sword-training scene where the war-eager brother of Paris (Poly-Dent, or Polydorus) fights a trainee. Violins I play Line 3 B rinforzando quarter note down to F# rinforzando quarter note down to (Bar 23) C# rinforzando quarter note up to E# rinforzando quarter notes. Violins II play rinforzando quarter notes Line 2 B down to C#/F# down to (Bar 23) C# to Line 1 A#/Line 2 E# quarter notes. Viole play small octave B/Line 1 F#/B rinforzando quarter notes down to G#/Line 1 F# quarter notes to (Bar 23) middle C# quarter note to A#/Line 1 E# quarter notes. VC play contrary motion quarter notes Great octave F#/B up to B/small octave E up to (Bar 23) D#/G# to C#/F#. CB play Great octave B up to small octave E up to (Bar 23) G# down to F# rinforzando quarter notes. The harps are arpeggiando on Contra-octave B/Great octave F#/B and (top staff) Line 2 D/F#/B quarter notes to Great octave E/B/small octave E and (top staff) Line 1 G#/Line 2 C#/F# quarter notes to (Bar 23) Great octave G#/small octave D#/G# and (top staff) Line 1 D#/G#/Line 2 D# quarter notes to Great octave F#/small octave C#/F# and (top staff) Line 1 E#/A#/Line 2 E# quarter notes.

The piatti crashes an x-headed quarter note (followed by a quarter rest) to (Bar 23), after an 8th rest, an 8th note (followed by an 8th rest).

The tuba sounds Contra-octave B up to Great octave E quarter notes up to (Bar 23) G# to F# quarter notes. The trombones play Great octave F#/B/small octave F#/B rinforzando quarter notes up to B/small octave E/G#/middle C# to (Bar 23) G#/small octave D#/G# to C#/E#/A#. Trumpets play F#/B/Line 2 F#/B rinforzando quarter notes to G#/C#/F# (trumpets I-II *a2* on F#) to (Bar 23) D#/A#/C# to Fx/A/Ex [written Fx]. Horns play small octave F#/B/Line 1 F#/B quarter notes to G#/C#F#/G# to (Bar 23) G#/C# to F#/A#/E#.

Fag II plays Contra-octave B up to E up to (Bar 23) G# to F# rinforzando quarter notes. Fag I plays Great octave F# up to B up to (Bar 23) D# to C# quarter notes. The bass clarinet plays small octave B [written middle C#] up to E up to (Bar 23) A# to G# quarter notes. Clarinets play Line 2 B down to F# down to (Bar 23) C# up to E# [written Fx]. The oboe and piccolo play Line 2 B down to F# rinforzando quarter notes down to (Bar 23) C# up to E# quarter notes. The flutes play Line 3 B down to Line 2 F# grace note up to Line 3 F# quarter note down to (Bar 23) Line 2 C# down to E# grace note up to Line 3 E# quarter note.

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

Reel 9/Part 3 [A Thousand Ships] *Pomposo* in C time, 17 pages, 66 bars, 2:11. Cue #36618. Dvd location: Start of Chapter 22. Scene: The Greeks finally arrive offshore at night in their thousand ships. Note: I did not work on the full score (no time) but I briefly glanced at the Conductor cue. Bar 16 = "Boats." Bar 22 = "Slave." Bar 55 = "The Face." This cue seques to the next cue (the morning scene of the Greeks landing onshore).

Reel 9/4-10/1 [The Spartans] *Con Moto* in _ time, 16 pages, 61 bars. Cue #36619. Dvd location: Chapter 22 starting at 1:48. Instrumentation: 2 flutes, piccolo, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 4 trumpets, 4

trombones (1 baritone), tuba, timp., harps, snare drum, piatti, xylophone, strings. Cutter orchestrated the music on greenish Hollywood papers #222. Normally his sheets are yellowish. Now: This Spartan invasion theme is one of the most memorable in the score, played again quite quickly in the next reel. I only wish I had more time to work on the cue beyond the first two bars (and grace bar) and end Bar 61!

In the grace bar, the clarinets, bass clarinet, bassoons, violins, and celli play an initial Steineresque run of "10" 32nd notes fortissimo (*ff*) starting on small octave (Great octave for the Fags/VC) A-B-middle C-D-E-F-G-A-B-Line 2 C. As expected also, the harps play a rapidly ascending gliss of diatonic notes from Great octave A quarter note gliss line up to (Bar 1) Line 3 D quarter note (followed by two quarter rests).

In Bar 1, the oboes play Line 2 D rinforzando quarter note to Eb-Eb rinforzando 8th notes back to D rinforzando quarter note to (Bar 2) C rinforzando quarter note to Bb to C 8th notes to D rinforzando quarter note. Repeat these two bars in the next two bars. After two quarter rests in Bar 2, the flutes and piccolo play Line 2 D grace not up to A/Line 3 D 8ths (followed by an 8th rest). The english horn plays Line 1 D [written A] rinforzando quarter note to Eb-Eb [written Bb-Bb] rinforzando 8th notes back to D rinforzando quarter note to (Bar 2) middle C [written G] rinforzando quarter note up to Eb-F [written Bb-Line 2 C] 8ths to D rinforzando quarter note. Clarinet I plays Line 2 D [written E] rinforzando quarter note to Eb-Eb [written F-F natural] 8th notes to D quarter note to (Bar 2) C [written D] rinforzando quarter note to Bb-Bb8ths 8th notes up to D quarter note. Clarinet II plays Line 2 D quarter note down to Bb-B [written C-C] 8ths down to A quarter note to (Bar 2) G quarter note to Bb-Bb 8ths to A quarter note. The bass clarinet plays Line 2 D quarter note downward leap to middle C-C [written D-D] 8th notes to D quarter note to (Bar 2) Eb [written F natural] half note to D quarter note. Fag II plays Line 1 D quarter note downward leap to Great octave C-C 8ths to adjacent D quarter note to (Bar 2) Eb rinforzando half note to D quarter note. Fag I plays Line 1 D rinforzando quarter note down to Great octave G-G 8ths to A quarter note to Bar 2) Bb half note to A quarter note.

