THE GREEN BERETS
Music by
Miklos Rozsa

The following is a film score rundown of the 1968 Warner Bros. Motion picture *The Green Berets* starring John Wayne, Aldo Ray, George Takei, and David Janssen. As an audio source, I will use the excellent cd of all of the original stereo tracks offered by Film Score Monthly:

http://www.filmscoremonthly.com/cds/detail.cfm/CDID/241/Green-Berets-The/

I have posted my experiences in researching this score on the Rozsa Forum. The original text is as follows:

"I had a rare opportunity today (Friday, December 5 '03) to study Rozsa's score to THE GREEN BERETS at the Warner Bros. Corporate library in Burbank. There is a research library that accommodates researchers when it comes to production design, art direction, costume/wardrobe, fashion designers, architectural material, and so forth. However, the corporate holdings of Warner Bros. music is definitely NOT part of the accessible materials. The music is stored in the facility but not available for research. Fortunately I know an archivist official there from way back who knows that I am an

active, serious film music researcher, and graciously allowed me this opportunity to come in and feast on film music I never tasted before!

Knowing that only so much can be done 9am to 5pm, I decided to have pulled two principal scores: Rozsa's score as mentioned, and Williams' SUPERMAN. Unfortunately, of the five large boxes holding the SUPERMAN material, none of them actually had the full scores. In fact, the materials were actually parts from SUPERMAN II (of the folders I had time to check). Apparently, since the recording was done in London, the parts are there somewhere, and likely the full score (orchestrated by Herbert Spenser) is probably in John Williams' personal possession. The only existing full cues from the original movie were "source" cues in Box 598, including "Kansas High School" (R4/1) of music with the "heavy 50's Rock." Tenor sax, trumpet, tambourine, electric guitar, rhythm guitar, piano, and fender. Also "Kansas Kids" with the inscription "Heavy Bubble Gum Rock." and also R10 M1 "Lois's Pad" and so forth.

I also asked for TOWERING INFERNO, chancing that it might be at Warners since the movie was a Warner Bros./20th Century Fox co-production. Unfortunately, the score is not there. I am assuming JoAnn Kane has it now since Fox was about to dump all of their old scores some years back and she saved them. I don't know her precise holdings. Luckily, everything of THE GREEN BERETS is available. This includes most of the Rozsa' sketch score (a copy), most of the Conductor score, the Parts, and of course the actual orchestrated full score. They are held in:
-Box 118B: Conductor score, and the cues from Reel3/2 thru R9/2.
-Box 119B: Includes a big folder of "Throw Outs" or apparently unused, un-revised versions of the original cues. This includes R11/1 "Temporary Victory" (someone wrote

"No Good" on the cue!). Also R10/1 "Hamchunk's Tragedy" and R3/2 "Departure.' The rest of the box held FINIAN's RAINBOW arranged by Ray Heindorf and orchestrated by Frank Comstock.
-Box 118A : Includes the Main Title, R2/1. R2/2, R2/5, and R3/1. The rest of the box holds LONELY HUNTER.
-Box 119A: Includes Reel9/3 thru the End Title.

I'll probably do a Film Score Rundown on my research, though it will be limited information because of the short time I had with the score. I only managed to work on roughly the first half of the score.

The Main Title (cue #42267) in Cut time is 98 bars in length. Instrumentation: 2 flutes, 1 piccolo, Eb piccolo clarinet, 4 Bb clarinets, Eb C.B. clarinet, 6 horns, 4 trumpets, 4 Pos, tuba, timp., field drum, snare drum, large bass drum, bells, susp cymbal, piatti, 1 bass. No violins, violas, and celli were used for this cue. Of course the vocal and band ketch separate score was incorporated, arranged by Ken Darby. I am not sure who orchestrated the full cues since the handwriting was scribbled. I'll need to ckeck the dvd to find out. It appears that there were at least two orchestrators. Dante Varela orchestrated on 3/21/68 "La Java De Saigon." The cue was marked "Unused." I liked what Darby wrote for the vocals/chorus: "Unison voices--solid, but not 'belted'"
I did not have permission to xerox, so I managed to hand copy the first 20 bars, and 16 bars of the chorus section, and Bars 81-84.The horns play the martial fanfare starting in Bar 5 in the C maj 1st inversion (E/G/C). Then shortly we hear B major (B/D#/F#), and so forth.

I really liked the next cue, "Petersen Caught" so I managed to hand copy 18 bars. Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, two bassoons, 2 horns (with wood mutes, interestingly), 2 trumpets with straight mutes, 3 Pos with straight mutes, snare drum, xylophone, 10 violins, 4 viole, 4 VC, 2 CB.
"South Vietnam" (Allegro in C time) uses 16 violins, 6 viole, 6 VC, 4 CB, etc. The exotic instruments include large and small gongs, chinese wooden drums, claves, and something called "Cheng" ?? Its staff line has written "col flute--also cue 8va bassa). My copy of "Musical Instruments of the World" does not include the "Cheng." It is definitely not the "chengcheng" or Bali cymbals. So perhaps someone here knows what it refers to.
The cue "Da Nang" (R3/1), Allegretto in C time, really uses exotic instruments en masse. First we have two conventional flutes, two oboes ("very nasal quality"), 2 bassoons, then once again "Cheng" ("col oboes"), temple blocks, timp, xyl., chromatic crotales, chromatic LouJohns, marimba, bass marimba, wooden drums, indian hand bells, claves, piano, "clavechord" (clavichord?), Samosan electric guitar OR electric sitar (the latter is used in other cues following).

