FALL OF THE ROMAN EMPIRE

Music by
Dimitri Tiomkin

FILM SCORE RUNDOWN
by
Bill Wrobel

[Updated and Expanded Sunday, October 16, 2005 starting 11:29 am]
[IMAGES INSERTED Thursday, January 14, 2016]

The following is a cue rundown analysis of Anthony Mann's 1964 epic *The Fall of the Roman Empire* music by Dimitri Tiomkin. With the recent resurrection and popularity of this genre pic in the form of *Gladiator*, I wish to pay homage to its far more distinctive predecessor. Not only did the film present an intelligent script, it showcased a

stellar cast (Alec Guinnes, James Mason, Christopher Plummer, Stephen Boyd, Sophia Loren), and fabulous set designs and locales. The film is a strange mix of political intrigue, battlefield scenes, and romantic subtexts. Far more importantly, it showcased one of the finest and most mature scores by Dimitri Tiomkin.

I studied the fully orchestrated score at USC several years ago. It was held in Box 18A in the Dimitri Tiomkin Archives. Box 1 held the full score to *The Alamo* (175 "leaves" or pages); *Rio Bravo* (423 leaves) is held in Box 54, and so forth. There were no cue titles (except for "Main Title") in the fully orchestrated pages, so I will use brackets ({ }) to designate acceptable titles (many derived from the reference cd's, if available).

As audio reference sources, I will rely on two compact discs: (1)"The Fall of the Roman Empire," Varese-Sarabande VSD-5228 with 16 tracks (this is the same original re-recordings by Tiomkin of the CBS 83119 LP); (2) "More Music From the Fall of the Roman Empire," Cloud Nine Records ACN 7016 produced by David Wishart (mono and stereo mix).

As a side note, there are several cues I could not identify. Some may not have been used in the final pic, but also there are deleted scenes in even the "official" version that probably contain music (for instance, Lucilla's attempted assassination of her brother, Commodus). I have not yet been able to find the complete or "restored" version.

Now: There is a great deal of multi-layered notation activity going on in Tiomkin's score (indeed, in most of his scores!), so I cannot really do it full justice in my brief analysis. His music tends to be quite "busy" and highly embellished. In part, its roots may've been in his concert pianist days and penchant for rapid execution and flourishes. His rather virtuosic (albeit sometimes meandering) flair had to struggle to translate effectively into the full orchestral palette, and many times adjustments had to be made even during the recording sessions. Often each line of a certain choir (such as 3 clarinets) had its own variation. For example, if clarinet I held the principal melody phrase, clarinet II would play a complementary yet different string of notes, and clarinet III would have its own line of development or counterpoint.

There are critics of Tiomkin's music, therefore, complaining that it's usually over-the-top or overblown (bombast quality), and that he poorly handled music under dialog. A New York Times reviewer stated in effect that after being subjected to three hours of Tiomkin's music, he felt as if the Roman Empire had fallen on him! Another reviewer, however, had commented that Tiomkin's score was the granddaddy of epic scores. One needs to remember that his score was Oscar nominated as Best Score in 1964 (*Mary Poppins* won out!). Tiomkin's music was as colorful and lively and was his personality. *The Fall of the Roman Empire* is a dazzling score, full of pomp & circumstance pageantry, vibrancy, splashes of colorful instrumentation and pulsing rhythmic drive. There are noble musical sequences, lyrical beauty, and soft ethereal passages as well between the fanfares and hammering chords! It was well deserving an Oscar nomination, and it is my pleasure to share my notes of analysis with you.

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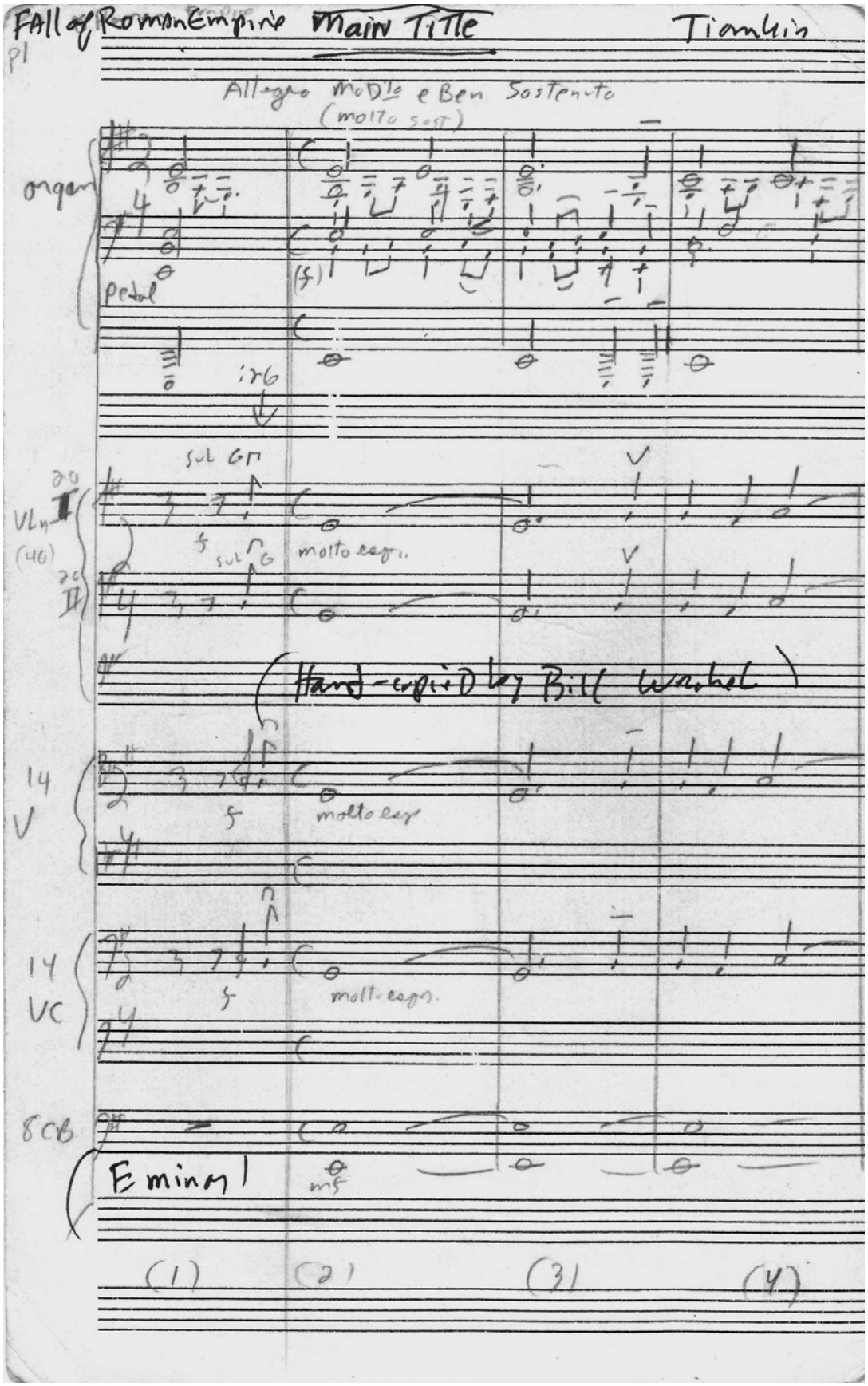
THE FALL OF THE ROMAN EMPIRE
Music By
Dimitri Tiomkin

Reel 1/A "Main Title" *Allegro modto e ben sostenuto* in 2/4 time. Key signature of E min (1 sharp or F#). 17 pages, 66 bars, 2:16. [Note: The first 26 seconds of the "Overture"/"Prelude" from both compact discs is an organ solo which I either failed

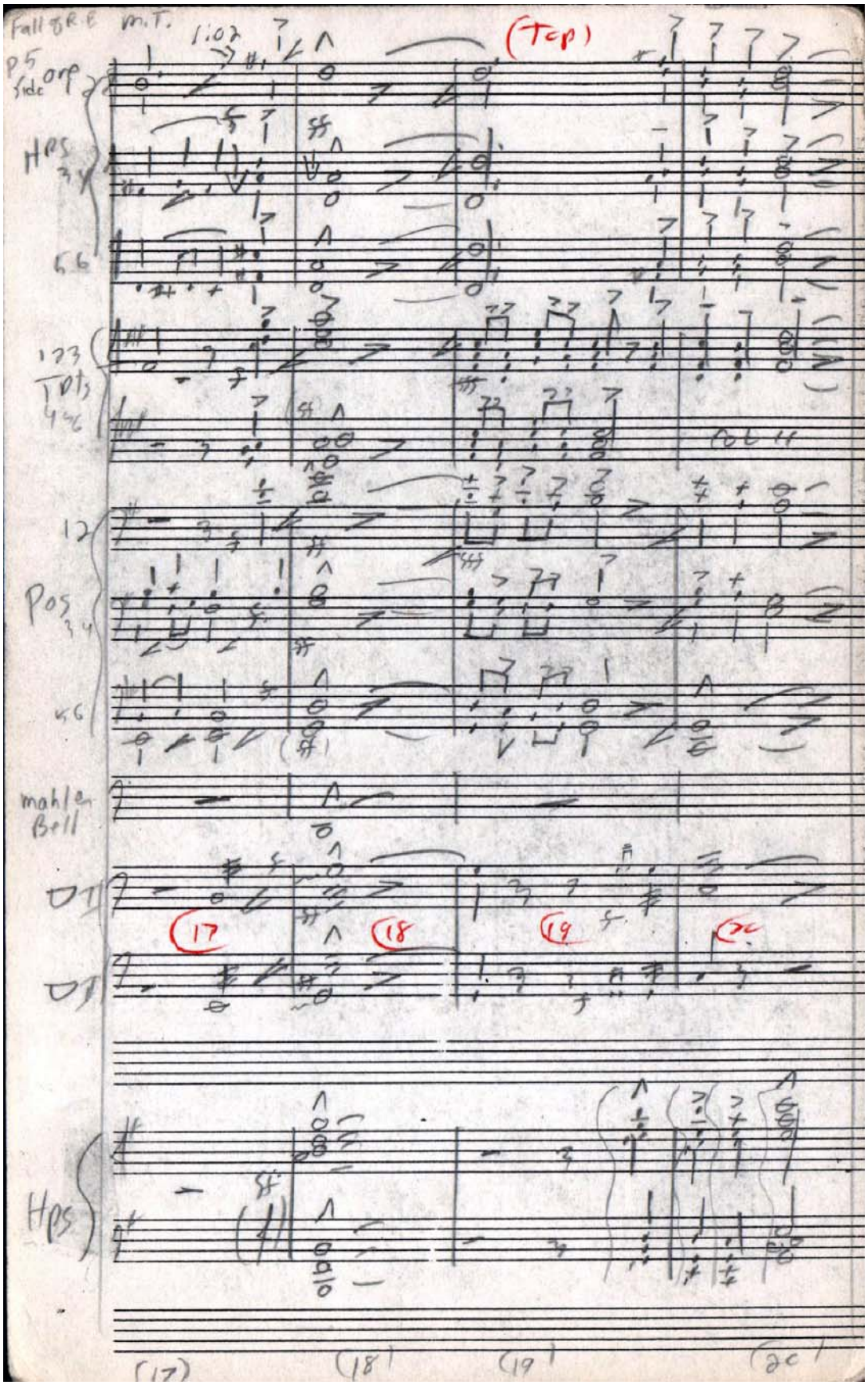

Fall of Roman Empire Main Title
Tiankin
Allegro Mod'to e Ben Sostenuto
(molto sost)
organ
pedal
sul G
molto legg.
(Hand-copied by Bill Wachel)
V
molto leg
molto legg.
Eminm1
(1)
(2)
(3)
(4)

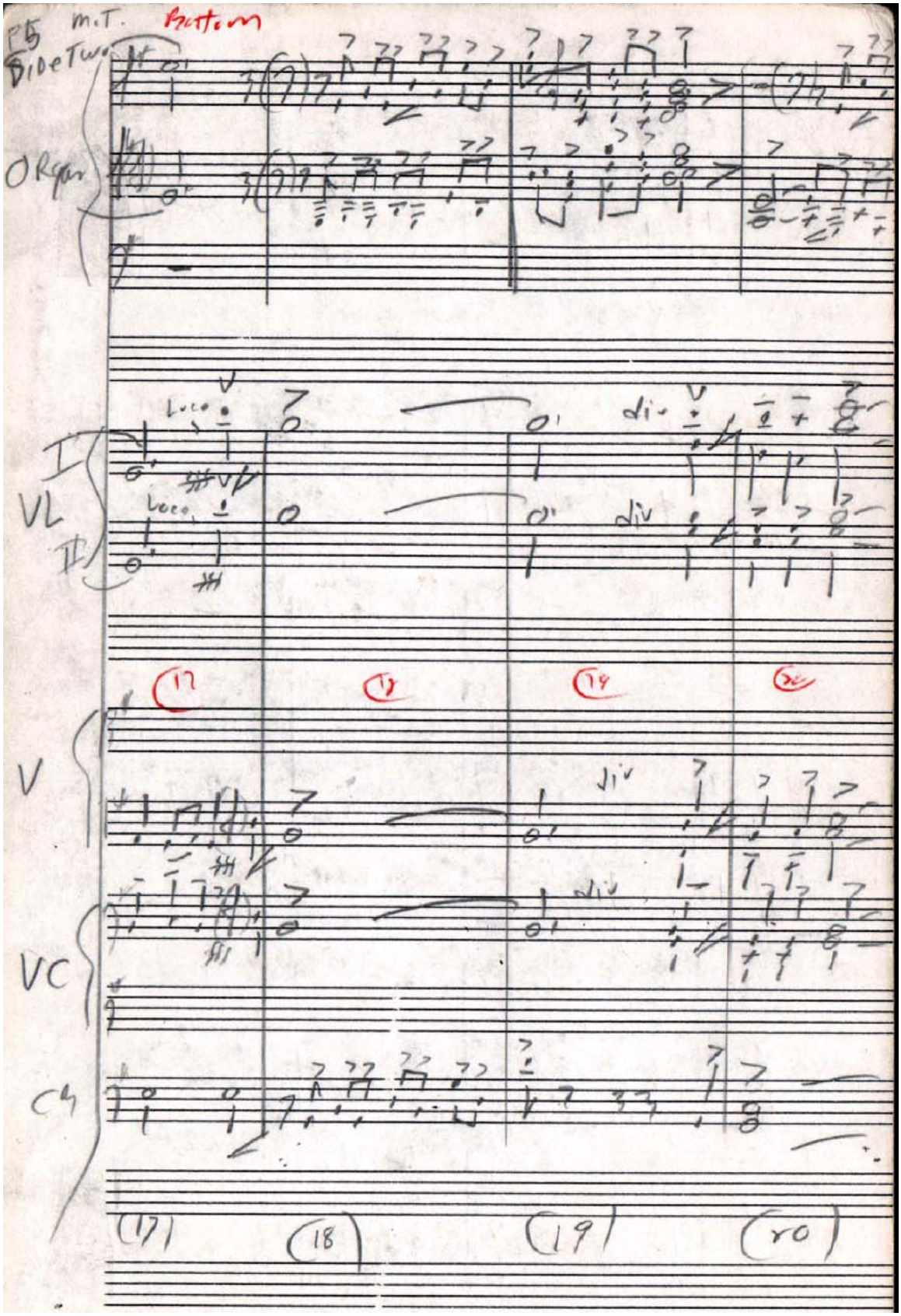
to research or it simply was not available. I do not remember. The fully orchestrated score begins as Bar 1 at about :26] The Main Title is a rather dirge-like motif, noble yet sad (after all, the subject matter is the "Fall" of Rome, not her "Rise"!).

In Bar 1, the organ plays (*pedal*) chord half notes Contra-octave E /Great octave E/B/small octave E/B/Line 1 E. Also the organ plays small octave A 8th legato to G dotted quarter note. After a quarter and 8th rest, 20 violins I, 20 violins II, 14 viole (treble clef), 14 VC (celli) also in treble clef play unison Line 1 G 8th note "sul G" and forte on the down-bow down to (Bar 2, now C time) the E whole note *molto espr* tied to dotted half next bar. 8 basses (CB) join in playing *mf* Great octave and small octave E whole notes (a drone/sustained effect) tied thru Bar 9.

The organ (set in 3 staves) is forte and *(molto sost)* plays Great octave E whole note on the bottom staff to (Bar 3) E half note down to Contra-octave E-E tenuto 8ths to (Bar 4) E whole note (repeated next bar). The middle staff organ in Bar 2 top line plays small octave E-E half notes to (Bar 3) E quarter note down to C-D legato 8ths to E down to Great octave B tenuto quarter notes to (Bar 4) C dotted half note to D quarter note to (Bar 5) C quarter note to C-D legato 8ths to C half note. The bottom line middle staff notes are Great octave B quarter note to B-small octave C 8th notes to B quarter note to C down to A 8ths to (Bar 3) B quarter note to A-B legato 8ths down to E-E tenuto quarter notes up to (Bar 4) unison C dotted half note to D quarter note to (Bar 5) C quarter note to C-D 8ths to C half note. Top staff organ (bottom line notes) are small octave G quarter note to G-E 8ths to G/B quarter notes to E-F# to (Bar 3) G dotted half note to same G quarter note to (Bar 4) G quarter note to E-B 8ths to middle C quarter note down to F#-G 8ths to (Bar 5) D quarter note to E-F# legato 8ths to D half note. The top line notes are B/Line 1 E half notes to E half note to (Bar 3) E dotted half note to B tenuto quarter note to (Bar 4) middle C-C half notes to (Bar 5) small octave A quarter note down to E-F# legato 8ths to A half note. Etc.

The strings take over the primary melody line (*Fall* motif) at the end of Bar 3 with the up-bow on Line 1G quarter note to (Bar 4) G to F# quarter notes to A half note tied to dotted half in Bar 5 down to E tenuto quarter note to (Bar 6) E to D# quarter notes to F# half note tied to dotted half note in Bar 7, and then G quarter down to E whole note decrescendo hairpin and tied to E quarter note in Bar 9 (for violas and celli). Violins play tied whole notes decrescendo. Violas then play in Bar 9 small octave C-D legato 8ths to E rinforzando half note, while VC play Great octave A down to F# 8ths to G/B rinforzando half notes. Eight CB are still tied Great octave and small octave E notes but half notes in Bar 9 to unison small octave E tenuto half note.At the end of Bar 9 (:43), the organ is now heard prominently again at a higher register taking over the motif. We find the doubled G (Lines 1 & 2) quarter notes crescendo to (Bar 10) *full sound* (as annotated) E whole notes on the top and middle staves tied to dotted half in Bar 11, and then G quarter notes to (Bar 12) G to F# quarter notes to A half tied to next bar, etc. The bottom staff plays Great octave E whole note tied to next bar (silent in Bar 12).


Fall 8R.E m.T.
1:02
(Top)
P.5 side orp
Hps
1 2 3
Tpts
Pos
mahler Bell
Hps
(17)
(18)
(19)
(20)


P5 m.T. Bottom
Side Two
Organ
VL
I
II
V
VC
Cb
Loco
div
(17)
(18)
(19)
(20)

The full brass comes in to play in Bar 10. After a quarter rest in Bar 10, the first three (of six) Bb trumpets and violins I play forte the counterpoint figure (played previously by the organ in the first several bars). We find trumpet I playing Line 2 D to E 8ths down to Line 1 [written Line 2 C#] B quarter note, then A-B 8ths down to (Bar 11) G quarter note to F#-G 8ths to E quarter note (followed by a quarter rest and trumpets are silent next bar). Trumpets II-III play descending legato quarter note dyads Line 1 F#/A to D/F# to middle C/E, and so forth. Divisi violins II, for example, play tenuto dyad quarter notes Line 1 F#/A to D/F# to C/E to (Bar 11) unison middle (Line 1) C to D to C tenuto quarter notes to up-bow quarter notes D-C#. After a quarter rest in Bar 10, viole (back to its normal alto clef) play unison Line 1 tenuto D quarter note to A/B to G/A quarter note dyads to (Bar 11) E/G to unison A to G to G quarter notes. After a quarter rest in Bar 10, celli (back to normal bass clef) play unison small octave E tenuto quarter note to dyads D/A down to Great octave A/small octave G quarter notes, etc. CB top line play small octave E whole note tied to quarter note in Bar 11 down to Great octave B to A tenuto quarter notes to B-A 8ths. Bottom line CB play forte Great octave E whole note tied to dotted half note next bar up to (like top line basses) B to A legato 8ths. After a quarter rest in Bar 10, violins I play *f* Line 2 D legato to E 8th notes down to Line 1 B quarter note to A-B legato 8ths down to (Bar 11) G quarter note to F#-G 8ths down to E up to G quarter notes, and so forth. I will not delineate in precise detail each bar, but this should give you an idea in these few bars how the strings' sound was constructed.

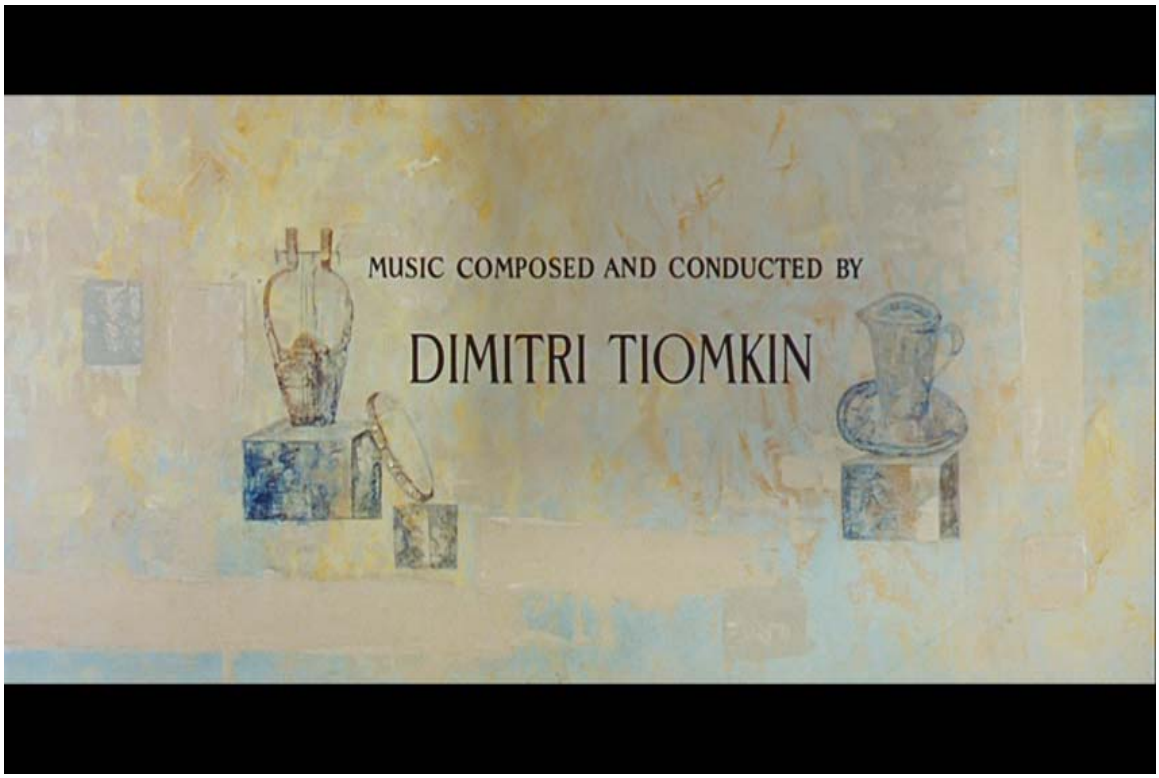
Six horns are *mf* on E min 2nd inversion (B/E/G) whole notes tied to quarter notes next bar. Specifically, horns V & VI (bottom or 3rd staff) play *unis* Great octave B [written small octave F#] whole note tied to quarter note next bar, while horns III-IV (middle staff) play small octave E/G [written B/Line 1 D] whole notes tied to quarter notes next bar, and top staff horns I-II play *mf* the same as horns III-IV. After a quarter rest in Bar 10, trombones I-II play *mf* small octave A/Line 1 D to A/B to G/A tenuto quarter notes to (Bar 11) E/G to D/A to E/G tenuto quarter notes (followed by a quarter rest). Pos III plays small octave G dotted half note (followed by rests for the rest of the two bars). Pos IV plays E half note to D down to Great octave A quarter notes to (Bar 11) A to B to small octave C quarter notes (followed by a quarter rest). Pos V plays Great octave B whole note to (Bar 11) A to B to A tenuto quarter notes (followed by a quarter rest). Pos IV plays Great octave E whole note tied to dotted half note next bar. Two harps are arpeggiando (vertical wavy line rolled chord) forte on E min whole notes (actual positioning Great octave E/B/small octave E/G/Line 1 E). The timp is *mf* playing two small octave E grace notes to the E whole note toll tied to dotted half note and 8th note next bar (followed by an 8th rest).

At 1:02 (end of Bar 17), the brass are now prominent playing *ff* (fortissimo) the *Fall* motif. We have the G maj 7 (G/B/D/F#) quarter note chord forte to (Bar 18) playing *ff* the G maj/9th (added 9th, or note A in this case) sforzando whole note chord (G/B/D/A) tied to dotted half notes next bar (for the horns). The trumpets and Pos (trombones) play rinforzando 8th notes *fff* chord E min (E/G/B) to C maj (C/E/G) connected by a crossbeam, to next crossbeams 8th chord figure of B min 2nd inversion (F#/B/D) to E

min (E/G/B) to stand alone E min 8th chord(for the trumpets). Pos play the G maj (G/B/D) half note chord rinforzando. Then E minor to (Bar 20) the Cmaj7 (C/E/G/B) to A min (A/C/E) quarter note chords to A min7 (A/C/E/G) half note chord. Etc. Specifically, Pos I-II-III at the end of Bar 17 play forte B/Line 1 D/F# quarter notes crescendo hairpin. Then all six Pos in bar 18 play *ff* Great octave G/small octave D/G/B/Line 1 D/G sforzando-marked (^ over notes) whole notes tied to 8th notes next bar to G/small octave C/E/G/middle C rinforzando-marked (> over notes) 8ths to B/small octave F#/B/Line 2 D rinforzando 8ths to Great octave G/small octave D/F#/A/middle C rinforzando 8ths to G/D/G/B/Line 1 D rinforzando half notes decrescendo. Trumpets play D/F#/G/B/Line 2 C/F# rinforzando quarter notes to (Bar 18) D/G/A/B/Line 2 D/G sforzando whole notes, etc. Horns play small octave B/D/F#/G/B quarter notes to (Bar 18) G/Line 1 D/G whole notes, etc. After a half rest in Bar 17, timp I is rolled *f* < on Great octave B half note up to (Bar 18) small octave G whole note roll fortissimo, while timp II is rolled on Great octave E half note to adjacent G whole note roll. The Mahler bell sounds a small octave B half note in Bar 18. Harps in Bar 18 play *ff* Contra-octave B/Great octave F/B/Line 1 A/B/Line 2 D/G whole notes.

Meanwhile, in Bar 17, violins/viole/celli play *fff* the Line 2 B (b") quarter note on the up-bow to (Bar 18) Lines 1 & 2 G sforzando whole notes tied to dotted half in Bar 19. Then (divisi) the E min 7 quarter note 3rd inv chord (D/E/G/B) to (Bar 20) quarter note chord B/C/E/B to A min (actual notes A/C/E/A) quarter note chord to the Amin7 2nd inv (E/G/A/C) half note chord, etc. In Bar 12, the organ and basses play a counterpoint phrase of rinforzando 8th note figures.

At 1:21 (end of Bar 33), four mandolins (two large) join in to play the motif with the strings. The large mandolin in Bar 34 strums (tremolo) Line 1 E whole note while regular mandolins play Line 2 E trem whole note tied to dotted half note next bar. Then G quarter trem to (Bar 36) G to F# quarter trems up to A half note trem tied to next bar to G quarter note trem to (Bar 36) G to F# quarter notes up to A half note trem tied to quarter note next bar, etc. Violins play forte (in Bar 34) the E min whole note chord actual notes Line 2 E/G/B/Line 3 E tied to dotted half notes next bar crescendo *fff* to G/B/Line 3 E/G quarter notes on the up bow. Then violins I play Lines 2 & 3 G to F# rinforzando quarter notes to A half notes tied to quarter notes next bar, etc.. Viole play on Line q B/Line 2 E whole notes tied to dotted half notes next bar crescendo *fff* to B/E quarter notes to (Bar 36) C/E half notes to C/F# half notes tied to next bar. VC play Great octave G/B whole notes tied to dotted half notes next bar to G/B quarter notes to (Bar 36) unison B to A quarter notes up to small octave C half note tied to quarter note next bar. CB play small octave E whole note to (Bar 35) F# whole note to (Bar 36) E whole note, while bottom line CB play small octave E down to Great octave E half notes, and so forth.



After a quarter rest in Bar 34, the top staff organ plays the descending counterpoint figures of Line 1 G/B to F#/A quarter notes to G/B quarter notes down to E/G to D/F# legato 8ths to (Bar 35) small octave B/Line 1 E/G quarter notes down to G/B/Line 1 E 8ths down to F#/B/Line 1 D# 8ths to G/B/E half notes. The middle staff plays Great octave E/B/small octave E whole notes tied to whole notes next bar. After a half rest, the bottom staff organ plays Contra-octave E half note (repeated next two bars). In Bar 36, horns I & II and trumpets I & II join in *mp espr* on the counterpoint figures *mp espr* of Line 1 E quarter note up to A-G# legato 8ths to A quarter note to E-D 8ths. Altri trumpets play A/middle C/E/A whole notes. Pos in Bar 36 play Great octave E/A/small octave E/F/A/middle C whole notes. The harp plays arpeggiando chords A/Line 2 C/E/G/Line 3 C/E/G quarter notes, and so forth.

Shortly the violins & viole play a series of dual 8th note figures (two 8th notes connected by a crossbeam). Specifically, in Bar 45, at the 1:40 point, violins I play Line 2 F#/A up to Line 3 C/Eb legato 8ths (crossbeam connected) up to F#/A down to C/Eb 8ths (crossbeam connected) to D#/F# down to A/C 8ths to B/D# up to F#/A 8ths, etc. Violins II play Line 1 A/Line 2 F# 8ths up to Line 2 Eb/Line 3 C 8ths (crossbeam connected) up to A/Line 3 F# 8ths down to Line 2 Eb/Line 3 C 8ths (crossbeam connected) to F#/Line 3 D# down to C/A 8ths to D#/B up to A/Line 3 F# 8ths. Viole (treble clef) play Line 1 F#/A up to Line 2 C/Eb 8ths to (see violins I). VC/CB play Great octave G to F# rinforzando quarter notes to E tenuto half note. At the end of Bar 45(at 1:42), the brass powerfully sound a majestic restatement of the motif, ending on A min (A/C/E). Specifically the horns play forte small octave G/middle C/E quarter notes crescendo to

(Bar 46) E/A/middle C/E/F#/Line 2 E quarter notes to F#/B/Line 1 D#/B/Line 2 D# quarter notes to B/D#/F#/B rinforzando half notes tied to dotted half notes next bar, etc. Trumpets play B/Line 2 C/E rinforzando quarter notes to (Bar 46) A/B/E to F#/B/Eb quarter notes up to B/Line 2 D#/F# half notes tied to dotted half notes next bar. Pos play G/A/middle C/E quarter notes to (Bar 46) E/A/middle C/E to F#/B/D# quarter notes to B/Line 1 D#/F# half notes tied to dotted half notes next bar, etc. The organ plays the strings pattern on Contra-octave and Great octave F#-G 8ths (crossbeam connected) to A-B 8ths to C down to F 8ths up to B to A 8ths, and so forth.

The violins are center stage again in Bars 57-58 (2:14) with a motif embellishment highlighted with a trill on Lines 1 & 2 B half notes to 16ths A#-B to (Bar 58) Lines 2 & 3 E (e" e"') dotted half notes, etc etc.

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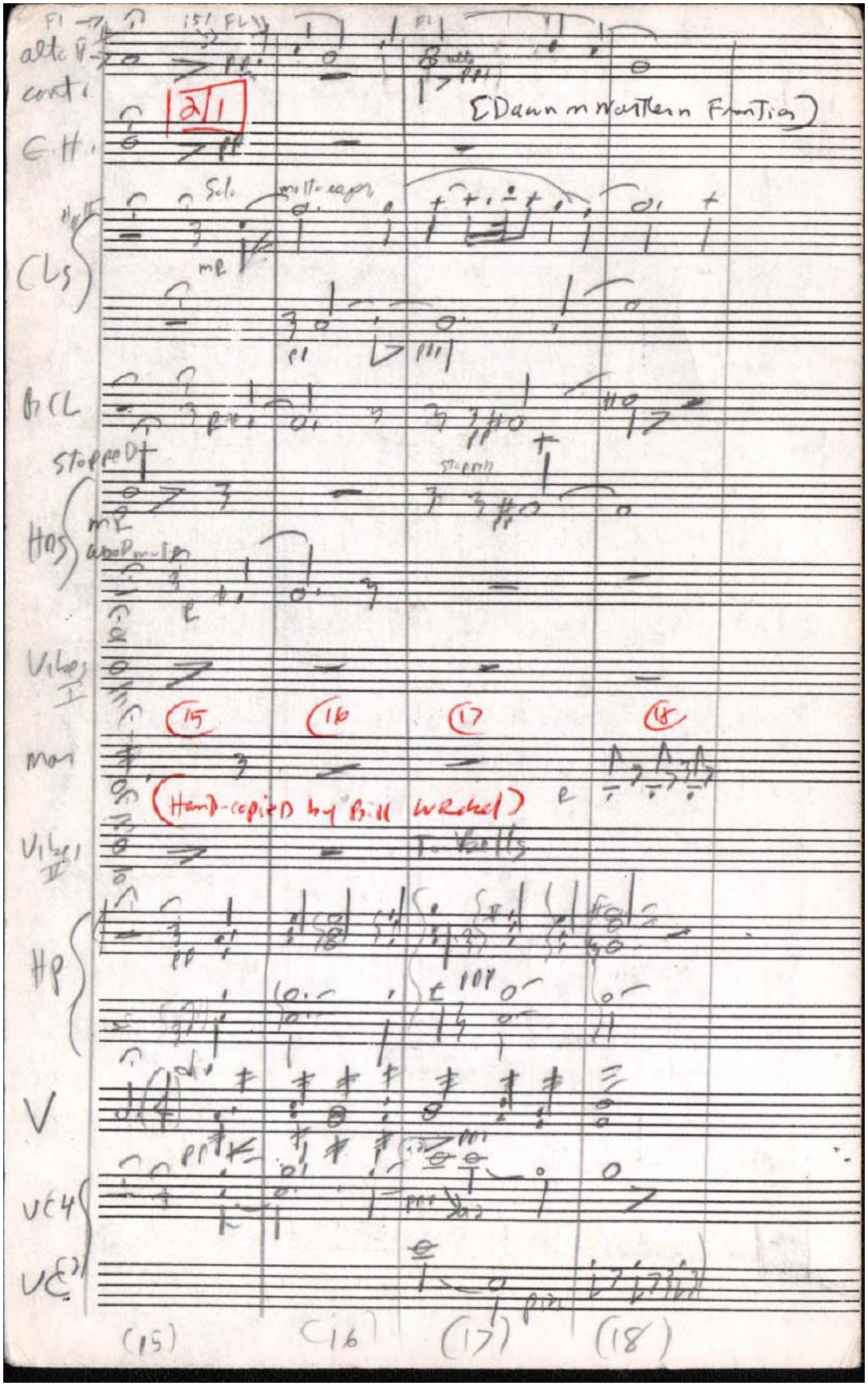
R2/1 {Dawn On The Northern Frontier"} *Andante (in a lonely manner)* in C time. Key signature of G maj/Emin (1 sharp). 9 pages, 37 bars. Track # 3 in the "More Of..." cd. Scene: We hear the off screen narrator saying: "Two of the greatest problems in history are how to account for the Rise of Rome, and how to account for her Fall..." We see out in the Danube frontier Marcus Aurelius (Alec Guinnes) and Timonides the Greek (James Mason) speaking together in a windy predawn height at Caesar's Germanic fortress.

We begin with the alto G flute playing a lonely solo passage.[The alto flute in G means that the *written* C on the alto flute *sounds* (in concert pitch) a perfect 4th interval below (or G). So we find it playing *molto espr* small octave B [written Line 1 E] half note in Bar 1 (which probably should simply be a grace bar) up to (Bar 2) Line 1 E [written A above] dotted half note to F# [written B] quarter note to (Bar 3) G [written Line 2 C] quarter note to A-G 8ths to F# to E quarter notes to (Bar 4) F# dotted half note, etc.

In Bar 3, after a quarter rest, vibe I ("no motor") plays *pp* Lines 1 & 2 B dotted half notes tied to whole notes next bar, and then further tied. Vibe II plays the same pattern but on small octave and Line 1 B tied notes. Piano is *ppp* "pedal" on Lines 1 & 2 B dotted half notes let vibrate.

At the end of Bar 9, the english horn takes over the plaintive melody line. Being a transposing instrument in “F,” this means that the *written* C on the english horn *sounds* (in concert pitch) as the F tone a perfect 5th interval below. It plays Line 1 A [written Line 2 E] quarter note to B-A [written F#-E] 8ths legato to G [written D] to F# [written Line 2 C#] quarter notes to (Bar 11) G dotted half note to F# quarter notes, and so forth. In Bar 10, the harp joins in (with the vibe & piano) with a short response figure of Line 2 C (c")


alto Fl
cont.
E.H.
Cls
B.Cl
Hns
Vibes I
mar
(Hand-copied by Bill Wrobel)
Vibes II
Hp
V
vc4
vc2
(15)
(16)
(17)
(18)

quarter note to Line 1 B (b') half note, etc. At the *molto espr* end of Bar 15 (:51) when the dialog commences, the solo clarinet I plays *mp* the expanded melody line of Line 1 B [written Line 2 C#] quarter note up to (Bar 16) Line 2 E [written F#] dotted half note to F# quarter note to (Bar 17) G quarter tied to dotted 16th to A 32nd to G 8th (last three notes connected by crossbeams) to F# to E quarter notes to (Bar 18) F# dotted half note, etc.

Flute I (not an alto flute) plays *pp* Line 1 A quarter note up to (Bar 16) Line 2 C quarter note to B half note to D quarter note to (Bar 17) C half note, etc. The alto flute in Bar 17 plays the Line 1 E whole note I believe (or half note). Clarinet II and the bass clarinet also join in on separate note lines. Horns I & II in Bar 15 are stopped (+ sign over the notes) on Line 1 E [written B above]. Then horns III & IV ("wood mutes") play small octave B quarter note tied to (Bar 16) dotted half note.

After a half rest and then a quarter rest held fermata, the harp plays small octave E/B/Line 1 E/A/B quarter notes to (Bar 10) various arpeggiandos. Divisi viole play small octave B dotted half note held fermata and then (treble clef) are *pp* bowed trem Line 1 A/B quarter notes to (Bar 16) A/Line 2 C quarter note trem to G/B half note trem to A/Line 2 D quarter note trem. 4 celli play, after a half rest and then a quarter rest held fermata in Bar 15, small octave E/B quarter notes tied to (Bar 16) dotted half notes next bar. Etc etc.