Horns play Line 1 D-D-D-D-D-D [written A-A-A-A-A-A] 8th notes (repeated next bars). It may be that horns III-IV play the principal D notes but that horns I-II are cued-in for Bar 1 to (Bar 2) D 8th (followed by rests). Open trumpets I-II play Line 1 A/Line 2 D [written B/Line 2 E] rinforzando quarter notes to Bb-B and Line 2 Eb-Eb 8th notes to A/D quarter notes to (Bar 2), see clarinets (*col* clarinets). Open trumpet III plays Line 1 D rinforzando quarter note to Eb-Eb 8ths to D quarter note to (Bar 2) C quarter note to Bb-C 8ths to D quarter note. *Sord* (muted) trumpet IV plays Line 1 D-D-D-D-D-D [written E] 8th notes, I believe repeated next bar. Trombones play small octave D/F#/A rinforzando quarter notes to C/G/Bb quarter notes played twice to D/F#/A quarter notes to (Bar 2) Eb/G half notes to D/F#/A quarter notes. The baritone Pos plays Great octave A quarter note to G-G 8ths to A quarter note to (Bar 2) Bb half note to A quarter note. The tuba plays Great octave D quarter note to C-C 8ths to D quarter note to (Bar 2) Eb half note to D quarter note.

The timp beats small octave D-D-D-D-D-D 8th notes (repeated next three bars at least). The piatti crashes a quarter note. I believe the snare drum sounds six 8th notes repeated next bars, but I am not sure. The xylophone plays A/Line 2 D quarter notes to Bb/Eb quarter notes back to A/D quarter notes to (Bar 2) G/C quarter notes (followed by a quarter rest) to Line 2 D quarter note.

All violins in bar 1 play Line 2 D rinforzando quarter note to Bb/Eb rinforzando 8ths played twice to A/D rinforzando quarter notes to (Bar 2) G/C quarter notes to unison Bb-C 8ths to A/D quarter notes. Viole play small octave F#/Line 1 D quarter notes to A/Eb 8ths played twice to (unsure) D quarter note to (Bar 2) Eb/middle C quarter notes to Bb to middle C 8ths to F#/D quarter notes. VC play Line 1 D quarter note down to Great octave D/G/middle C 8ths played twice to D/A/small octave D quarter notes to (Bar 2) Eb/Bb/small octave Eb half notes to D/A/D quarter notes. CB play small octave D rinforzando quarter note to C-C rinforzando 8th notes to D rinforzando quarter note to (Bar 2) Eb rinforzando half note to D quarter note.

In end Bar 61 [Chapter 23 at :05] (as the Greek lords congregate on a rise overlooking the Troy high walls to strategize), we hear an ominous whole note chord held fermata. I am not sure of the intended tonality. If it wasn't for that G# note, we would have the B half diminished seventh (B/D/F/A). So perhaps they are overlapping chords emphasizing the diminished intervals (for example, G# dim or G#/B/D).

At any rate, the clarinets play small octave D/F whole notes held fermata, while the bass clarinet plays Line 1 G# [written A#] whole note. Fags play Great octave A/B whole notes *sf* and held fermata. Horns play small octave G# [written Line 1 D#] whole note held fermata. Pos play small octave Great octave B/small octave D/F whole notes held fermata, while the tuba plays Contra-octave A whole note. The timp is rolled < > (crescendo-decrescendo) on Great octave A whole note held fermata, a typical Steiner effect. The harps play Contra-octave A/Great octave A/B/small octave D/F/G# whole notes held fermata. Violins are bowed trem on small octave G# whole note held fermata. Violas are bowed trem on small octave D/F whole notes. VC are side bracketed double-stopped bowed trem whole notes Great octave B/small octave G#. CB play Great octave and small octave A whole notes held fermata.

End of cue.

Reel 10/Part 2 [The Spartans Prepare] *Con Moto* in _ time, 5 pages, 37 bars. This cue is essentially *coma sopra* the previous cue [The Spartans] but with half tone increases. For instance, Bars 3 to 8 shows a _ tone higher, and so forth.

Reel 10/Reel 4 [The Greek March] *To Marcia Pomposo* in C time, 19 pages, 72 bars. Cue #36622. Dvd location: Chapter 23 starting at 1:14. Scene: The Spartans and other Greek armies are now prepared and begin their march to the Trojan walls. Note: Regarding the upcoming battle scene, we have the Greeks in these large pulled enclosed wooden carriages that reach as high as the wall. Then the Greeks let the one side door facing the top of the walls, and the Greeks pour out and attack. Much later, in the Greeks' retreat, the Trojans fire arrows to the carriages with flaming arrows. Well, why didn't they do that in the *first* place <u>before</u> the Greeks had a chance to slowly get to the walls? If I were Hector, leader of the Trojans, I would've ordered my archers to flame the Greeks right at the start and thereby prevent their arrival to the walls. But that's Hollywood for you!

Two trumpets and two trombones play the repeated march motif melody line or two-bar rhythmic pattern. Trumpets I-II play *f* Line 1 F [written G] quarter note to same F dotted 8th note to Eb [written F natural] 16th to F quarter note again to F dotted 8th to Eb 16th to (Bar 2) F 8th legato slur to Gb 8th (crossbeam connected) to rinforzando-marked F

dotted 8th to Eb 16th to F tenuto half note. Trumpets II-IV play small octave and Line 1 Bb [written C natural] tenuto quarter notes to same Bb rinforzando quarter notes back to tenuto quarter notes to rinforzando quarter notes to (Bar 2) two more Bb quarter note dyads to Bb tenuto half notes.

Pos I & II play small octave F quarter note to F dotted 8th to Eb 16th (repeat this three-note figure in the second half of this bar) to (Bar 2) F to Gb legato 8ths to F dotted 8th to Eb 16th to F half note. Pos III plays Great octave Bb tenuto quarter note to Bb rinforzando quarter note to Bb tenuto to Bb rinforzando quarter notes once again to (Bar 2) Bb rinforzando 8th note to Bb tenuto quarter note to Bb rinforzando 8th note down to E half note. The baritone Pos plays the same Bb 8th (followed by an 8th rest) down to E quarter note legato up to Bb 8th (followed by an 8th rest) down to E quarter note to (Bar 2) Bb 8th down to E quarter note to Bb 8th to E half note. The tuba plays Contra-octave Bb 8th (followed by an 8th rest) down to E quarter note legato up to Bb 8th (followed by an 8th rest) down to E quarter note (repeated next bar). The timp plays a three note ruff of Great octave Bb-Bb grace notes to same Bb 8th note (followed by an 8th rest) down to E-E grace notes to E 8th note (followed by an 8th rest). Repeat the pattern in the second half of this bar, and repeat Bar 1 in Bar 2. The (I believe) street drum sounds forte rinforzando 8th to 8th note (crossbeam connected) played 4x, and repeated next bar. The tambourine plays (I believe) the rhythmic pattern given for the trumpets, but I forgot to write down the notes (I also forgot the bass drum line!).