At any rate, it is gratifying to see a full score of Rozsa's completely intact and accessible for future generations (unlike the MGM full scores tossed into the golf course landfill off the 405 freeway!). The Green Berets were needed then to prevent that avoidable destruction!

My next research project will be to continue to study the full score at USC/Warner Bros. Archives of Max Steiner's very lovely A SUMMER PLACE (the cd by Ray Faiola/BYU is now available thru Screen Archives). Some of you know that already! Incidentally, the Warner Bros. archives at USC actually do belong to (ownership) to USC since W/B donated their scores prior to 1967/68 to the Regents there. 1967/68 to the present scores are owned by the Studio (and they will not give those scores away!). Finally the studios are realizing the value of their "old" musical properties!
THE GREEN BERETS was a borderline score that stayed in Corporate hands. Otherwise I would've had easy access to it for a complete study in the near future if it belonged to USC."……

Once again, this research day on *The Green Berets* is probably only a "one-shot" deal, so to speak. In many of the cues, I only had time to hand copy a few or several bars so as to at least have an idea of the musical "recipe." The second half of the score I did not have time to do any hand copying, unfortunately. So this rundown will be severely limited in scope from what I normally like to offer to readers. [END OF ROZSA POST]

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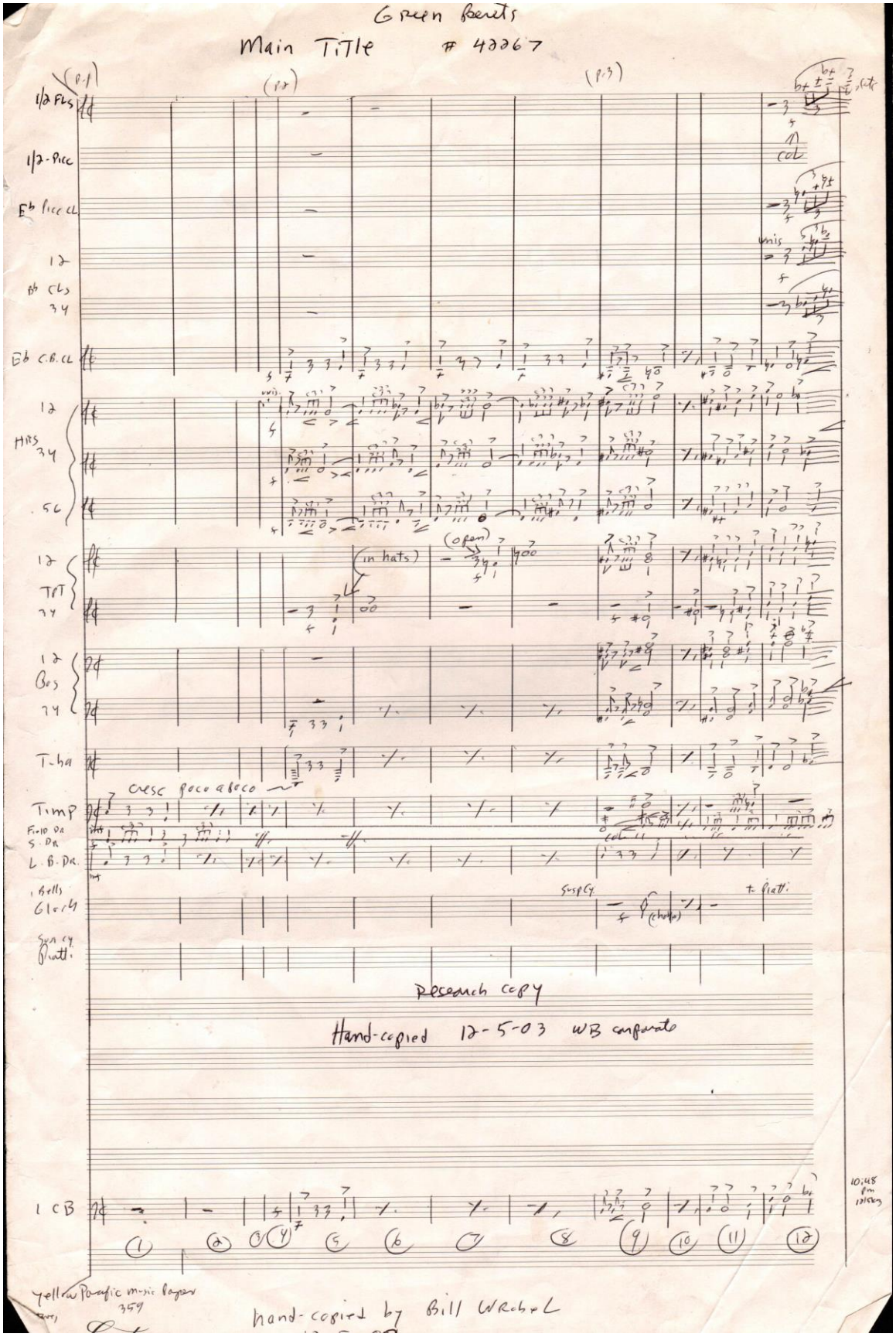
THE GREEN BERETS

"Main Title" R1/1. Cue #42267. 98 bars. Cut time (capital C with the vertical line thru the center). The cue's orchestrator is unclear to me since he scribbled it on the top right corner of the page. The opening credits of the film itself does not give credit to the orchestrator, unfortunately. The full score cue (of this "Main Title") was written on yellow Pacific Music Papers #359 (33 staves). Instrumentation:2 flutes, 2 piccolos, Eb piccolo clarinet, 4 clarinets, Eb C.B. clarinet, 6 horns (divided equally in three staves), 4 trumpets (divided equally in two staves), 4 trombones (divided equally in two staves), tuba, timp, field drum, snare drum, large bass drum, bells, susp cymbal, piatti, 1 CB. The violins and violas are not used in this cue. The field drum and snare drum were placed on horizontal lines beneath the timp staff.