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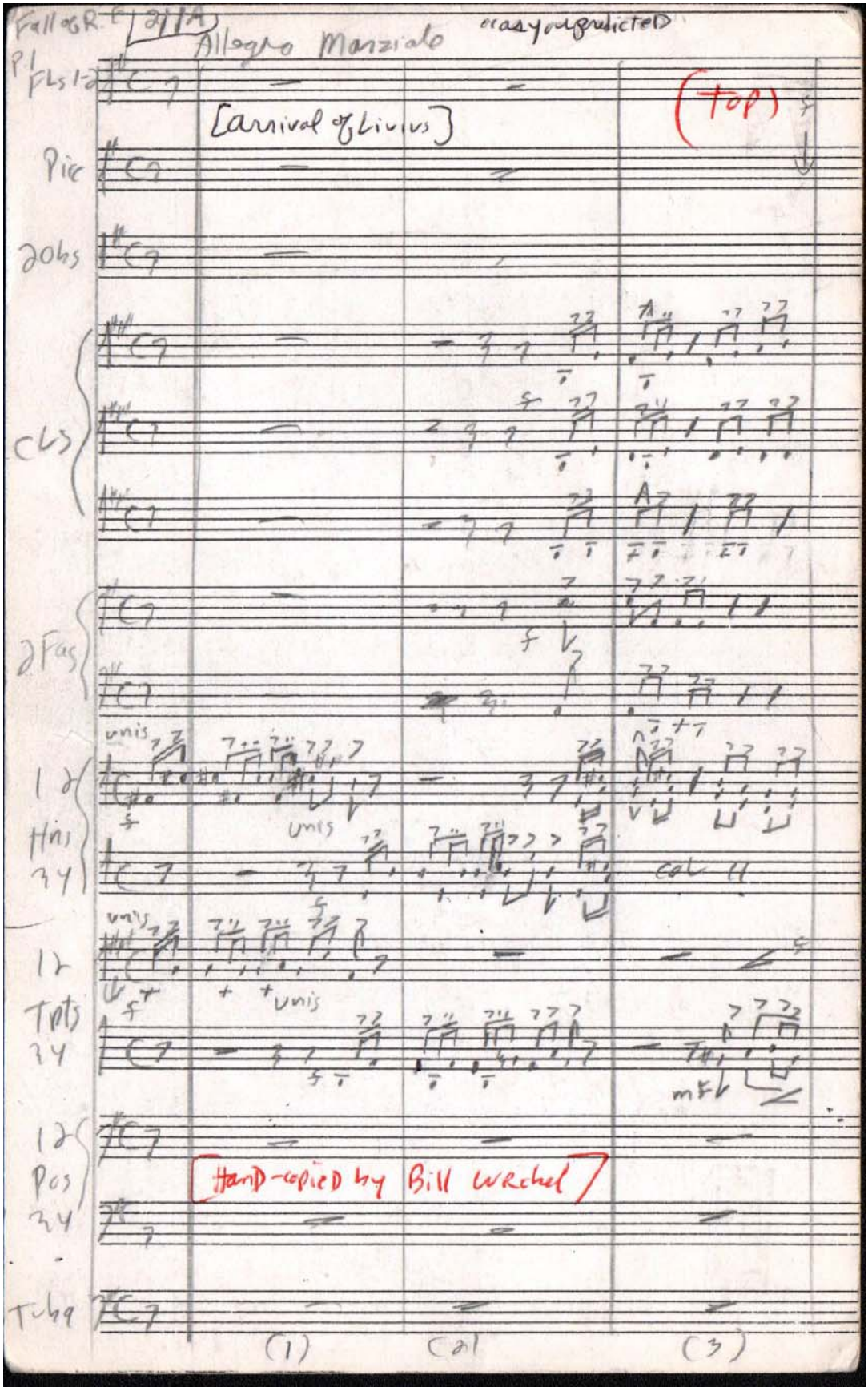
R2/1A {Arrival of Livius} *Allegro marziale* in C time. 9 pp, 34 bars. Key signature of G maj/E min again (1 #).Track # 4 in the "More Of" cd. Scene: The music commences shortly after Marcus Aurelius states, "As you predicted...." Martial Roman music plays as Livius (Stephen Boyd) arrives by chariot. Note: There are 16th notes in the grace bar of rinforzando B up to F#, but they were deleted in the recording session.

Horns I & II and trumpets I & II are soli playing forte the fanfare/announcement one-bar phrase. Then horns III & IV and trumpets III & IV take over. In the grace bar, horns I-II play forte small octave B [written Line 1 F#] up to F# [written Line 2 C#] rinforzando 16ths to (Bar 1) same F# rinforzando 8th back down to B up to F# staccato 16ths figure to same F rinforzando 8th down to B up to G 16ths figure to F# up to B rinforzando 8ths down to E 8th (followed by an 8th rest). At the end of Bar 1, horns III-IV take over playing small octave A up to Line 1 E 16ths to (Bar 2) same E 8th down to small octave up to E 16ths, and so forth. Trumpets I-II in the grace bar play forte small octave B [written middle C#] up to F# [written G#] 16ths to (Bar 1) same F# 8th and so forth (see horns I-II). After a half/quarter/8th rest, trumpets III-IV take over (see the horns).


Fall of R.C.
21A
Allegro Marziale
"as you predicted"
Fls 1-2
[arrival of Livius]
(top)
Pic
2 obs
Cls
2 Fgs
1 2 Hns 3 4
unis
col 11
1 2 Tpts 3 4
1 2 Pos 3 4
Tuba
[Hand-copied by Bill Wrichel]
(1)
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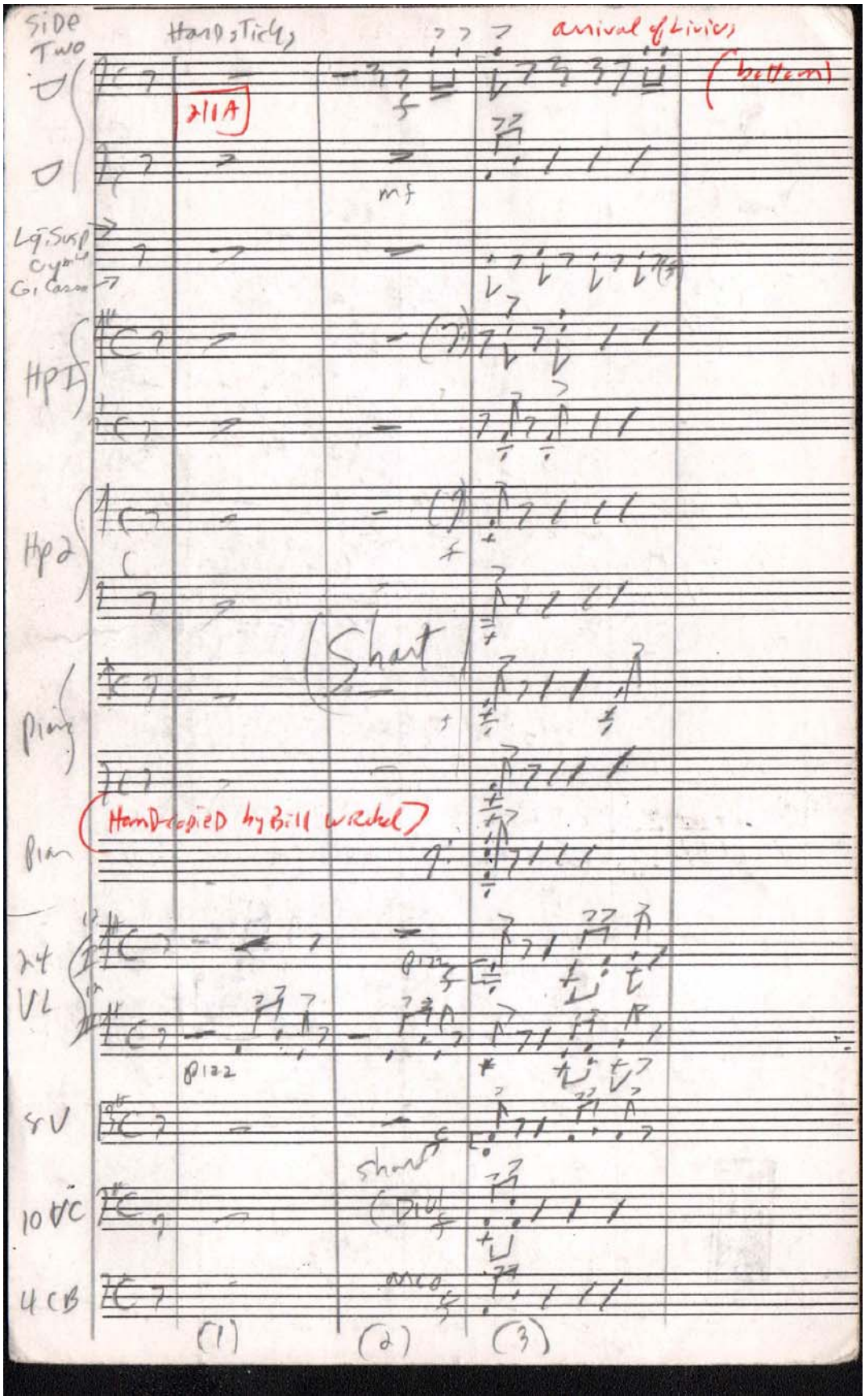
Side Two
Hand Tick
arrival of Lirics
(bottom)
2/1A
Lg. Susp Cymb
Gr. Cassa
HpI
Hp2
Piano
(Short)
(Hand Copied by Bill Wickel)
Pian
24 VL
8va
8va
short
(Div)
arco
10 VC
4 CB
(1)
(2)
(3)

After a half rest in Bar 1, 12 violins II pluck *pizz* Line 1 F# up to B rinforzando 8th notes (crossbeam connected) down to E rinforzando 8th (followed by an 8th). After a half rest in Bar 2, they pluck E up to A 8ths down to E 8th.

At the end of Bar 2, the timp sounds forte small octave A-A rinforzando 16ths to (Bar 3) A rinforzando 8th (followed by 8th/quarter/quarter/8th rests) to A-A 16ths again. After rests in Bar 2, clarinets play small octave A up to Line 1 F# rinforzando 16ths to (Bar 3) G/middle C/E sforzando 8ths, etc. Fags play Great octave A/small octave E rinforzando 8ths to (Bar 3) A/E down to D/A 8ths to E/A to D/A 8ths (the 2nd figure played 3X). It is at the end of Bar 2 that all horns play A up to Line 1 D/F# 16ths to (Bar 3) C/E sforzando 8ths to small octave A up to D/F# 16ths (repeated again) to C/E down to A/D 8ths to G/C to A/C 8ths. Etc. In Bar 3, timp II sounds 4X Great octave A up to small octave D rinforzando 8ths.The first violins pluck forte small octave G/Line 1 E double-stopped rinforzando 8ths (followed by an 8th rest) repeated again to C/E to D/F# 8ths to C/G 8ths (followed by an 8th rest). Violins II pluck middle C 8th (followed by an 8th rest) to middle C 8th (followed by an 8th rest) to C/E to (see violins I). Eight violas play *short* small octave E/G double-stopped rinforzando 8ths followed by an 8th rest (repeated again) to G-A 8ths (crossbeam connected) to G 8th (followed by an 8th rest). Divisi VC (ten celli) play Great octave E/A up to A/small octave E 8ths played 4X, while four CB are *arco* playing forte Great octave A up to small octave D 8ths played four times.

At the end of Bar 9, the flute and piccolo play (in the key signature of two flats) play a run of 32nd notes Line 2 F-G-A-Bb-Line 2 C-D-Eb-E. The oboe and clarinets play the same but an octave lower register. Etc.

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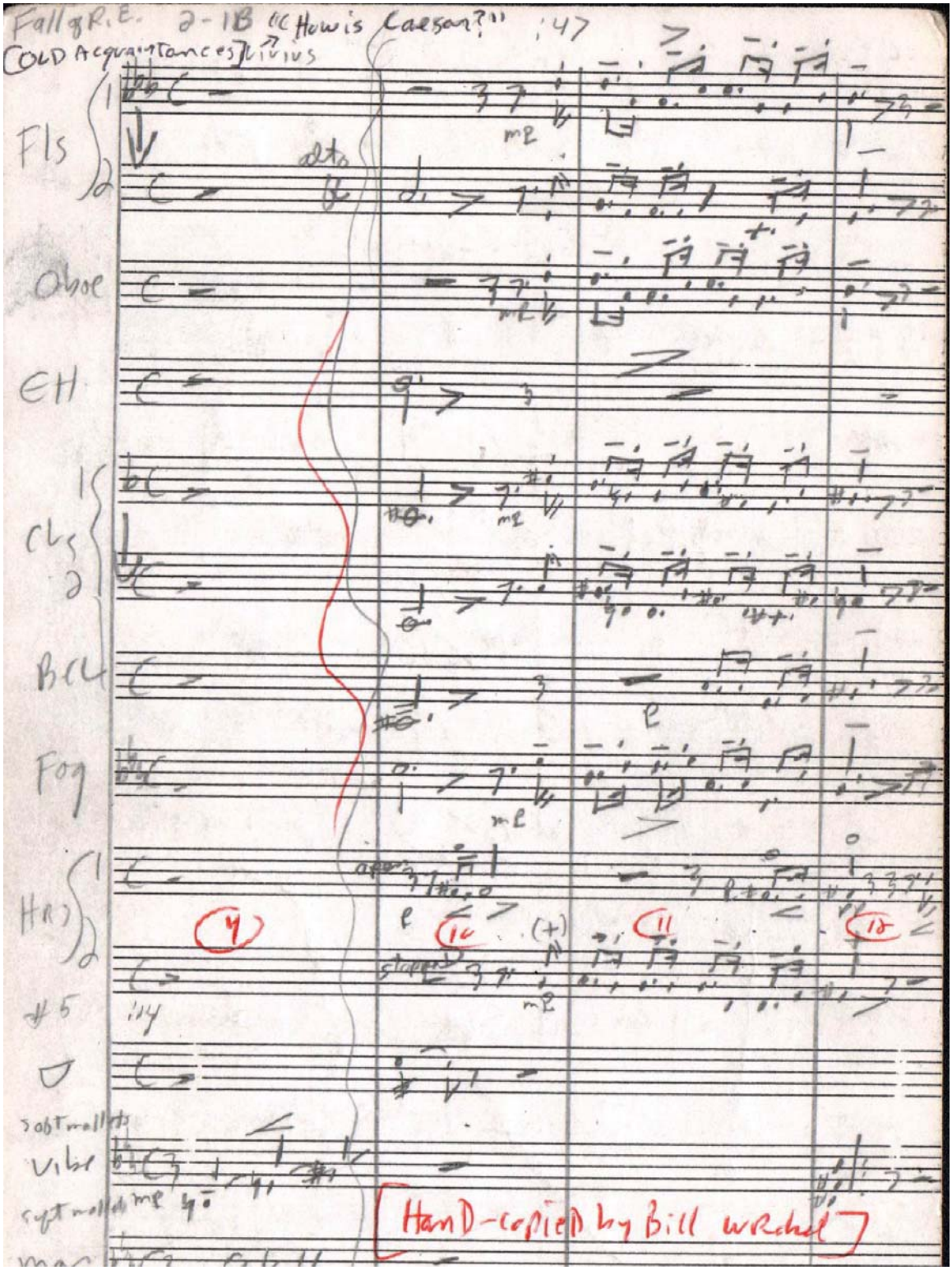
R2/1B {Old Acquaintances} *Andante assai* in C time. 15 pp, 58 bars. Key signature of Eb maj/C min (3 flats). Track # 5 in the "More Of..." cd. Scene: Livius asks Timonides "How is Caesar?" Later on, in Bar 40, Livius meets Lucilla (Caesar's daughter).

Viole and celli and basses sound as the backdrop texture for the soli mandolins. In Bar 4 (:14) the finger cymbals sound *p* (though still piercing) notated as a diamond-shaped half note with the stem pointing down. Harp I/vibe/marimba ("soft mallets") play *mp*, after a quarter rest, ascending quarter notes small octave B-Line 1 E-G#. CB play *mp* small octave E dotted half note decrescendo hairpin (followed by a quarter rest). VC play small octave C/Fb/Ab dotted half notes > *pp*, while violas play small octave Ab/Line 1 Eb/Ab dotted half notes. Harp II plays Great octave E/B/small octave E/Ab/Line 1 E/Gb dotted half notes let vibrate.

At the end of Bar 10 (:47),the woodwind and solo stopped horn play a short passage of 16th to dotted 8th note. For instance, flute I and oboe play Line 2 D staccato



16th to (Bar 11) same D tenuto dotted 8th down to Ab 16th (both notes connected by a crossbeam) to next figure of same Ab tenuto dotted 8th up to C staccato 16th to next figure of C tenuto dotted 8th down to G staccato 16th, to next crossbeam figure of G

dotted 8th up to staccato Bb to (Bar 12) tenuto Bb dotted quarter note. Stopped horn II plays D [written A]16th to (Bar 11) D dotted 8th down to C 16th, etc.

Harp and piano in Bar 11 play staccato 8th note chords (separated by 8th rests). So we find what appears to be the D maj flat 5th chord (D/F#/Ab) but actually laid out as small octave D/Ab/Line 1 D (bottom staff) and (top staff) F#/Ab/Line 2 D 8ths. Then, after an 8th rest, F min (F/Ab/C) 8th chord (actual positioning F/middle C/F/Ab), then C min (actual positioning small octave C/G/Line 1 Eb/G/Line 2 C), then the G min (G/Bb/D) 8th chord (positioned as Great octave G/Bb/small octave Bb/Line 1 D/G).

By Bar 26 (1:52) in C time (now key signature of A maj/F# min or 3 sharps), the flute and especially solo cello play the Fall motif *molto espr*. They play Line 1 register F# dotted half tied to 8th to A 8th to(Bar 27, now 5/4 time)A 8th to G# 8th up to the B dotted half tied to 8th down to F# 8th, etc. In Bar 26, the harps play, after an 8th rest, Great Octave register F# 8th up to small octave C# 8th up to F# 8th up to A (a) half note. Then, in Bar 27, the B min triad quarter note chord (B/D/F#), let vibrate. Viole and 4 altri celli are bowed trem *pp* (celli on C#, etc). 2 clarinets and bass clarinet play in Bar 27 the B min combined sound.

At the end of the cue in Bar 56(4:19), the high viole play (in 2/4 time) Line 2 F# 8th down to Line 1 F# 8th up to Line 2 E 8th down to Line 1 E# 8th to (Bar 57, now 4/4 time) "very slow" E#-F#-G# triplet value 16ths to F# 8th tied to half note (held fermata) and tied to 8th in the final bar (Bar 58), decrescendo *pp*. Celli play small octave B quarter note tied to 8th note in Bar 56, then tacet to end.

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R2/2-3/1 {Pax Romana} *Allegro modto* in C time. 33 pages, 130 bars, 5:12 duration. Track # 6 in "More of..." cd, and track # 8 in the original rerecording cd. Key signature of Gb maj (6 flats). Scene: The grand procession in which representatives of the Roman Empire and allies from around the world parade past Caesar in chariots. Bravado brassy opening of the half muted/half open trumpets and horns, highlighted by a heavy flutter-tonguing effect *sff*.

Skipping to Bar 7, we come to a very similar pattern. Horns I-II-III play *f* Line 1 Gb [written Line 2 Db] rinforzando dotted 16th to F [written C] rinforzando 32nd note down to Db [written Ab] 8th figure up to (now *flutter*) Gb half note *sff* crescendo and tied to 8th note *ff* to Ab [written Eb] 16th sforzando (followed by a 16th rest) to (Bar 8) a repeat of that first three-note figure to F half note flutter tied to 8th to Eb 16th (followed by a 16th rest). Horns IV-V-VI in Bar 8 also play this but an octave lower register. After a quarter

rest in Bar 7, two *open* trumpets play *mf* < Line 1 Gb [written Ab] half note flutter trem tied to 8th to Ab sforzando 16th (followed by a 16th rest). Trumpets IV-V-VI in Bar 7 play

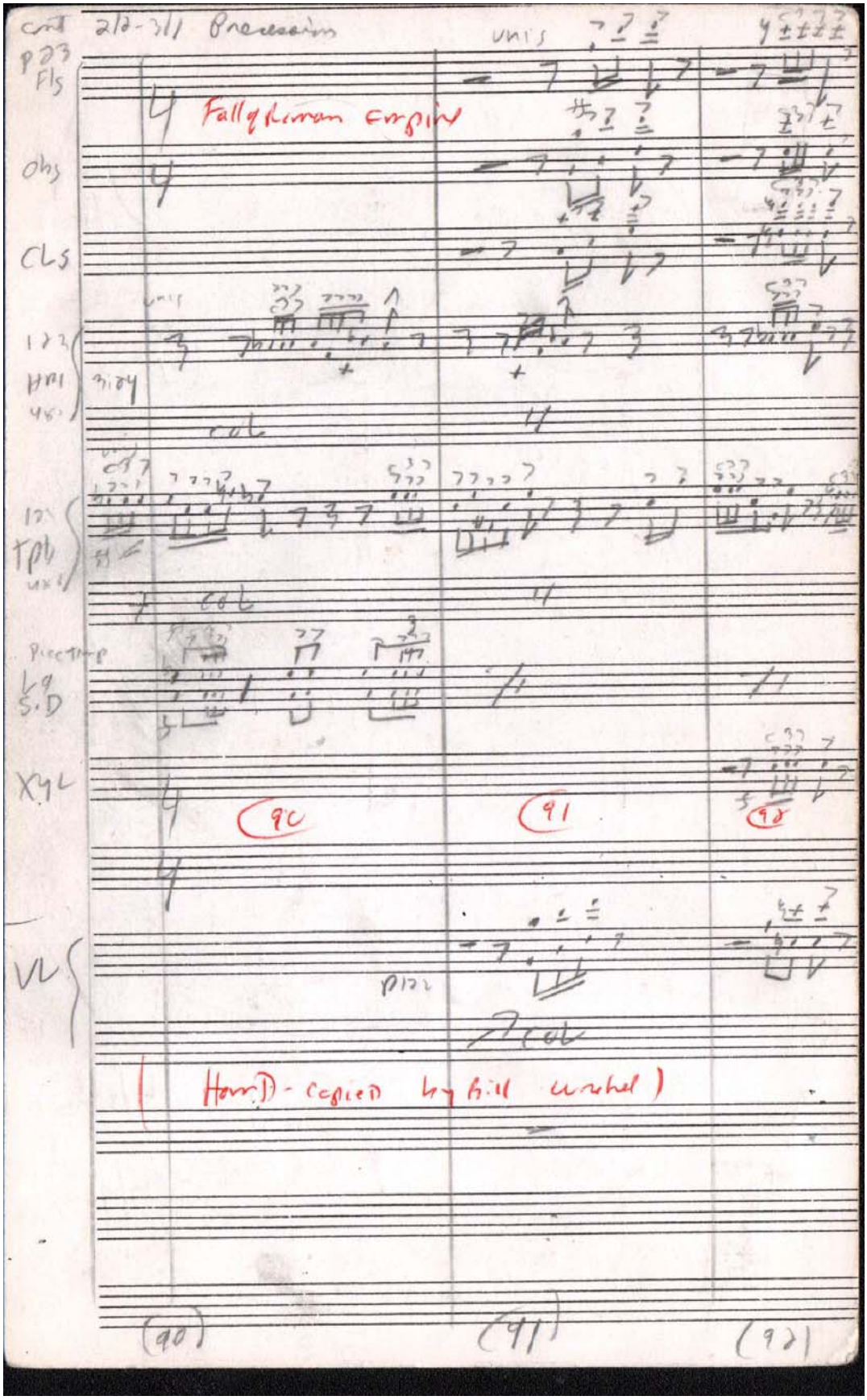
(with mutes) Ab dotted 16th to F 32nd to Db 8th figure to that Gb half note flutter (etc). In Bar 8, Pos I-II (with mutes) play small octave Gb dotted 16th to F 32nd note down to Db 8th figure to F half note flutter crescendo and tied to 8th note to Eb 16th (followed by a 16th rest). After a quarter rest, *open* trombones III-IV play that F half note flutter tied to 8th to Eb 16th.

In Bar 11 (:19), flutes and piccolo are highlighted playing "6" 16th note figures in 2/4 time Line 2 Ab-Line 3 Cb-Eb-Db-Line 2 Ab-F to next six-note figure of Ab-Cb-F-Db-Ab-F 16ths. Clarinets III-IV play the same but an octave lower register. Clarinets I-II play the first figure and then a four-note figure. Oboes play Line 2 Cb 8th to Line 1 Ab/Line 2 Db 8ths played twice. The english horns play small octave A/Line 1 E 8ths to D/A 8ths played twice. Fags play Great octave Bb/Ab sforzando half notes. Pos play Great octave Ab/small octave F/middle Cb/Db half notes. The tuba sounds Great octave Db half note. The timp beats small octave Db rinforzando quarter note. Violins I pluck Line 2 Cb to Db rinforzando 8ths twice, while violins II pluck Line 1 Eb up to Line 2 Cb 8ths twice, and violas on Ab-Line 1 Db 8ths. VC play Great octave Ab/small octave F half notes. CB play small octave Db half note.

At 2:14 (end of Bar 60) when Marcus asks "And who would this be, Timonides?" muted trumpets I, II, III prominently play *mf* on three triplet value Line 2 Db 16ths to (Bar 61) rinforzando descending 16th notes Line 2 Db-Line 1 Bb-Gb back up to Bb to Db 8th to three triplet 16ths again (repeat same bar). Then, in Bar 62, 16th staccato notes Bb-Db down to Line 1 Eb up to Bb to Db rinforzando 8th(followed by a rest mark). Mid-Bar 61 stopped horns play forte the triplet Db 16ths. Flutes/oboes/clarinets/Fags/harp also join in with accompanying figures.

At about 2:46 (Bar 70), the brass is silent for awhile. Here a softer texture is played by arpeggiando quarter note chords of the harps and pianos, and a leisurely passage of the viole and celli. Bells are prominent sounding Line 1 Ab-Gb-F-Eb staccato quarter notes. In Bar 71 in 4/4 time playing descending quarter notes Ab-Gb-F-Eb. Harps & pianos play the Ab minor (Ab/Cb/Eb) quarter note chord arpeggiando (actual positioning for harp II = Great octave Cb/Ab/small octave Eb/Ab/middle Cb/Eb); harp I = Line 1 Eb/Ab/Line 2 Cb/Eb/Ab). Then the next arpeggiando of Eb min (Eb/Gb/Bb) to F half diminished 7th (F/Ab/Cb/Eb), etc.

The brass statements return at the end of Bar 89 (3:24) with the trumpets play "3" triplet value Line 2 Db [written Eb-Eb-Eb]16ths to (Bar 90) normal value 16ths Db-Line 1 Bb-Bb-Line 2 Eb to Db 8th. Horns are unison with a similar response statement, followed again by the trumpets, then horns for three notes. Then flutes/oboes/clarinets for three notes, etc.


Cont 212-311 Percussion
Fls
Fall of Roman Empire
Obs
CLs
Hrn
Tpt
Piccolo Tp
S.D
XYL
VL
col
(90)
(91)
(92)
Hom D - copied by Bill Wachel

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Reel 3/2 in C time. One bar only.[unknown]

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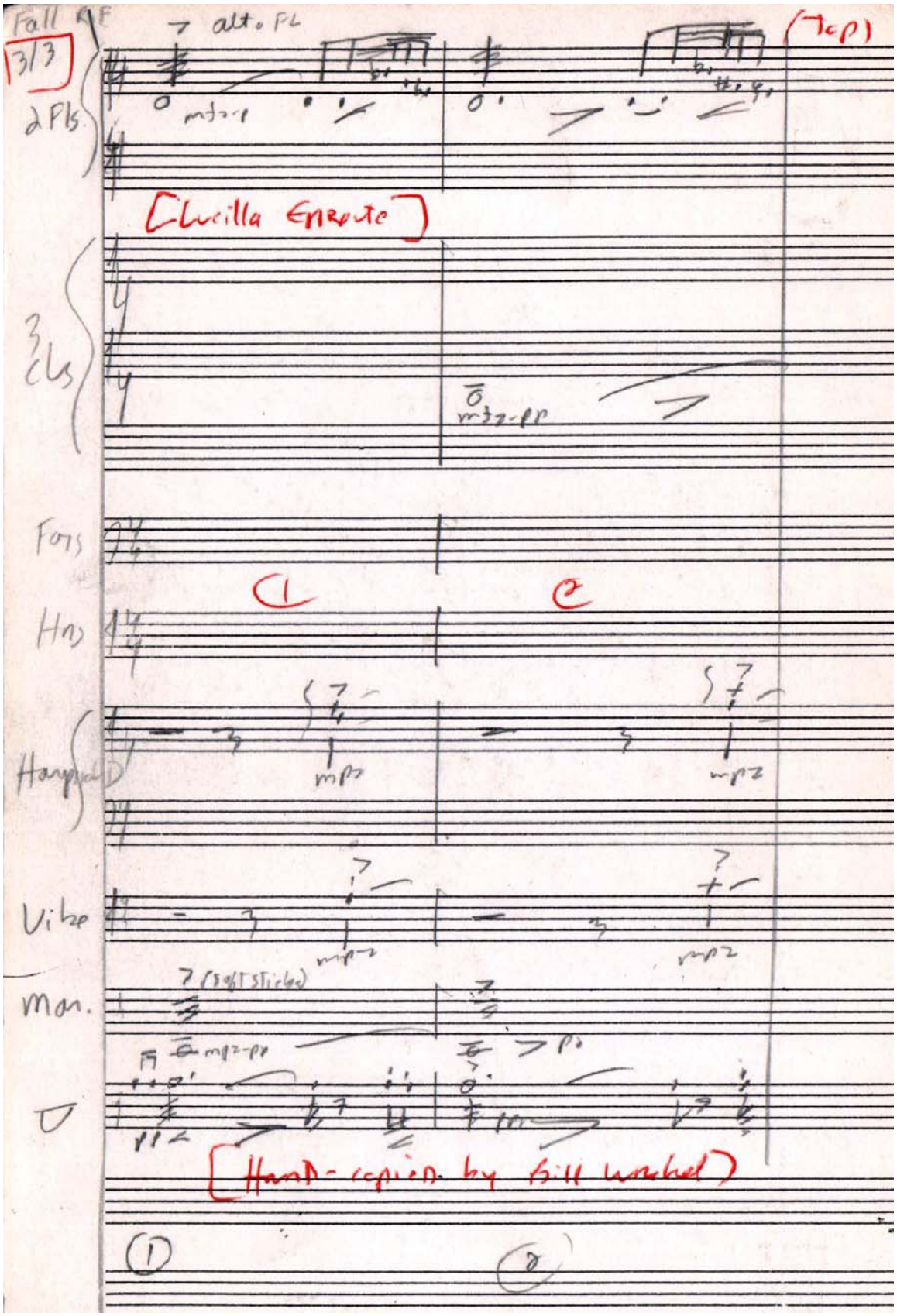
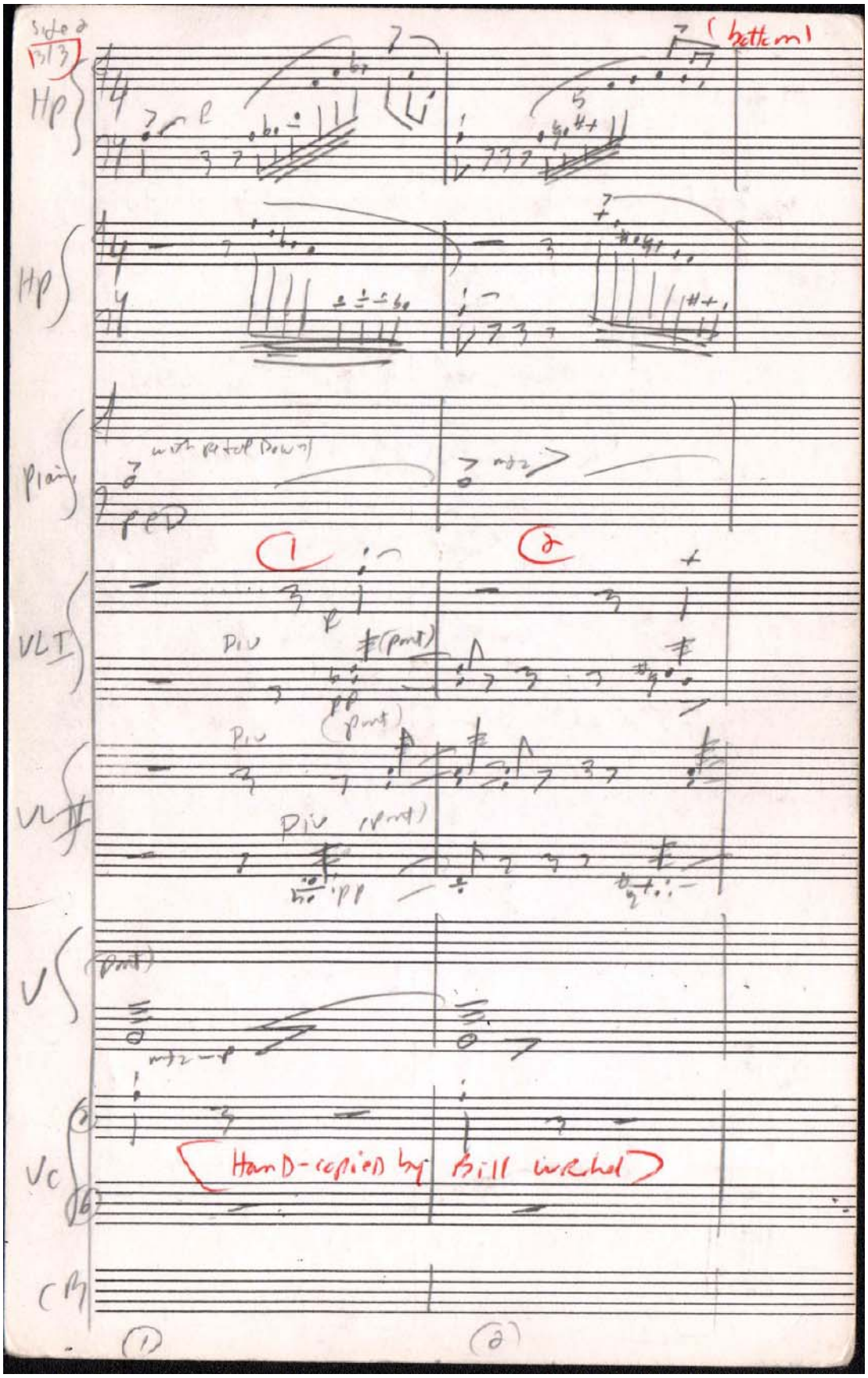
R 3/3 {Lucilla Enroute} 4/4 time. 3 pages, 10 bars. This cue comes before the conversation between Caesar and his daughter (R 3/3A). Quite a gorgeous sounding cue, but alas it is not included in any of the two reference cd's. The cue begins after the roaring crowd shouts repeatedly "Caesar!"

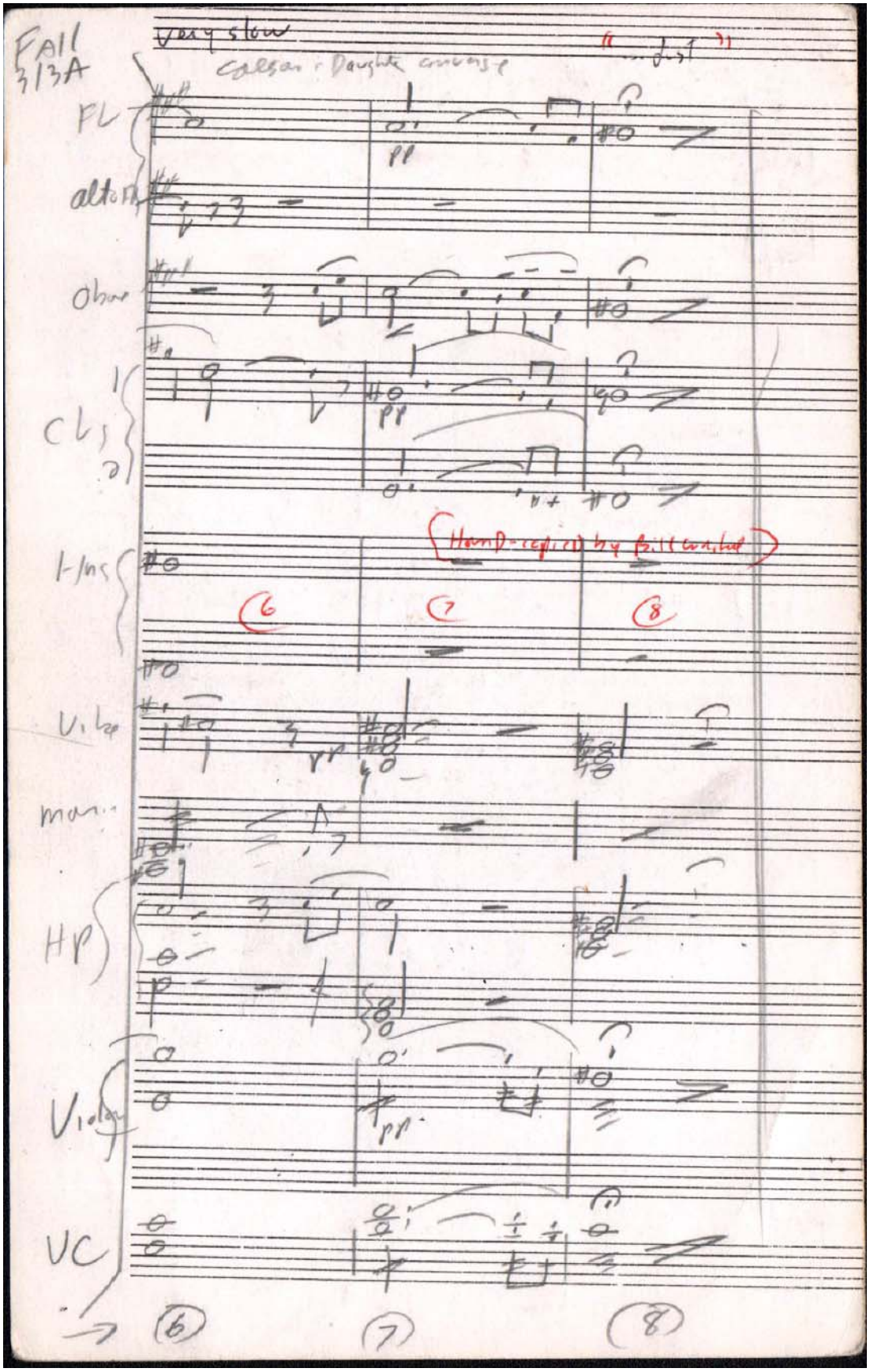
The timp plays two small octave A16ths to rolled A dotted half note *pp* < > tied to 16th (followed by a 16th rest) then two 16ths again to (Bar 2) rinforzando rolled dotted half tied to 8th, etc. Marimba is rinforzando rolled (soft sticks) *mpz-pp* on small octave A whole note tied to whole note next bar. Two celli play the small octave A staccato quarter note (followed by a quarter & half rest). Repeat next bar. Viole are bowed trem ponticello *mfz-p* small octave A whole note tied to next bar. Piano (pedal) is also on small octave A tied to next bar. Alto flute is flutter tongued on small octave A [written Line 1D above] half note tied to 8th, etc. Harp I plays the small octave A rinforzando quarter note followed by a quarter & 8th rest.

Then it plays ascending 32nd notes A-Bb-Line 1 D-F-A-Bb up to the next figure of Line 2 F 8th down to A to D 16ths to (Bar 2) small octave A staccato 8th, etc. Harp II, after a half & 8th rest, plays contrary motion 32nd notes of descending Line 2 F-D-Bb-A-D up to F-D-Bb to (Bar 2) small octave A (a) staccato 8th, etc. The harps repeat the contrary motion, but harp I plays ascending "5" quintuplet 32nd notes small octave A-B-middle C#-F-G to A 8th to descending G-F 16ths. Harp II plays descending 32nds Line 2 A-F-C#-B-G-F-C#-small octave B. Violins join in on the 4th beat with a bowed trem pont, etc.

In Bar 3, the strings are prominent as they play *mf espr* crescendo (<) a rising passage. After an 8th rest, violins I and viole play middle C# stand alone 8th note to D to F# 8ths (connected by a crossbeam) to Eb up to A crossbeam 8ths to Line 2 C# quarter note, etc. Violins I has two staves (as do the other strings except CB) so that the bottom staff now plays (in Bar 4) rapid two-note alternations of 32nd notes (Line 2 C#-Line 1 A, C#-A to D-A, D-A figure) to next figure of C#-A, C#-A, B-A, B-A, to fingered trem figure between B-G to final (4th beat) figure of D-G-D-G, C#-G-C#-G. Top staff of violins II play largely fingered trem figures (A-F#, A-D#, G-B), then final 4th beat figure of 32nd notes G up to D, G-D, G-C#, G-C#. Bottom staff of viole follow suit. Top staves of violins I/viole/celli play the continuing melody phrase line. For example, violins I play Line 2 C# to D 8ths (crossbeam connected) to D# tenuto quarter, then F#-E 8ths up to G tenuto quarter. Celli play A-G 8ths to G# quarter, etc. Nice, intricate string embellishments here.


Fall
3/3
alto Pl
(Top)
2 Pls.
[Lucilla Entrate]
3 Cls
Fgs
Hns
Harp
Vibe
Mar.
[Hand-copied by Bill Wachel]


Side 2
(bottom)
Hp
Hp
Piano
with pedal Down
PED
VL I
Div
(pmt)
VL II
Div
(pmt)
V
(pmt)
Vc
Hand-copied by Bill Wichel
CB


FALL
3/3A
very slow
Colson + Daughtie converse
"...dust"
FL
alto fl
oboe
Cl 1
Cl 2
(Hand-copied by Bill Conlee)
6
7
8
Vibe
marim
HP
Violin
VC

R3/3A {Caesar's Wish} Very slow in 4/4 time. 3 pages, 12 bars. Key signature of A maj (3 sharps). Scene: Caesar tells Lucilla that his time is short, and informs Livius that he wants him to have the throne, not Commodus (Caesar's son).

In Bars 6-8 (when Caesar peaks to Lucilla about his body turning to dust), there is a nice, gentle woodwind passage supplemented by the vibe, harp, viole and celli. The oboe and harp play Line 2 register C# to E 8th notes back down to (Bar 7) C# half note tied to 8th to tenuto B 8th (both 8ths connected by a crossbeam) to tenuto C# down to tenuto F# 8th notes to (Bar 8) G# whole note held fermata. Clarinets play pp the D/F# dotted half note dyad tied to 8ths, to B/D 8ths to (Bar 8) C/F (E# enharmonic) whole notes held fermata. The flute plays *pp* in Bar 7 Line 1 A dotted half note tied to 8th to F# 8th to (Bar 8) G# whole note held fermata. Viole play *pp* Line 1 A dotted half note bowed trem tied to 8th to F# 8th to (Bar 8) E# whole note held fermata. Celli play Line 1 D/F# dotted half tied to 8ths to B/D 8ths to (Bar 8) unison middle C# whole note held fermata, decrescendo.