Violins and viole play *col talone* (forceful effect) and fortissimo small octave Bb-Cb rinforzando 8th notes (crossbeam connected) played 4X and repeated next bar. VC play Great octave Bb to small octave Cb rinforzando 8ths in that pattern.

Sorry, this is as far as I got with the cue!

Reel 10/Part 5 [The Battle # 1] C time, 18 pages, 71 bars. Cue #36623. Dvd location: Chapter 23 starting at 2:58. A very characteristic battle motif phrasing starts the cue, heard many times in the entire cue, prominently heard especially by the trumpets.

In Bar 1, trumpets play Line 1 F/Ab/Line 2 C/F (F minor tonality) rinforzando quarter notes (followed by an 8th rest) to unison Line 1 G stand-alone 8th to Ab-C-B-G 8ths (crossbeam connected), repeated next bar. Horns play small octave F/Ab/middle C/F rinforzando quarter notes (followed by an 8th rest) to small octave G [written Line 1 D] stand-alone 8th note to Ab-C-B-G 8th notes (repeated next bar). Pos play small octave F/Ab/middle C rinforzando quarter notes (followed by an 8th rest) to small octave G stand-alone 8th to Ab-C-B-G 8th notes (crossbeam connected). The baritone Pos plays Great octave F quarter note (followed by an 8th rest) to G stand-alone 8th to Ab-C-B-G 8ths. The tuba sounds Contra-octave F quarter note (followed by a quarter and half rest). Repeat next bar. The cymbals (this time they're called cymbals instead of "piatti") crashes an x-headed quarter note (followed by rests).

The harps play Great octave F/small octave C/F/Ab and (top staff) Line 1 F/Line 2 C/F quarter notes (followed by rests). The piano plays Great octave F/small octave C/F/Ab/middle C/F quarter notes (followed by rests).

Violins play Line 3 F rinforzando quarter note (followed by an 8th rest) down to Line 2 F stand-alone rinforzando 8th note to Ab-Line 3 C-Line 2 B-G rinforzando 8th notes (crossbeam connected), repeated next bar. Violins II play Line 1 F/Line 2 C/F rinforzando quarter notes (followed by an 8th rest) to (see violins I). Viole play small

octave Ab/Line 1 F rinforzando quarter notes (followed by an 8th rest) to Line 1 G rinforzando stand-alone 8th note to Gb-C-B-G 8th notes. VC play Great octave F/small octave C/F rinforzando 8ths (followed by an 8th rest) to small octave stand-alone G 8th to Ab-middle C-small octave B-G 8ths (crossbeam connected). CB play Great octave F quarter note (followed by an 8th rest) to (see VC line).

Flutes are *col* violins I. The piccolo plays a four0note ruff of Line 3 C-D-E grace notes to F 8th note (followed by an 8th/quarter/half rest marks). Oboes play Line 2 F/Line 3 C quarter notes (followed by an 8th rest) to (see violins I). Clarinets play similarly. The bass clarinet plays small octave F quarter note (followed by an 8th rest) to G stand-alone 8th to Ab-middle C-B-G 8ths. Fag I plays small octave C 8th note (followed by an 8th rest) down to Great octave stand-alone 8th to Ab-C-B-G 8ths. Fag II plays Great octave F quarter note (followed by an 8th rest) to (see Fag I).

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

Reel 10/Part 6 [Battle # 1, Cont] *Agitato* in _ time, 19 pages, 78 bars. Cue #36624. I believe the cue starts on Chapter 23 at 4:43 (not sure). I did not work on this cue except for the violins I line in the beginning few bars. In the grace bar, the violins play *ff* ascending 16th notes Line 2 D-E-F#-G# (connected by two crossbeams) to A#-B-Line 3 C#-D 16ths to (Bar 1 in 9/8 time) Eb-G-D 8th notes to F# quarter note tied to 8th note to C#-D# 8ths to (Bar 2 in 6/8 time) I believe C-E-D 8ths, and so forth.

Reel 11/Part 1 [The Retreat] *Agitato* in 6/8 time, 26 pages. Cue #36625. Dvd location: Start of Chapter 24. I did not work on this cue except that it opens with the solo trumpet I playing Line 1 Bb-Bb-Bb 8ths up to E dotted quarter note tied to next bar, announcing the retreat call.

Reel 11/Part 3 [Polydorus Funeral] *Slowly* in C time, 3 pages, 10 bars, :47. Cue #36627. Dvd location: Chapter 25 starting at :45. The "Athena" theme (see Reel 1). I did not work on this cue.

Reel 11/Part 4 [Stalemate] *Molto marcato* in C time, 18 pages, 85 bars. Cue #36628. Dvd location: Chapter 25 starting at 1:21 (essentially the start of Chapter 26).

Reel 11/5-12/1 [Made Immortal] Cue #26629. Dvd location: Start of Chapter 27. Scene: I believe this cue is the scene when Paris comes home at night after a hard day at the office (fighting a war)! Beautiful and smiling Helen is there to greet him and cheer him up! I did not work on this cue. Much of it is essentially repeated from past cues.

Reel 12/Part 2 [??] C time, 2 bars only. Cue #36630. I cannot identify this tiny cue. Probably it was deleted in the final edit of the film or it was replaced by the following longer cue.

Reel 12/Part 3 [Helen's Choice] _ time, 5 pages, 17 bars. This cue is also marked as #36630. Dvd location: Chapter 28 starting at 1:49. Scene: The Queen (mother

of Paris) and Helen talk about Helen's choice to give herself up to Menelaus to stop the war.

The gong sounds a dotted half note. The bass clarinet plays small octave E [written F#] dotted half note tied to next bar. The C. Fag plays Great octave E dotted half note tied to next bar. Horns II & IV play very low Great octave E dotted half note tied to next bar (curious, but I thought F# was the lowest note possible for the horns…?). The piano plays a trem between Contra-octave E and Great octave E dotted half notes. VC/CB play Great octave E dotted half note tied to next bar and tied to (Bar 3) E 8th note legato and crescendo up to F-G-A-B-C 8th notes to (Bar 4) D-E-F-G-A-B 8th notes. In Bar 3, the Helen theme (according to the cue sheets) commences. Violins I play *mf* < Line 1 E up to A to G quarter notes legato to (Bar 4) E dotted half note decrescendo. Violins II (and alto flute) play small octave B up to E to D quarter notes to (Bar 4) B dotted half note. Viole play small octave G up to B to A quarter notes to (Bar 4) F dotted half note. Etc.