The first four bars are played *cresc poco a poco* by the timpami/snare drum/large bass drum. First we hear the large bass drum sounding *mf* and rinforzando-marked (> above the note) quarter note (followed by two quarter rests) and then another rinforzando quarter note on the 4th beat. Repeat thru Bar 12. The timp also sounds *mf* and rinforzando the small octave C quarter note (followed by two quarter rests) and then another rinforzando C quarter note (repeat thru Bar 8). The field drum is silent but the snare drum plays a quarter note to "3" triplet value 8th notes to two more quarter notes to (Bar 2), followed by a quarter rest, the triplet 8ths to two quarter notes. Repeat Bars 1-2 in Bars 3-4, 5-6, and 7-8.

In Bar 5 (start of page 2), the horns start to play a forte fanfare passage thru Bar 16. Horns I & II (sharing the same staff) play *unis* (or *a2*) middle (Line 1) C [written G a perfect 5th interval above] rinforzando 8th note (followed by an 8th rest) crescendo to C-C-


Green Berets
Main Title # 40267
1/2 Fls
1/2 Picc
Eb Picc Cl
1 2
Bb Cls
3 4
Eb C.B. Cl
1 2
Hrns
3 4
5 6
1 2
Trpt
3 4
1 2
Bns
3 4
Tuba
Timp
Fr-10 Dr
S. Dr.
L. B. Dr.
Bells
Glock
Sus Cy
Platti
(in hats)
(open)
cresc poco a poco
Research copy
Hand-copied 12-5-03 WB corporate
1 CB
hand-copied by Bill Wrobel

C “3” triplet value rinforzando 8ths to C rinforzando half note decrescendo and tied to quarter note next bar to another C-C-C triplet 8th note figure (crossbeam connected) up to Eb [written Bb] rinforzando 8th note (followed by an 8th rest) back down to C rinforzando quarter note crescendo. In Bar 7, horns I-II continue on Eb rinforzando 8th note (followed by an 8th rest) to Eb-Eb-Eb rinforzando 8ths to same Eb rinforzando half note tied to quarter note next bar to Eb-Eb-Eb triplet 8ths to F# [written Line 2 C#] rinforzando 8th note (followed by an 8th rest) to Eb rinforzando quarter note.

Back in Bar 5, horns III-IV (sharing the same staff) play *f* < small octave G [written Line 1 D] rinforzando 8th note (followed by an 8th rest) to G-G-G “3” triplet 8th notes to same G rinforzando half note tied to next bar to G-G-G triplet 8ths up to Bb [written Line 1 F] rinforzando 8th (followed by an 8th rest) back down to G rinforzando quarter note crescendo. In Bar 7, they continue on Bb 8th (8th rest following) to Bb-Bb-Bb triplet 8ths to Bb half note tied to quarter note next bar to triplet 8ths figure up to Eb 8th (followed by an 8th rest) down to Bb rinforzando quarter note.

Back in Bar 5, horns V-VI (sharing the same staff) both play small octave E [written small octave B] rinforzando 8th note (followed by an 8th rest) to E-E-E rinforzando triplet 8ths to E half note tied to next bar to triplet 8ths figure once again up to G [written Line 1 D] 8th (followed by an 8th rest) back down to E rinforzando quarter note crescendo. In Bar 7, they continue on G 8th (8th rest following) to G triplet 8ths figure to same G half note tied to quarter note next bar to triplets 8ths up to B [written Line 1 F#] 8th (8th rest following) back to G quarter note crescendo. Combined we hear the horns playing the C maj 1st inversion (E/G/C) chords to Eb maj 1st inversion (G/Bb/Eb) and then B maj (B/D#/F#). Curiously that B maj 8th note chord heard at the end of Bar 8 is enharmonic slightly with the Eb [written Bb] note used instead of D# [written A#] as will be seen in Bar 9.

Back in Bar 5 (:11), we have a bit of a mystery. Written as an instrument above the horns I-II staff line is the “Eb” contrabass clarinet. Did I write it incorrectly when I hand-copied? Perhaps, but I do not think so. There is a Bb C.B. clarinet, but no Eb version that I know of. Also, curiously, the notes as written are exactly those of the C (concert) concert-pitched trombone IV and CB but written transposed for an Eb instrument! So apparently it *is* an Eb contra bass clarinet but this is the first time I’ve ever heard of one (and certainly seen in a film score!).

At any rate, CB, Pos IV only, and the mystery Eb deep clarinet instrument play *f* on Great octave (small octave for that Eb instrument) rinforzando C quarter note (followed by two quarter rests) up to G rinforzando quarter note. Repeat next three bars thru Bar 8. Specifically, that Eb instrument in the clarinet family plays C [written small octave A] quarter note (followed by two quarter rests) up to G [written Line 1 E] quarter note. Repeat next three bars. The tuba plays Contra-octave C quarter note (followed by two quarter rests) up to G quarter note (repeated next three bars). Back in Bar 5, (after a half and quarter rest) trumpets II-IV play *(in hats)* middle C [written D] rinforzando quarter notes (with a stem going up and a stem going down from the unison note head) up to (Bar 6) rinforzando G [written A] whole notes (written as two whole notes together

side-by-side). In Bar 7, after a half and quarter rest, *(open)* horns I & II play forte on Eb [written F] rinforzando quarter notes up to (Bar 8) Bb [written Line 2 C] rinforzando whole notes. [Sunday, December 7 at 12:24 pm. Lunch now at Lasher's with Susan]