The harp plays Line 1 D/F#/A/Line 2 C# half note arpeggiando (followed by a half rest) to (Bar 8) C#/E#/G# half note (C# maj). Finally, completing the picture, the vibe strikes softly *pp* the D Dom 7th (D/F#/A/C#) half note chord let vibrate (followed by a half rest) to (Bar 8) C# maj (C#/E#/G#) half note triad. Etc.

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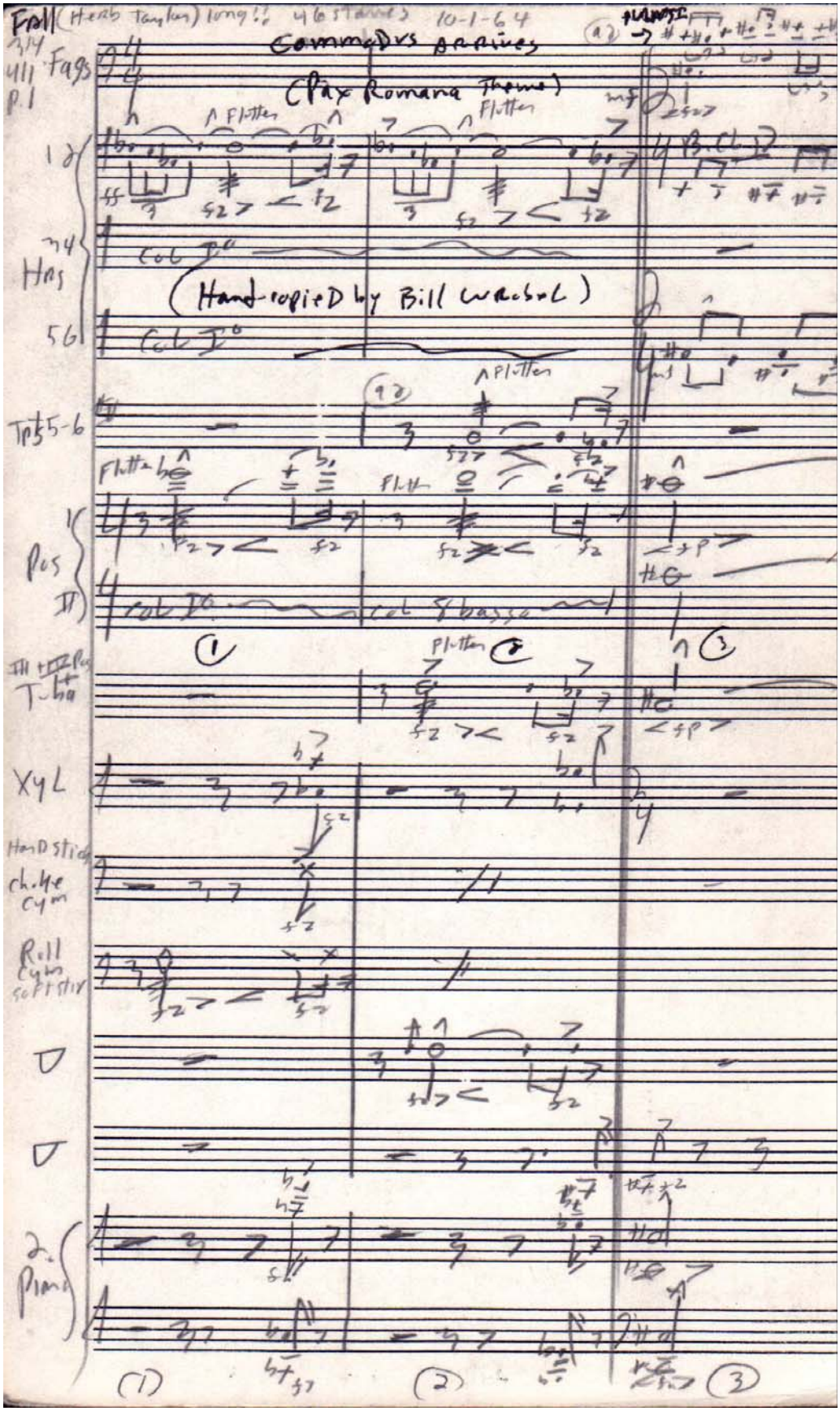
Fall (Herb Taylor) long!! 46 staves 10-1-64
Commodus Arrives
(Pax Romana Theme)
Flutter
Fags
Has
(Hand-copied by Bill Wachsel)
Tp 5-6
Flute
Pos
Tuba
Xyl
Hand Stick
Ch. Hi Cym
Roll Cym
Soft Stick
Piano

R3/4-4/1 {Commodus Arrives} 4/4 time. 6pp, 23 bars. Scene: Commodus and his chariots arrive at camp. The cue is played out just before Commodus says "Livius! Livius!" and Livius returns, "Commodus! Commodus!"

Six horns play exactly the same procession or Pax Romana cue (R2/2-3/1) for the first two bars, but this time Pos I & II (not the trumpets) reinforce the half note flutter tonguing in the 1st bar. The trumpets (V, VI) join in sforzando in Bar 2, as also Pos II & IV. This is a huge cue orchestrated in terms of length of orchestrated page (46 staves) orchestrated by Herb Taylor. It was dated 10-1-64.

In Bar 1, Pos I is flutter tongue on Line 1 Gb half note tied to 8th to Ab 16th (followed by a 16th rest). Next bar it is the F half note flutter to Eb 16th. Pos II plays 8 basso. The xylophone and choke cymbal (hard stick) sound an 8th note at the end of the bar (Lines 1 & 2 Ab rinforzando notes for the xylophone), then Eb 8ths in Bar 2. Two pianos play similar, but as 16th notes.

In Bar 13, the horns/Pos/tuba are prominent (supplemented by the celli & basses) playing the fanfare statement as a chord as well as melodic (horizontal line) phrase. So, for instance, horns I & II play triplet 16ths E-D-B up to E 8th rinforzando tied to 8th to F 16th (followed by a 16th rest). Horns III & IV play B-A-B to B 8ths tied to C 16th. Horns V & VI play G#-F#-B to G# tied to 8th 7 16th notes. So, when combined, we have the E maj 1st inversion (G#/B/E) to D maj 1st (F#/A/D) to unison B note to the E maj 1st inv (G#/B/E) to the G/C/F triad chord. Combined with the celli etc., we have the F min Maj 9th sound (F/Ab/C/E/G).

In Bar 14, the woodwind & trumpets join in with the response call of a similar natures (sans the Pos/tuba/strings). Etc. It's too much to get into!

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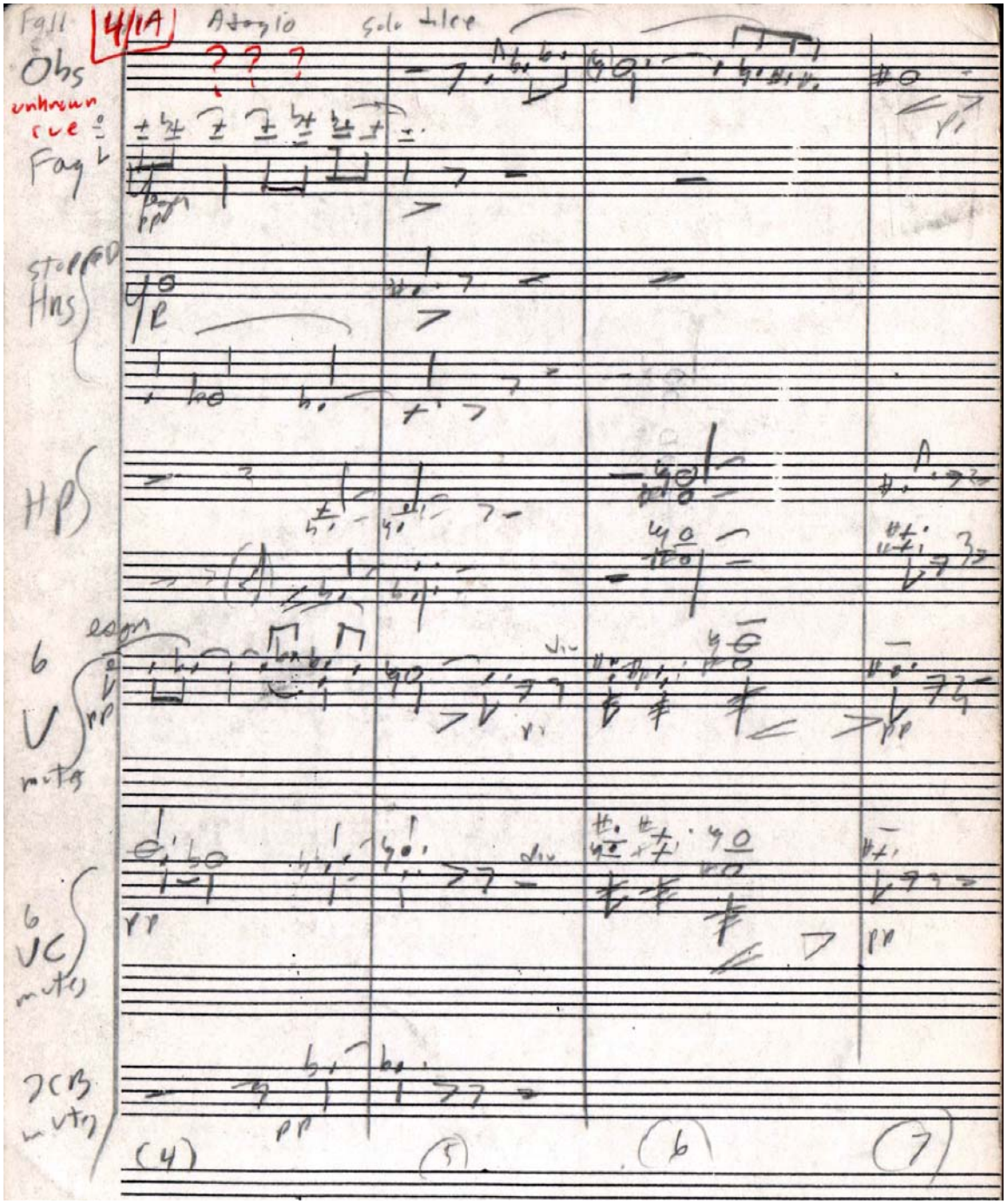
R4/1A { ? } *Adagio* in C time, 8 pages, 30 bars. [Note: To tell you the truth, I am not sure what this gentler (piannissimo) cue is since the R 4/2 cue appears to seque from R3/4-4/1 at some point. This dolce cue appears out of place. In Bar 4, for instance, we have the bassoon and 6 muted viole playing a melody phrase of F 8th to (Bar 4) E 8th up to Eb 8th tied to quarter and tied to 8th, up to Gb 8th to Fb to Eb 8th to (Bar 5) D note(half for viole tied to 8th). Stopped horns sound *p*, as also the harp. Then 6 viole and 6 celli are bowed trem in Bars 6-7 as the solo oboe plays the melody phrase *dolce* of Line 1 G-Bb-Line 2 Db 8ths to (next bar) Line 1 B dotted half tied to 8th, etc.



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R4/2 {Commodus & Livius Greet } *Allegro Assai* in 3/4 time. 14 pages, 53 bars. Track # 7 ("The Dawn of Love") in the "More Of..." cd, and track # 11 of the original recording cd. You'll notice in the film/video that the beginning bars of this cue were cut as this cue seques from R3/4-4/1. Obviously part of the film was edited out (and thus so the music). Scene: Livius & Commodus greet each other out in the field and then chariot ride back to Caesar's camp.

There is a very uplifting two-bar friendship motif starting in Bar 29 (1:16) in the key signature of Ab maj F min (4 flats) in C time. Flutes/clarinets/piano/violins play the melody line starting on Line 3 C. So we find rinforzando Line 3 C 8th down to Line 2 dotted Ab 8th to F 32nd note figure (connected by crossbeams) to the Eb quarter note rinforzando, then up to a "7" septuplet note 32nd figure of Line 3 C up to G to F to descending Eb-C-Ab-F to tenuto Eb quarter note. Then up to (Bar 30) rinforzando Ab 8th down to rising triplet value 16ths Db-Eb-F down to the Eb dotted 16th up to Ab 32nd down to C dotted 16th up to F 32nd (previous four notes connected by crossbeams). Then to a new figure of Eb 8th to rising triplet value 16th dyads (for flutes) of F/Ab-Ab/C-Bb/D to G/Bb rinforzando quarter note dyad.

The harp is arpeggiando on Ab major (actual 8th notes Great octave Ab/small octave Eb/middle C/Line 2 C/Eb/Ab/Line 3 C down to Ab 8th to Eb tenuto half note. In Bar 30, Ab down to Db 8th to Eb-Ab-C-F 16ths to Eb up to Ab 8th back to Eb quarter. Etc.

In Bars 40-41, the Fags/Pos/tuba/strings play a two-bar phrase that is responded to in Bar 42 by the horns & trumpets (most notably the trumpets) and the flutes/oboes/clarinets. For instance, Pos play in Bar 41 (1:40) the Eb maj 2nd inv (actual notes Bb/Eb/G/Bb) to F min 2nd inversion (C/F/Ab/C) tenuto 8th note chords (connected by a crossbeam) to next figure of Eb maj 2nd inv to Db maj 2nd inversion (Ab/Db/F/Ab) 8th note chords to next figure of Eb maj 2nd inv 8th to F min 2nd inv dotted 16th to Eb min 2nd 32nd chords. Then next figure of F min to Db maj 8th chords to (Bar 42 in 3/4 time) Eb maj 2nd inversion half note chord sforzando tied to dotted 8th notes. After a dotted 8th rest, the horns/trumpets etc respond with a rinforzando phrase. Etc.

The cue ends with the Pos/piano/VC/CB playing the concluding phrase as the harps are arpeggiando quarter note chords. After two quarter rests in Bar 52, the horns are "tightly stopped" *p* on the Eb Dom 7th/11th (added 11th) 2nd inversion (Eb/G/Bb/Db/Ab) quarter note chord. Actual positioning small octave Db/Ab/Bb/Line 1 Db/Eb/G) tied to whole notes next bar, held fermata. Etc.

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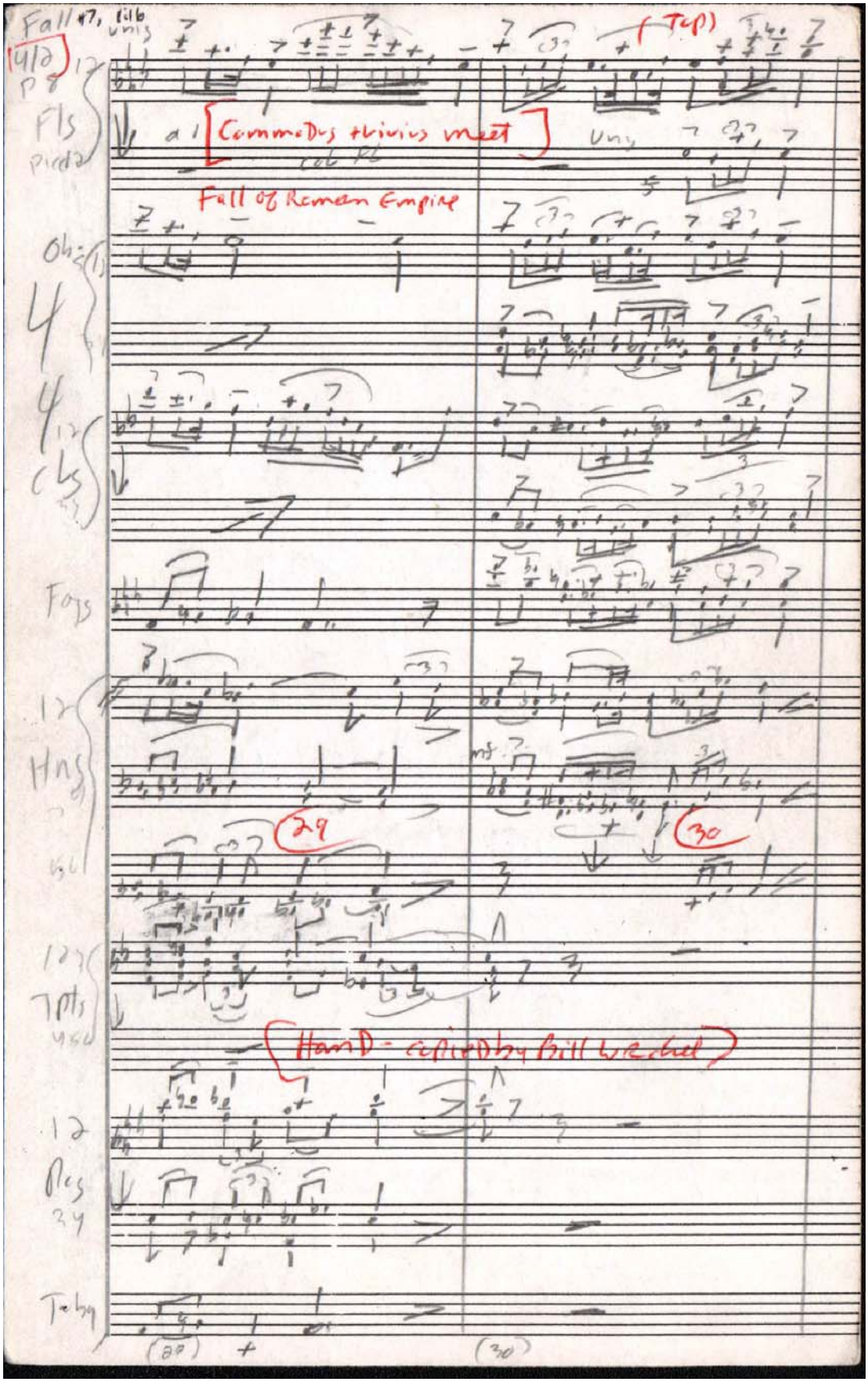
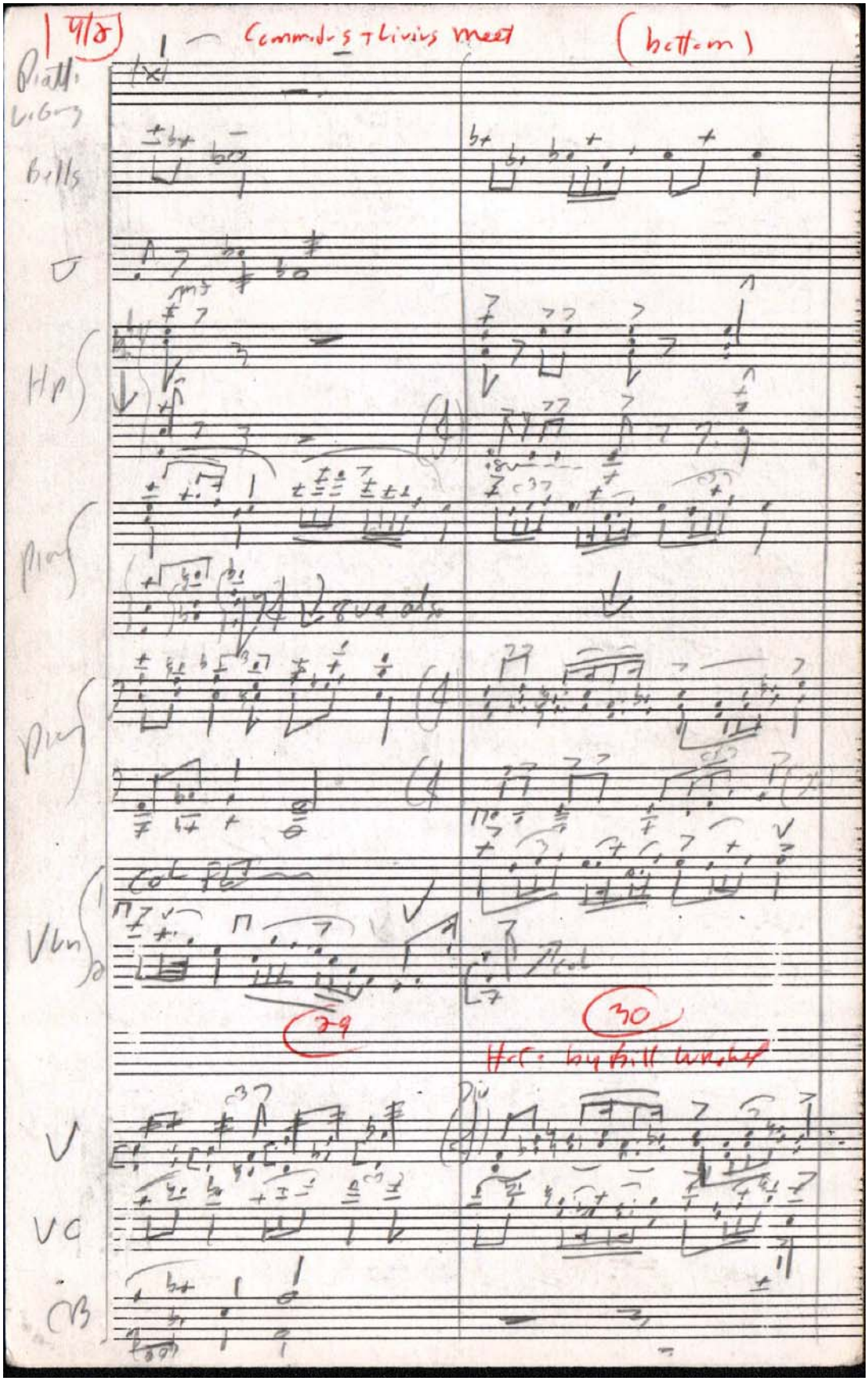

Fall 47, 1116
Unis
(Tap)
Fls
Picc 2
a 1
[Commodus trivius meet]
Unis
Fall of Roman Empire
Ob
Cls
Fgs
Hns
29
30
Tpts
[HamD - edited by Bill Wrechel]
Pcs
Tchy
(29)
(30)


Commodus + Livius meet
(bottom)
Bells
Hp
Vln
29
30
H.C. by Bill Wrobel
VC
CB

R4/3 { ? } *Andante espr* in C. 11 pages, 43 bars. Key signature of Ab maj/F min (4 flats). Note: Unknown cue. Probably not used, unless a brief portion of it was used in the section when Commodus exclaims, "I'm Caesar's son! I can have you burned alive!"

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R 5/1 { ? } 9 pp, 36 bars. Note: Again, unknown cue. Perhaps *this* was used in part as Commodus exclaims "I'm Caesar's Son!..."

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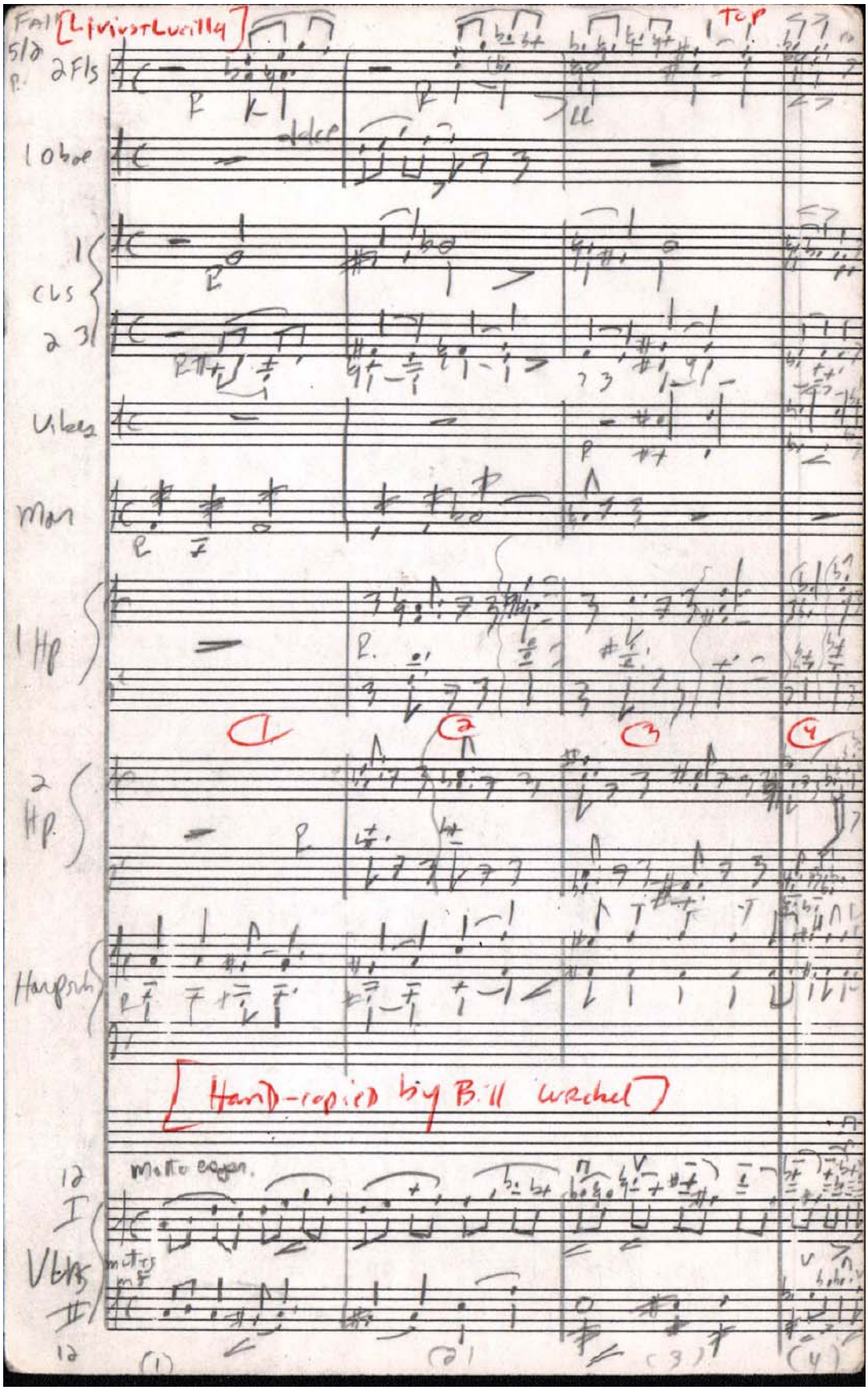
R5/2 {Livius & Lucilla} *Molto espr* in C time. 10 pages, 38 bars. This distinctive cue is unfortunately not on any of the two cd's. After a brief appassionato opening, the cue becomes quite delicately emotive as Livius & Lucilla speak from the heart. Livius declares his love for her with the famous "known yet not known" line!

12 muted violins I play *molto espr* the rising series of impassioned 8th note groupings of two. So we find Line 1 register A to B 8ths (connected by a crossbeam) to next crossbeam figure of Line 2 D to C 8ths (previous 4 notes have a phrase legato/slur line over them, as also the next three groupings), then D to E, G to F down to (Bar 2) D to E, A to F, then F to G, Bb to Ab to (Bar 3) Gb to G (on the down-bow) to B to A (on the up-bow), then C# tenuto down to F#, Line 3 D (d''') tenuto down to F# at the end of Bar 3.

In Bar 4, they continue on Line 3 Eb down to F# 8ths , Eb to Bb up to Gb dotted sforzando-marked quarter notes. Violins II double starting in Bar 4 (octave lower). Previously, violins II play a different line f development. In Bar 1, they play A to B 8ths to A quarter, G# 8th to A dotted quarter to (Bar 2) G# to A quarter notes, etc. The harpsichord largely plays the violins II line (in small octave and Line 1 registers). Muted viole play Line 1 F to E bowed trem quarter notes to F half note trem, etc. Muted celli play Line 1 F down to small octave A quarter notes to B to C 8ths, etc. Marimba rolls *p* Line 1 F down to A quarter notes to F half note, etc. After a half rest, 3 clarinets play, as well as 2 flutes and oboe, etc.

In Bar 8 in 4/4 time, the violins are bowed trem *ppp* on Line 1 A whole note held fermata. Viole (treble clef) are *espr* playing the *Fall* motif on Line 2 Db 8th down to (Bar 9) Bb dotted half tied to 8th to Db 8th to (Bar 10) Db to C 8ths up to Eb half down to Bb quarter to (Bar 11) Bb to A 8ths to C half tied to 8th to Db 8th down to (Bar 12) Bb whole note tied to whole note next bar.

Meanwhile, in Bar 9, after an initial 8th rest, the violins are fingered trem between Line 2 Db to Line 1 Bb dotted 8th notes for violins I, Line 1 Bb up to Line 2 Db for


Fall 5/8
[Livia + Lucilla]
Top
2 Fls
1 oboe
1 cls
2 3
vibes
Mar
1 Hp
2 Hp
Harp
[Hand-copied by Bill Wachel]
molto espr.
I
Vlns
II
mf

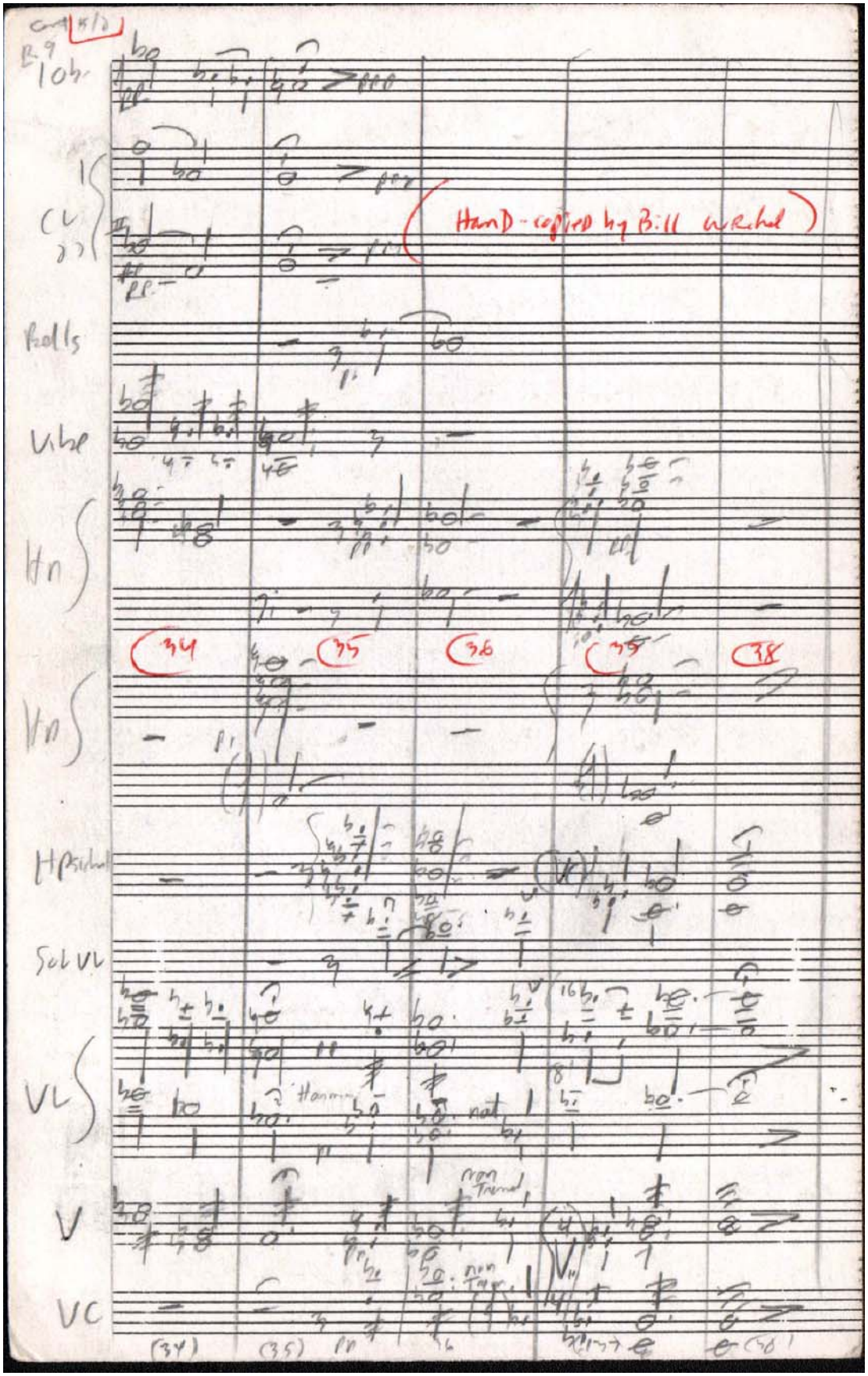
violins II, then fingered trem on Line 2 Gb down to Eb (violins I) whole notes, Eb up to Gb (violins II). In Bar 11, Line 2 Eb down to C whole notes for violins I; C up to Eb for violins II. The vibe is trem rolled on Line 2 Eb/Gb whole notes in Bar 10, then C/Eb in Bar 11, then Bb/Db in Bar 12.

The flute is *dolce pp* at the end of Bar 9 (supporting the viole melody line) with the Line 2 Db 8th to (Bar 10) D to C 8ths up to Eb half note down to Bb quarter tied to 8th next bar. The oboe takes over in Bar 11 with the Line 1 Bb to A 8ths to Line 2 C half note tied to quarter note. Then the clarinet takes over with the Db 8th to (Bar 12) Bb whole note tied to half next bar.

In Bar 12, the bells/celeste/harpsichord/arpeggiando harp I play descending chords. After a quarter & 8th rest, they play Bb/Eb/Gb (Eb min 2nd inv) 8th chord, to Ab/Db/F(Db maj 2nd inv)8th note chord to Eb/Gb/Bb (Eb min), Gb/C/Eb (C min 2nd inv) to Gb/Bb/Db (Gb maj) 8th to(Bar 13)Db/F/Bb (Bb min 1st inv). Violins I also play these chords as bowed trem.

Shortly you hear the violins in piercing harmonics as the celli play the Fall motif while Lucilla & Livius converse. First 12 violins play harmonics in Bar 20 (just before the "known yet not known" line). Then 16 violins play the harmonics pp in Bar 23(Db to Bb quarter notes, with the harmonics diamond symbol resting on Gb to Eb).

In Bar 32 (just after Lucilla says, "Do you, Livius?"), violins I are down-bowed on Lines 2 & 3 Bb dotted half note *pp* < tied to 8th, to tenuto Bb 8th on the up-bow to (Bar 33) Cb to Bb 8ths to Gb-F 8ths to Eb half. Violins II are fingered trem Line 2 F down to D dotted half note (sounding, in combination, the Bb maj sound or Bb/D/F). Etc.


Ob
CL
Rolls
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(34)
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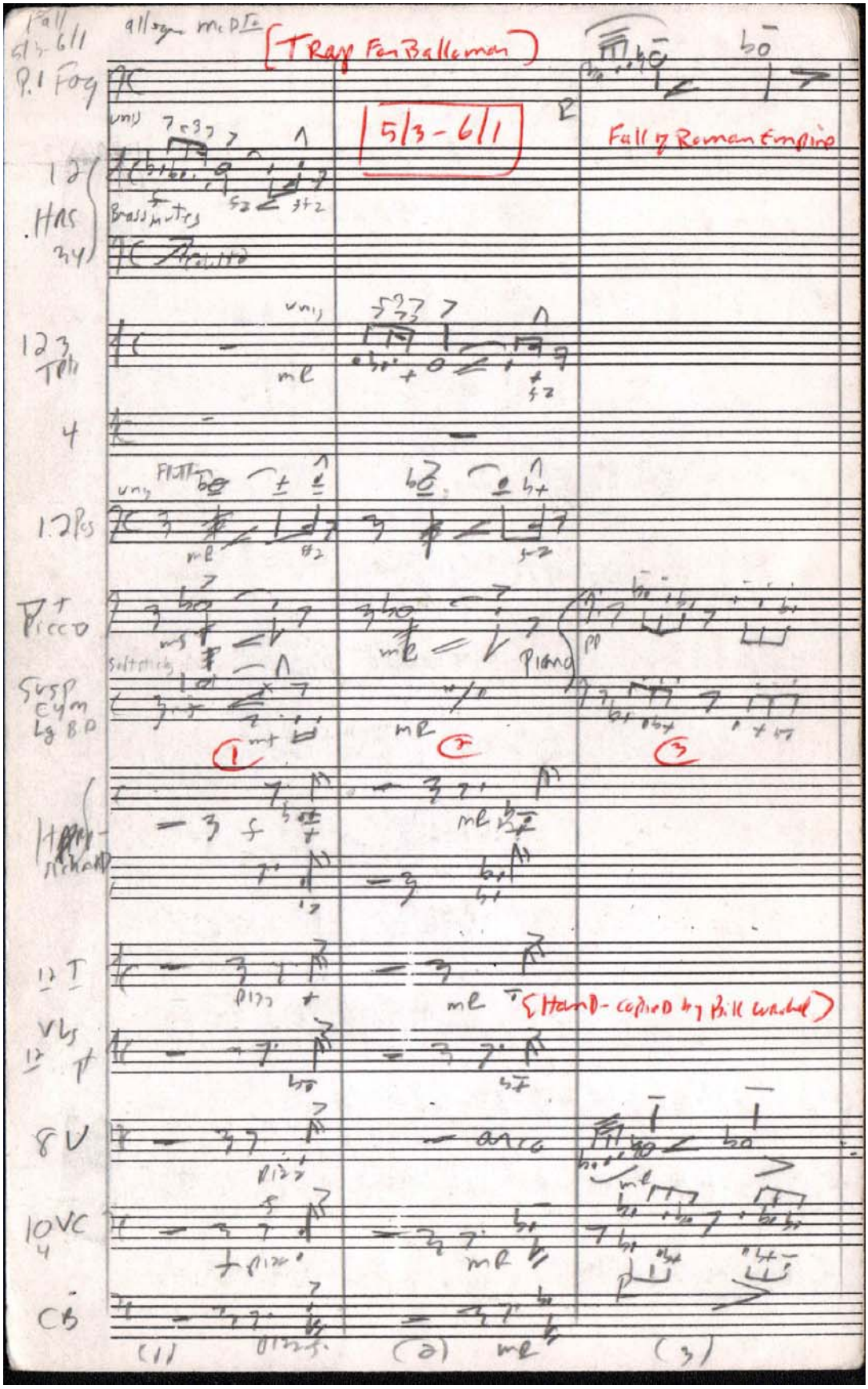
Harmon
not
non Tremol
non Trem


[Tray Fan Balleman]
5/3 - 6/1
Fall of Roman Empire
(Hand-copied by Bill Crawford)

R5/3-6/1 {Trap For Ballomar} *Allegro Modto* in C time. 13 pages, 51 bars. Scene: Livius sets a trap for the barbarian leader, Ballomar (John Ireland). There is no dialog during this cue except for the very end when Livius says, "Get these men behind the lines!" Marvelous cue, but unfortunately it is not included in either of the reference cds.

The first two bars repeat again the brass opening of the Procession/Pax Romana of R2/2-3/1, but starting on Eb instead of Gb. So we find 4 horns ("brass mutes") playing forte rinforzando "3" triplet value Line 1 Eb 8th to Db dotted 8th to Bb 16th (a manner of delayed triplet) up to Eb rinforzando half note *fz* < tied to 8th to F sforzando 16th (followed by a 16th rest). After a quarter rest, two Pos are flutter-tongued on the Line 1 Eb half note tied to quarter to F 8th. The timp and piccolo timp are rolled on Eb. The susp cymbal is rolled. The harpsichord and pizz strings play a 16th note chord (F/Bb/C) at the end of the bar.

In Bar 2, three trumpets play the martial figure, with the Pos flutter tongue on Db.

In Bar 3, the bassoons and viole play grace notes small octave Eb-F-G to A tenuto half note to Bb tenuto half note, crescendo-decrescendo. The *pizz* celli and the staccato piano play 8th notes (after an 8th rest) of Gb-F-Eb, then (after an 8th rest) F-Eb-Db, etc.

In Bars 19-20, the violins & celli play a largely staccato 16th motion phrase to great effect, leading to a brass statement in Bar 21. So, in Bar 20, violins I and celli play triplet value C (Line 1 C for violins) quarter note to Db 8th to staccato 16th figure Bb-C-Ab-Bb to Ab-Bb-Db-A to Ab-Bb-Db-Eb. Clarinets/viole/basses join on the last 16th figure. Then, in Bar 21, the trumpets and Pos (with the flutes/oboes/clarinets) play the response figure. For example, three clarinets play triplet value C/F/A (F maj 2nd inv) 8th chord to Db/F/Bb (Bb maj 1st inversion) dotted 8th to same 16th chord to same 8th chord, etc. In Bar 30, the viole/VC/CB play a low dramatic phrase *pp* of Bb dotted 8th (followed by a 16th rest) up to F tenuto dotted 8th (16th rest) to tenuto Gb dotted quarter trill to Ab grace (viole only are trill) to tenuto F 8th to (Bar 31) Eb 8th to Db-C 16ths figure to Db dotted quarter trill (viole trill only) to C to Bb 16ths to C to Db 16ths to next bar, etc. Bass clarinet/Fags/Pos III/tuba also join in on the phrase, as also the harpsichord.