Reel 12/Part 4 [Helen Missing] *Slowly* in C time, 17 pages, 67 bars. Cue #36631. Dvd location: Chapter 28 starting at 3:51. Scene: Paris awakens slowly and dreamily (as depicted by the music) to realize that Helen is not present with him. Very nice shimmering effect by Steiner.

Violins I are bowed trem on Line 2 Eb/G half notes legato up to G/Bb half notes tied to half notes next bar to G/Line 3 C half notes down to (Bar 3) F whole note (still bowed trem) tied to half note next bar to C/Eb to D/F quarter note tremolos. Vibe I is *col* violins (that is, trem effect with rapid hits of the hammers). Violins II are bowed trem on Line 1 G/Bb half notes to Bb/Line 2 Eb half notes tied to half notes next bar (whole note duration) to C/E half notes down to (Bar 3) Ab/C half notes to Ab/Cb half notes to (Bar 4) Bb half notes down to Eb/Ab to F/B quarter notes trem.. Vibe II is *col* violins II. In Bar 3, however, vibe II sounds Line 2 C/F half notes trem to Cb half note trem to (Bar 4) Bb/F half note trem to C/Eb to D/F quarter note tremolos.

Viole I (top staff) are bowed trem *pp* on Line 1 G whole note tied to (Bar 2) G half note and then another G half note tremolo to (Bar 3) F whole note trem tied to half note next bar to Eb to D quarter note tremolos. Viole II play Line 1 Eb whole note trem tied to half note next bar, and then E half note trem to (Bar 3) Eb half note trem to D tied to (Bar 4) half note, and then middle C to small octave Bb quarter note tremolos. VC play (non-trem) Line 1 Eb whole note to (Bar 2) D half note to Db half note to (Bar 3) middle C down to Ab half notes to (Bar 4) G half note to F down to Great octave Bb quarter notes.

After a half rest in Bar 2, harp I is arpeggiando *p* on Line 1 Db/E/G/Line 2 C/E/G. Etc.

Reel 12/Part 5 [Greek Treachery] *Allegro* in 2/4 time, 8 pages, 29 bars.

Reel 13/Part 1 [Chariots Pursuit]

[Note: I did not look at the other cues following in Reel 13 and into most of Reel 14 when Hector and Achilles fight, and when Achilles is killed by the arrow of Paris.]

Reel 14/Part 4 [Troy Gates Opened] *Appassionato* in 2/4 time (immediately to C time), 15 pages, 58 bars. Cue #36637. Dvd location: Chapter 33 at 1:37. This music is familiar because it was played earlier in Reel 8 when Paris and Helen arrive in Troy.

Reel 15/Part 1 [Wooden Horse] *Maestoso* in C time, 2 pages, 9 bars. Dvd location: Chapter 33 starting at 4:36.

Pos play small octave E/A/middle C whole notes (repeated next few bars) while Pos IV plays Great octave A down to E up to A down to E quarter notes (repeated next few bars). VC/CB also play the A-E-A-E quarter notes. The tuba plays this 8 basso. Violins I play Line 3 E tenuto quarter note to E tenuto half note to E quarter note to (Bar 2), after a quarter rest, E tenuto quarter note to E half note. Violins II play *ff* Line 2 F/B tenuto quarter notes to half notes to quarter notes to (Bar 2), after a quarter rest, F#/B tenuto quarter notes to half notes. Viole play Line 1 F/B/Line 2 E quarter notes to half notes to quarter notes to (Bar 2), after a quarter rest, F#/B/D quarter notes to half notes. After a half rest, trumpets and horns play Line 1 E tenuto half note to (Bar 2) D tenuto dotted half note to E quarter note tied to quarter note next bar up to G tenuto dotted half note. Etc.

Reel 15/Part 2 [Troy's Revelry] *Allegro* in 2/4 time, 25 pages, 106 bars. Dvd location: Start of Chapter 34.

Reel 15/Part 3 [Feast Continues] *Allegro* in 2/4 time, 27 pages, 114 bars. I only worked very briefly on page 25, and I believe the bars I worked on were deleted in the final edit of the film. The flute is highlighted playing solo as the streets are quieted after the feasting and celebration. In Bar (??), violins I play Line 1 E/A whole notes tied to next bar (repeated in the following two bars), while violins II play small octave Bb tied whole notes, viole and english horn play on small octave F tied whole notes, VC/Fags on Great octave D/A, and CB on small octave D tied whole notes. (Db maj 7th tonality). Two harps play Great octave D/A/small octave F and (top staff) Bb/Line 1 D/A quarter notes (followed by a quarter rest) to another such chord (followed by a quarter rest) to (next bar) two such quarter note chords (followed by a quarter rest) to another such chord to (next bar), after a quarter rest, two such quarter note chords (followed by a quarter rest) to (next bar) another quarter note chord (followed by a quarter rest) to two more such quarter note chords.

The flute plays Line 3 D 8th to "3" triplet value C#-Bb-A descending 16ths to G half note to G# 8th (followed by an 8th rest) to (next bar) Line 3 D 8th to C#-Bb-A triplet 16ths figure again to G 8th up to A-Bb 16ths (repeat these two figures in the second half of this bar) to (next bar) a repeat of the first bar mentioned, and so forth.

Note: This cue is the last full score I worked on until the very final cue (R16/5). The rest of the material is based on the Conductor score cues (starting with R16/2). I may have completely missed on two intervening cues (probably 15/4 and 16/1), so I have absolutely no information on them…[resume Monday, March 7 at 5:07 pm]

Reel 16/Part 2 [The Fire] *Agitato* in 2/4 time, 46 bars. Dvd location: Chapter 35 at 4:13 (just about the start of Chapter 36). Note: The Conductor score is organized

into pages of two sets of staves: 4 staves on the top half of the page, and 4 staves at the bottom half.