[resume 5:24 pm]

In Bar 9 (:11), that Eb contra bass clarinet plays Great octave B [written small octave G#] rinforzando 8th note (followed by an 8th rest) to same B rinforzando 8th note (followed by an 8th rest) up to small octave D [written B] rinforzando half note. Repeat in Bar 10. Horns I & II play Line 1 F# [written Line 2 C#] rinforzando 8th note (followed by an 8th rest) to F#-F#-F# "3" triplet value 8th notes up to A [written Line 2 E] rinforzando half note. Repeat next bar. Horns III-IV play Line 1 D# [written A#] rinforzando 8th note (followed by an 8th rest) to D#-D#-D# triplet 8ths figure up to F# [written Line 2 C#] rinforzando half note. Repeat next bar. Horns V-VI play small octave B [written Line 1 F#] rinforzando 8th note (followed by an 8th rest) to B-B-B triplet 8ths up to D [written A] rinforzando half note. Combined we hear the B maj (B/D#/F#) 8th note chords and then the D maj (D/F#/A) half note tonality.

Back in Bar 9, trumpets I & II play Line 1 F# [written G#] rinforzando 8th note (followed by an 8th rest) to F#-F#-F# triplet 8ths up to divisi F#/A rinforzando half notes. Repeat next bar. After a half rest in Bar 9, trumpets III-IV play forte middle (Line 1) C# [written D#] half note. This is, incidentally, the only instrument at this point playing the C# note. Combined with the D/F#/A, we have the D maj 7th (D/F#/A/C#) tonality. Pos I-II play small octave D#/F# rinforzando 8ths (followed by an 8th rest) to same D#/F# 8ths (followed by an 8th rest) crescendo at this point up to F#/A rinforzando half notes (repeated next bar). Pos III-IV play Great octave F#/B rinforzando 8ths (followed by an 8th rest) to same F#/B 8ths (followed by an 8th rest) to A/small octave D rinforzando half notes. Repeat next bar. The tuba plays Contra-octave B rinforzando 8th (followed by an 8th rest) to same B 8th (8th rest following) up to Great octave D half note. After a half rest, the timp sounds two small octave D grace notes (the ruff to) D rinforzando half note roll < > (crescendo-decrescendo hair pins). Repeat next bar. The filed drum and snare drum play a half note roll crescendo to 8th note (followed by an 8th rest) to a triplet"3" 8th note figure. Repeat next bar. The large bass drum sounds a quarter note (followed by two quarter rests) to another quarter note (repeat thru Bar 14). After a half rest, the susp cymbal sounds *f* a half note let vibrate (notated with a diamond head), repeated next bar. The word *(choke)* is placed at the end the bar. Finally, in Bar 7, the bass plays Great octave rinforzando 8th note (followed by an 8th rest) to another B 8th (8th rest following) up to small octave D rinforzando half note. Repeat next bar.

In Bar 11 (:14), the Eb C.B. clarinet plays Great octave B [written small octave G#] rinforzando quarter note to B rinforzando half note up to small octave D [written B] quarter note to (Bar 12) F [written Line 1 D] quarter note to same F half note up to Ab [written F] quarter note crescendo Horns I-II play Line 1 F# [written Line 2 C#] rinforzando quarter note down to D# [written A#] rinforzando quarter note back to F# quarter note (also rinforzando!) up to A [written Line 2 E] quarter note up to (Bar 12) Line 2 C [written G] rinforzando quarter note back down to A half note to Ab quarter note crescendo. Horns III-IV play D# down to B back to D# up to F# rinforzando quarter