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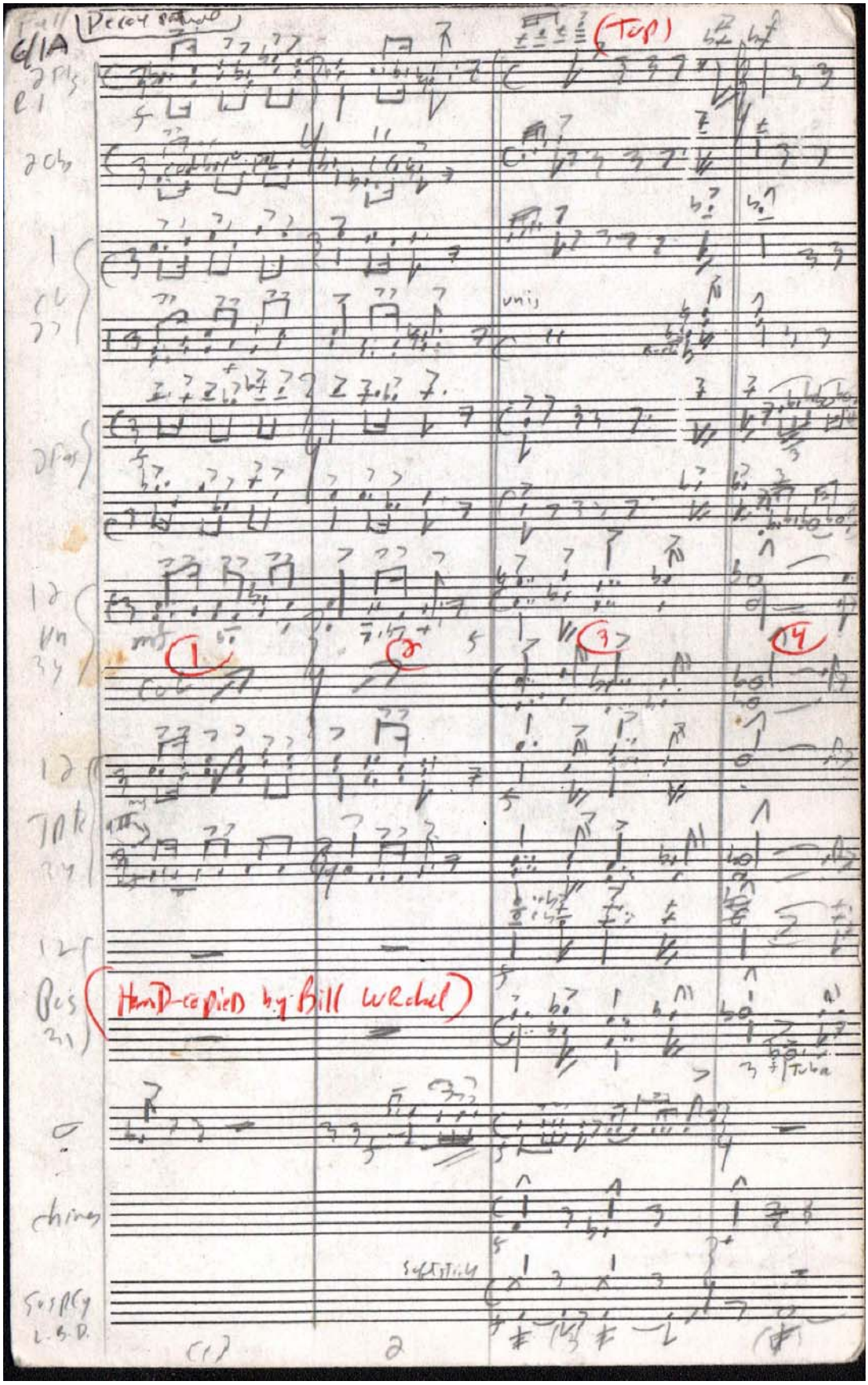
(Top)
unis
mf
Tuba
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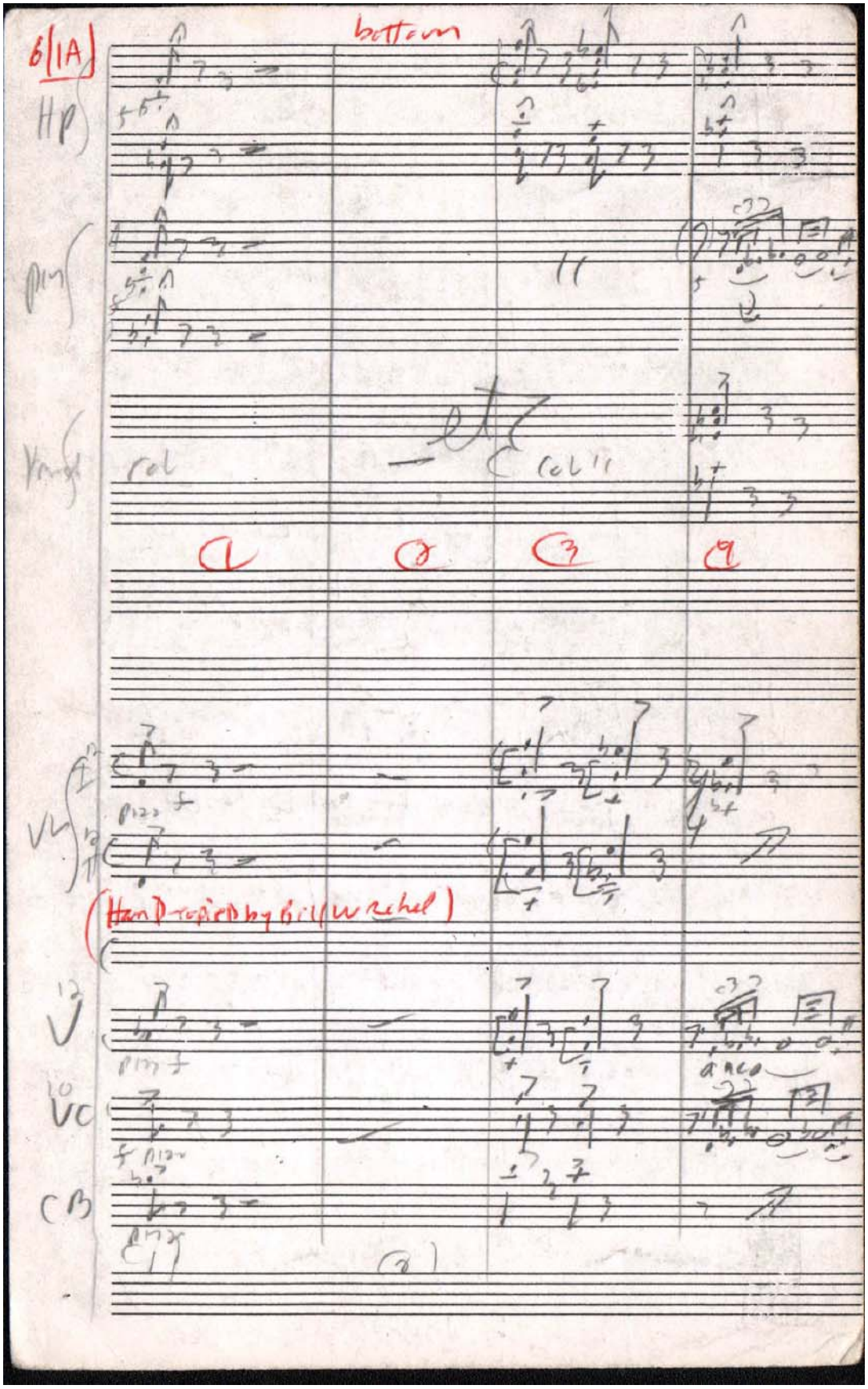
chimes
SUSPCY
L.S.D.


6 [1A]
bottom
Hp
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arco
etc
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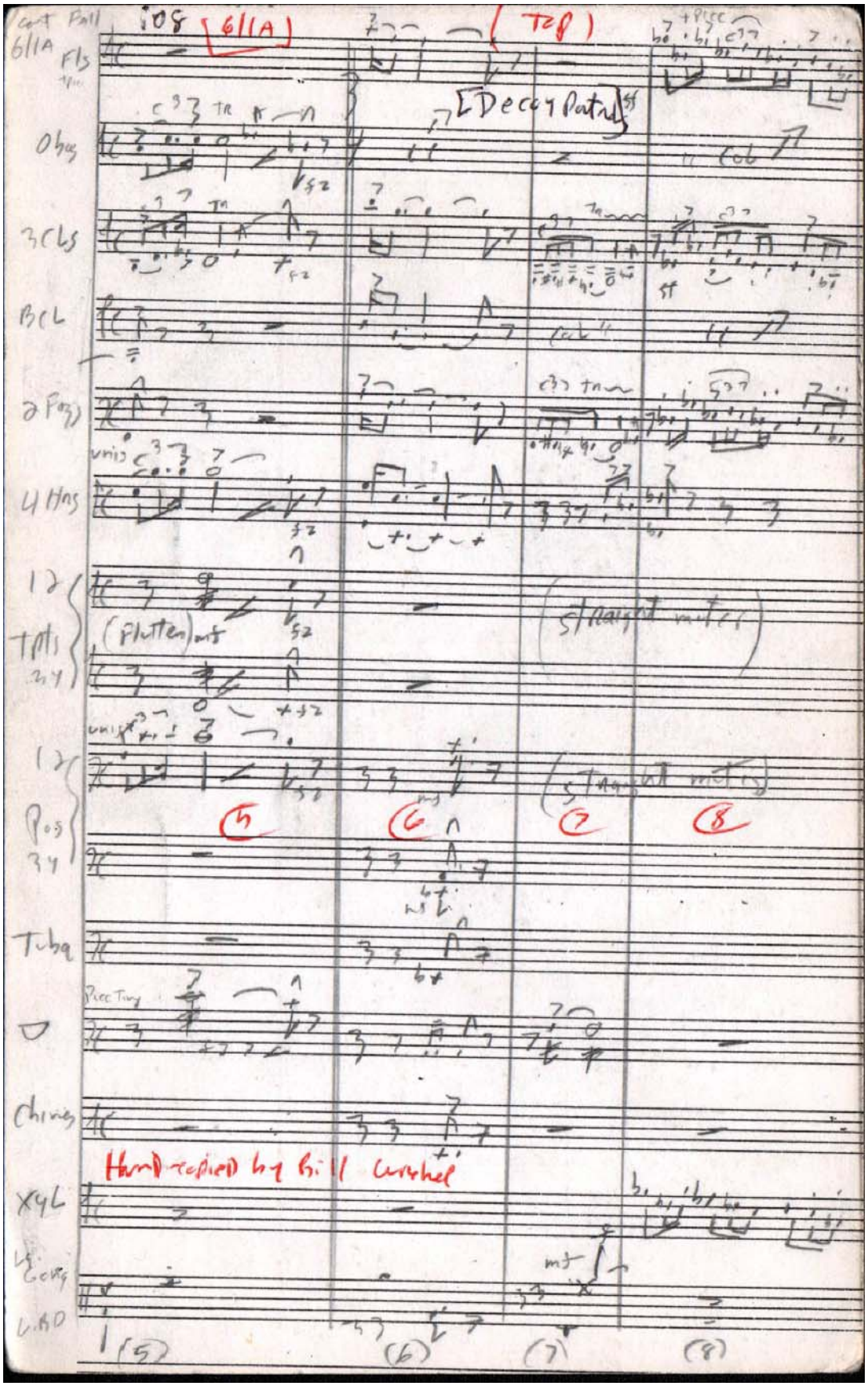
col 11
Vn
Vla
(Hand copied by Bill Wrichel)
Vc
CB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6/1A
Flts
Obes
3 Clts
BCL
2 Fgs
4 Hns
1 2
Trpts
3 4
1 2
Pos
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Tuba
Perc Tuny
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XYL
Gong
LBD
(straight meter)
(straight meter)
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(7)
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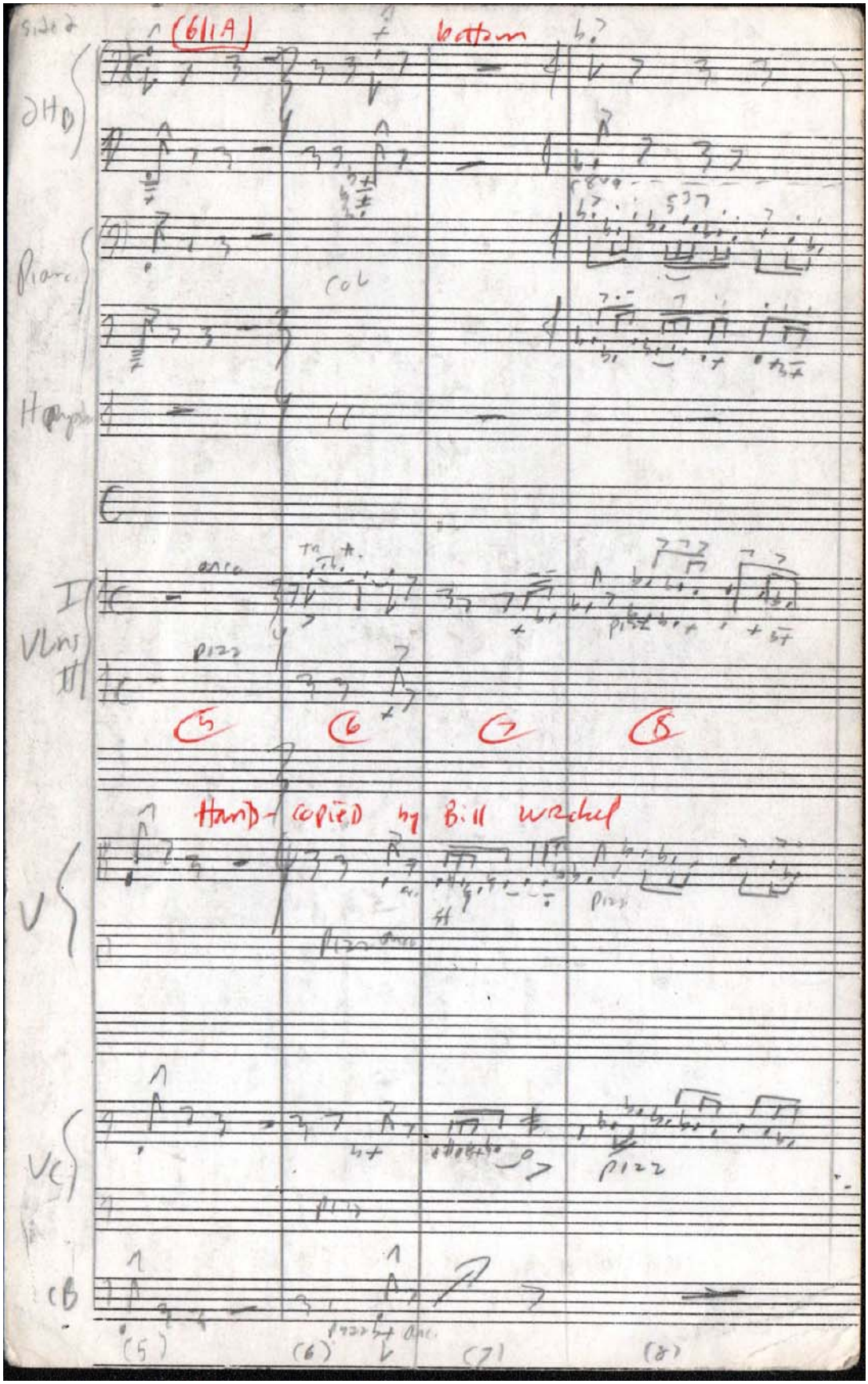
side 2
(611A)
bottom
Piano
Harp
I
Vlns
II
once
pizz
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(8)
Hand-copied by Bill Wrachel
V
Vc
CB
(5)
(6)
(7)
(8)

R6/1A { Decoy Patrol } C time. 8 pages, 31 bars, :57 duration. Fortunately this exciting cue is included in the "More Of" cd, track # 8.

The woodwind and brass are silent on the first quarter note beat, but the timp is rinforzando on Great octave Bb 8th (followed by an 8th/quarter/half rests). The harp/piano/harpsichord play the Bb maj (Bb/D/F) 8th note chord sforzando (actual notes Bb/F/Bb/D/F). 12 violins I are *pizz* forte on Line 1 F 8th note rinforzando; 12 violins II pizz on Line 1 D. 12 viole are pizz forte on Bb; 10 VC *pizz* on small octave F, CB on Bb (just below middle C).

Then the woodwind and brass play a forte fanfare highlighted by the flute I/clarinet I/trumpet I. Taking the highest line, we have the rinforzando Line 1 Bb dotted 8th to Line 2 C 16th (connected by a crossbeam) to rinforzando 8ths D-Bb to Eb-D to (Bar 2, in 3/4 time) D quarter to C dotted 8th to Bb 16th figure to C dotted 8th rinforzando.

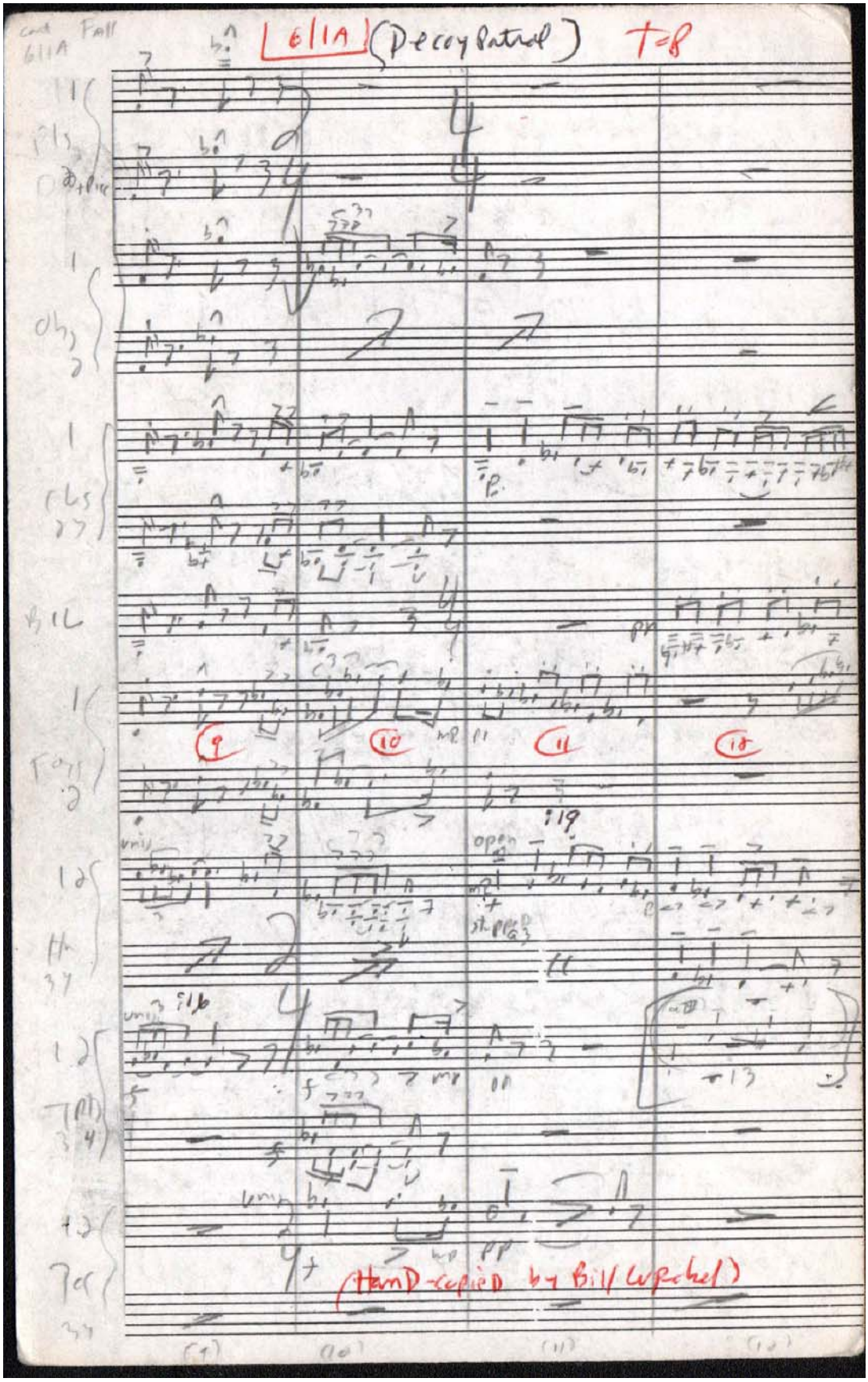
In combined fashion, we have the Bb maj 1st inversion (D/F/Bb) dotted 8th to F maj (F/A/C) 16th note chord to Bb maj 2nd inversion (F/Bb/D) to Eb maj (Eb/G/Bb) 8th chord to the C min 2nd inversion (G/C/Eb) to G min (G/Bb/D) 8th note chord. Then, in Bar 2, G min quarter note chord to C min 1st inversion (Eb/G/C) dotted 8th to Eb maj (Eb/G/Bb)16th to F maj 8th(F/A/C).

In Bar 3 (back to C time), the Pos join in with the horns & trumpets on the conclusion of the phrase on the D min 2nd inversion (actual notes A/Line 1 D/F/A) dotted quarter chord down to Eb maj 2nd inversion (Bb/Eb/G/Bb) 16th note chord to the C min 1st inversion (Eb/C/G/Eb) dotted quarter note chord to Ab maj 1st inversion (actual Ab/C/Eb/Ab) to (Bar 4 in 3/4 time) same Ab half note chord tied to 8th. Chimes, susp cymbal, large bass drum also play, as do the strings on the primary quarter note beats. For example, violins I play D/A/Line 2 F, and violins II play A/Line 1 F/Line 2 E quarter notes in Bar 3, etc. Flutes and oboes play ascending grace notes Line 3 C/D/E to F 8th rinforzando.

In Bar 5 in C time (:08), the oboes play triplet value figures of rinforzando Line 1 A 8th to Line 2 C dotted 8th to same C 16th to half note trill (Db grace) to Bb 8th sforzando (*fz*). Clarinets play it as A-C-Db to C trill to Bb 8th. Pos play it as F-C-Eb to C half note. Trumpets are flutter tongue *mf* on Lines 1 & 2 C half note to Bb 8th. Piccolo timp is rolled on middle C half note. They finish the response phrase in Bar 6. Violins I play Line 2 trill on F, and the chimes strike on C on the 3rd beat. In Bar 8, flutes/oboes/clarinets/Fags/xylophone play a short phrase, with the horns & trumpets responding in Bar 9 (:16) with the F-Gb-Eb triplet 16ths to F 8th tied to dotted quarter, etc.

In Bar 11 in 4/4 time (:19), the clarinets/2 open-2 stopped horns
play a new phrase line. We find horns (open and muted) playing *mp* tenuto small octave F up to middle C [written G] quarter notes to Db 8th to C-Bb 16ths figure to C-Ab 8ths to (Bar 12) B to Ab tenuto quarters to G-F 16ths to G 8th figure to F dotted 8th. Bassoon/celli play staccato 8th note figures of F-Eb, Db-C, Bb-G, Ab-F,
then the bass clarinet takes over the bassoon I line.

In Bar 28 (:44) violins I are bowed trem *p* on whole notes Line 2 D/A/Line 3 D. The marimba is rolled on Line 1D/A whole notes while clarinets/bass
clarinets/Pos/viole/celli play tenuto quarter notes, etc.


6/1A
(Decoy Patrol)
T=8
(Hand-copied by Bill Lupachel)

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R6/2 {Pre-Battle Quiet} *Andante misterioso* in C time. 11 pp, 42 bars. Not on reference cds.

The flute plays *pp* the neutral melody line of Line 1 A up to Line 2 E quarter notes to D-C 8ths to E quarter, etc. Vibe ("no motor") is *p* trem on small octave A. Harpsichord plays Line 2 D/F whole notes *pp*. 8 muted viole play *pp* small octave E/A whole notes; 10 muted celli play Great octave D/A whole notes; 4 basses on small octave A. In Bar 5, the 12 violins play on A (six play the harmonics special effect). Horn I is stopped on A whole note. Marimba also plays with the alto flute's melody line. Then the clarinets and "tightly stopped" horns and viole play the melody line.

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R 6/3 {Battle Barbarian} 4/4 time. 33 pages, 131 bars. Titled "The Battle In The Forest", track # 9, in the "More Of...." cd.

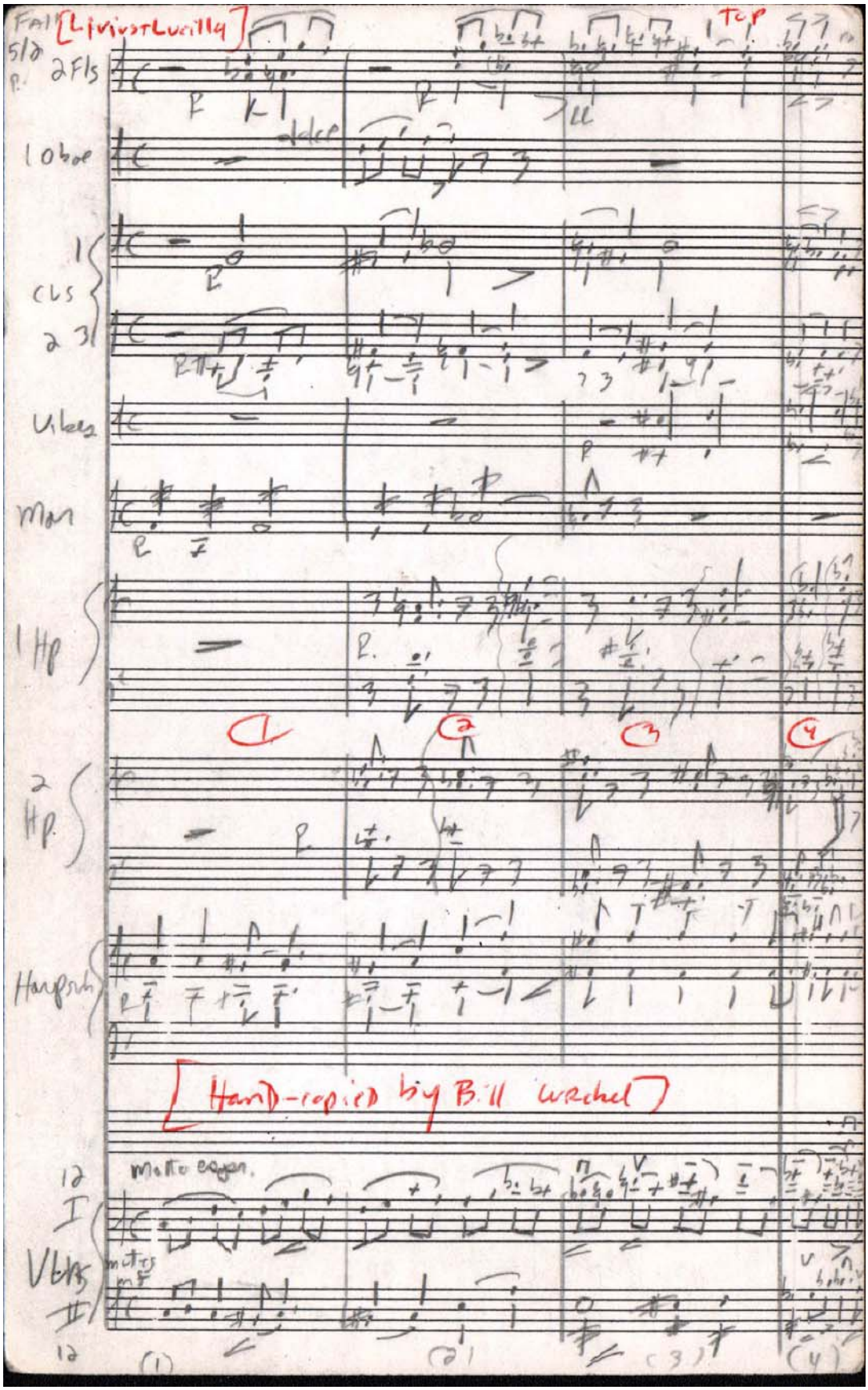
The three timps are emphasized starting in Bar 15 (:27). They play ruffs forte two grace notes to 8th note figures ("drag") on, I believe, C, Eb, G (C minor). Etc.

****

R6/4-7/1 {Lucilla To Be Wed} *Andante* in 3/4 time. 12 pages, 38 bars. Key signature of E maj (4 sharps). Not on either cd. Another interesting cue in terms of varied orchestral color. Scene: Lucilla calls "Father! Father!" in his quarters. He appears and sadly informs her that she must, for the sake of the Empire, be given to the King of Armenia.

Flute I/vibe ("no motor")/celeste/harpsichord play the first part of the two-bar phrase of B 8th *mp* crescendo up to triplet value 16ths D-F#-A to descending 8ths G#-E, D-B to (Bar 2) G# 8th. In Bar 2 (now 4/4 time), the english horn takes over the passage *mp* with the Line 1 G#-A [written Line 2 D#-E] grace notes to G# 8th crescendo to F#-E 16ths to F# dotted half note, decrescendo to *p*. After a quarter rest, oboe and harpsichord play F#-A 8ths to grace notes G#-A to G# 8th to F#-E 16ths to next figure of C# 8th to B to G# 16ths to (Bar 3, back to 3/4 time) Line 1 E 8th.

Back in Bar 1, the finger cymbal sounds distinctively on a quarter note. Harps play *pp* half notes small octaveE/B/Line1E/B (part of the E maj tonality). 12 muted violins II play *pp* the Line 1 E/B half notes bowed trem, then F-A to unison G 8ths in tremolo, etc. Muted viole play Line 1 E dotted half note bowed trem to (Bar 2) middle C to B quarter note trem to A half note trem. Muted celli play Line 1E/B bowed trem, etc.


Fall 5/8
[Livia + Lucilla]
Top
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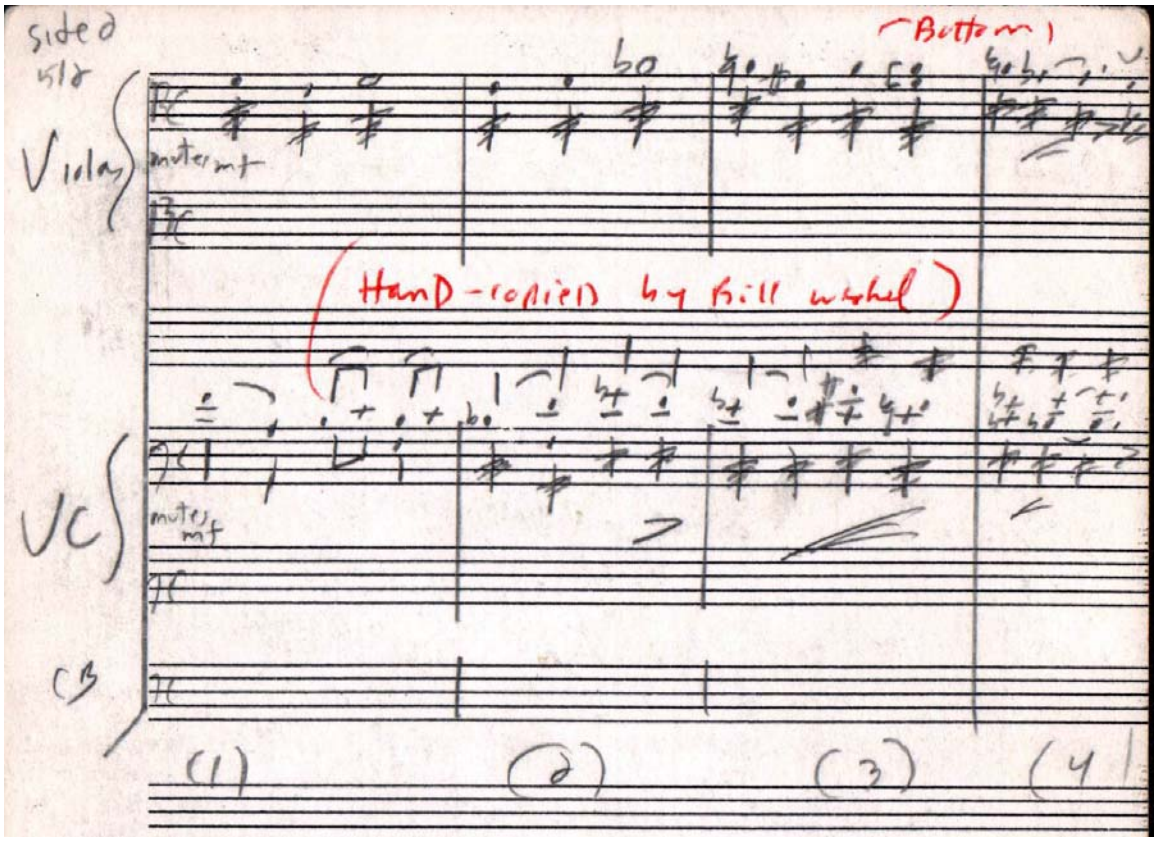

In Bar 3, the stopped horns play *p* the A maj (A/C#/E) quarter note triad to F# min (F#/A/C#) half note triad held fermata. In Bar 7 in 3/4 time (after Caesar says, "A part of Rome, a lovely part..."), the piccolo/celeste plays a one-bar phrase of Line 2 G# quarter tied to 16th (part of a 16th figure) to 16ths G-F#-G# to next 16th figure E#-G#-E-G# to Eb-G-D-G#. In Bar 8, we hear a very Tiomkinish effect of the flutes and piccolo in rapid 32nd note flutter tonguing. After a quarter rest, picc flutter-tongues *mp* a "7" septuplet 16th note figure of Line 2 register descending F#-C#-Bb to ascending G-Bb-C#-F# to next figure of descending F-Db-Bb, G-Bb-Db-F, etc. Flutes I & II also flutter-tongue. Oboe & clarinet I play rinforzando C# half note tied to 8th (followed by an 8th rest). Bass clarinet on A. Horns on C# notes (octave apart). Timp is rolled on Great octave A dotted half note *mf* after two grace notes. Vibe is gliss mf on low G up to F#, etc. Bells strike Lines 1 & 2 C# half notes *mf*. Finger cymbals sound also. Harp I is rising gliss Great octave A-Bb-small octave C#-Db-E-F#-G up to Line 3 F#. Then, after a dotted 8th rest, descending gliss F-Eb-Db-C#-Bb-A#-G down to E. Celeste & harpsichord play rising 16ths. Violins are bowed trem 16th notes. Viole & celli also trem on different notation figures.

In Bar 11 (just before Caesar says, "Lucilla, I want you to take care of these..."), the violins are *appassionato molto espr mp* on Lines 2 (violins II) and 3 (violins I) G# dotted quarter crescendo to F# 8th to E-D 16ths to (Bar 12) C# 8th to B quarter to A 8th to G#-F# 8ths to (Bar 13) D 8th (followed by

rests). In Bar 13, the viole (treble clef) take over the melody line *molto espr mf* on Line 2 D quarter to C# half down to F# quarter up to B to A quarters to (Bar 14) G#-A-B quarters, etc. Clarinet I also plays the melody line *mp* level. In Bar 15, the celli and flutes take over. In Bar 25 in 5/4 time (now key signature of F# min or three sharps) (as Caesar says, "I had hoped you would not have to make a marriage without love..."), the music plays pathos with the celli playing a sorrowful *Fall* motif of A quarter down to (Bar 25) F# whole note tied to 8th up to A tenuto 8th to (Bar 26) A to G# 8ths to B dotted half tied to 8th down to F# 8th, etc. After a quarter rest in Bar 25, violins I respond *pp* with Line 3 C# quarter to B-A 8ths, to G#-F# 8ths (F# tied to quarter note). After a quarter rest in Bar 26, Line 3 D quarter to C#-B 8ths, A-G# 8ths (G# tied to quarter). Meanwhile, the harpsichord is trem between dotted whole notes Line 1 F# down to C# (top staff) and octave lower F# up to small octave A. So we have the F# min(F#/A/C#)sound, also supported by the viole trem on C#/A, celli II on F# trem, etc.

In Bar 33 in 5/4 time (after Lucilla says, "...to find another way" and Caesar responds sorrowfully, voice cracking, "Yes, I have...") the celli I play E to D 8ths to F (f') whole note held fermata, decrescendo *pp*. VC II and viole play a combined Bb maj sound. Violins I respond with the Lines 2 & 3 Bb half note to A quarters (a" a'") to (Bar 34 in C) G# whole note, *pppp* >. Viole play D/G# whole notes bowed trem. The cue ends gently with the vibe/harp/celeste playing A (a', a") quarter notes down to small octave and Line 1 A up to Lines 1 & 2 F down to G# quarter notes to (Bar 38) small octave and Line 1 A whole notes held fermata. Finger cymbals sound a half note in Bar 37.

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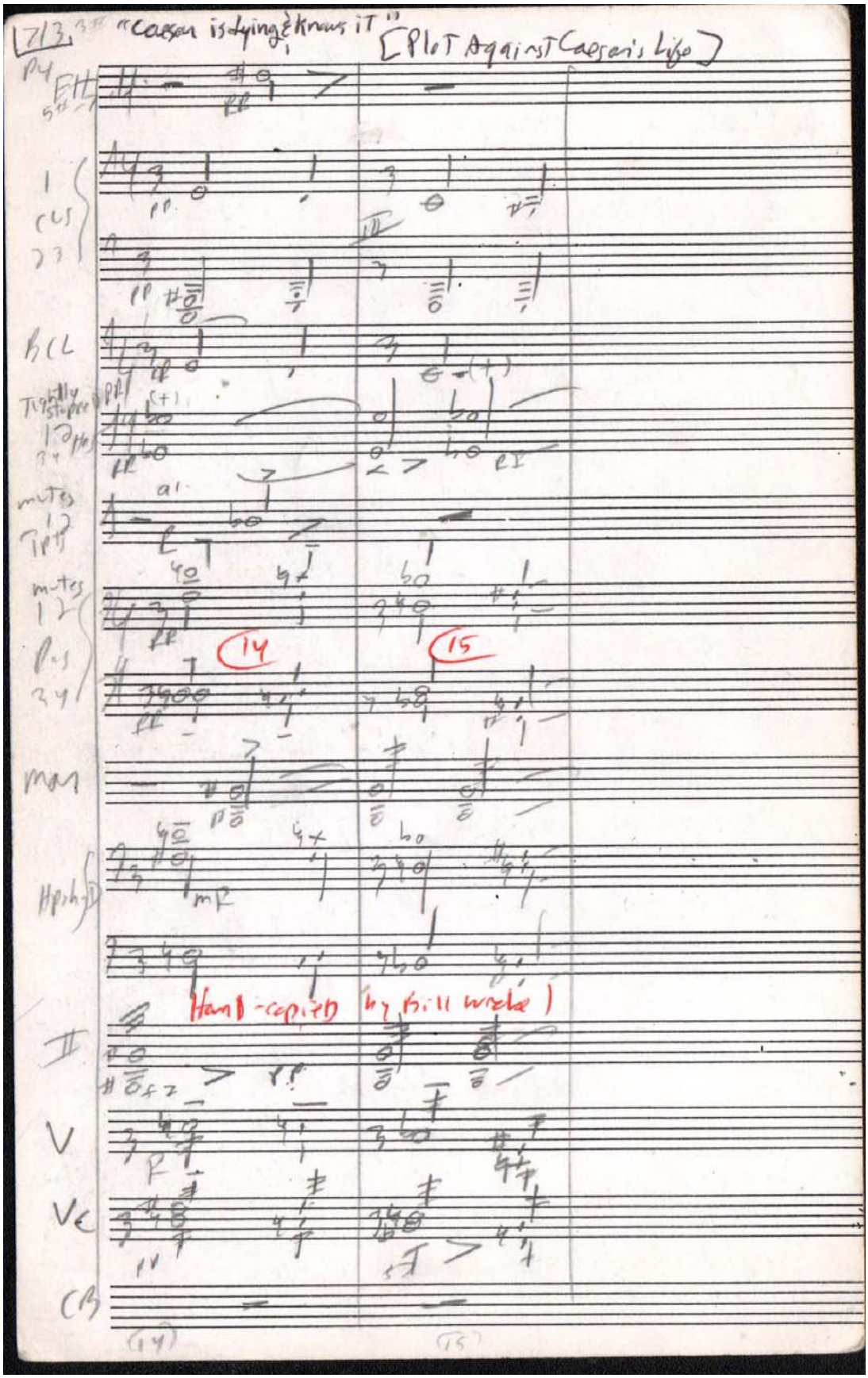
R7/2 {Executed Romans} *Adagio Lugubre* in C time. 6pages, 23 bars. Scene: Commodus executes Roman soldiers under Livius' ranks, hanging them as cowards. The somber circumstances are characterized in Bars 16-17 with the descending passage played by the bass cl/bassoon/tuba. They play Gb 32nd to (Bar 16) F double-dotted 8th to Eb 32ns(F to Eb notes connected by a crossbeam) to next figure of Db double-dotted 8th to C 32nd, then Eb double-dotted 8th to Db 32nd. Then C double-dotted 8th to Bb 32nd to next bar's continuation of the phrase. Rolled marimba/harp play rinforzando dotted 8th notes on the four beats of F to Db, Eb to C (each notes separated by an 8th rest). Piano/VC/CB play dotted quarter to 16th pattern. Etc.