In Bar 1, the trumpets play Line 2 F half note tied to quarter note next bar and then "3" triplet value F-F-F 8th notes to (Bar 3_F half note tied to 8th note next bar to F-F 16ths to "3" triplet F-F-F 8ths to (Bar 5 in _ time) F half note tied to 8th note (followed by an 8th rest). If I am not mistaken, trumpets also play on the unmarked second staff playing the exact same pattern as the first trumpets but on Line 1 Eb notes. The third unmarked staff line are probably the woodwinds and perhaps violins playing legato tremolos and fingered tremolos between Line 2 D/E#/G# half notes to Eb/F#/A half notes (repeated next three bars, and repeated in Bar 5 in _ time as dotted half notes. Staff line 4 plays the same pattern on Line 1 F/Ab/Line 2 C to E/G/B half notes. At the end of Bar 5 (start of Chapter 36), the VC/CB (etc) play (after two quarters and an 8th rest) Contra-octave and Great octave B to Great octave and small octave C 16ths.

Bar 6 (back to 2/4 time) starts the bottom half of the page that also indicates above the first staff line, "Big Fire." The "Big cymbal" sounds an x-headed quarter note let vibrate. The legato trems continue between Line 2 D/E#/G# and Eb/F#/A half notes thru Bar 19 on the top staff, and (on the 2nd staff) Line 1 F/Ab/C to E/G/B half notes thru Bar 10 (start of page 2 of this Conductor format cue). I am not sure what is playing on the 3rd staff line (perhaps some strings, Pos/horns?). We find Line 1 G/A dotted quarter notes to two G/A 16ths (repeated in Bar 7) to (Bar 8) G/A 8ths to two 16th figure (repeated again) to (Bar 9) one more such figure to G/AG/A-G/A-G/A-G/A 16ths. Crescendo. Staff line 4 show the VC/CB (etc) continuing the ascent of 16th notes. We find small octave (also *8 basso*) C#-D-D#-E (connected by two crossbeams) to E#-F#-G-G# to (Bar 7) A-A#-B-middle C to C#-D-D#-E to (Bar 8) F-F#-G-G# to A-A#-B-Line 2 C to (Bar 9) C#-D-D#-E to F-F#-G-G# to (Bar 10) Lines 1 & 2 A-A#-B-C to C#-D 16ths to D# 8ths.

In Bar 11, the trumpets return to play the same pattern given at the start of this cue, but not on Line 2 E/F# notes. So we find E/F# half notes tied to quarter notes next bar to "3" triplet value 8th notes to (Bar 13) E/F# half notes to (Bar 14) 8ths to two 16ths to "3" triplet 8ths to (Bar 15) E/F# quarter notes tied to 8ths (followed by an 8th rest). The strings in Bar 11 are fingered trem between Line 2 D#/F#/A and E/G/Bb half notes (repeated thru Bar 15). On the 4th staff line, other instruments (not indicated exactly) are fingered trem and/or legato trem between Line 1 F#/A/C# and E#/G#/B# half notes thru Bar 15. Then at the end of Bar 15, the VC/CB (etc) start again the ascent of 16th note figures Great octave and small octave C-C# to (Bar 16) D-D#-E-E# 16ths to F#-G-G#-A, and so forth.

Bar 21 is indicated "Close Up Fire." After a quarter rest, the trumpets (etc) play Line 1 G/Ab "3" triplet value 8ths to (Bar 22) G/Ab dotted quarter notes (followed by an 8th rest) to (Bar 23), after a quarter rest, G/Ab triplet 8ths to (Bar 24) G/Ab dotted quarter notes. Low strings (etc) play small octave/Line 1/Line 2 A rinforzando half note tied to quarter notes next bar, and then A dotted 8ths to Gb 16ths (repeat these two bars in the next two bars). Other instruments are still legato trem.

Bar 28 is signified both with "Dialog" and "Door Shut" (see Chapter 36 at :14 when Paris, his cousin, and Helen are with the King & Queen overlooking the fire and mayhem outside. I believe the strings play (when the palace door is shut) Line 2 Ab/Line 2 C/Eb/Ab (Ab maj) quarter notes (followed by a quarter and half rest). The timp is rolled

on Great octave Ab whole note to (Bar 29, *Slowly*) Bb whole note roll *p* <. On the 3rd staff line, we find middle C/Eb/Ab quarter notes followed by rests. After a quarter rest in Bar 29, they play small octave Gb/Cb/Eb (Cb maj) rinforzando half notes to F/Bb/D (Bb maj) quarter notes. On the bottom-4th staff line, we (all those researchers who choose to study the Conductor score!) find Great octave Ab/small octave C/Eb/Ab quarter notes followed by rests. Also on the bottom line instruments on that staff, we have Contra-octave Ab and Great octave Eb quarter notes to Contra-octave and Great octave Ab dotted half notes tied to 8th notes and then A 8ths legato to (Bar 29) Contra-octave and Great octave Bb whole notes. In Bar 30 in 3/4 time and *con moto* (in the key signature of three flats or Eb maj), I believe the violins play Line 1 Eb half note tied to dotted 8th note to F 16th to (Bar 31) Gb dotted half note to (Bar 32) G half note tied to dotted 8th note to Ab 16th legato to (Bar 33) Bb dotted half note. In Bar 34 (*accel*), they then play Line 1 Ab/Line 2 C/Ab/Line 3 C dotted quarter notes to G/Bb/Line 2 G/Bb 8th notes to F/Ab/F/Ab 8ths up to Ab/C/Ab/C 8th notes legato to (Bar 35) G/Bb/G/Bb dotted half notes. In Bar 36, they then play Line 1 F#/A#/Line 2 F#/A# dotted quarter notes to E#/G#/E#/G# to D#/F#/D#/F# up to F#/A#/F#/A# 8th notes to (Bar 37) E/G#/E/G# dotted half notes. Bar 38 for that top staff line is a whole rest held fermata with the dialog line written above, "I command you!" (the King's command to Paris). In fact, for that bar only the bottom-4th staff line is active. I believe the VC/CB and (?) play Contra-octave Bb/Great octave Bb/small octave Bb dotted half note held fermata. The timp is rolled > < (decrescendo-crescendo) on Great octave Bb dotted half note.

Back in Bar 30, a harp is arpeggiando on Great octave Eb/Bb/small octave G/Bb dotted half notes, and VC/CB play Great octave Eb/Bb dotted half notes tied to dotted half notes next bar. Another harp plays rising to falling 16th notes Great octave Eb-Bb-small octave Eb-G up to (top staff) Bb-Line 1 Eb-G-Bb up to descending Line 2 Eb-Line 1 Bb-G-Eb to (Bar 31, bottom staff) middle C-small octave G-Eb-C 16ths up to Eb-G-middle C-Eb up to (top staff) G-Line 2 C-Eb-G 16ths. After a quarter rest in Bar 30 on the 2nd staff line, instruments (probably some woodwinds) play Lines 1 & 2 Eb double-dotted quarter notes to F 16ths legato to (Bar 31) G dotted half notes. After a quarter rest in Bar 32, they play G double-dotted quarter notes to Ab 16ths to (Bar 33) Bb dotted half notes. Etc.