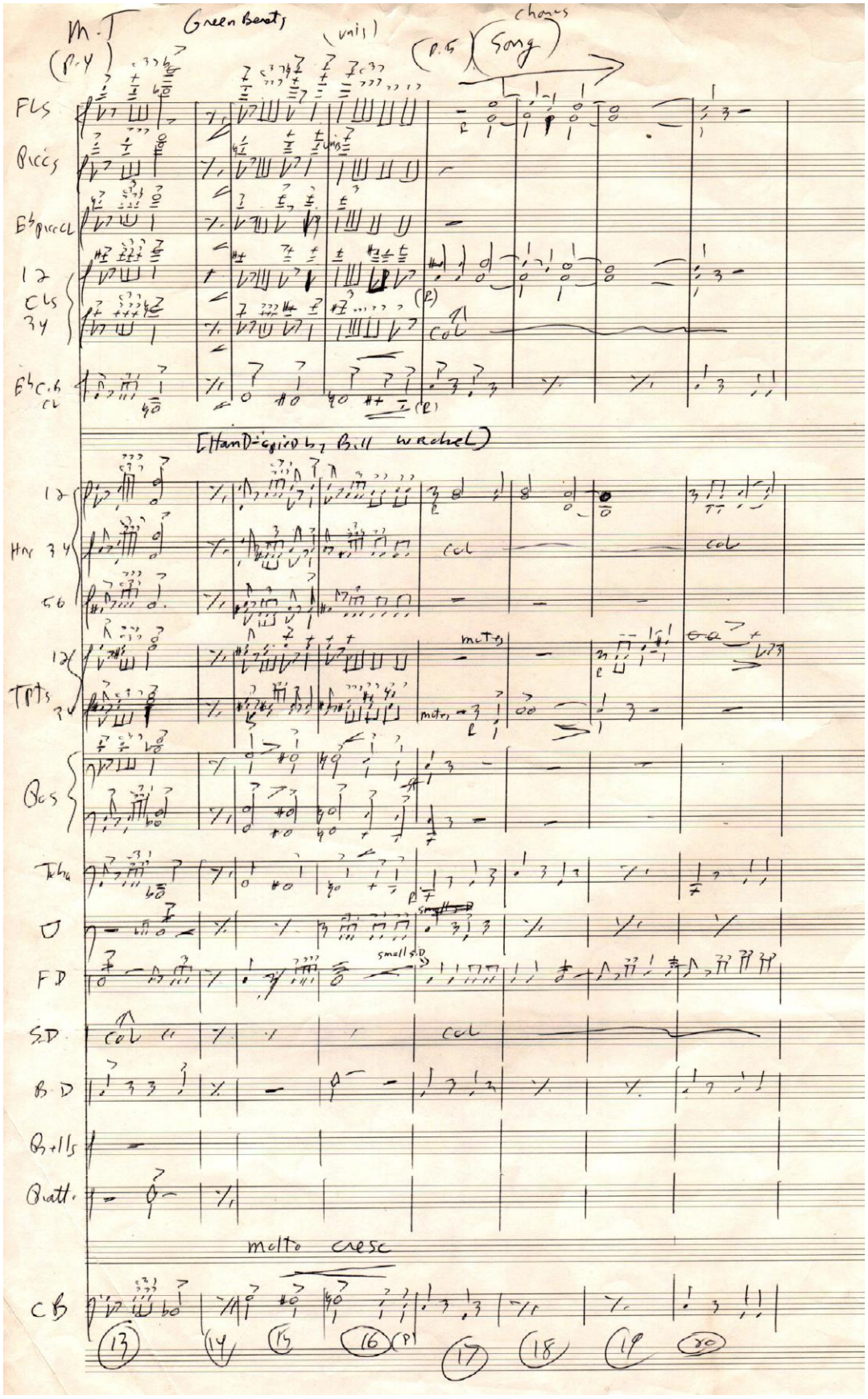
notes up to (Bar 12) A quarter note down to F rinforzando half note to Eb quarter note. Horns V-VI play small octave B-F#-B-Line 1 D rinforzando quarter notes up to (Bar 12) F quarter note down to middle C half note to same C quarter note. Combined we have B/D#/F# (B maj) quarter note triad to F#/B/D# (B maj 2nd inversion) to B/D#/F# again to D/F#/A (D maj) to (Bar 12) F maj (F/A/C) quarter note chord to C/F/A (F maj 2nd inversion) half note chord to C/Eb/Ab (Ab maj 1st inversion).

[resume Monday, December 8, 2003 at 6:54 pm]

Trumpets I-II play Line 1 F# [written G#] to Eb [written F] back to F# to A [written B] rinforzando quarter notes up to (Bar 12) Line 2 C [written D] down to A back up to C up to Eb rinforzando quarter notes. After a half rest in Bar 11, trumpets III-IV play Line 1 Eb unison rinforzando quarter notes to divisi D/F# rinforzando quarter notes up to (Bar 12) unison A down to F back to A up to Line 2 C rinforzando quarter notes. Pos I-II play small octave D#/F# rinforzando quarter notes to same D#/F# rinforzando half notes up to F#/A rinforzando quarter notes to (Bar 12) A/middle C quarter notes to same A/C half notes to middle C/Eb quarter notes (all notes are rinforzando-marked). Pos III-IV play Great octave F#/B quarter notes to same F#/B half notes to A/small octave D quarter notes to (Bar 12) C/F quarter notes to same C/F half notes to Eb/Ab quarter notes crescendo. The tuba plays Contra octave B quarter note to same B half note up to Great octave D quarter note to (Bar 12) F quarter note to F half note up to Ab quarter note (all notes are rinforzando). After a half rest in Bar 11, the timp beats Great octave B-B-B "3" triplet value 8th notes up to small octave D rinforzando quarter note (silent in Bar 12). The field drum and snare drum play a quarter note to triplet 8ths figure to quarter note to triplet 8ths figure to (Bar 12) quarter note to three "3" triplet 8ths figures. The CB plays Great octave B quarter note to same B half note up to Great octave D quarter note to (Bar 12) F quarter note to same F half note up to Ab quarter note (all notes are rinforzando-marked).

After a half and quarter rest in Bar 12 (located at :16), woodwinds play forte ascending "3" triplet value 8th notes. The flutes and piccolos play Line 2 Ab up to Line 3 C up to Eb 8th notes (crossbeam connected). The Eb piccolo clarinet plays Line 1 Ab [written Line 2 F] up to Line 2 C [written A] up to Eb [written Line 3 C] 8th notes. Clarinets I-II play Line 2 C-Eb-Ab [written D-F-Bb] triplet 8th notes. Clarinets III-IV play Line 1 Ab-Line 2 C-Eb [written Bb-D-F] triplet 8ths.