****

R7/3 { Plot Against Caesar's Life} C time. 8pp, 30 bars. Scene: Julianus and others make treacherous talk against Caesar because they do not want him to have time to publicly declare Livius as his heir to the throne. So they plan to poison an apple.


"Caesar is dying & knows it"
[Plot Against Caesar's Life]
Hand-copied (by Bill Wiese)

In Bar 14 (when it is said, "Caesar is dying and knows it"), four horns are "tightly stopped" *pp* on small octave and Line 1 Ab [written Eb] whole notes tied to half notes next bar. Violins II are *fz* bowed trem decrescendo of G# small octave and Line 1 whole notes. After a quarter rest, the clarinets/bass clarinet/muted Pos/harpsichord/viole/VC play tenuto to quarter note patterns in Bars 14-15. Clarinets/bass clarinet/Pos play D/F# half notes to C/D/F# quarter notes, etc.

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R8/1 {Blind Assassin} 1 page, 4 bars. I am not sure what this tiny cue is except that it is probably a transition cue in which a blind man will poison Caesar's apple.

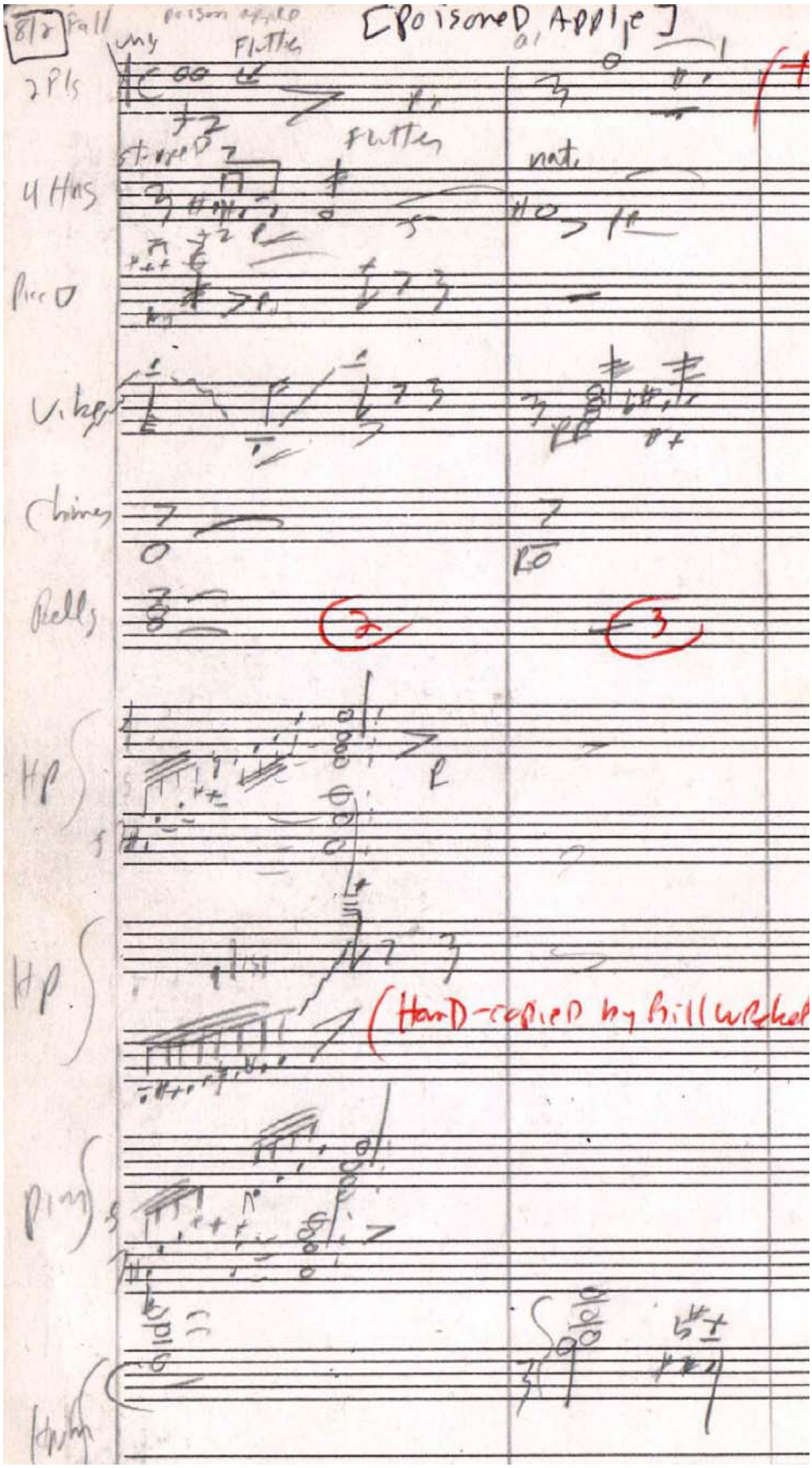
****

R8/2 {Poisoned Apple} C time. 11pp, 42 bars. 24 muted violins; 8 muted viole; 10 muted celli, CB, etc.

In Bar 2, the flutes are flutter-tongued on Line 2 D whole notes *fz* > *pp*. Piccolo timp plays two middle C# grace notes to C# half note rolled *fz* > *pp* fz. The chimes strike on Line 1 D, bells on Line 1 B/Line 2 D whole notes. Vibe is rising & falling gliss on B. Harps are gliss. After a quarter rest, stopped horns play C#-B 16ths tied to B 8th to B half note flutter tongue. Strings play various figures (basically ascending 32nd notes) to dotted half notes D/F/A/D (D min), D minMaj 7 (D/F/A/C#), etc.

In Bar 3, after a quarter rest, violins are bowed trem *pp* on the G Dom 7th (G/B/D/F) half note chord (actual positioning 3rd inversion Line 2 notes F/G/B/Line 3 D) to Db/Bb/Db quarter note chord, etc. The vibe strikes softly *pp* the G maj root (G/B/D) half note trem, etc. Harpsichord is arpeggiando on G Dom 7th 3rd inversion.

In Bar 20, just before Lucilla tells Livius that she must marry the Armenian king, violins I play Line 2 C 16th up to (Bar 20 in 3/4 time) Line 3 C (c''') dotted quarter down to G 8th to 16ths Bb-Ab down to Line 1 B to D to (Bar 21) Line 1 F tenuto 8th, etc. Violins are *mp* bowed trem on Line 1 Ab half to D/F quarter down to (Bar 21) Gb to G to Bb quarters tremolos. Viole & celli are also bowed trem (C for viole, Eb for celli, etc). So we have the combined Ab maj sound context (Ab/C/Eb).


[Poisoned Apple]
2 Fls
4 Hns
Piccolo
Vibes
Chimes
Bells
Hp
Hp
(Hand-copied by Bill Wickel
Pno
Harp

****

R8/3 {Dying Caesar} *Andante Doloroso*. 3pp, 9 bars. [Note: This cue was deleted or scene edited out, probably a scene just prior to Caesar's actual death]

****

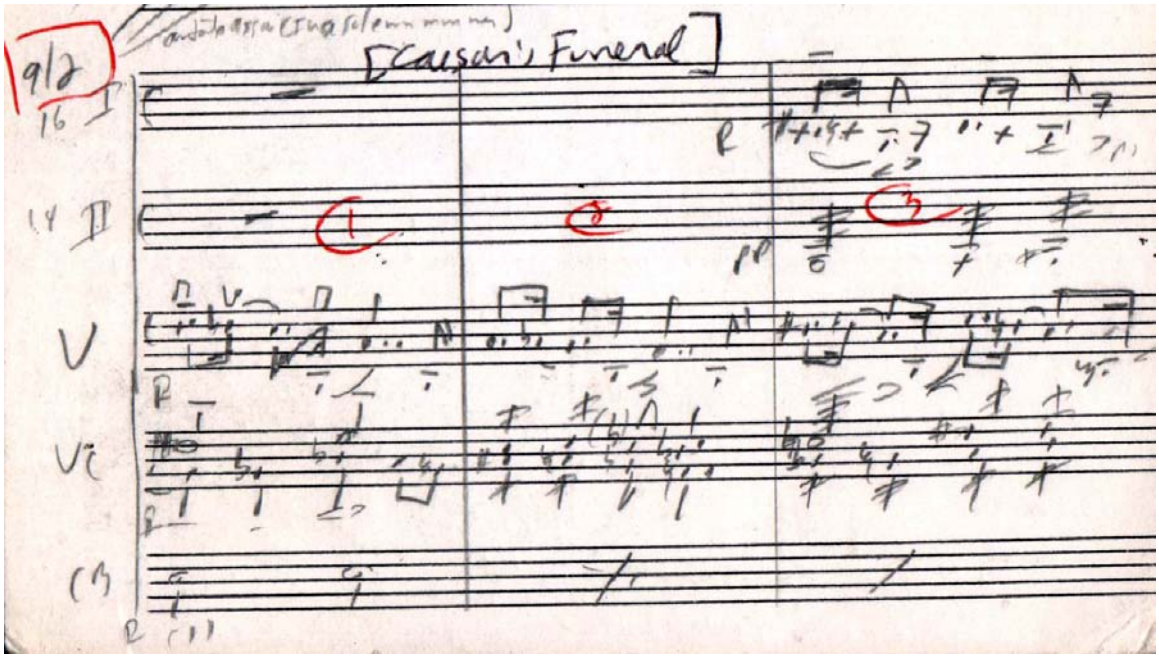
R9/1 {Caesar's Death} *Allegro Mod* in C time. 7pp, 26 bars. Scene: Lucilla is shocked to see her father dead. [Sorry, no notes on this cue]

****

R9/2 {Caesar's Funeral} *Andante assai (in a solemn manner)* in C time. 10 pages, 40 bars. Track # 6 ("Profundo") in the original rerecording cd, and track # 9 ("The Funeral of Marcus Aurelius") in the "More Of..." cd.

Focusing on the strings line, we find a variation of the solemn R7/2 execution of the Roman soldiers. Here we find viole playing the phrase, with the VC/CB adding counterpoint & rhythmic emphasis. Viole play *p* on the down-bow Line 1 E dotted 8th to the Eb 16th on the up-bow to the D dotted 8th way down to the small octave C 16th on the down-bow up to the small octave B (b) double-dotted quarter, etc. VC I plays the C acciaccatura (grace note) up to F# tenuto half note to the G tenuto half note. VC II plays grace to the B-Bb-Db quarters to the C-B 8ths, etc.

In Bar 3, 16 violins I and 14 violins II join in the pattern. Violins I play *p* middle C# tenuto dotted 8th to C 16th to B dotted 8th(followed by a 16th rest). Then D dotted 8th to C 16th to B dotted 8th. Violins II play *pp* lowest G (g in the small octave register) half note bowed trem to A to G# quarter note trems. Etc.



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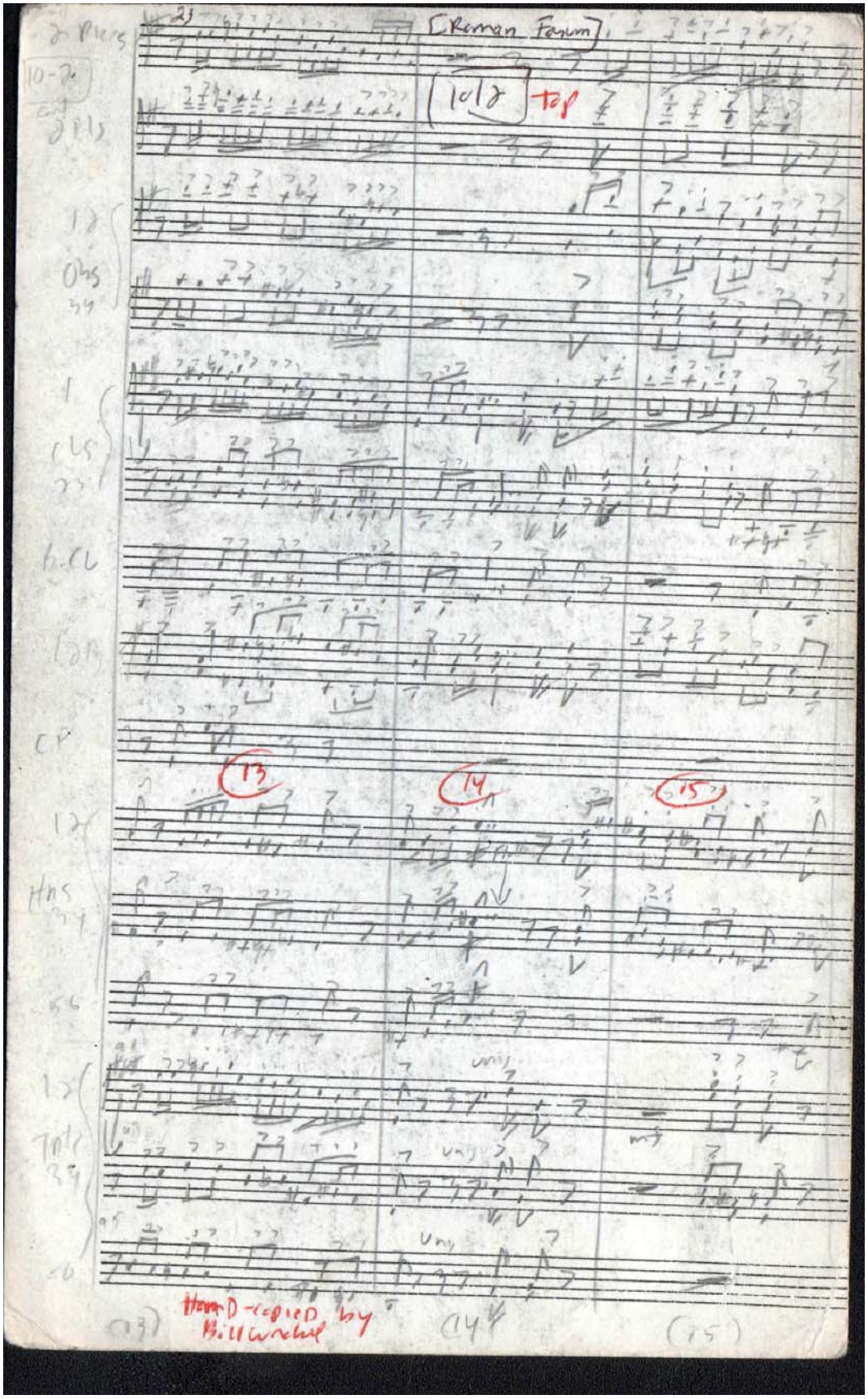
R9/3 {Rome} 4/4 time. 13 pp, 50 bars. Very long orchestrated pages by Parrish. [Note: Apparently this cue was cut, at least in the official version. Perhaps it is in the restored version]

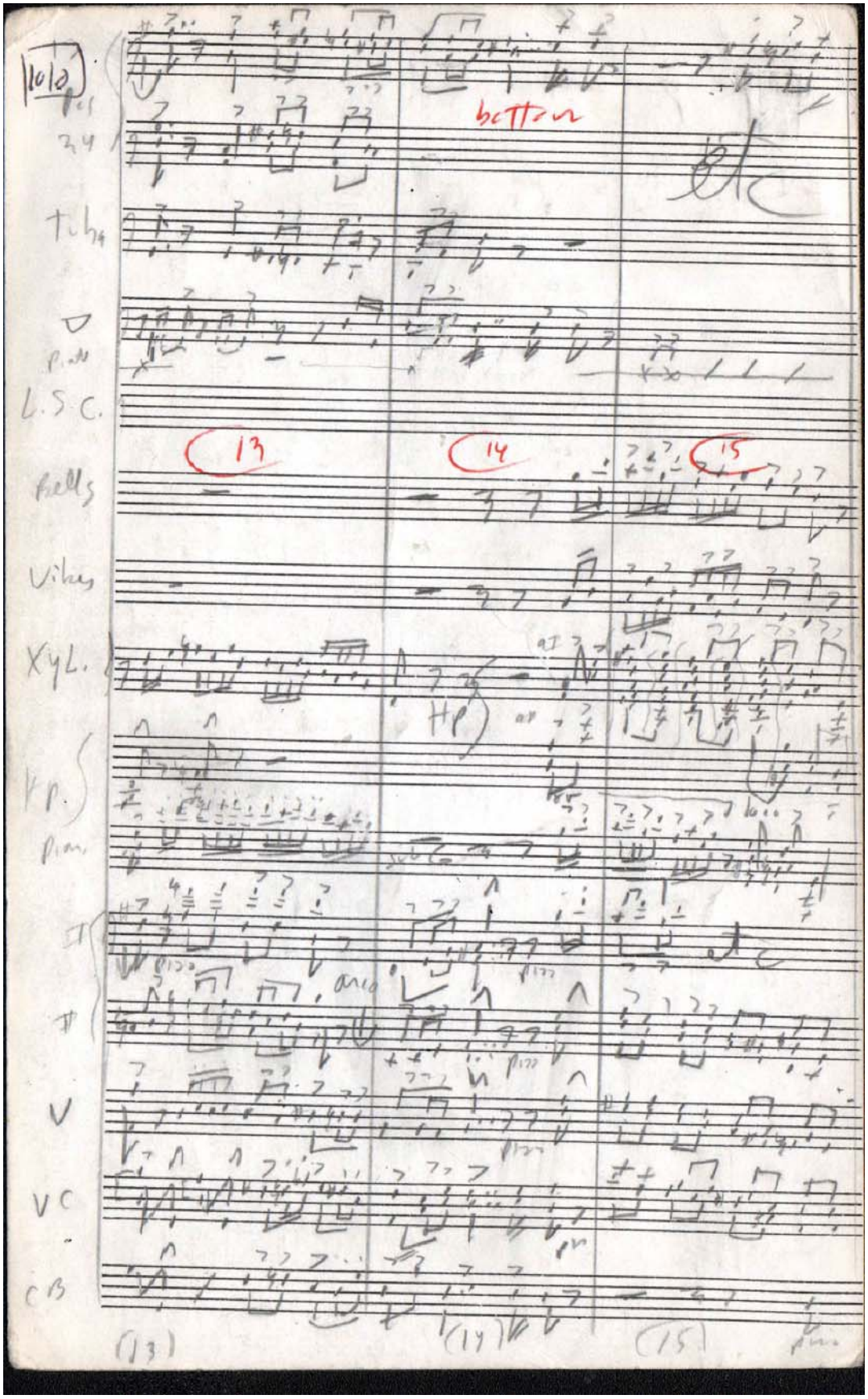
Violins I (bottom staff) play (with flutes & oboes) Line 1 F# grace note up to Line 2 F# tenuto half note tied to 8th, to E quarter to Eb 8th tied to (Bar 2) 8th to C# 8th to C# dotted half, etc. Violins II top staff plays Line 1 F#-F# 8ths (with 8th rest) to F# 8th (followed by an 8th rest again) to F# 8th. Repeat next bar. Violins II bottom staff plays the same pattern but on middle C#. Same arrangement for viole (C#/F# dyad) but as 8th rinforzando to three quarters to 8th staccato (repeated next bar). VC top staff play like top staff of violins II as notes Bb/G. Etc.

****

R10/2 {The Roman Forum} C time. 36 pp, 144 bars. Scene: Coronation of Commodus as the new Caesar. Track # 11 ("The Roman Forum") in the "More of..." cd.

6 horns & 6 trumpets open the cue with the heroic fanfare celebration figure *ff* (fortissimo) of triplet value 16ths D-C-A to G/D 8th dyad (all notes connected by a crossbeam) tied to a half note flutter-tonguing tied to 8th to Bb/F sforzando 16th. Pos I & II join in on a similar line, especially flutter-tongue on G/D. Woodwind join in after a quarter & 8th rest, etc.


[Roman Forum]
10/8
top
13
14
15
Hns
Tpts
Hand-copied by Bill Wrobel


10/2
Fl
3,4
Tub
Perc
L.S.C.
13
14
15
Bells
Vibes
Xyl.
Hp.
Pno.
I
II
V
VC
CB
bottom
(13)
(14)
(15)

In Bar 13 (:23) now key signature of G maj (one sharp), 2 piccolos/2 flutes/clarinet I/trumpets I & II/xylophone/piano play a rapid phrase of (after an 8th rest) rinforzando D-E 16ths up to rinforzando F-E-F-D, D-C-D-C, B-A-B-G. Altri instruments play a supportive role in similar notation (for example, quarter notes figures rather than 16ths). Strings are pizz. In Bar 14, the now arco strings respond in low register phrasing along with the clarinets/bass clarinet/Fags/horns/Pos/timp. Then the piccolo (etc) return with a shorter phrase than before, but the bells & vibe join in with the harp playing arpeggiando 8th note chords starting with the D maj (D/F#/A) sound to the A min7th (A/C/E/G) to the B min 7th (B/D/F#/A), etc.

Skipping to the end of the cue, in Bar 136 (4:25), the strings play *molto espr* the melody phrase. Violins play Line 3 (viole Line 2) tenuto D quarter note to tenuto D dotted 8th to C 16th figure (crossbeam connected) to same D-C. Repeat next bar. Then, in Bar 138, D-E 16ths to F# 8th figure to tenuto E to D 8ths, E-D 8ths again to (Bar 139) tenuto C-B 8ths to B-A 8ths figure. Etc. In Bar 140, the viole are bowed trem.

In Bar 143 (4:40), the 6 trumpets sound the final fanfare playing Lines 1 & 2 B rinforzando B quarter note tied to 8th to three triplet value B 16ths rinforzando to B rinforzando quarter to B rinforzando quarter tied to half note next bar. In the final Bar (144), 6 horns are soli playing that same phrase (Great and small octave registers). Back in Bar 143, the bass clarinet/bassoon/contra-bassoon/Pos/tuba/chimes/VC/CB play F to A rinforzando quarter notes to Ab rinforzando half note.

Piccolo/flutes/oboes/clarinets/xyl/harp/bowed trem violins & viole play the F/B half note dyad sforzando to F/B half note tied to dotted half note next bar.

****

R10/3 { By Jove} C time. 3pp, 10 bars. Instrumentation: 3 timps, field drum, piccolo timp. Track #11 in the "More Of" cd ("By Jove") right after "The Roman Forum" segment, located 4:50-5:11. Timp I is solo for nearly the first half of Bar 1, hitting *ff* two C grace notes to a C 8th note ("drag" figure) to three triplet value 16ths (8th & 16ths connected by a crossbeam) to the C half note roll tied to 8th to four 32nd notes. Repeat. After a quarter & dotted 8th rest, timp II plays the Eb 16th tied to half note roll, while timp III plays the F# 16th tied to half note roll.

After a half & 8th rest, piccolo timp plays forte four 32nd notes on middle C to C quarter roll. Repeat. In Bar 2, the field drum plays the same notation figures as timp I (except the initial grace notes).

****

R11/1 { ? } 12/8 time. 5 pp, 19 bars. [Note: I do not know what this cue is] This cue apparently would've been placed after the Intermission.

****

R11/2 { ? } 3/4 time. 7 pages, 27 bars. [Note: Unknown cue]

****

R11/3-12/1 {Barbarians' Human Sacrifice} *Andante mod e misterioso* in C time. Very nice, atmospheric cue. Too bad it was not included in any of the two reference cds.

Stopped horns I & II play *mp* small octave register F [written middle C above] 8th to two F 16ths (all three notes connected by a crossbeam) up to Ab back to F 8ths (F being tied to a half note). The timp beats p a repeat figure of F 8th to two F 16ths(played 4X in the bar), repeated next bar. Top staff (yet bass clef) of piano II & top staff of 6 VC play *pp* a series of dual 8th note figures (4 per bar) of dyad 8ths Great Octave C/F to D/Ab to next figure of Ab/Db down to A/Ab, to next figure of unison Bb down to F 8ths, to next figure of Ab to F. Six VC II play the same ("col but tremolo"). Six CB play the top line 8ths; so F-Ab, Db-Ab, etc. The bottom three CB play it bowed trem. Bottom staff of piano II play it as the CB, but an octave lower in contra-octave register. Harp II pretty much plays as the piano II line.

After a half rest, two clarinets/harp I top staff/piano I top staff/10 viole (bowed trem) play a rising to falling motion figure of 16th notes. After a half rest, they play rising 16ths small octave F-G-Line 1 Db-F to falling Eb-C-small octave G-F to (Bar 2) Eb-F-Bb-Eb to descending Db-Ab-Gb-F. Then rising Eb-F-A-Eb to falling Eb-D-Eb-Ab. In Bar 2, bassoon/muted Pos play tenuto Eb down to Bb half notes back up to Eb whole note in Bar 3.

In Bar 3, *sords* horns return with that initial phrase but a m7 interval higher on Eb. So Eb 8th to two 16ths up to Gb 8th to Eb 8th (Eb 8th tied to half note). Then the flutes/harp I/piano I/16 violins I play the 16th note rising to falling passage of Eb-F-Cb-Eb to falling Db-Gb-Eb-Db, etc. In Bar 8 (:19) 2 Fags/6 horns in wood mutes/4 Pos play a short phrase. So, after a quarter rest, they play mp the combined C maj (C/E/G) rinforzando dotted 8th to G min (G/Bb/D) staccato 16th chord back to the C maj rinforzando dotted quarter note chord to two A maj 1st inversion (C#/E/A) staccato 16th chord to (Bar 9) same A maj rinforzando 8th chord. Then the violins play a two-bar phrase of E (e) rinforzando 8th to D-E 16ths to next figure of C#-C rinforzando 8ths down to A dotted 8th to Bb 16th to next figure of A-B-C#-D 16ths to (Bar 10)C dotted 8th to D 16th to C-D-E-F 16ths to Eb 8th (followed by rest marks). At that Eb 8th point, two flutes and two clarinets continue the phrase with the Eb dotted 8th to F 16th to Eb-F-G-Ab 16ths, etc. Altri strings, meanwhile, play various busy figures of course! Etc.

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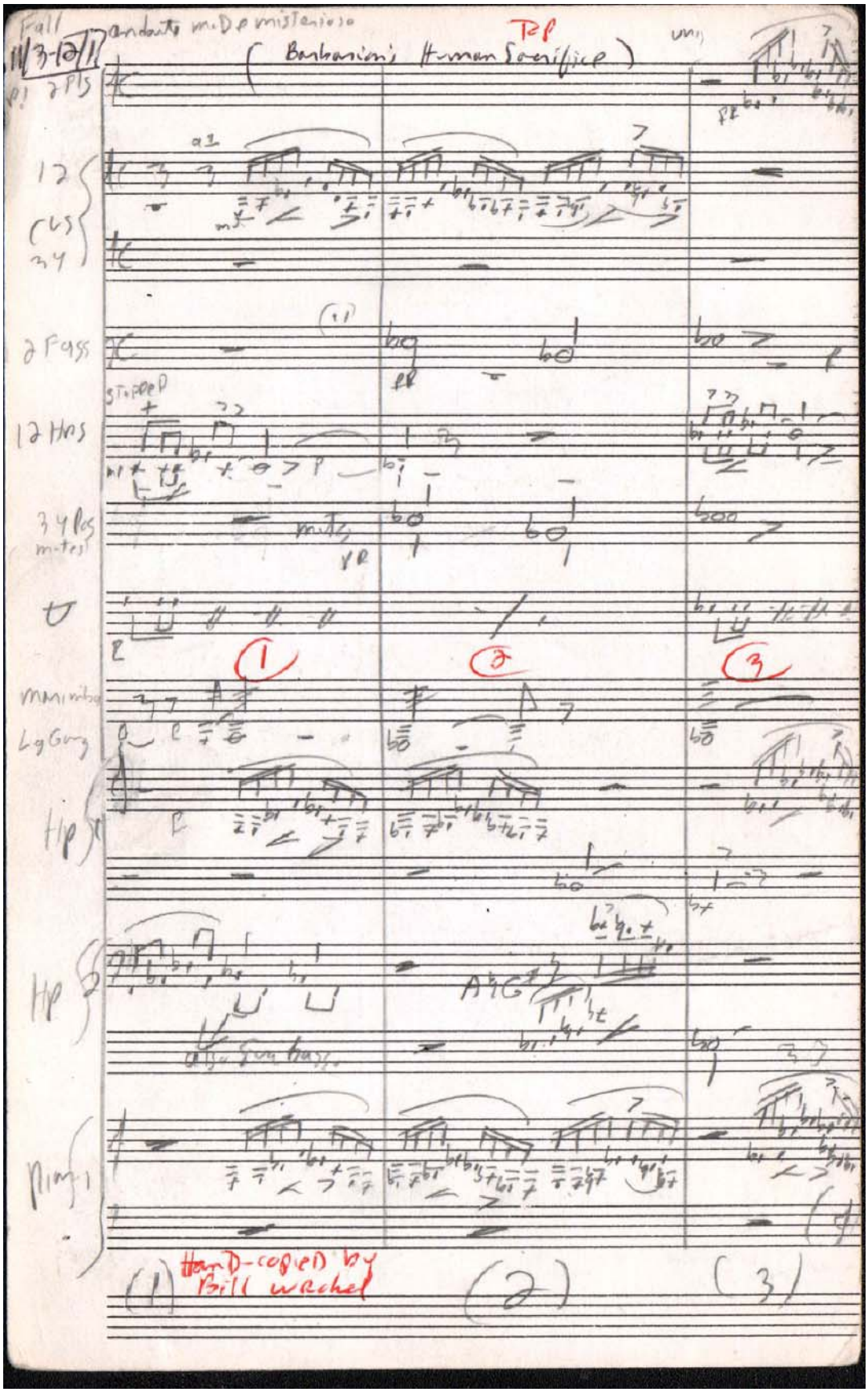
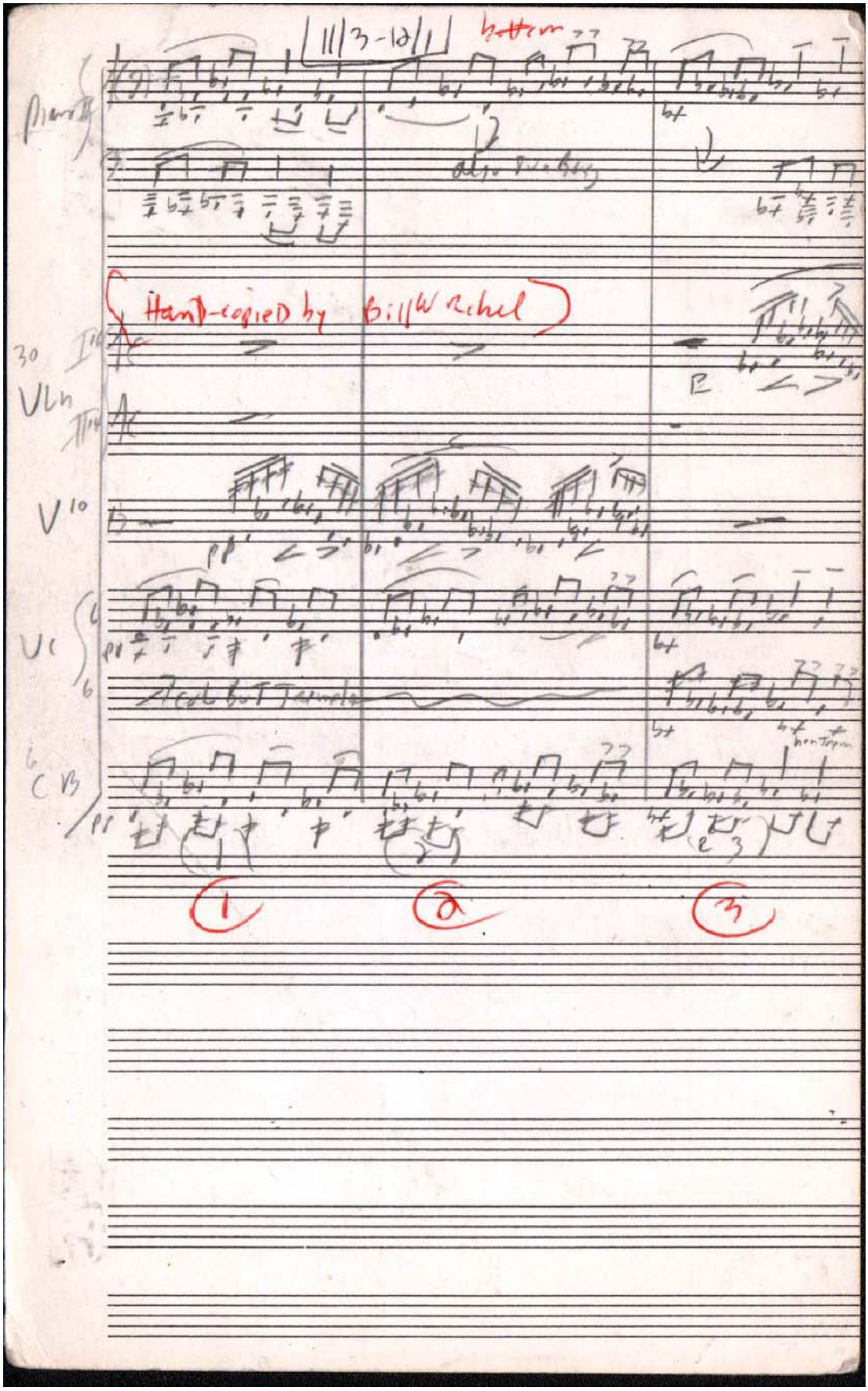

Fall
11/3-12/11
andante m.D.e misterioso
(Barbarian's Human Sacrifice)
Tp
12
CLS
34
2 Fass
12 Hns
34 Pos
Hp
Hp
Timp
(1) Hand-copied by Bill Wachel
(2)
(3)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30
Vln
V
Vc
CB
1
2
3

R12/2 {Barbarian Battle, Part I} 4/4 time. 12 pp, 46 bars. Scene: Livius exclaims, "Ballomar! Lay down your weapons and swords. We have fought each other enough!"

In Bar 41, when Ballomar is almost finished talking (disbelieving Rome's pledge of freedom), the music is a soft pp A diminished (A/C/Eb) dotted half note chord to the F min(F/Ab/C)quarter note chord tied to half note next bar, then the Eb min 1st inversion (Gb/Bb/Eb) half note chord, etc. Strings are bowed trem *pont*; harps are arpeggiando. Marimba rolls on the Eb whole note tied to next bar. Celeste, vibe, bells & triangle sound, as well as the flutes, oboes, clarinets and bassoons.

****

R12/3 {Barbarian Battle, Part II} 12pp, 48 bars.

****

R12/4 {"We Want You"} *Modto espr* in C time. 2pp, 8 bars. Key signature of Db maj (5 flats). Scene: Timonides (James Mason) risks his life to plead with the barbarians.

In Bar 2 (after he says, "We want you"), violins I play the melody line of Ab-Bb 8ths to new figure of C 8th to Db-Eb 16ths to E-F 8ths to tenuto E quarter note. Altri strings play the usual standard practice of Tiomkin not to double but play somewhat different line of notation, etc.

****

R13/1 {"Wild Rumors"} C time. 8 pages, 32 bars. Scene: Livius and Commodus talk together in private. Cue ends with Commodus stating, "I've been hearing wild rumors that you've come with your head full of ideas."

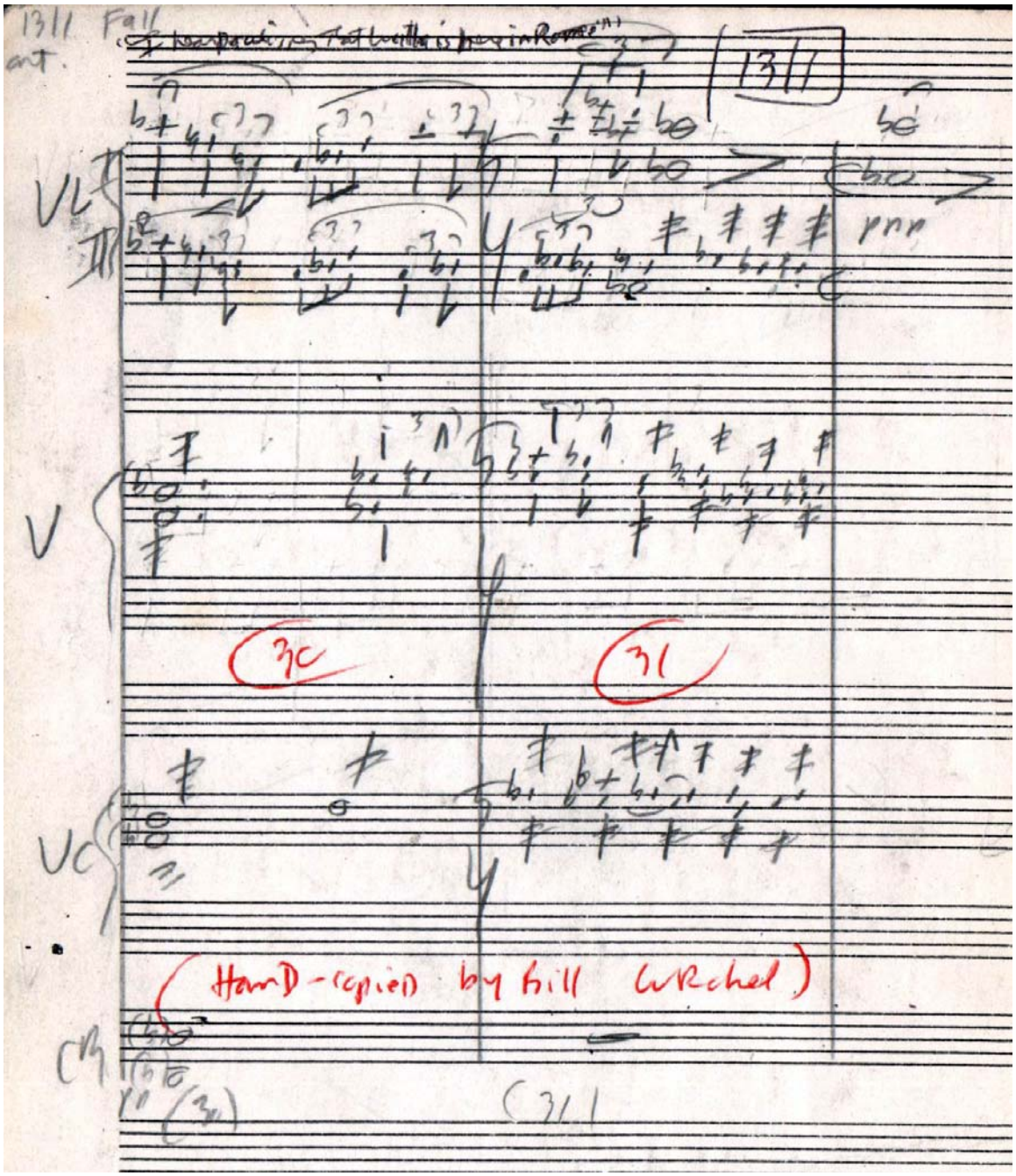
In Bar 1, the timp plays a small octave Db drag (three note ruff?) to the Db whole note roll *mf* crescendo-decrescendo (< >), while the chimes strike the enharmonic C# whole note. Harps and piano are non-arpeggio playing sforzando whole notes C#/G#/F/B/C#. Violins I play forte the middle C# whole note sforzando; violins II on small octave B; viole play on, I believe, small octave E#; VC on Great octave Ab, CB on Db; E H plays the B whole note; clarinets on F/B/Db; bass cl on Db; Fags on Db/Ab. Unusual!

After a dotted 8th rest, trumpets I & II are prominent playing forte a fanfare fragment, part of a call-and-response setup with the horns and trumpets III & IV. So trumpets I & II play Line 1 Ab 16th to “3” triplet figure of Ab 8th down to Eb dotted 8th

up to Bb 16th to stand alone Ab 16th (followed by an 8th & quarter rest). After a half rest, open horns play (on the last Ab note of the trumpets) the same triplet value figure of Cb down to Gb up to Db, then stand alone Cb 8th(followed by an 8th rest). After a half & dotted 8th rest, trumpets III & IV play Ab 16th to same triplet value figure of Ab down to Eb up to Db, etc.

In Bar 3, clarinets and violins play the rising melody line passage of natural (not delayed) 8th note triplet Db-Eb-F to next triplet value figure (for violins I) of F 8th to G dotted 8th to Bb 16th up to Line 2 Eb tenuto quarter note to triplet value Db quarter to Cb 8th, etc. Violins II play a different line, as also the viole and celli. Typical Tiomkin multi-layered complexity.

In Bar 30 (when Livius says, "I heard a whisper that Lucilla's here in Rome), violins play *p* a sweet phrase of Line 2 Ab quarter note on the down-bow to triplet value duo notes F quarter down to Line 2 C 8th to triplet 8th note figure C-Db-F to (for violins I) triplet value B quarter to Ab 8th to (Bar 31 in 5/4 time) triplet value Line 3 C-Eb-D to Ab whole note. Etc.