Reel 16/Part 3 [Siege of Troy] *Agitato* in C time, 101 bars. Cue #36643. Dvd location: Chapter 36 starting at :50.

Trombones/tuba/VC/CB play *ff* repeating two-note 8ths simple rhythmic pattern of Great octave A to Bb and also small octave A to Bb 8th notes played 4X. In Bar 2, they play A-Bb 8ths to C#-D 8ths to E-F 8ths to G-A 8ths. I believe the snare drums play the same two not pattern (two x-headed 8ths played 4X per bar). The timp plays Great octave A-Bb 8ths 4X to (Bar 2) A quarter note (followed by rests). The cymbal crashes a quarter note. After a quarter and 8th rest in Bar 2, the viole and (?) play *ff* ascending 16th notes Lines 1 & 2 D-E (connected by two crossbeams) to "6" F-G-A-Bb-B-C (connected by two crossbeams) to C#-D-D#-E 16ths. After a quarter rest, the harps play glisses, I believe starting from middle C half note. Then, in Bar 3 in 2/4 time, the trumpets play the same pattern played at the start of the previous bar (Eb/F half notes tied to quarter notes next bar, etc).

[end session 10:05 pm. Susan used the computer a lot to put items on eBay]

[resume Tuesday, March 8 at 7:41pm. Watching in the background on KDOC Channel 26 an old episode of *Perry Mason* starring Robert Redford…]

In Bar 29 (Chapter 36 at 1:05), we come to the scene where Torin Thatcher (playing Ulysses) congratulates Agamemnon (rather mockingly) for his success: "Magnificent leadership, Agamemnon. Athena will reward you with all the glory!" The woodwinds on the 3rd staff play Great octave and small octave B to small octave and Line 1 C rinforzando 8th notes played 4X per bar and repeated thru Bar 37. ON the top staff in the bass clef, I believe it is the horns playing in Bar 30 Great octave and small octave B quarter notes (followed by a quarter rest) to B rinforzando half notes (repeat this bar in Bar 31) to (Bar 32) B rinforzando half notes played twice. On the 2nd staff. I believe it is the Pos playing small octave F# quarter note (followed by a quarter rest) to F# double-dotted quarter note to E 16th (repeated next bar) to (Bar 32) F# double-dotted quarter note to G 16th to F# double-dotted 8th to E 16th to (Bar 33) Great octave B/small octave F#/B whole notes. Etc.

In Bar 50 in C time (1:32), we come to the scene where Menelaus orders his soldiers to force open the royal chamber doors where King Priam and the Queen are waiting (for Fate). The gong sounds a whole note let vibrate. Horns and clarinets play *mf* small octave Ab whole note tied to next bar and tied to (Bar 52 in 5/4 time) half note and dotted half note. The timp is rolled on Great octave G whole note tied similarly. The piano plays I believe Contra-octave G/Great octave G notes tied similarly, and the Pos and low strings play similarly. In Bar 53, I believe high strings and some woodwinds play *fff* "3" triplet value Line 2 F#/A/Line 3 D rinforzando 16th notes (followed by an 8th/quarter/dotted half rest). Staff line Two shows the "3" triplet 16ths played as Line 1 Ab/Bb/Line 2 D notes (followed by rests), repeated next bar. Staff line Three plays it as small octave E#/A#/middle C# 16ths, while the 4th staff line plays the triplet 16ths on Contra-octave B/Great octave F#/B (repeated next bar). In Bar 55 in C time, the third and 4th staff line instruments play the aforementioned triplet (followed by an 8th and quarter rest) to another such triplet followed by the same rests. Repeat next bar. These forced triplets musically depict the forceful opening of the palace doors. In Bar 57, the doors open and the horns play small octave "3" triplet F#-F#-F# 16ths to F# 8th figure tied to F# dotted half note tied to whole note next bar and tied to (Bar 59) quarter note and 8th note (followed by rests). Strings and woodwinds and Pos play fortissimo the same pattern on small octave E#/A#/middle C# notes. The timp beats B down to E# quarter notes (repeated same bar and next bar and half of Bar 59, while I believe the piano plays Contra-octave and Great octave B down to E# quarter notes up to B down to E# quarter notes (repeated next bar and the first half of Bar 59). After a half rest in Bar 59, the gong sounds as the soldiers escort King Priam and the Queen away. The harps are arpeggiando on Contra-octave A/Great octave E/small octave E/F#/B/Line 1 E half notes tied to dotted quarter notes next bar. Etc.

In Bar 80 (1:58) we come to the scene where a Greek officer comes into another section of the palace and spots Cassandra, forcing her away from her prayers! I believe the flutes (maybe also the clarinets and violins?) play *ff* Line 2 A half note to A up to Line 3 C 8th notes (crossbeam connected) down to A to G 8th notes to (Bar 81) A dotted half note down to E 8th to "3" triplet value F-G-G# 16ths to (Bar 82) a repeat of Bar 80 to (Bar 83) Line 1 A/Line 2 D dotted half notes to Lines 1 & 2 "6" 16ths run of D-E-F-G-A-Bb. On the 2nd staff line, one line (I believe horns?) play Line 1 A quarter note to A

dotted 8th to G 16th to A quarter note to A dotted 8th to G 16th to (Bar 81) A to Bb 8ths to A dotted 8th to G 16th to A half note (repeat these two bars in the next two bars). Other instrument lines on that staff play Lines 1 & 2 D-D-D-D quarter notes to (Bar 81) D-D-D quarter notes to D-D-D-D 16ths. Repeat next two bars. On the third staff line, other instruments play small octave and Line 1 D to E rinforzando 8th notes (crossbeam connected) played 4X, repeated thru Bar 85. Etc. As he carries her out, that is the end of this cue. Cleverly Steiner ends it with the familiar Athena rhythmic pattern heard first in Reel 1. So, in Bar 97 (in 2/4 time) the harps (and I believe piano) are arpeggiando on Great octave F/small octave C/Ab/Line 1 Db/G/Line 2 C quarter notes played twice to (Bar 98), after a quarter rest, another quarter note arpeggiando (exactly as just given) to (Bar 99), after a quarter rest, another such quarter note chord to (Bar 100) a quarter note arpeggiando chord (followed by a quarter rest) and repeated in end Bar 101. Muted brass play Db/G/Line 2 C half notes tied thru end Bar 101. This cue immediately seques into the next cue.