In Bar 13 (just before :17), flutes play Line 3 D rinforzando 8th note (followed by an 8th rest) to divisi D/G "3" triplet 8ths note figure to Lines 2 & 3 Bb rinforzando half notes (repeated next bar crescendo). The piccolos play unison Line 3 D rinforzando 8th note (followed by an 8th rest) to B/D triplet rinforzando 8ths figure to Line 3 D/F rinforzando half notes. Repeat next bar crescendo. The Eb piccolo clarinet plays Line 2 D [written B] rinforzando 8th (followed by an 8th rest) to D-D-D "3" triplet rinforzando 8ths figure up to F [written Line 3 D] rinforzando half note (repeated next bar). Clarinets I-II play Line 2 B [written C#] rinforzando 8th (followed by an 8th rest) to B-B-B rinforzando 8ths triplet figure up to Line 3 D [written E] rinforzando half note (repeated next bar crescendo), while clarinets III-IV play Line 2 G 8ths in that pattern to Bb [written Line 3 C] rinforzando half note. The Eb C.B. clarinet plats small octave G


Green Berets
(unis)
chorus
Song
Flts
Piccs
Eb piccol
1 2
Cls
3 4
Eb C.b
cl
[Hand-signed by Bill Wrachel]
1 2
Hrn 3 4
5 6
1 2
Tpts
3
Bcs
Tbn
Euph
F.D
S.D.
B.D
Bells
Quatt.
molto cresc
CB
(13)
(14)
(15)
(16)
(17)
(18)
(19)
(20)

[written Line 1 E] 8th (8th rest following) to same G-G-G triplets 8ths down to Great octave Bb [written small octave G] half note. Repeat next bar crescendo.

Horns in Bar 13 play unison Line 1 G [written Line 2 D] rinforzando 8th (followed by an 8th rest) to divisi small octave and Line 1 G "3" triplet 8ths figure up to small octave Bb and Line 1 Bb [written F] rinforzando half notes (repeated next bar). Horns III-IV play unison Line 1 D [written A] rinforzando 8th (followed by an 8th rest) to (see above for horns I-II). Horns V-VI play unison small octave B [written Line 1 F#] rinforzando 8th (followed by an 8th rest) up to D-D-D "3' triplet 8ths to same D half note (repeated next bar). Trumpets I-II play unison Line 2 D [written E] rinforzando 8th (followed by an 8th rest) to divisi B/D triplet 8ths figure to D/F rinforzando half notes (repeated next bar). Trumpets III-IV play Line 1 B [written Line 2 C#] 8th (8th rest following) to (see trumpets I-II). Pos I-II play small octave B/Line 1 D rinforzando 8ths (followed by an 8th rest) to same notes as "3" triplet 8ths figure to Bb/D half notes (repeated next bar). Pos III-IV play Great octave G/small octave D 8ths (followed by an 8th rest) to same as triplet 8ths to Bb/small octave F rinforzando half notes (repeated next bar). The tuba plays Great octave G rinforzando 8th note (8th rest following) to G-G-G triplet value 8th notes down to Contra octave Bb rinforzando half note (repeated next bar). After a half rest in Bar 13, the timp plays Great octave Bb-Bb grace note (ruff) to Bb rinforzando half note roll (repeated next bar). The field drum and snare drum plays a half note roll tied to 8th note (followed by an 8th rest) to "3" triplet 8ths figure (repeated next bar). The bass drum plays a rinforzando quarter note (followed by two quarter rests) and then another quarter note. Repeat next bar. After a half rest, the piatti (cymbals) sound a rinforzando half note (diamond-head) let vibrate. Finally, CB plays small octave G 8th (followed by an 8th rest) to G-G-G triplet 8ths down to Great octave Bb half note. Combined we hear the G maj (G/B/D) 8th notes tonality to Bb maj (Bb/D/F) half note tonality.

In Bar 15 (:19), the music is *molto cresc* < for two bars and then becomes *subito P* in Bar 17 as the men's chorus section of the Main Title commences. The Eb C.B. clarinet/Pos I-II-III/CB play small octave G to F# rinforzando half notes to (Bar 16) F rinforzando half note to E to D rinforzando quarter notes. Pos IV and tuba play the same notes and pattern but an octave lower register (Great octave). Silent in Bar 15, the piatti sounds a half note in Bar 15. The field drum and snare drum play a quarter note (followed by a quarter rest) and then four rinforzando 8th notes to (Bar 16) whole note trem roll crescendo. The timp repeats the pattern given in the previous two bars to (Bar 16), after a quarter rest, Great octave G-G-G triplet value rinforzando 8ths to G-G rinforzando 8ths (crossbeam connected) to another such pairing.