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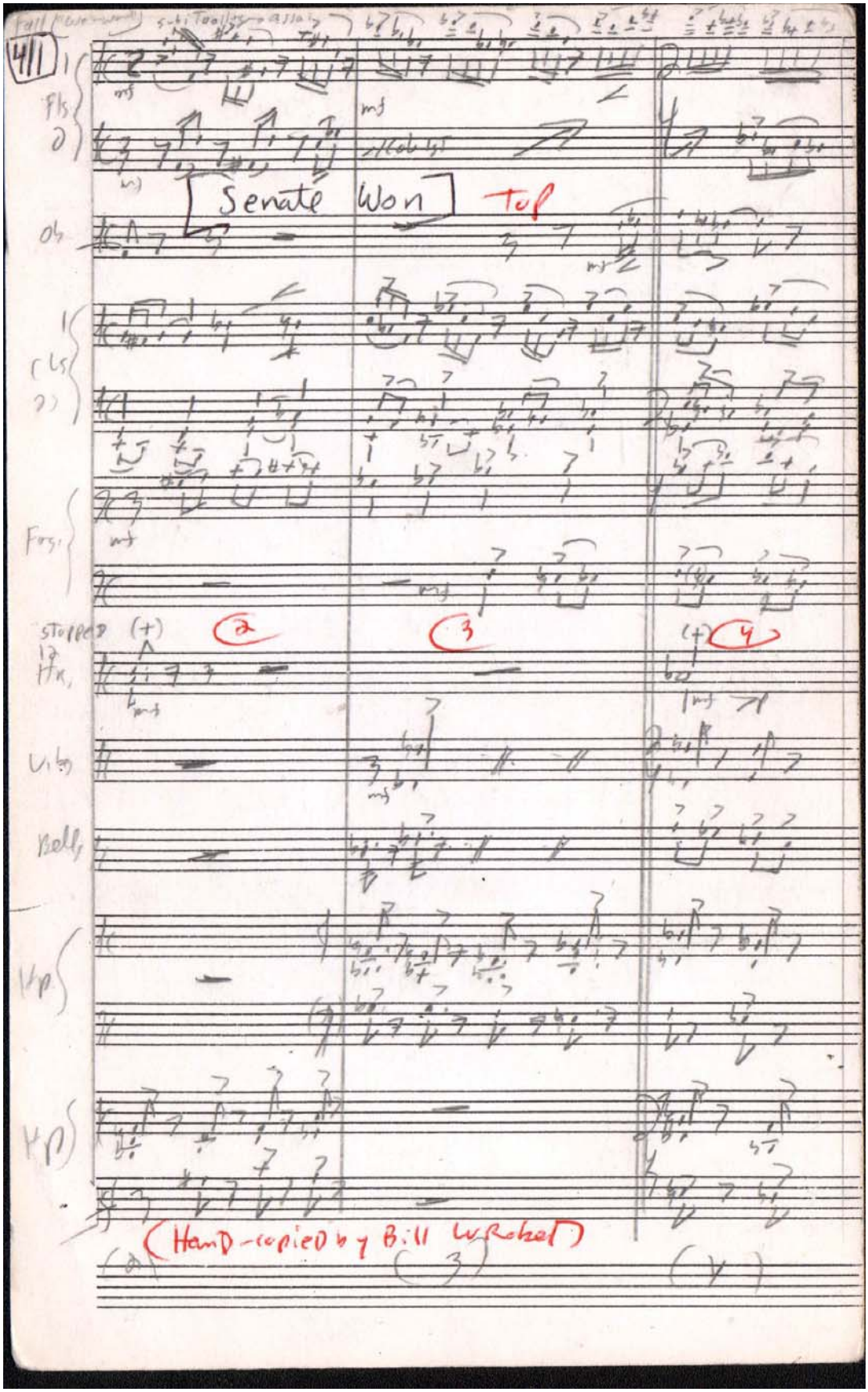
R13/2 { ? } 4/4 time. 8pp, 32 bars. [Note: I am not sure what this is. Perhaps the chorus (voices), then the final orchestral music as Livius & Lucilla speak. If so, it would be track # 12 in the "More Of..." cd]

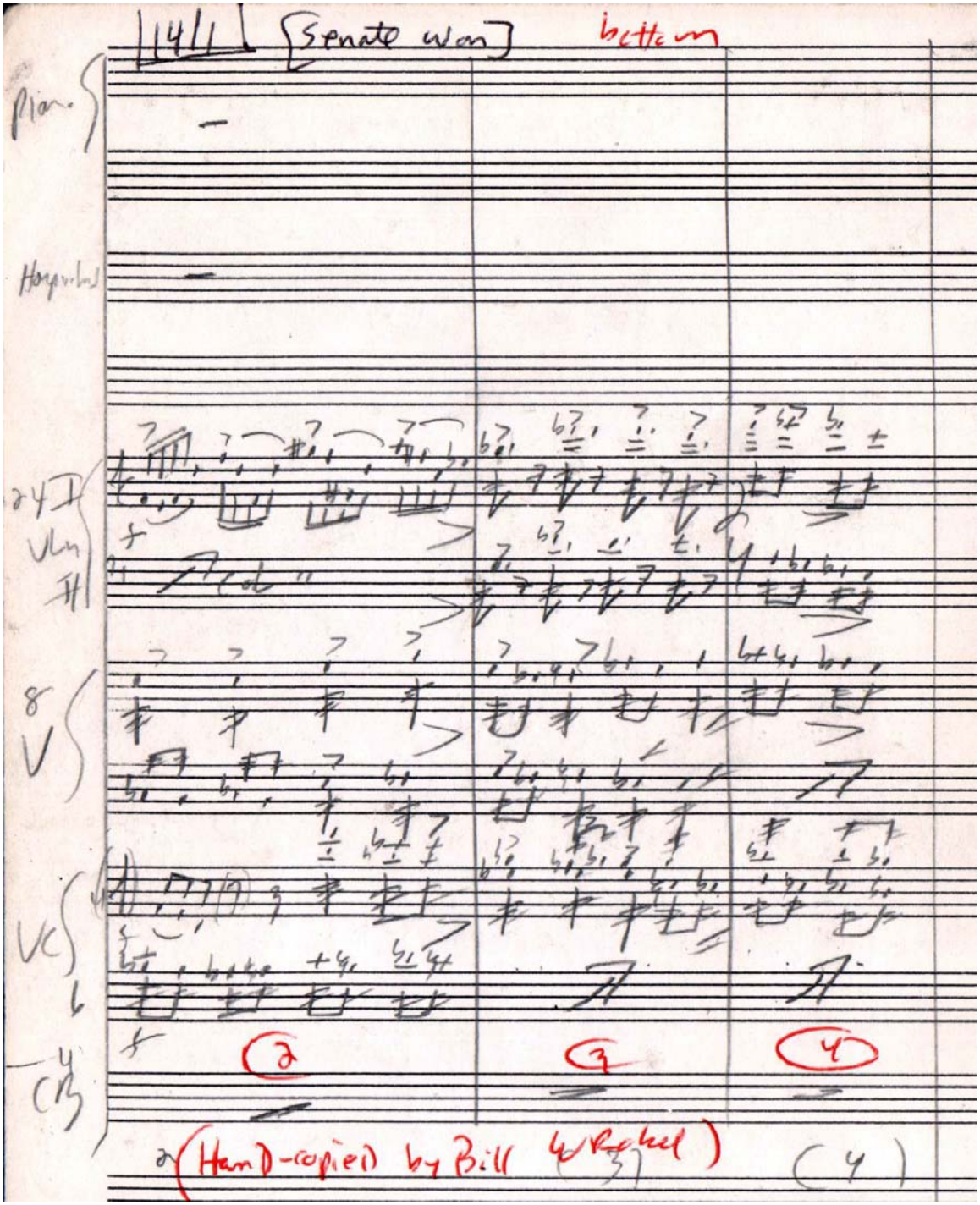
****

R14/1 {Senate Won} *Allegro assai* in C time. 3 pages, 12 bars. Scene: Lucilla is exuberant when she greets Livius: "Livius, you've won! We've won!" Fast paced cue.

In Bar 2, 24 violins play four 16th note figures forte of Line 1 F-E-F up to Line 3 D, then descending Line 2 F-D-Line 1 F up to D. Then Line 2 G#-F down to G# up to D 16th, then Line 2 A-F#-C-Eb. Top staff viole play rinforzando bowed trem quarter notes D-D-F-A, etc. Two flutes are highlighted playing the three-note 16th figures. Then the Fall motif is played in a D# min 7 context harmonically (D#/F#/A#/C#). So violins I play Line 2 & 3 tenuto F# dotted quarter crescendo to F# 8th to G-F# 8ths to D-C# 8ths to (Bar 11) B half to D rinforzando half note bowed trem, held fermata, crescendo to *pp* and tied to 8th note in the final bar.

Inserted images of my hand-copies immediately below of the beginning of this cue:


411
Fls
Senate Won
Top
Ob
Cls
Fgs
stopped
Hrn
Vibs
Bells
Vp
Vp
(Hand-copied by Bill Wrobel)


[Senate Wan]
bottom
Piano
Vln
Vc
CB
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****

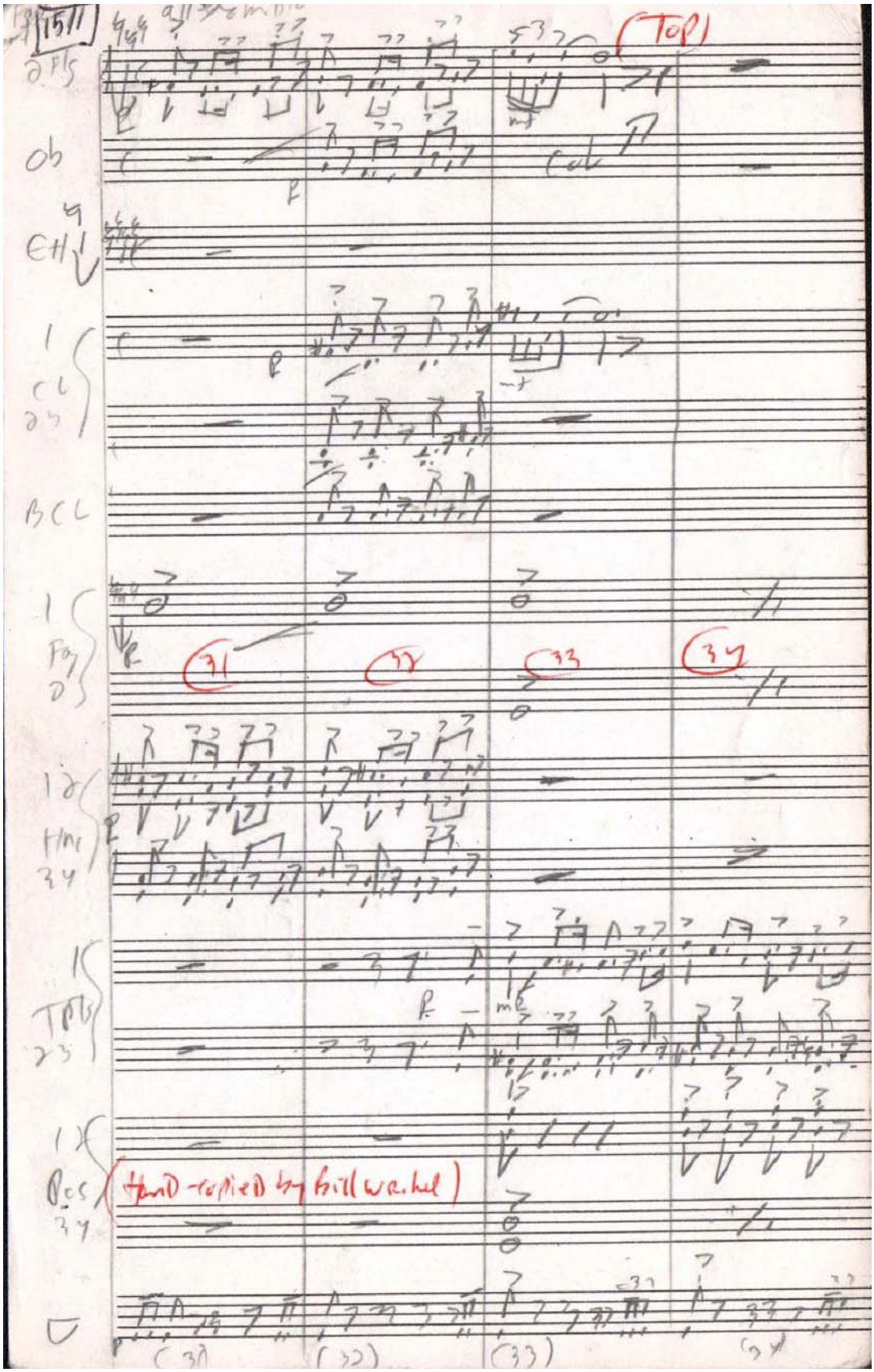
R14/1A { ? } C time. 4 pages, 15 bars. Key sig of F# min (3 sharps).
No dialog in this scene. 16 violins I, 14 violins II, 10 viole, 12 VC, 6 CB,
3 flutes, oboe, EH, 3 clarinets, bass clarinet, 2 bassoons, 4 horns, trumpets, timp,
marimba, chimes, harps, pianos, harpsichord.

The *Fall* motif or theme is played initially by the horn I solo, with the flutes/clarinets/Fags playing an ornamental touch in counterpoint. In the grace bar, horn I plays *mf* the A 8th to (Bar 1) the F# half note *molto espr* and tied to 8th to Ab tenuto 8th,etc. In Bar 1, viole play p the C# whole note bowed trem; VC on F# whole note bowed trem; CB on whole note A. So we have the combined F# min triadic tonality (F#/A/C#). Chimes softly strike *pp* low F# whole note. Harp I strums p A/F#/C# (middle C#) half notes, let ring. Harp II is trem between C#-A, and A-F#. Highlighted are the flutes/clarinets/Fags with the *espr* response figures. After a quarter & 8th rest, flutes play triplet 16ths C#/F#/G#-C#/F#/G#-C#/F#/A up to tenuto D/F#/B back down to C#/F#/A 8th chord notes played 2X. Etc.

In Bar 12, violins I and viole play a rolling 16th note figure of Lines 2 & 3 C#-B-C#-B to A-G#-A-G# to G#-F#-G#-F# to F#-E#-F#-E# to (Bar 13) F# quarter notes. Violins II are bowed trem quarter note dyads Line 1 D/F# to B/D to B/D to G#/B to (Bar 13) A/C# whole note trem. In Bar 13, the E.H. sounds p the end of the Fall motif. Then violins I play rising harmonics notes "sul A," then "sul E," ending on F# held fermata.

****

R15/1 {Livius Appeals to Barbarians} C time. Key signature of A maj/F# minor, 10 pages, 38 bars. Scene: Barbarian camp in which Livius feels downhearted: "All these years in this wildness! And what have we accomplished?!"


(Top)
Ob
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BCL
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Pos
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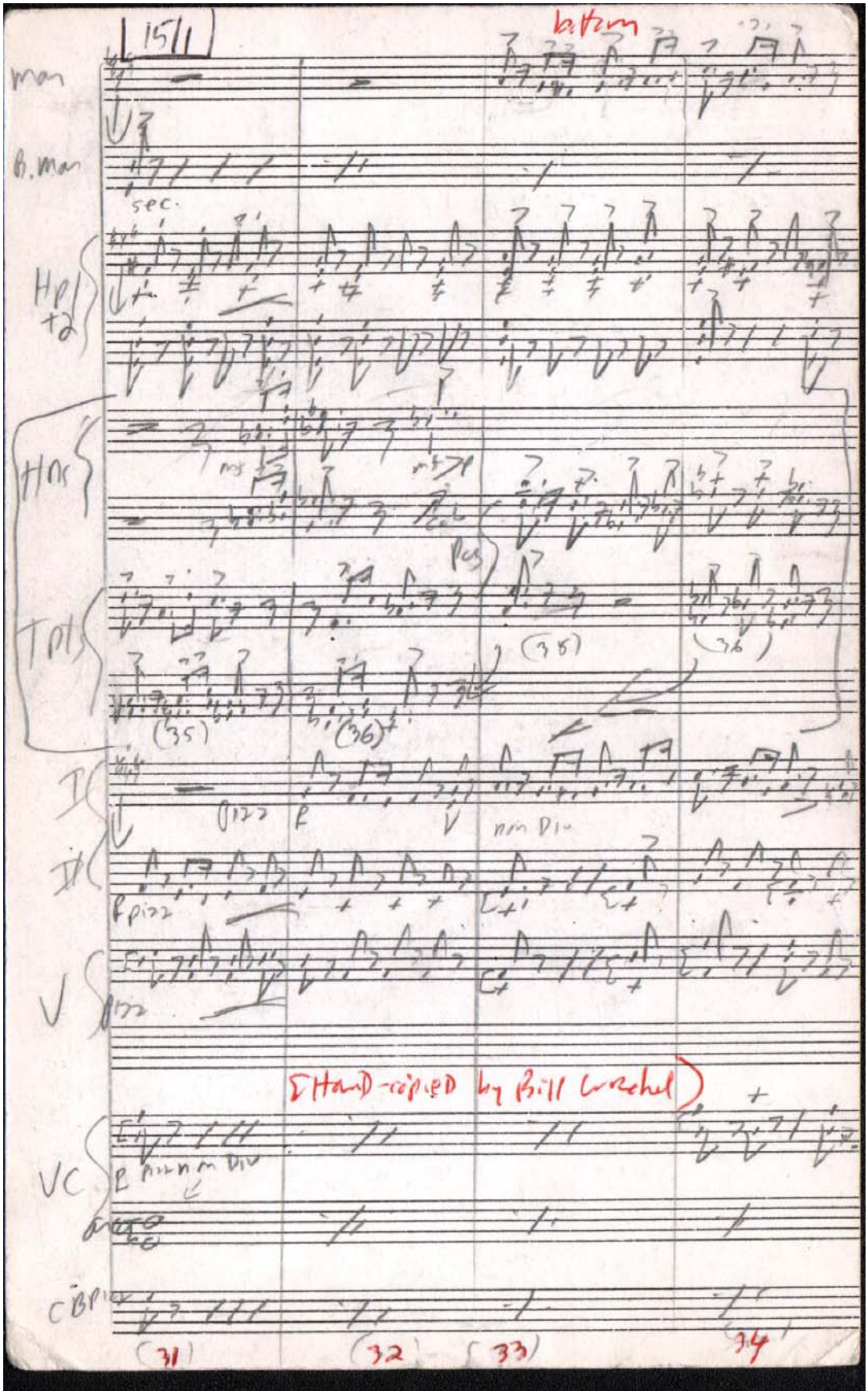
15/1
bottom
man
B. man
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I
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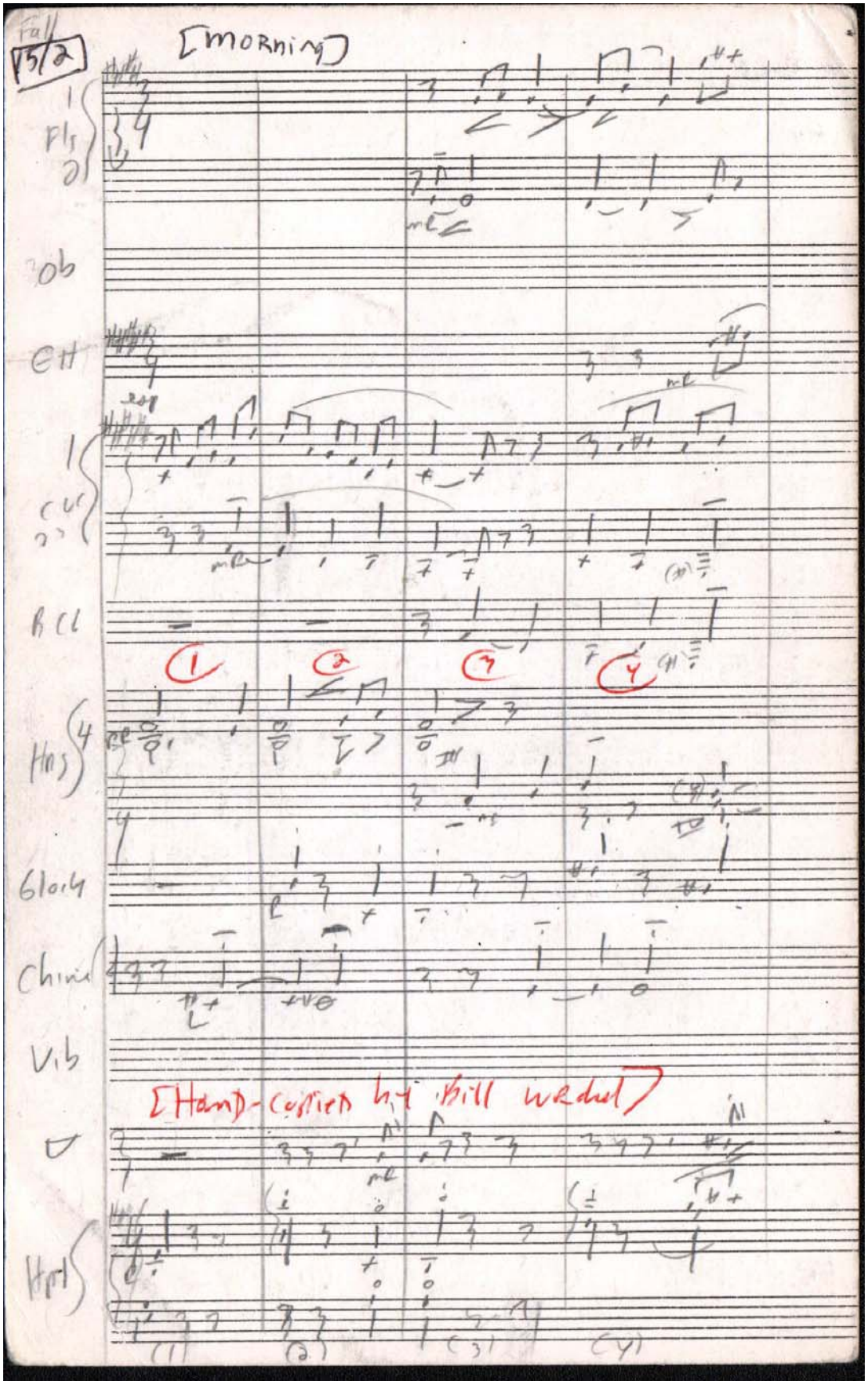
CB
(31)
(32)
(33)
(34)

****

R15/2 {Morning} 3/4 time. 5 pages, 19 bars. Key signature of E maj (4 sharps). Track # 5 ("Morning") in the original rerecording cd. Scene: Livius en route to Rome, he meets Timonides who says, "All is well with us!" Very nice, pleasantly surging strings and harpsichord. Violins I play *mp espr* Line 1 E down to small octave B (b) 8ths to C# half note to (Bar 2) B-C#-small octave A quarter notes to (Bar 3) B-E to G#-Line 1 A (a') to G#-Line 2 E (e") 8th note figures (duo 8ths connected by a crossbeam) to (Bar 4) D# down to B 8th down to Line 1 E quarter note tied to 8th. Violins II play lower G# (small octave register below middle C) quarter note to B-A 8ths to (Bar 2) B-B-C# quarter notes down to (Bar 3) G#-B up to G# quarters down to (Bar 4) D# quarter tied to 8th (with 8th rest), etc.

After a full bar rest, viole in Bar 2 play E quarter to F#-E 8ths down to C#-D# 8ths down to (Bar 3) B up to E 8ths tied to E quarter to E quarter, etc. Harpsichord top staff plays E-B 8ths to E-F# 8ths to E quarter, etc. Clarinet I also plays a similar line. Harp I plays the E maj (E/G#/B) quarter arpeggiando chord, etc.

By Bar 5 in 4/4 time, the register of the violins are raised and notes doubled. The total cumulative effect is an intense surge of lyric warmth conveying the village/family sense of togetherness that is "well" in Timonides' mind. It climaxes, starting at the end of Bar 7 (:17) with the violins I playing Line 2 A# grace note up to Line 3 F#-E 8ths to (Bar 8) E-D#, D#-C# 8th note figure up to triplet value 8ths G#-F#-D# up to F#-E 8ths, etc. Viole I play it treble clef Line 2 register. The xylophone highlights the piercing effect of the triplet figure, etc.


Fall
15/2
[morning]
Fl 1
2
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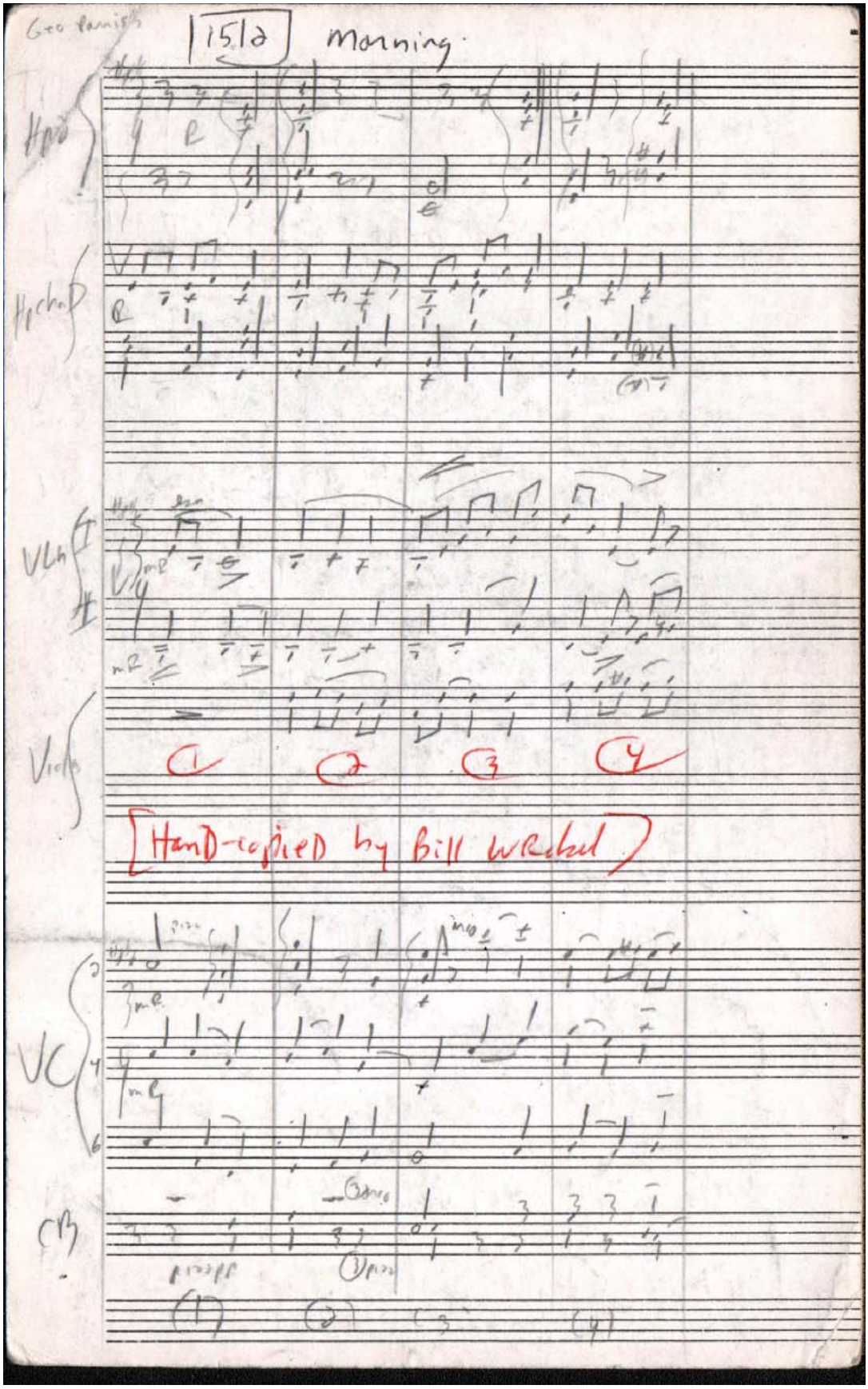
B Cl
Hns
Glock
Chime
Vib
[Hand-carried bell needed]
Hpd


Geo Lewis's
15/a
Morning
Hpd
Hichord
Vln I
II
Viola
[Hand-copied by Bill Wrekal]
VC
CB

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R15/3 {The Prophecy} 4/4 time. 6 pages, 21 bars. Track # 9 ("The Prophecy") in the original rerecording cd. Key signature of A maj/F# min (3 sharps). Scene: Famine in Rome. Two trumpets in straight mutes sound a deathly figure.

In Bar 8 (:21), oboe I is prominent playing *mf* a 16th note sextuplet (actually a double triplet figure) of Line 2 C#-D-C#, B-C#-B to next "6" figure of A-B-A, G#-A-G# (followed by a half rest). Then clarinet I takes over that figure's descent. Marimba is rolled between half notes A-C# (notated like a fingered trem) to A-C, etc.

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R15/4 {"Terrible Days, Livius"} 6/4 time. 6pp, 24 bars. Key signature of F# min (3 sharps). Scene: Commodus welcomes Livius and laments about the "terrible days" in Rome recently and requests that Livius (as head of the Northern army) to fight against the Eastern armies who have sided with the Armenians. Quiet cue (calm before the storm of the next cue) highlighted by the mandolin. Very nice.

After an 8th rest, the mandolin and marimba are soli playing F#-G# 16ths to A#-B grace notes to A#-G# 8ths to A# quarter note trem (for mandolin) to A#-B grace notes to A#-G 8ths to A# trem quarter note to B-C# grace notes to B-A# 8ths to G quarter trem. Harp I is arpeggiando on low F# maj triad (F#/A/C#). Finger cymbal and celeste delicately sound.

In Bar 5, the flute joins with the mandolin *ppp*. In Bar 9, the solo oboe plays a one-bar descending passage of Line 2 F# 8th to G#-F# 16th to next figure, etc. The flute plays a short response. Then, in Bar 10, the alto flute takes over, joined by the clarinet.

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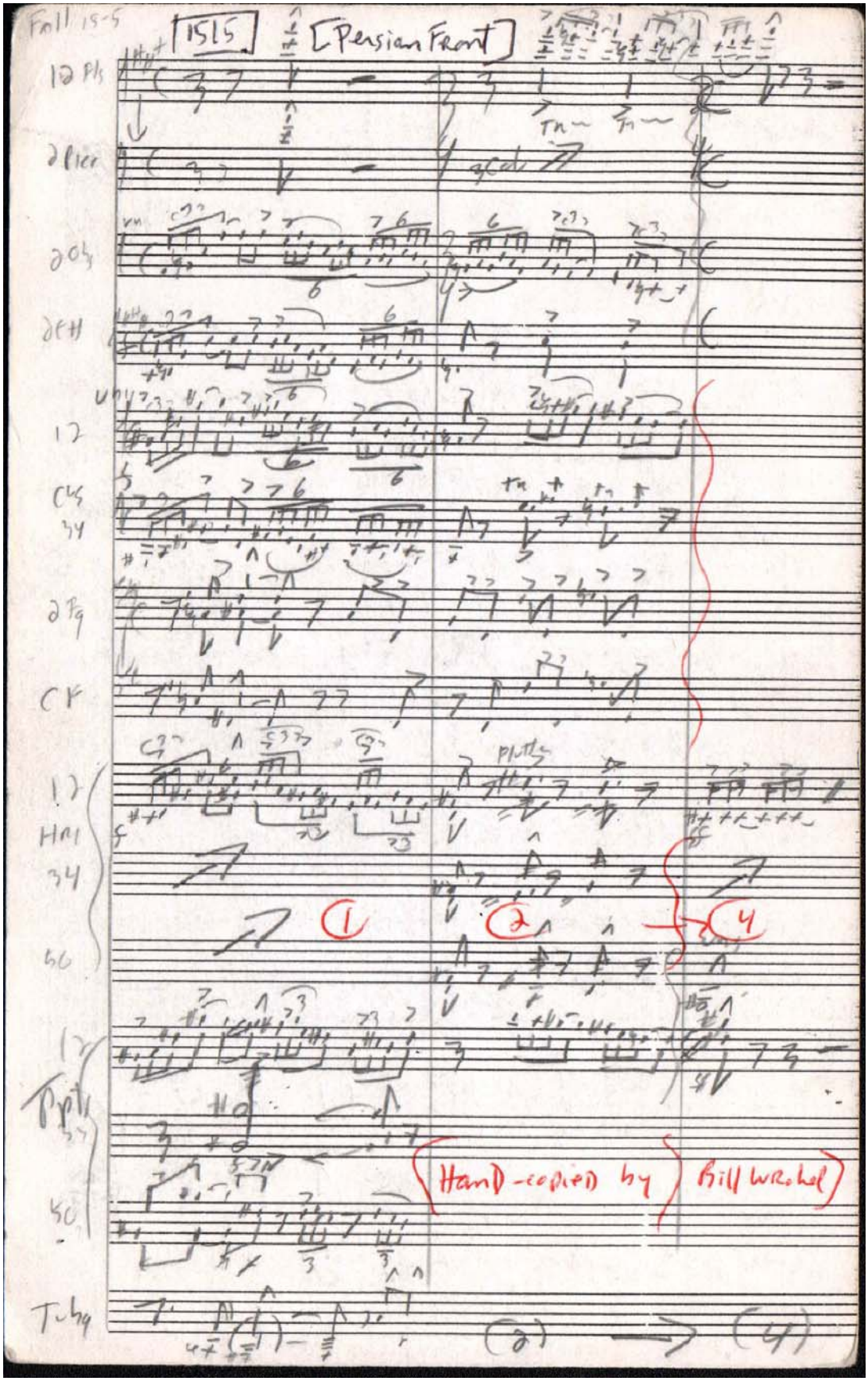
R15/5 {Persian Front} C time. 7 pages, 26 bars. Key signature of A maj/F# again (3 sharps). Track #10 ("Persian Battle") in the original rerecording cd. [Note: The first 14 bars are represented at the start of this audio track, but at :35 the audio version seques or skips to a later battle section]

Rousing opening. Taking the violins only in this analysis at this point, we have ascending “3” triplet value 16ths F#-G-C# to F# 8th (all notes crossbeam-connected), that F# tied to 8th, then to rinforzando F# 8th to sextuplet 16ths E-F#-D, C#-D-B to next sextuplet A-B-A, C#-B-A to next bar (in 3/4 time) of notes G-A-G, B-A-G to F# to E quarter trills. At the point of the trills, 2 flutes/piccolo/2 oboes/2 clarinets/2 trumpets play descending triplet value 16th to 8th figures.


Fall 15-5
1515
[Persian Front]
12 Pls
2 Clar
2 Obs
2 Eng H
12
Cbs
34
2 Fg
CF
12
Hrn
34
56
1
2
4
12
Trpt
34
56
Hand-copied by Bill Wrobel
Tuba
(2)
(4)

At Bar 15 (not in the cd recording) 2 E.H./2 Fags/4 horns/2 pianos/violins/viole/VC play a five-note descending 16th figure, transitioning to the dialog with the eastern army commander. So we find stand alone C# 16th rinforzando to D#-B-C#-A# rinforzando 16ths (crossbeam-connected). Horns play it enharmonically as stand alone Db (instead of C#) to Eb-B-Db-Bb 16ths. In Bar 16, the clarinets/Fags/Pos/tuba/harp/piano/viole/VC play the combined D# min (D#/F#/A#) double-dotted quarter note rinforzando. After an 8th rest, two trumpets play the Bb triplet 16ths to quarter note, then the oboes/E.H./clarinets play it. Etc.

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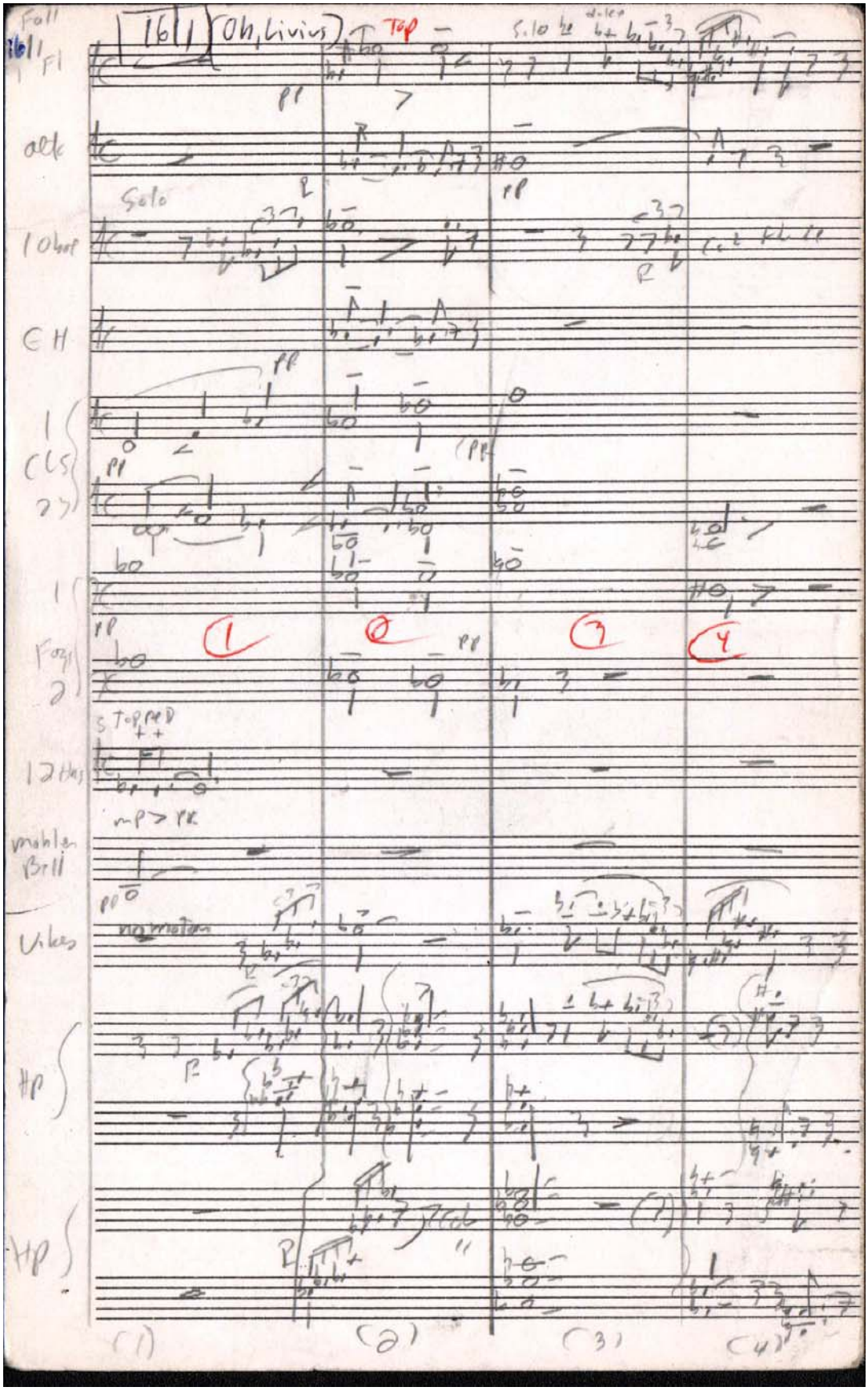
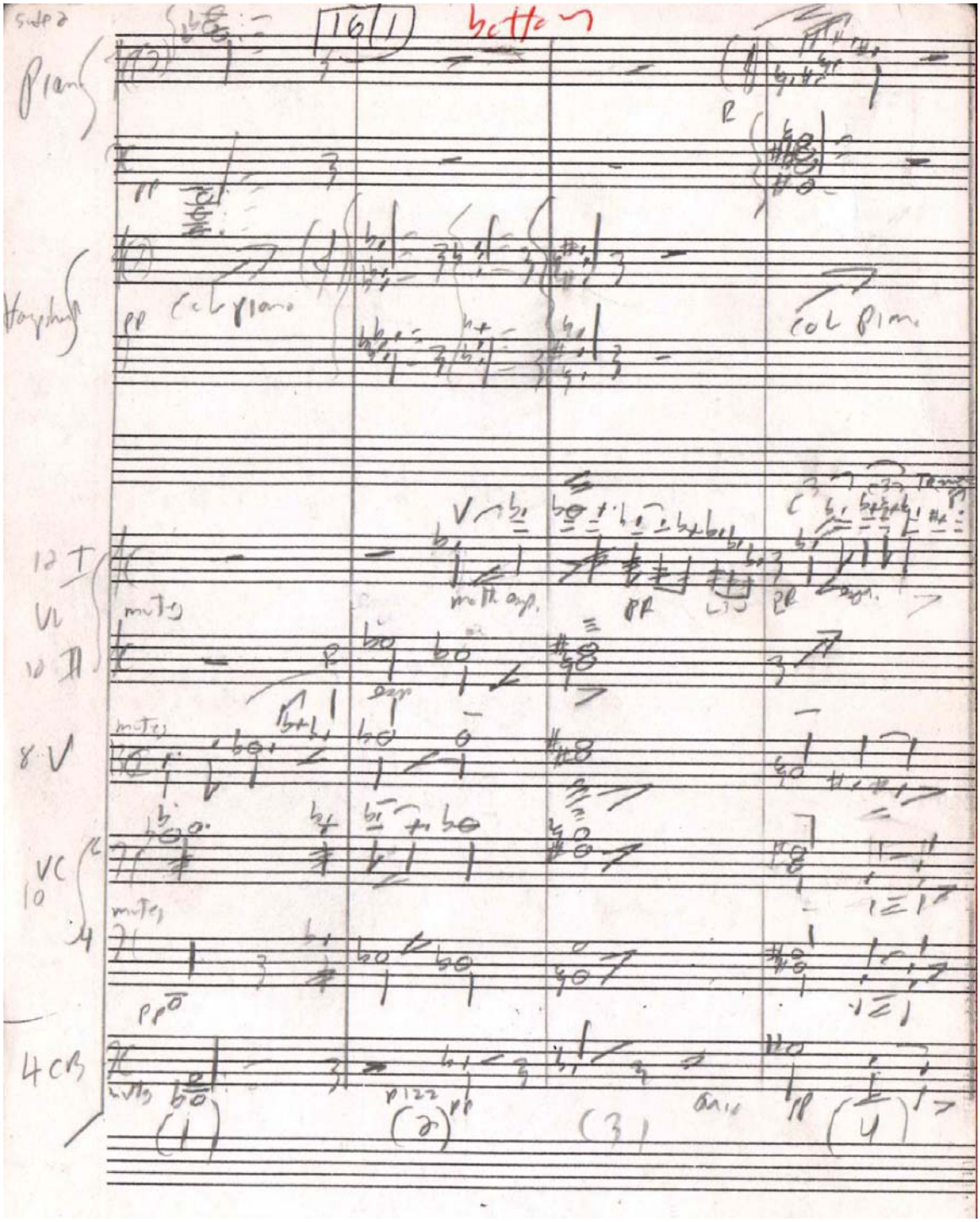
R16/1 {Oh, Livius!"} *Molto espr* in C time. 10 pages, 38 bars. Scene: Lucilla joyfully greets Livius, exclaiming, "Oh, Livius! The gods were kind to us. They sent you, you, you!" Strings are especially warm and vibrant despite the restrained tone due to the mutes. 24 violins, 8 viole, 10 celli, 4 CB.