Reel 16/Part 4 [Paris Fights Soldiers] *Agitato* in C time, 35 bars. Cue #36644. The opening four bars as written on this Conductor cue were not used in the final edit of the movie, and the music seems altered anyway (not indicated on this version of the Conductor score). The start of Chapter 37 starts on Bar 5 of this cue.

Line 1 shows (end of Bar 4 that *is* heard in the final edit) strings (etc) playing forte Line 1 B/Line 2 D/F#/B rinforzando 8ths to C#/F#/A/C# rinforzando 8ths to (Bar 5) D/F#/A/Line 3 D rinforzando 8ths (followed by an 8th rest) to F#/A/Line 3 D/F# dotted half notes bowed trem (when the Two Greek soldiers are seen nearby) tied to whole notes next bar and tied to (Bar 7 in 2/4 time) 8th notes (followed by an 8th rest) to D/F/Bb/Line 3 D rinforzando 8ths to E/B/D/E rinforzando 8ths. In Bar 8 ("Paris Runs"), the strings play Line 1 A/Line 2 C#/E/A 8ths down to unison and *molto marcato* A-Bb rinforzando 16ths to Line 2 C# rinforzando 8th to C#-D rinforzando 16ths to (Bar 9) E 8th to E-F 16ths figure to G 8th to G-A 16ths figure to (Bar 10) Bb 9th to Bb-Line 3 C 16ths figure to C# 8th to C-D 16ths to (Bar 11) D# 8th to D#-E 16ths to E#-F#-G-A 16ths. In Bar 12 in C time (Chapter 37 at :07) we come to the fight scene between Paris and two Greek soldiers. "tutti" indication shows Staff line 1 on Line 2 E/B/Line 3 E quarter notes down to C#/G#/Line 3 C# quarter notes down to Line 1 A#/Line 2 C#/E#/A# up to B/Line 2 D/G/B quarter notes to (Bar 13) C#/E/G#/Line 3 C# quarter notes down to Line 1 G#/B/Line 2 D#/G# quarter notes down to E/A/Line 2 C/E quarter notes to F#/A/Line 2 C#/F# quarter notes up to (Bar 14) Line 2 C/Eb/G/Line 3 C quarter notes down to Line 1 G/Bb/Line 2 D/G quarter notes down to Eb/Ab/Line 2 Cb/Eb quarter notes to F/Ab/C/F quarter notes. In Bar 15, a slightly different pattern emerges with the Line 1 Bb/Line 2 Db/F/Bb quarter notes (followed by an 8th rest) to Lines 1 & 2 Ab/B stand-alone 8ths to Ab/B 8ths played 4X (crossbeam connected), repeated next bar, and then (in Bar 17) Bb-Bb-Bb-Bb 8ths to Bb-Bb-Bb-Bb 8ths (repeated next bar).

In Bar 20 (:20) in 6/8 time, Paris finishes off the two soldiers and looks for Helen lost in the crowd. Trumpet I is flutter tongued trem on Line 2 E dotted half note tied to next three bars. After an 8th rest in Bar 20, the baritone Pos and bassoons and (??) play ferociously a descent of 8th notes starting Line 1 D#-D (crossbeam connected) to middle C#-C-small octave B to (Bar 21) Bb-A-Ab to G-F#-F. Repeat these two bars in Bars 22-23. The strings and woodwind also play this descent on Line 2 D#-D to C#-C-Line 1 B to

(Bar 21) Bb-A-Ab to G-F#-F 8th notes (repeated next two bars). In Bar 22, the timp is rolled fortissimo on small octave E dotted half note tied to next bar, and Pos and tuba play Great octave and small octave E dotted half notes tied to next bar. In Bars 24-25 and 26-27, the same 8th note descent is played but built up to now include violas, flutes, clarinets, and oboes. The trumpets now also play the descent. Horns play (no flutter) Line 1 E dotted half note tied to next bar.

In Bar 31 (:29, Chapter 37) in C time, Menelaus shows up overseeing the crowd running, looking for Helen and Paris. The trombones, euphonium, and piano play the Menelaus theme on small octave E/A/Line 1 E half notes to D/F/Bb half notes to (Bar 32), after an 8th rest, E/A/E quarter notes to D/F/Bb 8ths to E/A/E to D/F/Bb quarter notes to (Bar 33) E/A/E to D/F/Bb half notes. Muted horns and trumpets are sustained (tied) on whole notes middle C/G/Ab/Line 2 D/G, while violins and woodwinds are trill on Lines 2 & 3 D whole notes tied to next three bars and to (end Bar 35 in 2/4 time) half notes. The cue seques to the next cue.

Reel 16/Part 5 [P & M Fight] Note: The Conductor cue does not accurately or faithfully show the actual music played in the sequence given, especially in the beginning. It appears that some dialog scenes were cut out.

Skipping to Bar 42 (Chapter 37 at 2:16), we come to the "Stab" scene (Paris stabbed from behind by a soldier just as Paris was about to stab Menelaus). Strings (etc) play on the first staff Line 2 & 3 E rinforzando half notes tied to (Bar 43) quarter notes tied to 8ths to 16ths (followed by a 16th rest). The 2nd staff shows *sfz* Lines 1 & 2 A# half notes tied to next bar as given. The 3rd staff shows a bowed trem on Line 1 E#/B/Line 2 D notes tied in the same fashion. Staff Four shows Great octave and small octave B half notes tied similarly. It appears augmented 4th and diminished 5th dissonant intervals are utilized. Note that E (natural) tones are used as well as E#.

Paris falls in Bar 44 in C time, and we hear the timp rolled crescendo-decrescendo on A whole note. Other instruments (probably piano especially) sound Contra-octave and Great octave and small octave A rinforzando whole notes.