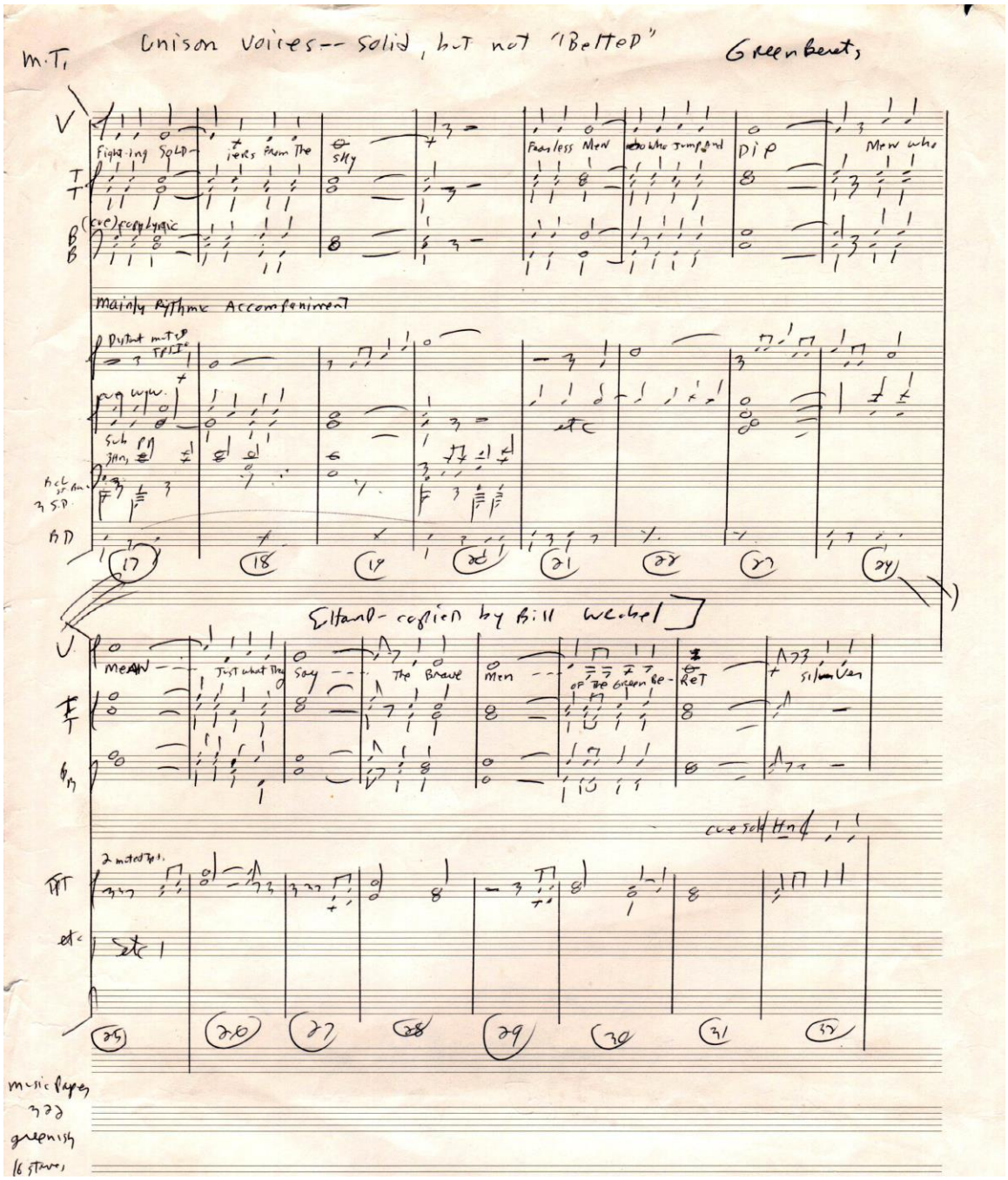
Trumpets III-IV play B/Line 2 D 8th notes (followed by an 8th rest) down to G/B triplet value 8ths figure (followed by an 8th rest) to same G/B quarter notes to (Bar 16) G/B 8ths (followed by an 8th rest) to B/D triplet 8ths figure to B/E-B/E rinforzando 8ths to B/F-B/F rinforzando 8ths. Trumpets I-II play B/D 8ths (followed by an 8th rest) to same B/D triplet value 8ths figure up to D/G 8ths (followed by an 8th rest) to same quarter notes to (Bar 16) same D/G 8ths (followed by an 8th rest) to Lines 1 & 2 G 8ths triplet figure to same Lines 1 & 2 G-G 8ths to same G-G 8ths. Horns V-VI play B/Line 1

D 8ths (followed by an 8th rest) to unison small octave G [written Line 1 D] triplet 8ths up to B [written Line 1 F#] 8th (followed by an 8th rest) to same B quarter note to (Bar 16) same B 8th (followed by an 8th rest) down to G-G-G triplet 8ths again to same G-G to G-G normal value 8ths. Horns III-IV play small octave and Line 1 G 8ths (followed by an 8th rest) to unison small octave B-B-B triplet 8ths up to Line 1 D [written A] 8th (followed by an 8th rest) to same D quarter note to (Bar 16) same D 8th (followed by an 8th rest) down to B-B-B triplet 8ths to B-B to B-B normal value rinforzando 8ths. Horns I-II also play (as horns III-IV) small octave and Line 1 G 8ths (followed by an 8th rest) to unison Line 1 D-D-D triplet value 8ths up to G [written Line 2 D] 8ths (followed by an 8th rest) to same G quarter note to (Bar 16) same G 8th (8th rest following) down to D-D-D triplet 8ths up to E-E normal value 8ths (crossbeam connected) to F-F 8ths.

Clarinets III-IV play Line 2 G [written A] 8th (followed by an 8th rest) to G-G-G triplet 8ths (crossbeam connected) to stand alone and normal value B [written Line 3 C#] 8th (followed by an 8th rest) to same B quarter note to (Bar 16) B quarter note to B-B-B triplet 8ths to B-B 8ths (crossbeam connected) to stand alone B 8th (followed by an 8th rest). Clarinets I-II play Line 2 B 8th (8th rest following) to B-B-B triplet value 8ths up to Line 3 D 8th (followed by an 8th rest) to D quarter note to (Bar 16) D quarter note to D-D-D triplet 8ths up to E-E 8ths to stand alone F 8th (followed by an 8th rest). The Eb piccolo clarinet plays Line 2 D [written B] 8th (followed by an 8th rest) to D-D-D triplet 8ths to G 8th (followed by an 8th rest) to G quarter note to (Bar 16) G quarter note to G-G-G triplet 8ths to G-G 8ths to stand alone G 8th (followed by an 8th rest). The picks (okay, piccolos!) play Line 2 B/Line 3 D 8ths (followed by an 8th rest) to same notes as a triplet figure up to D/G 8ths (followed by an 8th rest) to same quarter notes to (Bar 16) unison Line 3 G rinforzando quarter note to G-G-G triplet 8ths to G-G normal value 8ths (crossbeam connected) to stand alone G 8th (followed by an 8th rest). Finally, the flutes play Line 3 D/G 8ths (followed by an 8th rest) to same notes as triplet value 8ths up to G/B 8ths (8th rest following) to same quarter notes to (Bar 16) unison G quarter note to G-G-G triplet 8ths to G-G normal value 8ths to G stand alone 8th (followed by an 8th rest). [9:54 pm]