The Mahler bell sounds *pp* a half note. Two stopped horns play the Ab 16th to dotted 8th tied to dotted half, *mp* > *pp*. Fags play Ab/Bb whole notes. 4 CB play Db/A dotted half notes. VC play Ab/Bb dotted half notes bowed trem. Viole play the rising note phrase of C# dotted half to F 8th to E up to Db 8ths to Bb quarter, etc. The oboe plays a solo short phrase (after a half & 8th rest) of Bb 8th down to rising 8th note triplet Gb-Bb-F to (Bar 2) tenuto Eb dotted half. The vibe and harp also plays the triplet.

Soon violins I play the melody phrase *molto espr* starting mid-Bar 2. Flute is dolce on those notes. In Bar 6 (key signature of 3 sharps again), the solo viola (mute off, and "slow and expressive") plays A 8th on the down-bow to (Bar 6) F dotted half tied to 8th to A 8th tenuto to (Bar 7) A-G 8ths to B half tied to 8th (the Fall motif).

Violins play *p* a gently divisi a3 descending passage of bowed trem 16th notes. So, after a 16th rest, E/A/C#-D/F#/B-C#/E/A 16th chords to next chord figure of B/D/G#-A/C#/F#-G#/B/E-F#/A/D, etc.


16
Oh, Livius
Top
Solo
Fl
alto
Solo
1 Oboe
E H
Cls
Fagot
Trp
mahler Bell
Vibes
Hp
Hp



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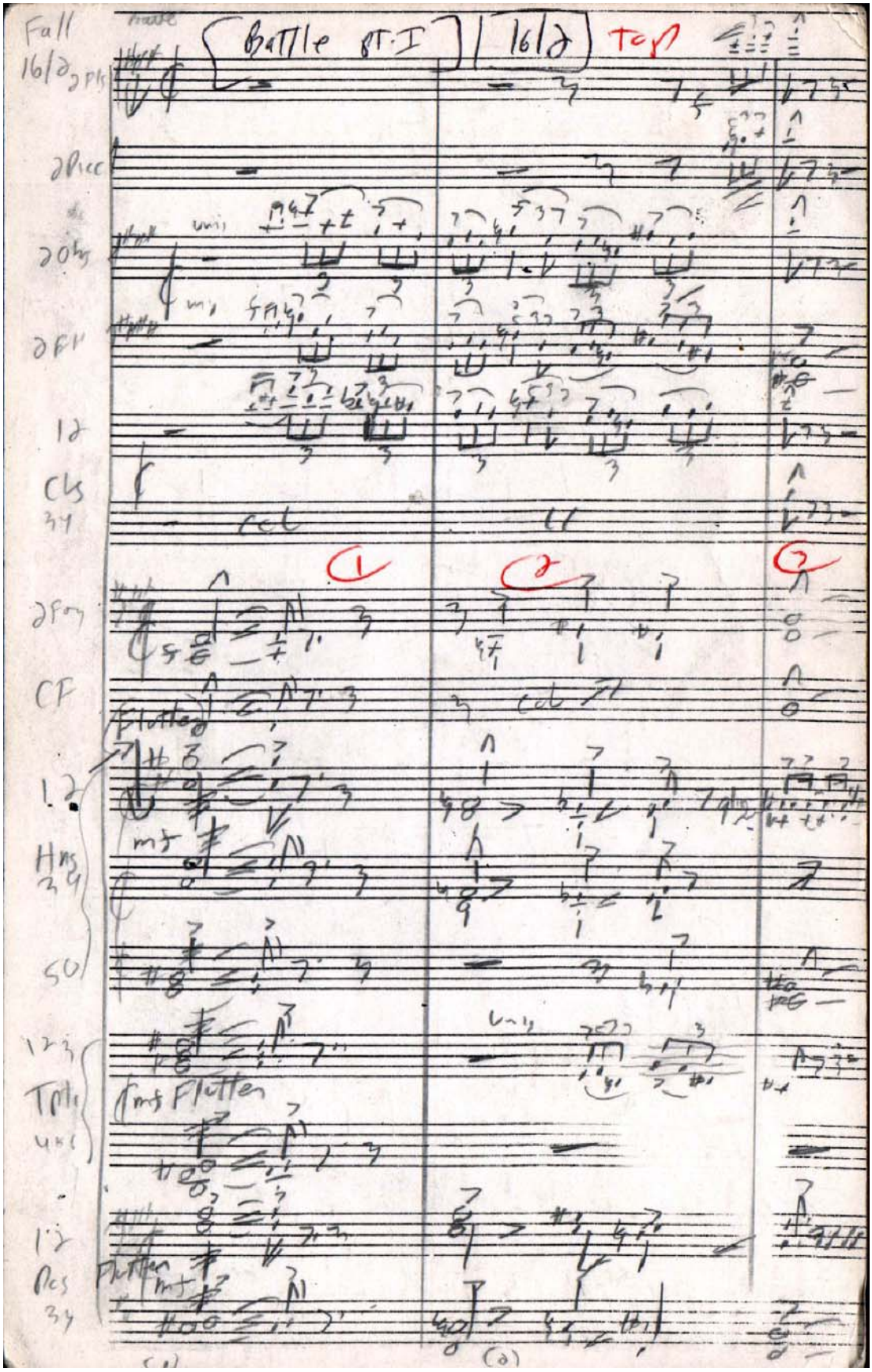
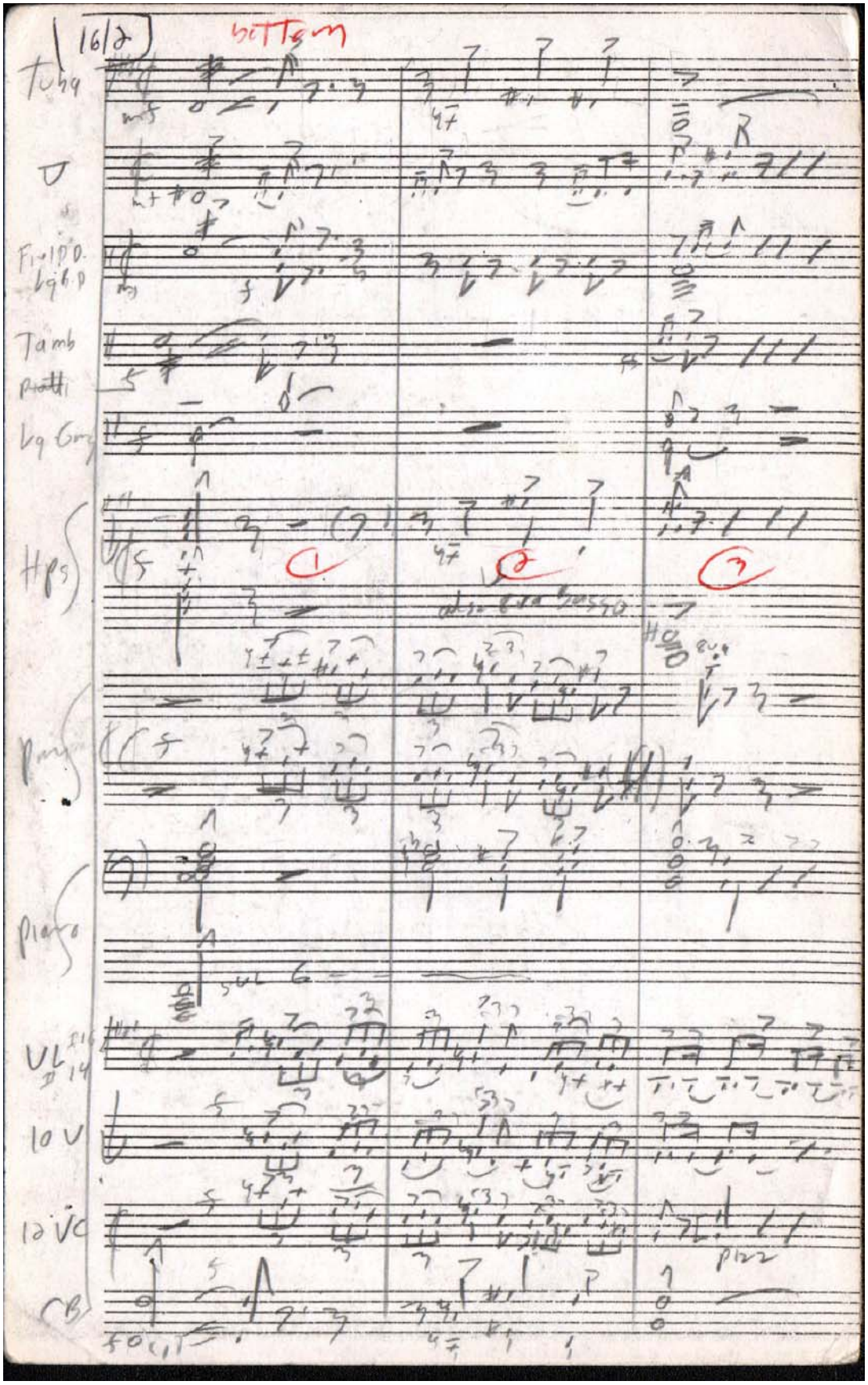
R16/2 {Battle, Part I} Cut time. 8 pages, 31 bars. Key signature of A maj/F# min (3 sharps). The brass commences the cue with a flutter-tongue battle call in D maj 7 (D/F#/A/C#). The 6 horns and 6 trumpets play divisi A/C#/D/F#/A/C#, while 4 Pos play it as 3rd inversion (C#/D/F#/A) half note sforzando tied to 16th rinforzando emphasis.


Fall
Battle pt. I
16/8
Top
2 Pcs
2 Piccolo
2 Obs
2 Bsn
12
Cls
34
2 Fgs
CF
Flutes
12
Hns
34
50
123
Tpts
4x6
12
Tbs
34
Flutter
mf
Flutter


16/2
bottom
Tuba
Timp
Tamb
Hps
Perc
Piano
VL
10 V
12 VC
CB

Then the oboes/EHs/cls/piano/30 violins/10 viole/12 VC play triplet 16th figures of A-B grace notes to Line 2 C-A-C triplet to G#-A-F# triplet to next bar, etc.

****

R16/3-17/1 {Battle, Part II} 4/4 time. 28 pp, 111 bars.

Skipping to Bar 97 (when you hear "The King is dead!"), Chime I strikes *fz* on Eb half note. After a quarter rest, chime II ("cathedral") strikes F#. Then chime I strikes Line 2 C (c") half note, etc. The glock ("hard hammers") strike C/Eb half notes *fz*; then A/C. Vibe strikes Ab/C/Eb, then F/A/C. Harp I plays rising "8" to falling "15" figures of 32nd notes and Ab-Eb-Ab-middle C-Eb-B-Line 2 C-D up to "15" descending figure of Line 3 E-C-B-A-E-C-B-A, etc. Then Harp II plays a similar "8" and "15" set of 32nd note figures. Flutes I & II are trill Line 3 C/Eb half notes, flute III & IV on Line 2 Eb/Ab. Oboes are trill on Ab/C/Eb/Ab, etc.

Livius was none too happy with the Armenian king (who said to Livius: "If I die, Livius, know this: I've given orders to have Lucilla killed at once!"), and he summarily kills the king. In Bar 99, he rushes off to rescue Lucilla from an assassin. Violins (and partly the celli) play all rinforzando 16th note rising figure of small octave A-B-D-C, C-D-F-Eb, Line 1 A-B-D-C, C-D-F-Eb, etc.

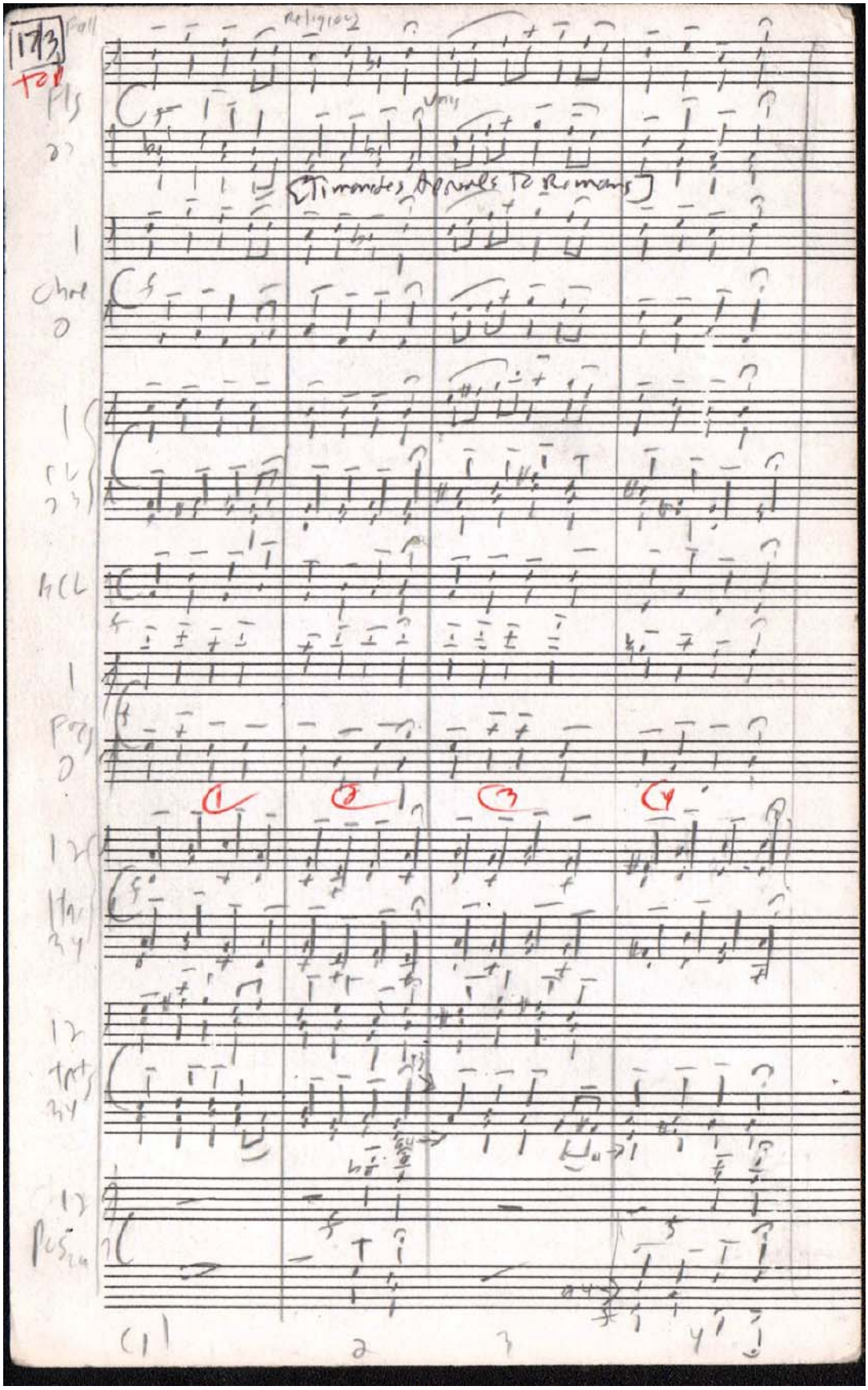
****

R17/2 {Return To Rome} C time. 7 pp, 29 bars. Cue ends with Commodus saying, "Hail, Livius!" 8 viole play the Fall motif after a quarter & 8th rest initially. The EH starts off with the B 8th to G half note tied to next bar. Viole play G 8th tied to half to 8th to B 8th to (Bar 2) B-A 8ths to C half tied to 8th to G tenuto 8th to (Bar 3) G-F# 8ths to A dotted half. Flute/oboe/cls/vibe also join in *molto espr*. 24 violins are bowed trem *fz* > *p* on lowest G/E whole notes rinforzando. 14 celli are bowed trem on E/B/G. 4 basses on the D whole note tied to next bar. So, combined, we hear the E min 7 sound (E/G/B/D). Timp plays a drag (2 grace notes to E dotted quarter note) roll *mfz* < > tied to 8th. Pos play E/B/E/G whole notes. Marimba and bass marimba also play, etc.

****

R17/3 {Timonides Appeals To Romans} C time. 7 pages, 25 bars. Scene: Peaceful and broad-minded Timonides (James Mason) has no luck in swaying the Roman mob from sparing the lives of the once barbarians (Romans believing the barbarians brought the plague). He is then himself slain.

The religioso theme is played forte and tenuto. We find tenuto quarter note chord (using the flutes here) of G min (G/Bb/D) up to C maj (C/E/G) to F maj 1st inversion (A/C/F) to an 8th note figure of top line notes D-E & bottom line F-G, with the Bb


173
Religious
Timothy Romans
Chorus
Perc
Trumpets
Perc

quarter note. Oboe I plays it flute I line. Oboe II plays G-A-F quarters to F-G 8ths to (Bar 2) A-F-G-F quarters.

In Bar 2, we have the F maj (F/A/C) to D maj 1st inversion (F/A/D) to G-Bb dyad quarter notes to the D maj 1st inversion (F/A/D) quarter note chord held fermata. Harps are arpeggiando quarter note chords. In Bar 1, G/D/G/Bb/D quarter note chord up to C/E/G/C/E/G (g") to F/C/F/A/C/F to G/D/F/Bb/D, etc. Chimes strike D-G-F-D rinforzando quarter notes to (Bar 2) C-D-Bb-D (held fermata).

In Bar 3, top line instruments play 8th note figures D-E, F-A to g tenuto quarter to F-E 8ths to (Bar 4) D-E-C-D (held fermata)quarter notes, etc.

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R18/2 {Aftermath} C time, 14 bars.

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R18/3 {Plan To Enter Rome Alone} C time. 6 pages, 23 bars. Cue ends when Livius says to Lucilla, "If I do not return by sunset, then let the army enter Rome" (as if she was second in command!). The same religioso music is played (Livius is mourning next to his body). In Bar 22, 14 violins I play rising 16ths D-E-F-A to G 8th to F-E 16th figure down to C-D 8ths to Line 2 D quarter note held fermata. 16 violins II play unison A 8th to A/C 8ths dyad to C/E-A/C 8th dyad down to E-A to F/A 8ths to G/B quarter note dyad held fermata (tied to quarter notes next bar). Chimes play D-C-C-D quarter notes. The Mahler bell rings the B quarter note on the last beat. Etc.

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R18/4 { ? } 9 pp, 35 bars. Not sure what this cue is.

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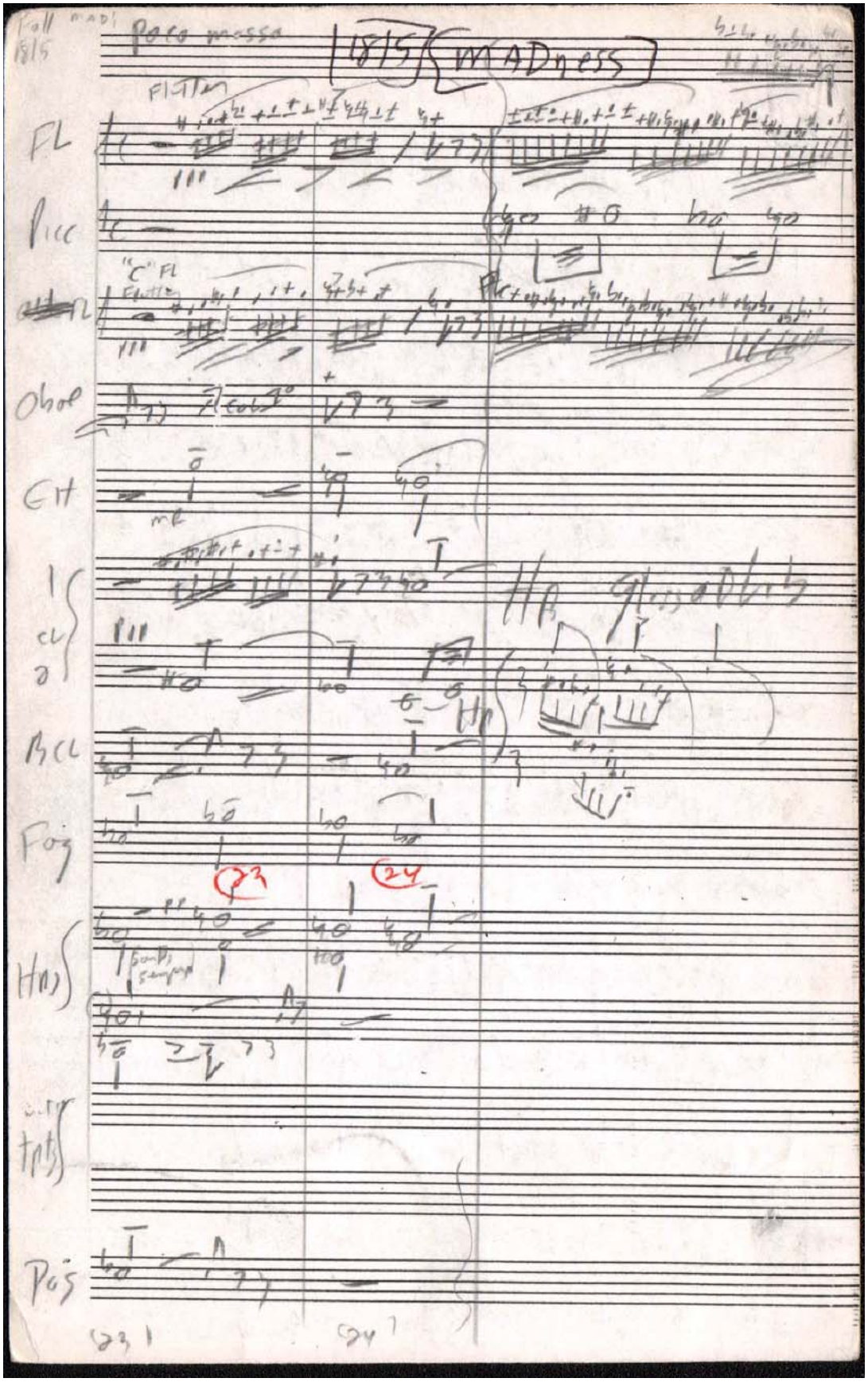
R18/5 {Madness} 9 pages, 35 bars. Scene: Livius speaks to Commodus alone. Caesar is now near madness, thinking he is definitely a god.

The madness is first conveyed musically in Bar 23 with the flutter tonguing of the flutes of rinforzando 16th notes, and the bowed trem *sul pont ppp* of ascending 16th notes of the violins & viole. Celli are fingered trem; basses pluck pizzicato quarter notes. In Bar 30 (when Commodus thinks he hears the gods laughing) the flutes play rapid agitated 32nd note figures (8 per figure, 4 figures per bar). Piccolo is legato tremolo on E-F#, then Eb-E. Flute I plays C-B-C-B-A-G#-A-B, etc. Harps are glissandi ad lib. Marimba is also legato tremolo. Etc.


1815 MADness
poco mosso
FL
Picc
Oboe
Clt
Bcl
Fag
Hrn
tpts
Pos

****

R18/6 { ? } 4/4 time. 2pp, 8 bars.

****

R19/1 { ? } C time. 3pp, 8 bars.

****

R19/2-20/1 { ? } C time. 15 pp, 60 bars.

****

R20/3 { ? } 12pp, 46 bars.

****

R20/4 {Tarantella} 28pp, 109 bars. Track # 14.

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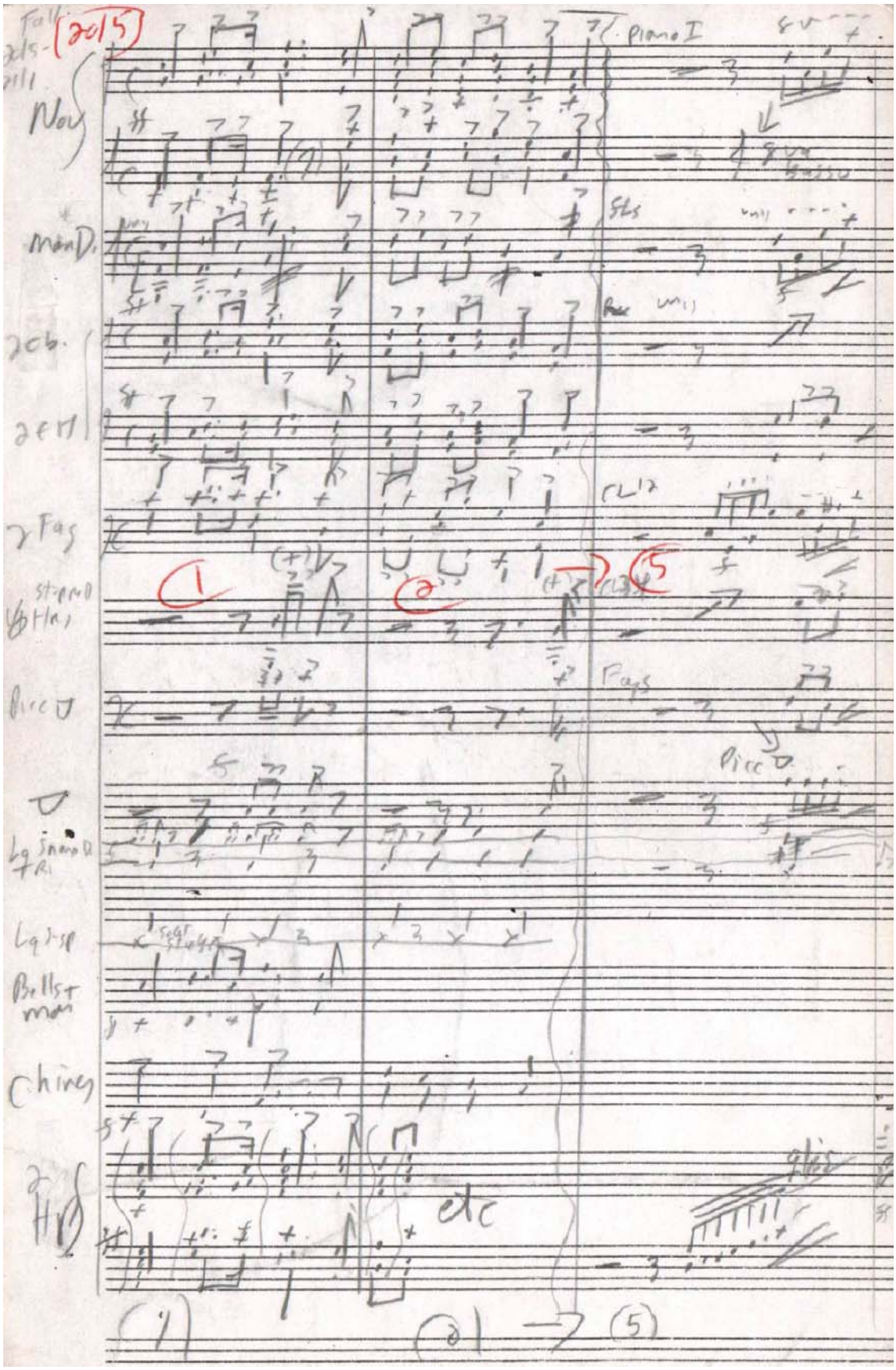
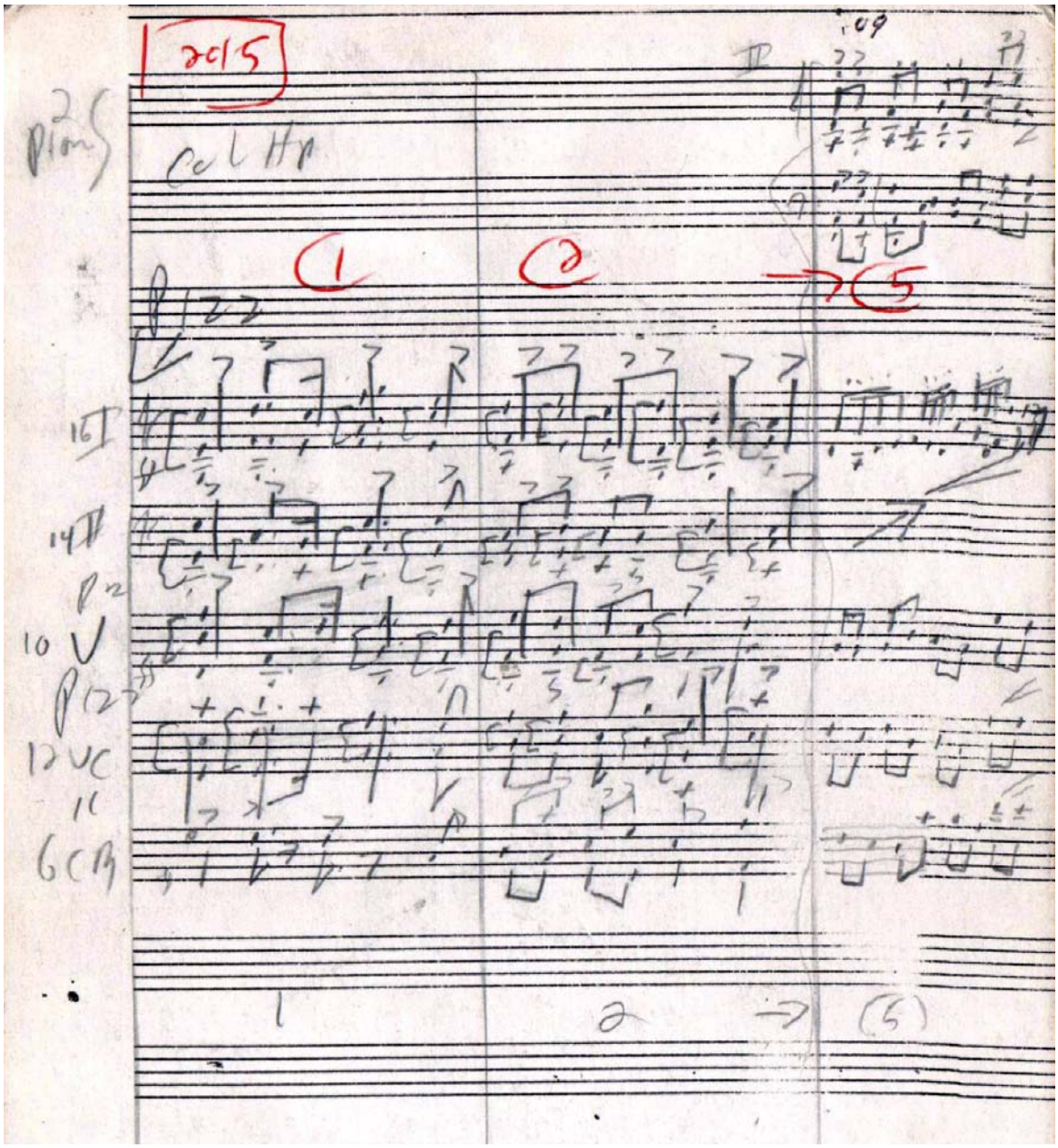
R20/5 { Army Enters Rome} C time. 20 pages, 79 bars. Track # 15 ("Army Enters Rome/The New God/The Challenge") in the "More Of..." cd (4:03). One of the very best cues, and well worth the price of the cd. This cue would definitely be one that most Tiomkin fans would take to a desert isle.

The Arrival theme is played *ff* as rinforzando C quarter to rinforzando D dotted 8th to C 16th up to rinforzando F dotted quarter to E 8th to (Bar 2) D-E, C-D rinforzando 8th note figures to B to A rinforzando quarter notes, etc. In terms of chord construction, we find the C maj 1st inversion (E/G/C) quarter note chord to the D min 1st inversion (F/A/D) dotted 8th back to C maj 1st to the F maj 1st inversion (A/C/F) dotted quarter to C maj 2nd inversion (G/C/E) 8th chord to(Bar 2) D min 1st inversion (F/A/D) to A min (A/C/E) 8th chords to the C maj 1st (E/G/C) to G maj (G/B/D) 8th chords to G maj 2nd inversion (D/G/B) to A min 1st (C/E/A) quarter note chord.

The mandolin is prominently played, novachord, arpeggiando harps and 2 pianos, pizz strings, bells, chimes, triangle, piccolo timp, stopped horns, susp cymbal, etc. Six muted trumpets play a response 16th note figure in Bar 6.

The Arrival music starts to end at Bar 20 (:41). Violins II play F#-D-E-F# 16ths


Fall 2015
Piano I
Vln I
Vln II
Vla
Vc
Cb.
Fl
Fgs
Clr
Hn
Tpt
Perc
Bells
Chimes
Hp
etc



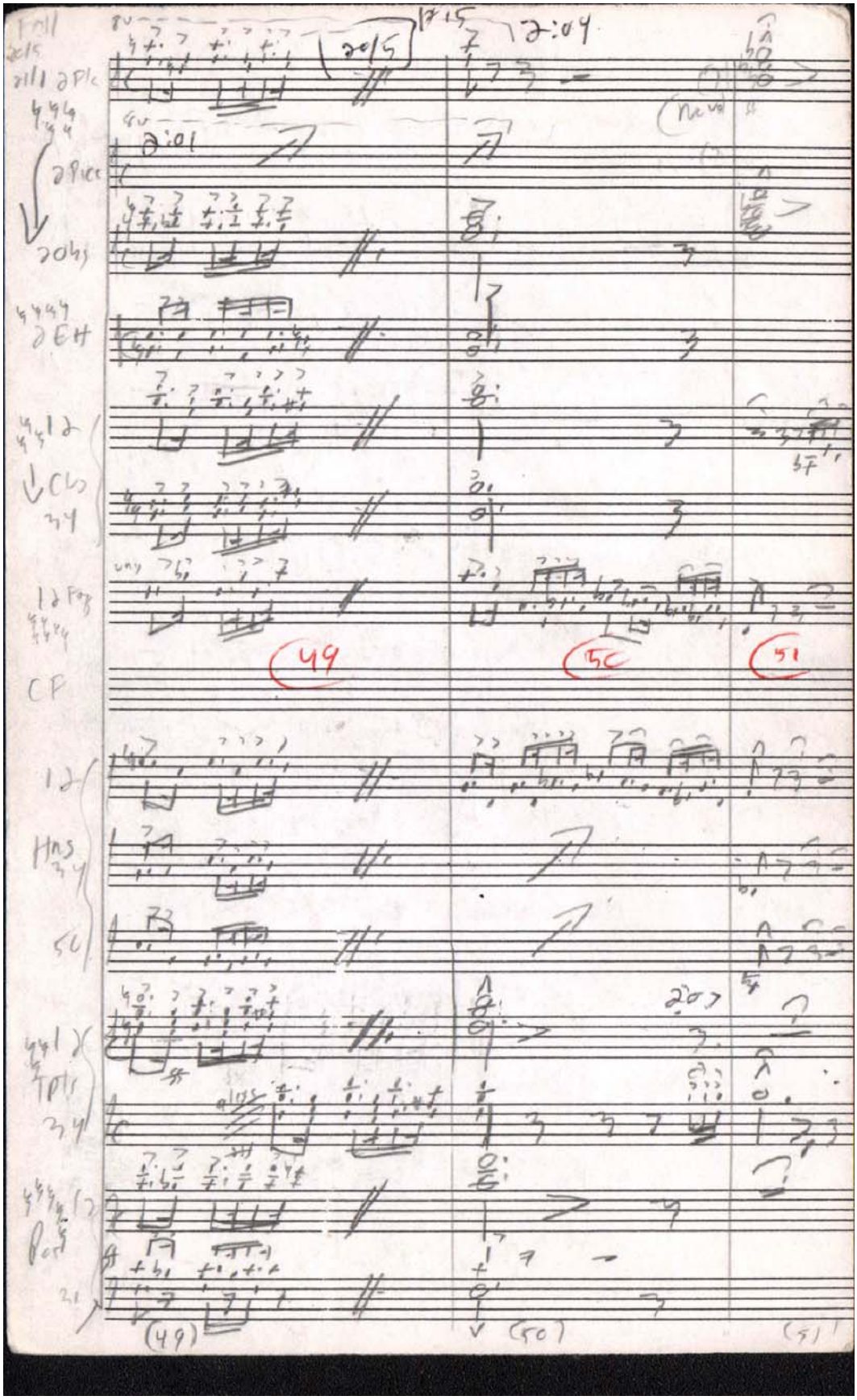
to middle C trill dotted half note. After a quarter & 8th rest, violins I/viole/VC play *ff* descending rinforzando 16th notes Line 1 & 2 A-G, A-F#-E-F#, D-A-G-A, etc.