IN Bar 45 in 3/4 time, Helen kneels next to Paris to comfort him in his last moments. Violins (etc) play *molto espr* Line 1 F/B/Line 2 E (and also Line 2 F/B/Line 3 E) quarter notes up to B/E/A quarter notes down to A/D/G quarter notes legato to (Bar 46) F/B/E dotted half notes (repeat these two bars in the next two bars). The harps are arpeggiando on Contra-octave A/Great octave E/small octave C/F/B/Line 1 E dotted half notes, and other combined instruments play that tied to next bar. After an 8th rest in Bar 50 (:32) the solo violin plays Line 3 C-D-Line 2 Bb-Line 3 C-Line 2 Ab legato 8th notes to (Bar 51) G-Bb-G-F 8ths to G quarter note tied to (Bar 52) half note up to Line 3 G quarter note (when Paris says, "You *are* my heart") tied to (Bar 53) dotted half note held fermata. After two quarter rests in Bar 50 (just after the solo violin starts to play), other violins (etc) play middle C/G/Ab/Line 2 D/G quarter notes tied to dotted half notes next bar, etc.

After Bar 66, the Conductor cue again does not reflect the actual music played in the final edit of the movie until we get to the end of Bar 74 (the run that preludes the "Paris" (Main Title) music for the final time. Tomorrow I will finish the rundown on a similar section since I managed to work on a tiny bit of the full score for that. It is *so* much better to use the full score as opposed to the insufficient, bare bones Conductor

score! The Conductor score is always helpful to have but *in conjunction* with the Full Score. The same applies for the sketch score (Steiner's writing). The principal document that is absolutely essential is the Full Score in order to faithfully and accurately describes the music intended in precise detail. The Conductor score is a very poor second choice.

[end session 10 pm]

[resume Wednesday, March 9 at 5:12 pm]

The section I managed to work on was the opening few bars of this Full Score cue (16/5). Unfortunately, I assumed the Main Title theme that opened this cue was the same music played at the end of the movie. It isn't. The opening grace bar and seven bars were not used in the final edit of the picture. The Conductor score for this cue shows the first two (top) staves in 2/4 time playing in the grace bar "6" ascending 16th note figures but doe not identify the instruments. Actually, upon viewing the full score version, the three flutes, 2 oboes, 2 clarinets, bass clarinet, violins, violas, and celli play this run.

Flutes, oboes, and violins play "6" sextuplet 16ths Line 1 G-Ab-Bb-Line 2 C-D-E (connected by two crossbeams) to F-G-Ab-Bb-B-Line 3 C 16ths. Clarinets, the bass clarinet, and viole play the same notes but an octave lower register, while the bassoons and celli play two octaves lower. The Conductor cue indicates a harp gliss but with no specifics. On the F.S., we find two harps gliss from Great octave G half note gliss line up to (Bar 1 in C time) Line 3 Db quarter note (followed by two quarter rests) and then an arpeggiando on Line 1 Gb/Bb/Line 2 Db/Gb/Bb/Line 3 Db/Gb quarter notes. In Bar 1, harps III-IV play ascending "6" figures (but this is *not* indicated anywhere in the Conductor cue). Those harps play Contra-octave B-Great octave A-small octave C#-E-A-middle C# (connected by two crossbeams) to (top staff) E-G-Line 2 C#-E-A-Line 3 C# 16ths to E quarter note (followed by a quarter rest). After a half and quarter rest in Bar 1, the piano and celeste play arpeggiando on F#/A#/Line 2 C#/F#/A#/Line 3 C#/F# quarter notes.

In Bar 1, the flutes and violins play the Main Title theme on Line 3 C# quarter note legato up to E half note to F# quarter note down to (Bar 2) Line 2 B dotted half note to A-B 8th notes. Violas play the same but an octave lower register (Line 2 register primarily) while VC play the theme two octaves lower (Line 1 register principally). CB play Great octave A whole note tied to whole note next bar. Pos IV and baritone Pos play this as well, and the tuba plays Contra-octave A whole note tied to next bar. The Conductor cue on the bottom staff shows the Contra-octave and Great octave tied whole notes but does not indicate what instruments precisely are being played. The third staff line *does* indicate that the "Trbs." Are playing (Pos), and we see in the F.S. that they play small octave E/A/C# (A maj 2ns inversion) dotted half notes to F#/A#/C# (F# maj) quarter notes to (Bar 2) G#/B/D (G# min) dotted half notes to A/D/F# (D maj 2nd inv) to G#/D/E 8ths. The second staff line indicates that the oboe and trumpets plays descending legato 8th notes (but *not* the clarinets that the Full Score indicates are also playing). So, after a quarter rest in Bar 1, trumpet I plays *mf* Line 2 D-C# legato 8th notes to B to A and then G# to F# 8ths to (Bar 2) E-D 8ths up to "3" triplet value 8ths E-F#-G# up to Line 2 E half note. The oboe plays Line 3 C# 8th (followed by an 8th rest) and then the exact same notes and pattern played by the trumpet. Clarinets play Line 2 C# 8th (followed by an 8th rest) and then the same notes as just given. The horns and bass clarinet play the melody line also. We find Line 1 Line 2 C# (for the bass clarinets) and Line 1 C# (for the horns) quarter note up to E half note, and so forth (see the violins).

In Bar 75 of the Conductor cue (end scene of the movie), the Main Title motif is played for the last time. Strings play Line 1 Bb/Line 2 Eb/G quarter notes (Eb maj) [the key signature since Bar 67, incidentally, was Eb maj or three flats] to Bb/Eb/G/Bb half notes to C/E/G/Line 3 C (C maj) quarter notes to (Bar 76) Ab/Bb/Line 2 Fb dotted half notes, and so forth.

In the dissolve in Bar 84, there is a fermata-held chord of whole notes (top staff) Line 1 Eb/G/Bb/Line 2 Eb/G/Bb/Line 3 Eb (of course Eb major tonality). The bottom staff shows Great octave Eb/Bb/small octave G whole notes held fermata. Etc. In end Bar 85, the top staff plays Line 2 Eb/G/Bb/Line 3 Eb rinforzando 16th down to Line 1 Eb rinforzando 16th (followed by an 8th, quarter, and half rest. The other three staves are pretty much the same with that emphasis quick attack end (all ending on the single Eb 16th note in various registers).

End of score. Time to let my wife use the computer for eBay! (6:10 pm). I will be going to Warner Bros. Archives on Friday to read the legal documents and script and communications available on *Helen of Troy*. If there is any material of particular interest, I will include it either here or in the first long, preliminary section of this rundown.

[Dated Sunday, March 13, 2005 at 11:34 am. Okay. I just finished adding new information, as intended above.]

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Completed Sunday, March 13 at 11:36 am

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