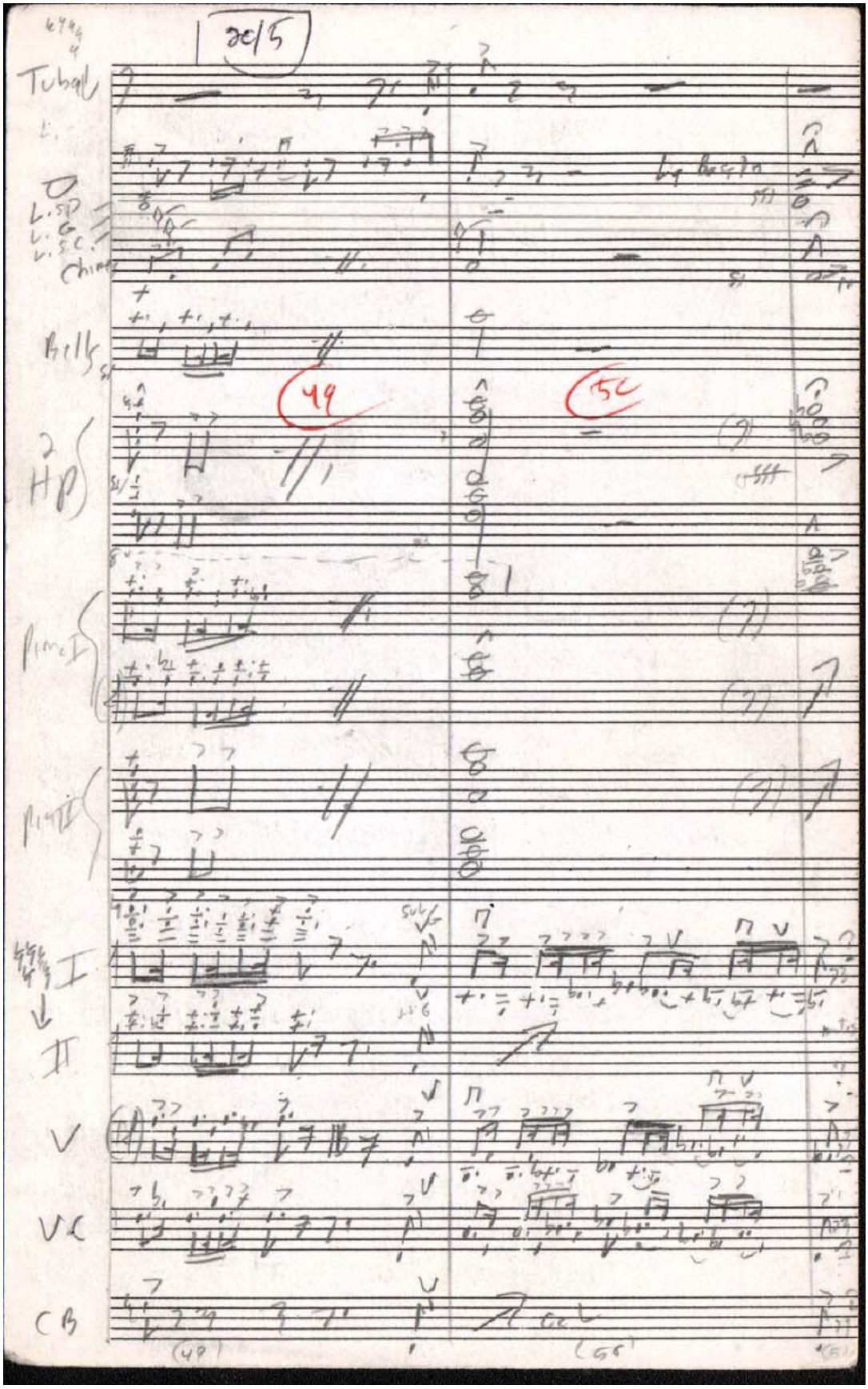
The "New God" section commences in Bar 22 (:47) with the unison trumpets fanfare ("remove mutes"). We find sforzando Db 8th to three triplet value Db 16ths to next figure (crossbeam-connected) of D-Bb-Gb-Bb 16ths to Db dotted quarter. At 1:16 we hear the Coronation motif reprised (Bars 136 on from R10/2 at 4:25 in that reel's track on the cd). So violins play *molto espr* in 3/4 time the Line 3 D# tenuto quarter to D# dotted 8th to C# 16th to same D# to C# figure. Repeat next bar. Then, in Bar 35, D#-E 16ths to F# 8th figure to E-D#-D#-C# 8ths, etc. Viole play it (treble clef) Line 2;

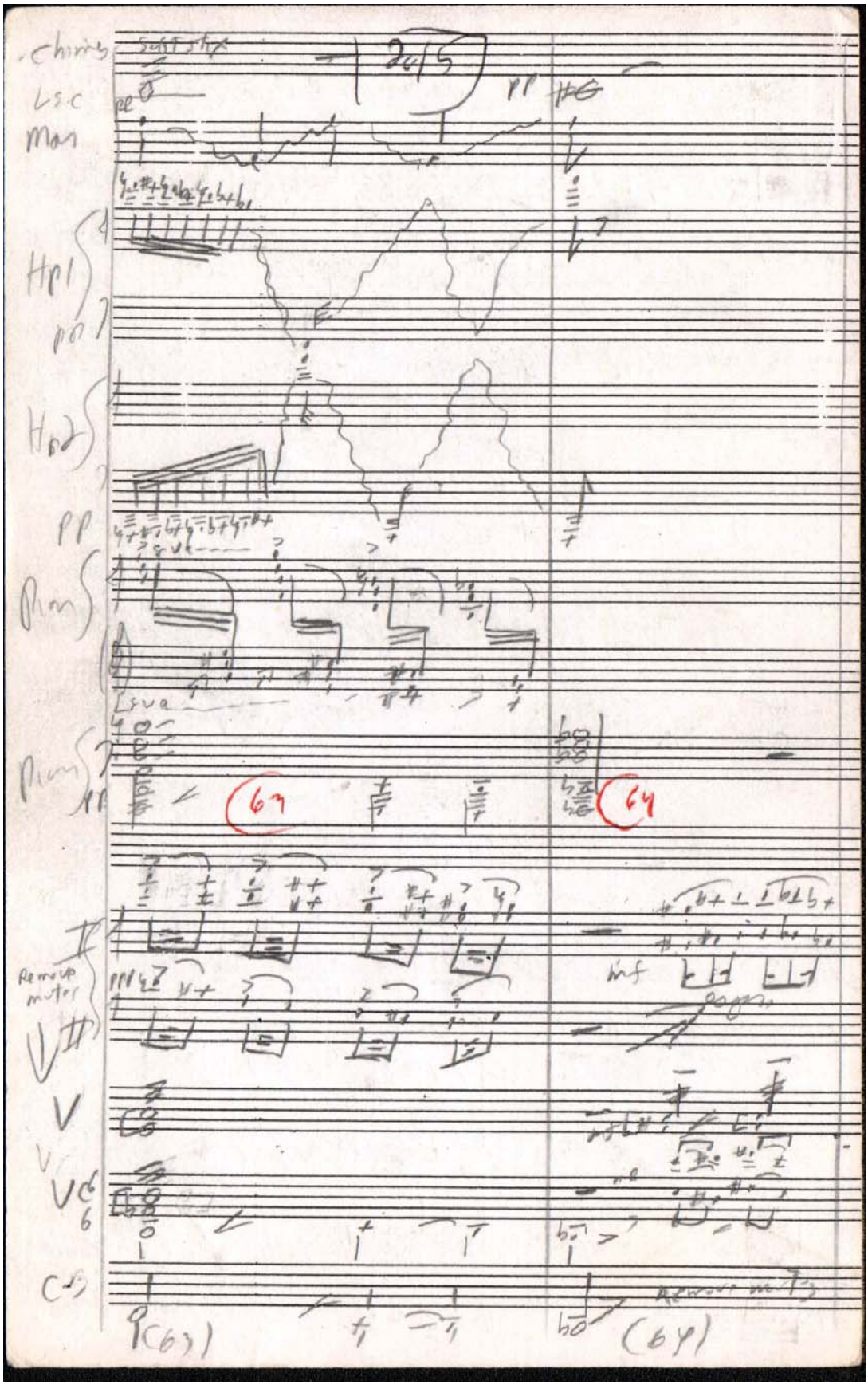
VC in treble clef Line 1. Harps & pianos are arpeggiando quarter note chords. Chimes strike middle C# half note up to C# quarter (Line 2), etc.

This "New God" section climaxes at Bars 48-51 (2:00) with a vibrant repeat six-note figure of major chords. So we find F maj 2nd inversion (C/F/A) dotted 8th chord to Bb maj (Bb/D/F)16th. Then a four-note figure segment of same F maj 2nd inv dotted 16th chord to Bb maj 32nd chord to F maj 2nd inv to C maj (C/E/G) 32nd note chord. Repeat that half-bar phrase in the same bar, and repeat the bar in bar 49. Chimes play rising 8th notes middle C-F-A-Line 2 C (c"), repeated next bar.

In Bar 50 (2:04), the oboes/english horns/clarinets/trumpets/Pos/harps/pianos play the F maj 2nd inversion (C/F/A) dotted note chord. Two Fags/6 horns/violins/viole/VC play the low register vestige of the fanfare. For instance, violins "sul G" play Line 1 F 16th on the up-bow down to (Bar 50) middle C rinforzando dotted 8th on the down-bow to small octave G (g) 16th to four-note figure of C dotted 16th down to G 32nd, Db to C to next figure on Eb 8th to (on the up-bow) the Db dotted 16th to C 32nd, to next four-note figure of Bb (on the down-bow)dotted 16th to Ab 32nd, C to G to (Bar 51) Bb 8th. At the end of Bar 50, trumpets III & IV are highlighted playing three triplet value F 16ths rinforzando to (Bar 51) F dotted half note sforzando, held fermata.


2:01
2:04
2:05
2 Pic
2 Fl
2 Ob
2 EH
2 Cls
2 Fgs
CF
2 Hns
Tpts
Perc
(49)
(50)
(51)

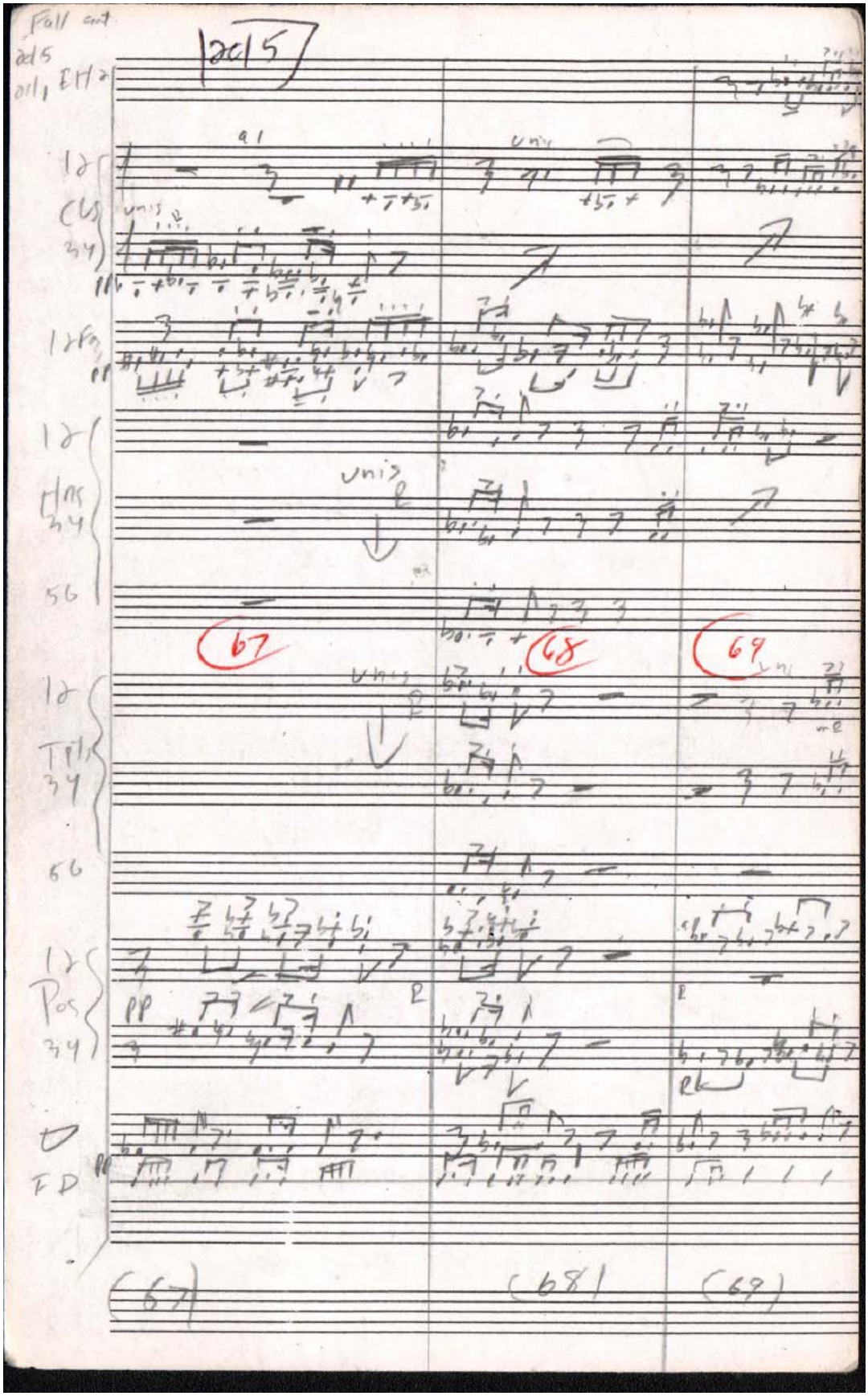

Tubal
Bells
HP
Piano I
Piano II
V
VC
CB

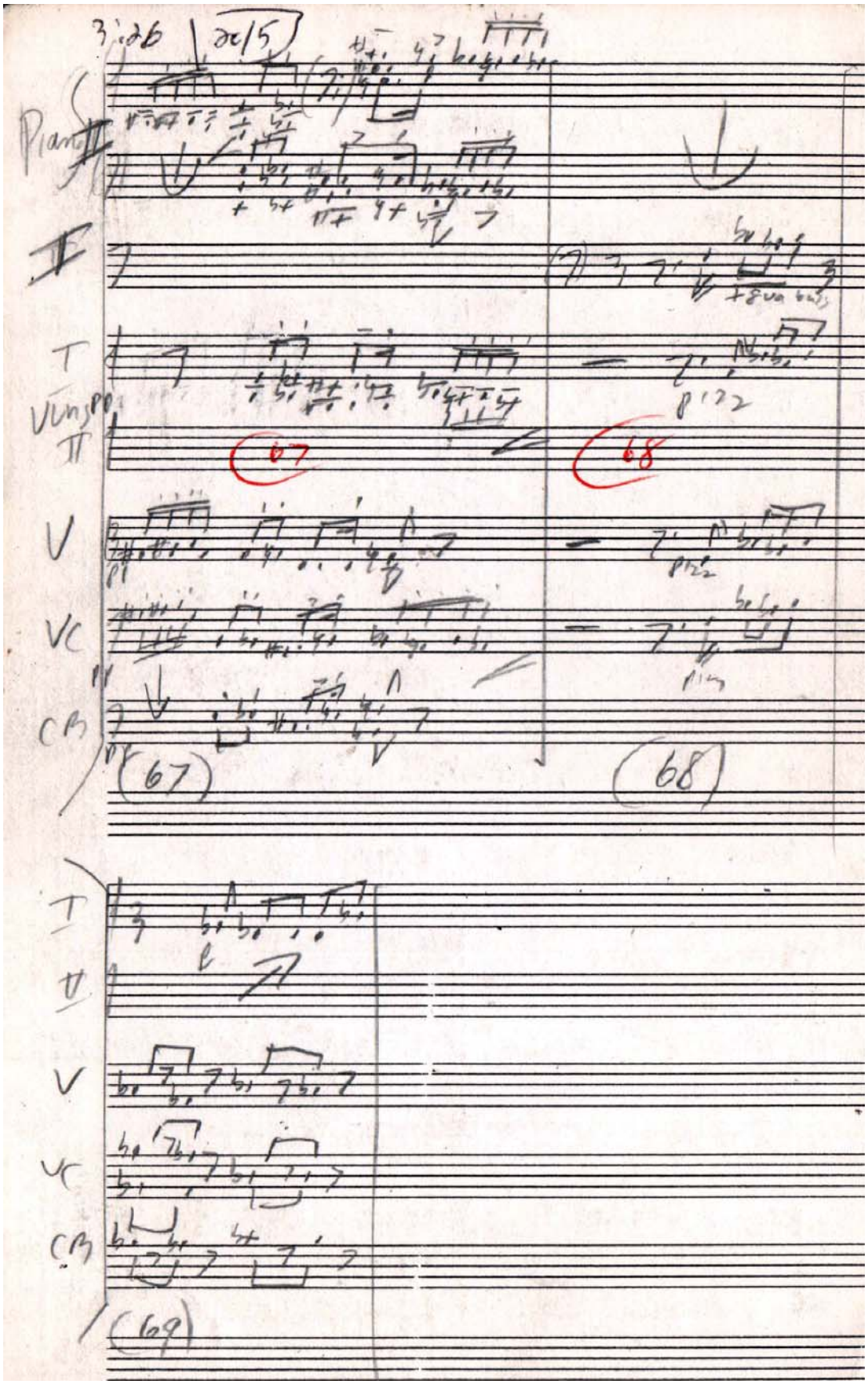

chimes
L.S.C
Mar
Hp1
Hp2
Pian
Pian
Remove mutes
V
V
VC
CB
(63)
(64)
Remove mutes

Skipping to Bar 63 (3:13), we come to the scene when Commodus challenges Livius to combat him to the death: "Kill me, and they're yours." Here the music for Bar 63 only is "strange and weird." The strings play normally ("remove mutes"). Violins I play ppp four descending fingered trem dyad figures of Line 3 D/F to C/E, then B/D to A#/C#. Then Line 2 G/B to F#/A#, and finally E#/G# to E/G. Violins II play it unison Line 2 B to A#, F to E, D to C#, Line 1 B to C#. Flute 1 plays legato trem (notated like a fingered trem) on F to E, D to C#, B to A#, Ab to G. Alto "G" flute plays it Ab to G, F to E, D to C#, B to C#. Flutes II & III play it as dyads B/D to A#/C#, G/B to F#/A#, D/G to C#/F#, D/F to C#/E (e'). Bass marimba is rolled on D half, then C to B quarter notes to (Bar 64) Bb half. Marimba is gliss from F (f") to F (f') back to f" to f' to next bars's G 8th. Large cymbal is rolled pp. Novachord plays descending quarter note chords. Viole are double stopped on whole notes F/B bowed trem; VC are double stopped on whole notes Ab/D bowed trem; CB plays F half note unison to divisi D/E.

Most prominently, harp I is falling to ascending gliss of Line 3 F-E#-D-Cb-B-Ab-Gb. Harp II is contrary motion (rising to falling) gliss of Contra-octave F (FF)-G#-Ab-B-Cb-D-E#. Piano I is legato trem on quarter notes B/D/F to G/C#/E, then F/B/D/G to E/A#/C#, etc. Piano II plays F/D/A/D/F/B half note chord. In Bar 64 (3:18), oboes/EH/clarinets/Fags/horns/trumpets play a half bar figure (F 16th to G 8th to Ab 16th to new figure of Ab 16th to G 8th to F 16th). Then the violins play it(G# to A# to B, B to Bb to Ab).

In Bar 67 (3:26) thru Bar 72, we come to an interesting section. Clarinets III & IV/Fags I & II/piano II/viole/VC/CB play the opening figure of staccato 16th notes pp. So we find G#-A#-B-G# staccato 16ths(clarinets play it enharmonically as Ab-Bb-B-Ab). Then (here the violins & trombones join in) [top line notes being emphasized here] we find E-Eb staccato 8th notes to tenuto C# dotted 8th to B 16th staccato to new figure (clarinet I now joins in) of staccato 16ths Bb-A-Bb-Ab. Clarinets III & IV play it largely enharmonically as E-Eb 8ths to Db-B dotted 8th dyad to F/Bb 8th dyad. See the two images immediately below:


Fall cont.
2015
Cls
Hns
Tpt
Pos
Tb
67
68
69


3:26
20/5
Piano
T
Vlns
V
VC
CB
67
68
(67)
(68)
T
V
VC
CB
(69)

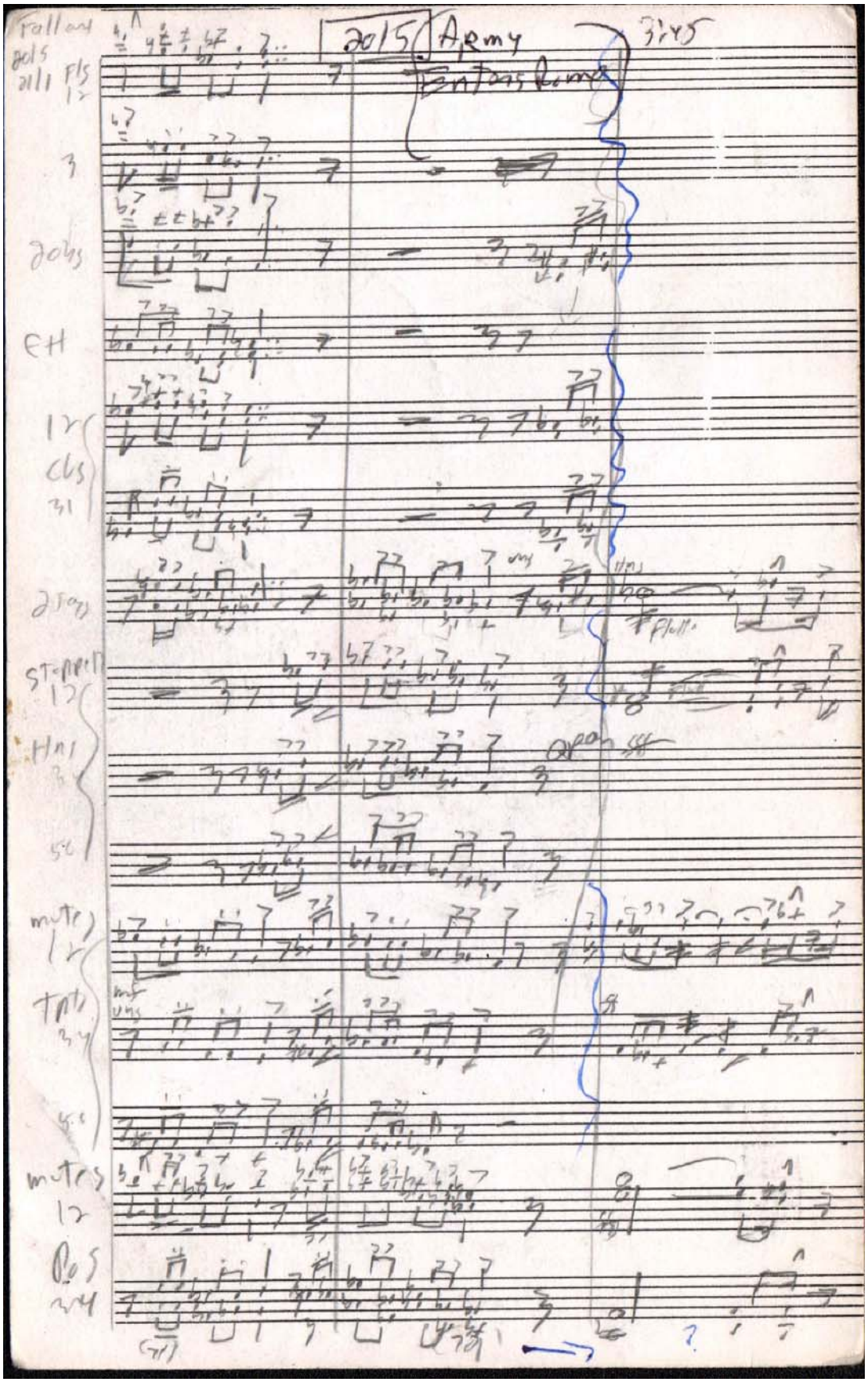
In complete chord construction, we find the E maj 1st inversion (G#/B/E)to Eb maj 1st inversion (G/Bb/Eb) 8ths to C# min 1st inversion (E/G#/C#) dotted 8th chord (Db min for clarinets) to E min(E/G/B)16th chord to Bb maj 1st inversion (D/F/Bb) 8th.

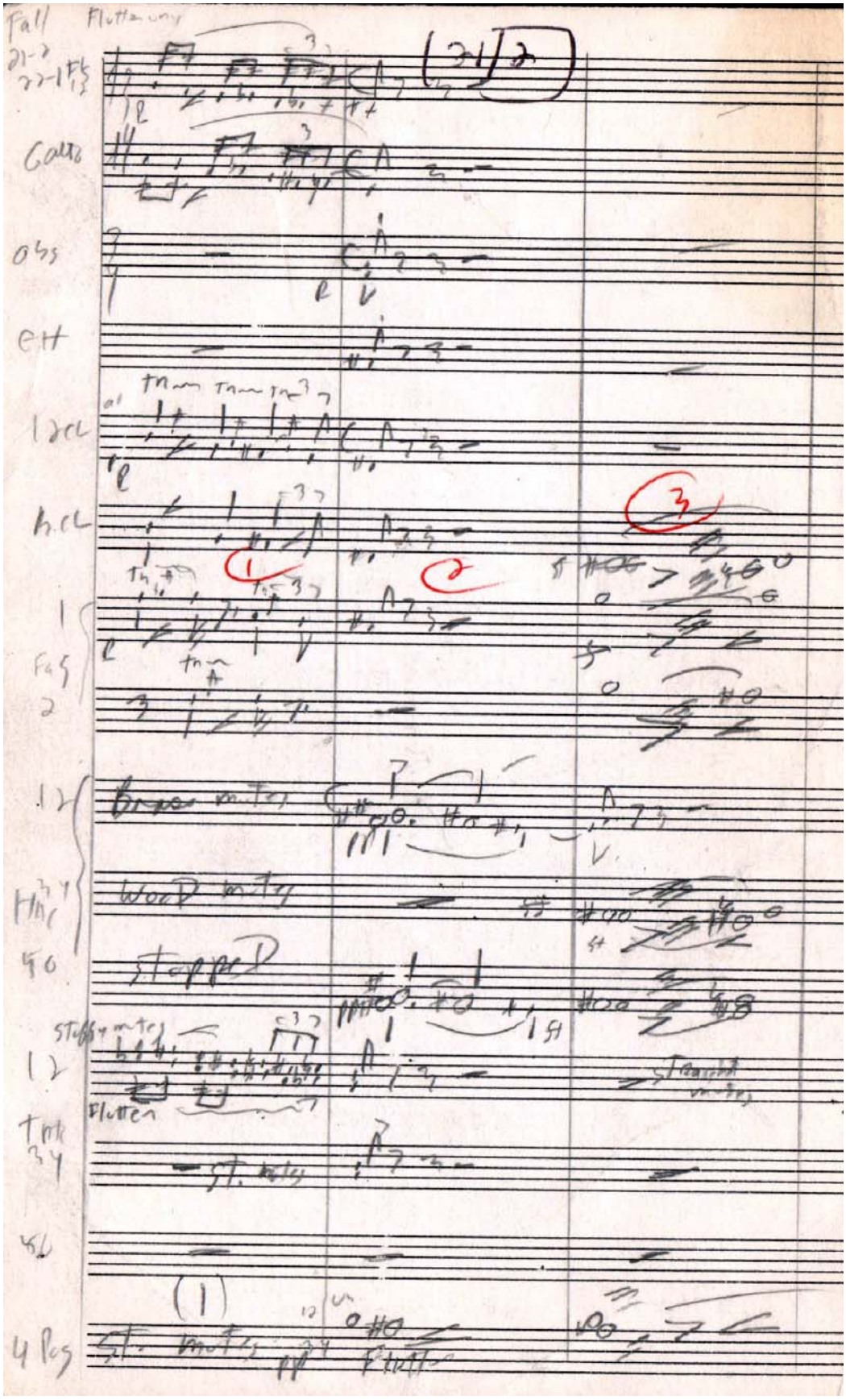
Timp plays pp four Ab 16ths to stand alone 16th (followed by a dotted 8th rest) to Ab dotted 8th to 16th to Ab 16th (dotted 8th rest). Field drum plays a similar rhythmic pattern.

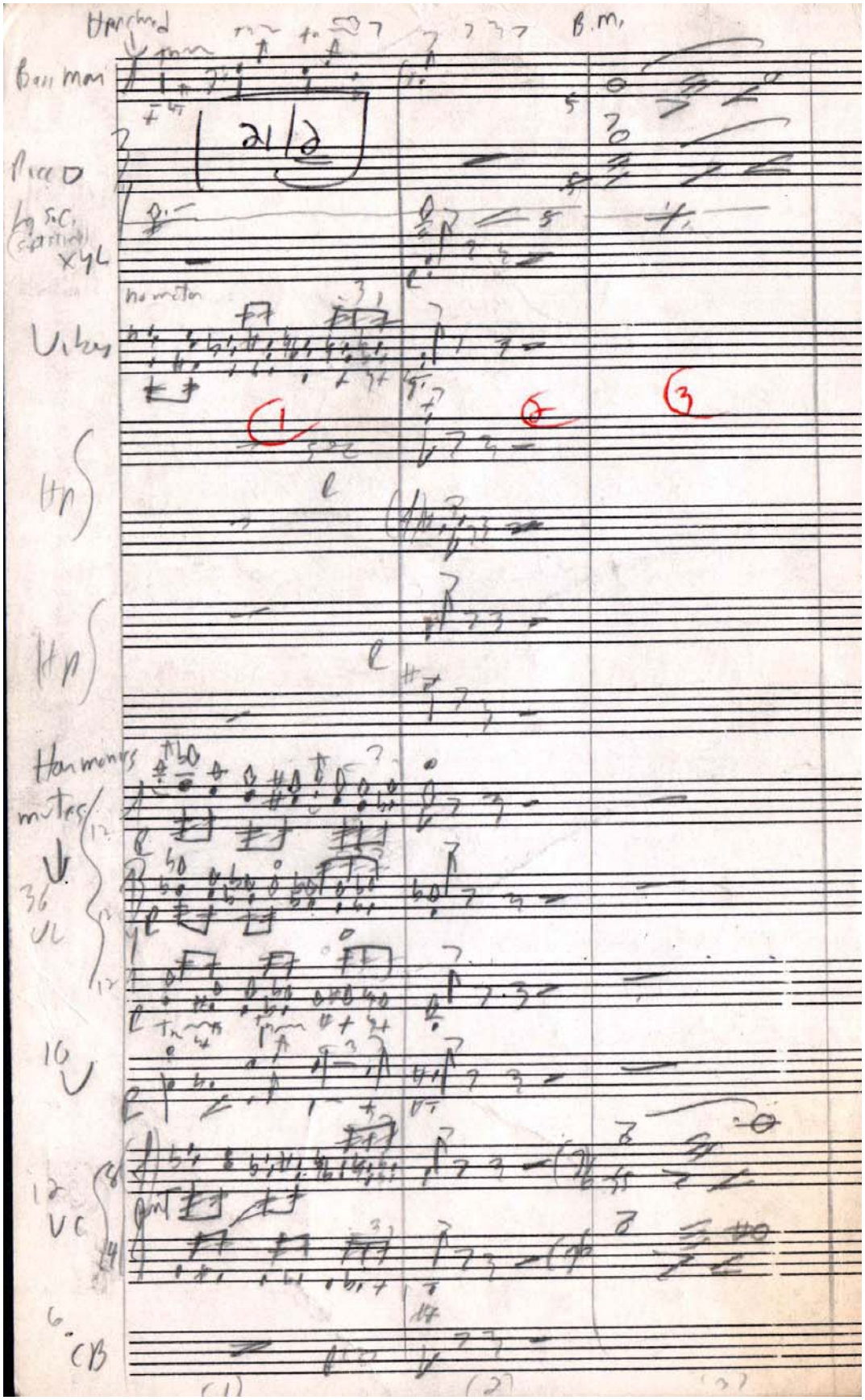
In Bar 68, the brass plays *p* a three-note response figure of (played by trumpet I top line) rinforzando Cb dotted 8th to staccato Ab 16th to stand alone Bb staccato 8th (followed by 7th and two quarter rests). In chord fashion, we find the Cb maj 1st inversion (Eb/Gb/Cb)dotted 16th to Ab maj 1st inversion(C/Eb/Ab)16th to Bb maj 1st (D/F/Bb) 8th chord, all played by trumpets. Horns play it as Gb/Cb/Eb to Eb/Ab/C, F/Bb/D. the strings respond with pizzicato notes.

In Bar 71(3:35), top trumpet I line plays rinforzando Db 8th to staccato C-C 16ths to Ab-G 8ths to F rinforzando quarter(followed by an 8th rest)to Ab-Bb 16ths to (Bar 72) rinforzando Cb 8th to Bb-Bb staccato 16ths to rinforzando Gb-Fb 8ths to Eb quarter. etc.

In Bar 74, the open horns are flutter *fff* while the trumpets play Lines 1 & 2 Eb 16ths to (Bar 74) Eb-Db-Bb triplet value 16ths to Eb flutter tongue 8th tied to quarter note to 16th to the Gb 16th sforzando.


2015
Army
Fantasy Remix
3:45
Fallout
Fls
Cls
Hrn
Trpt
mutes
Pos

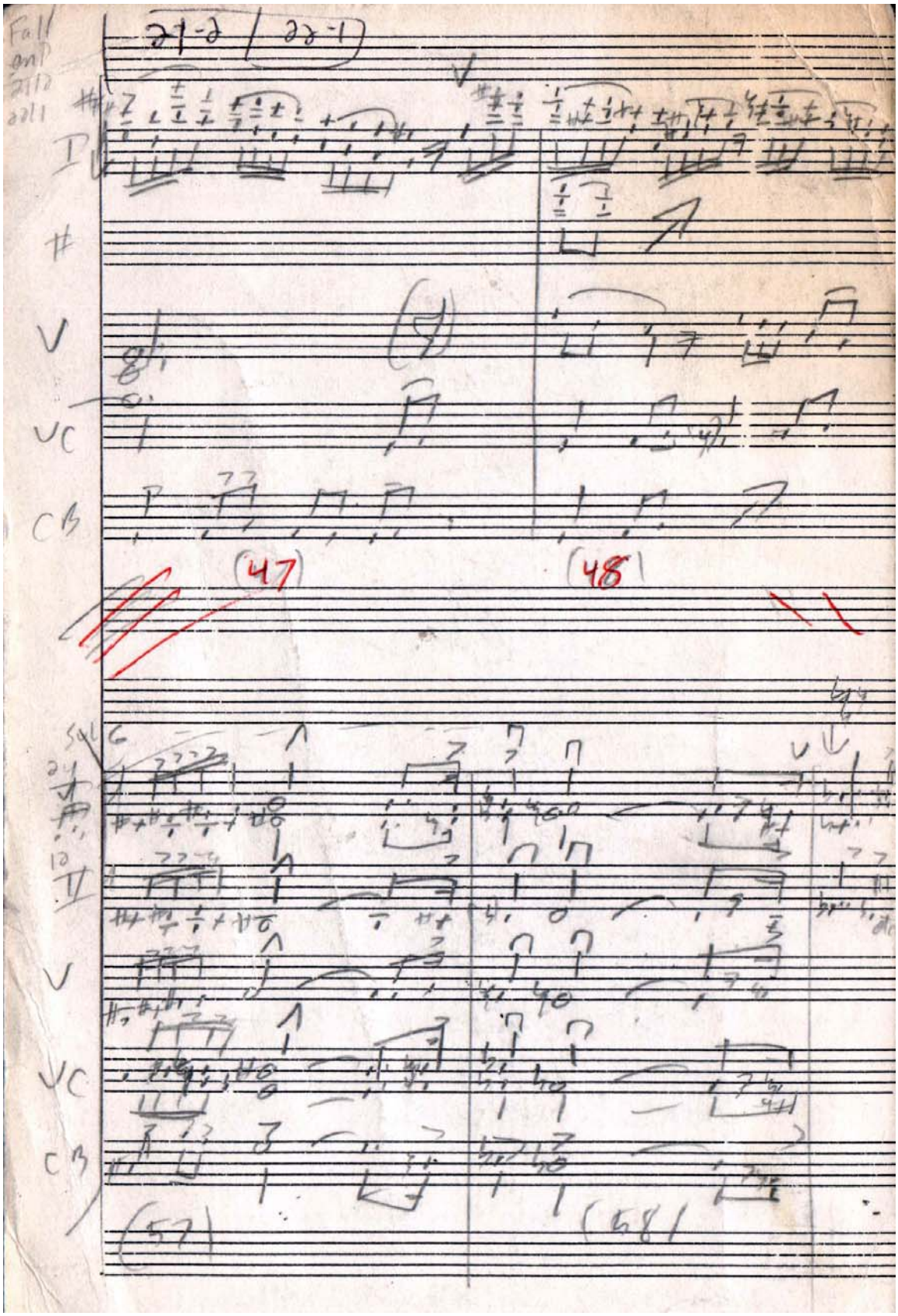

Fall
Flutter only
Cello
Obs
Clt
1 2 cl
b.cl
Fag
Hrn
Tpt
4 Perc
Wood mtes
Stopped
Flutter
St. mtes

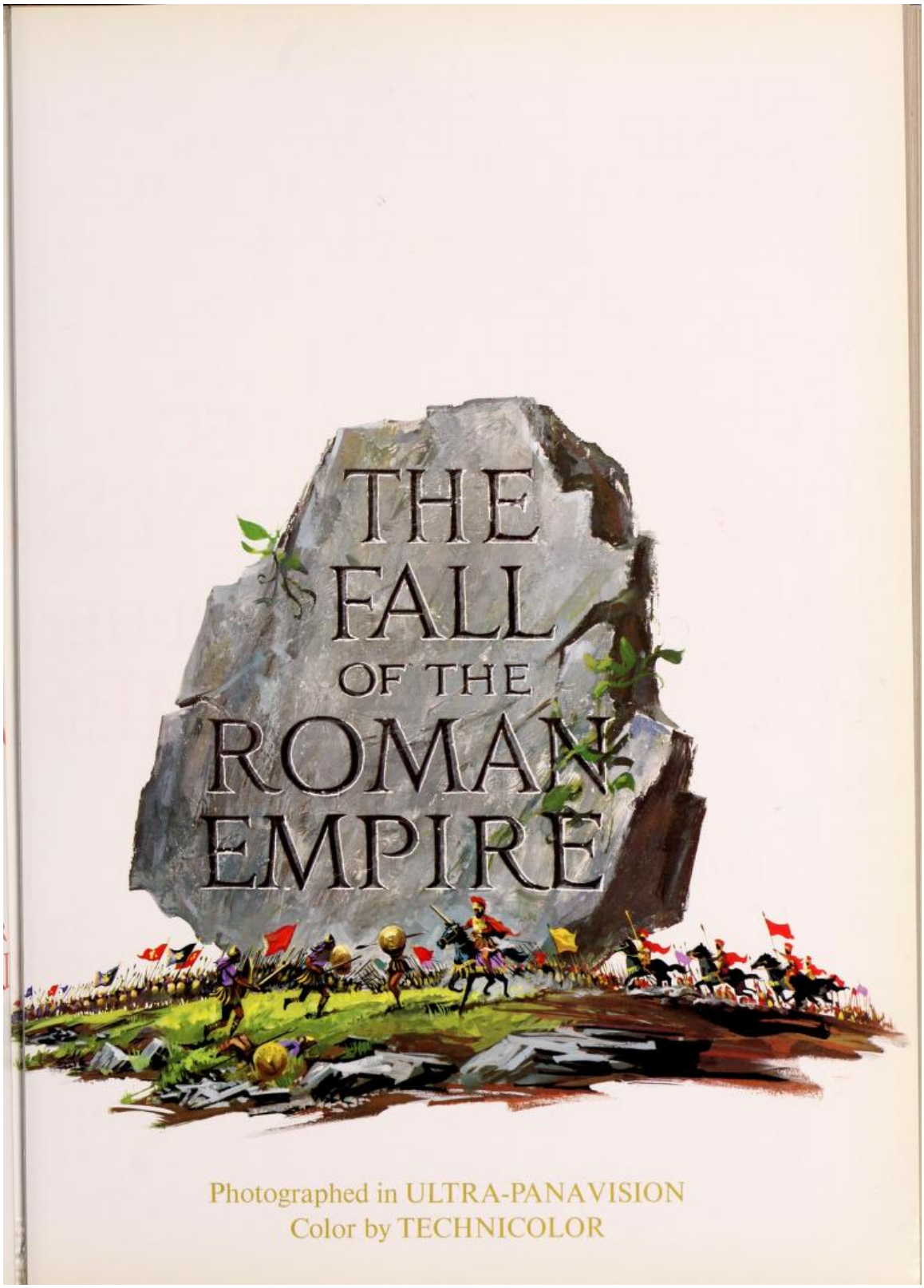

Harpsichord
B.m.
Bass mar
Piccolo
Fl. Sic.
XYL
no meter
Vibes
Hn
Hn
Harmonics
mutes
36
VL
10
12
VC
6
CB

R21/2-22/1 {Commodus Dies} 3/4 time. Similar to the "strange & weird" Bar 63 of the previous cue but muted violins are also playing harmonics, viole are trill, VC are bowed trem pont. Vibes are trem "no motor." Trumpets are flutter with "stuffy mutes." Clarinets and bassoons are trill, while flutes are flutter-tongued. In Bar 2, horns sound pp on the B/C# notes. Horns I & II play it with brass mutes, while horns III & IV with wood mutes, and V & VI are stopped.

In Bar 5, the hammond organ plays on "weird stops" on Lines 2 & 3 Eb half to dotted C quarter to G 8th, etc. Alto flute/clarinet I/bass clarinet/harpsichord also play the phrase. Timp is rolled *pp* on Eb whole note. Vibes ("with motor") play rising to falling glissandi of Eb-E-F-G-Ab-Bb-C-D. Harp I is bisbigliando between Line 3 Eb whole note to Fb; harp II plays it Line 2. Violins II is bowed trem Lines 2 & 3 Eb whole note. Viole (treble clef) is fingered trem between Eb-Fb.

By Bar 27 (in the key signature of A maj/F# min), the *Fall* motif is played *ff* weightily by the Hammond Organ, woodwind, trumpets, horns, pianos, while play *molto espr* alternating down-bow/up-bow 16th notes F#-C#-A-C#-G#-B, etc.


21-2 / 22-1
I
V
VC
CB
(47)
(48)
II
V
VC
CB
(57)
(58)


THE
FALL
OF THE
ROMAN
EMPIRE
Photographed in ULTRA-PANAVISION
Color by TECHNICOLOR

My notes may not be completed at this point, but I am sure that 22 reels of Tiomkin music is enough! I have researched other Tiomkin scores (*Old Man & The Sea, War Wagon, Guns of Navarone, Lost Horizon*) and parts of others, so I may add another cue rundown of a Tiomkin score soon!

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Completed Tuesday, March 20, 10:20 am, 2001 PST (first day of Spring) HTML
Revised Saturday, June 19, 2004 at 6:30 pm (pdf format)
Revised and slightly expanded Sunday, Oct 16, 2005, completed 6:46 pm
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[INSERTED IMAGES January 14, 2016]