The full score of the cue continues of course, but <u>without</u> the men's voices inserted anywhere. Instead we have separate pages on different music brand paper of the vocal/band sketch orchestrated by Ken Darby, apparently an arrangement of Barry Sadler's "Ballad of the Green Berets." They are written on Music Papers #322 (16 staves), greenish tint paper. Each bar comprises seven staves. The bottom four staves are the "mainly rhythmic accompaniment" instruments or condensed version of the full score. The bottom staff is the bass drum, then above that is the bass clarinet/straight bass, snare drum, and then the next staff above is *cue W.W.*, and then above that the trumpet(s) line(s). On the top or 1st staff line is "V" (I imagine <u>V</u>oices in general). The 2nd staff line is "T T" (first and second tenors). Below that in the 3rd staff is "B B" [first bass and seconds basses).

In Bar 17 (first bar for the men's chorus), the V staff lines has two Line 1 E quarter notes to E half note tied to quarter note next bar down to middle C quarter note to D-D quarter notes to (Bar 19) middle C whole notes tied to quarter note in Bar 20 (followed by a quarter and half rest). The lyrics are "Fight-ing sold- iers from the (Bar



19) sky. The 2nd or T T (tenors) staff line shows two Line 1 G/Line 2 C quarter notes to half notes tied to quarter notes next bar to quarter notes again to G/B quarter notes placed twice to (Bar 19) G/C whole notes tied to quarter notes next bar (followed by rests). The 3rd or B B (basses) line has written *(cue)* above it and also *copy lyric*. In the bass clef, we find small octave C/E quarter notes to C/E quarter notes to C/E half notes tied to quarter notes next bar to Great octave G and small octave F quarter notes played twice to (Bar 19) small octave C/E whole notes tied to quarter notes in Bar 20 (followed by rests).

[resume Sunday, December 14, 2003—Saddam Hussein captured]

In Bar 21, the V (vocal) line has two Line 1 G quarter notes to same G half note tied to quarter note next bar, and then G-A-G quarter notes to (Bar 23) G whole note tied to quarter note next bar (followed by a quarter rest) up to Line 2 C-C quarter note to (Bar 25) same C whole note tied to quarter note next bar down to F-A-G quarter notes to (Bar 27) G whole note tied to 8th note next bar. After an 8th rest, they sing Line 1 E quarter note to E half note to (Bar 29) D whole note tied to quarter note next bar down to small octave G-G 8th notes (crossbeam connected) to A-B quarter notes to (Bar 31) middle (Line 1) C whole note tied to 8th note next bar (etc).

Back in Bar 21, the T T line voices sing two B/Line 2 D quarter note dyads to same B/D half notes tied to quarter notes next bar to same B/D quarter notes to B/C to B/D quarter notes to (Bar 23) Line 2 C/E whole notes tied to quarter notes next bar. After a quarter rest, they play C/E quarter note dyads twice to (Bar 25) Line 2 C/F whole notes tied to quarter notes next bar to C/F quarter notes down to unison Line 1 A quarter notes to A/C quarter notes to (Bar 27) Line 2 C/E whole notes tied to 8th notes next bar (etc). Back in Bar 21, the B B line sing Line 1 E/Line 2 D quarter notes twice to E/D half notes tied to quarter notes next bar. After a quarter rest, they play E/D quarter note dyads 3X to (Bar 23) A/Line 2 E whole notes tied to quarter notes next bar (etc).

The lyrics are "Fear-less Men (tied to quarter note in Bar 22) who jump and (to Bar 23) Die (tied to quarter note in Bar 24) Men who (to Bar 25) Mean (tied to quarter note in Bar 26) just what they (Bar 27) Say (into Bar 28) The Brave (to Bar 29) Men (into Bar 30) of the Green Be- (Bar 31) Ret…" Etc.

Returning now to the full score, we find in Bar 17 four clarinets playing *p* on Line 1 G/Line 2 E [written A/F#] quarter notes (two clarinets on E and two clarinets on G) quarter notes played twice to G/E half notes. The G half note is tied to a G half note in Bar 18 and then the G half note is played again, tied to whole note in Bar 19 and also tied to quarter note in Bar 20 (followed by a quarter and half rest). That Line 2 E half note at the end of Bar 17 is tied to an E quarter note legato down to C quarter note to D half note legato to (Bar 19) C whole note tied to quarter note next bar (followed by a quarter and half rest). After a half rest in Bar 17, flutes play *p* Line 1 G/Line 2 E half notes (etc.—follow the clarinets described just above). The Eb contra bass clarinet plays in Bar 17 Line 1 (middle) C [written A] rinforzando quarter note (followed by a quarter rest) down to small octave G [written Line 1 E] quarter note (followed by a quarter rest). Repeat next two bars. In Bar 20, it plays C quarter note (followed by a quarter rest) to G-G quarter notes.

After a quarter rest in Bar 17, horns I-II (horns III-IV are *col*) play *p* on middle C/E [written G/B] half notes to C/E quarter notes to (Bar 18) C/E half notes down to small octave G/Line 1 D [written Line 1 D/A] half notes legato down to (Bar 19) E/middle C whole notes. After a quarter rest in Bar 20, they play two E/middle C 8ths note dyads up to G/G quarter notes legato to C/E quarter notes (etc).

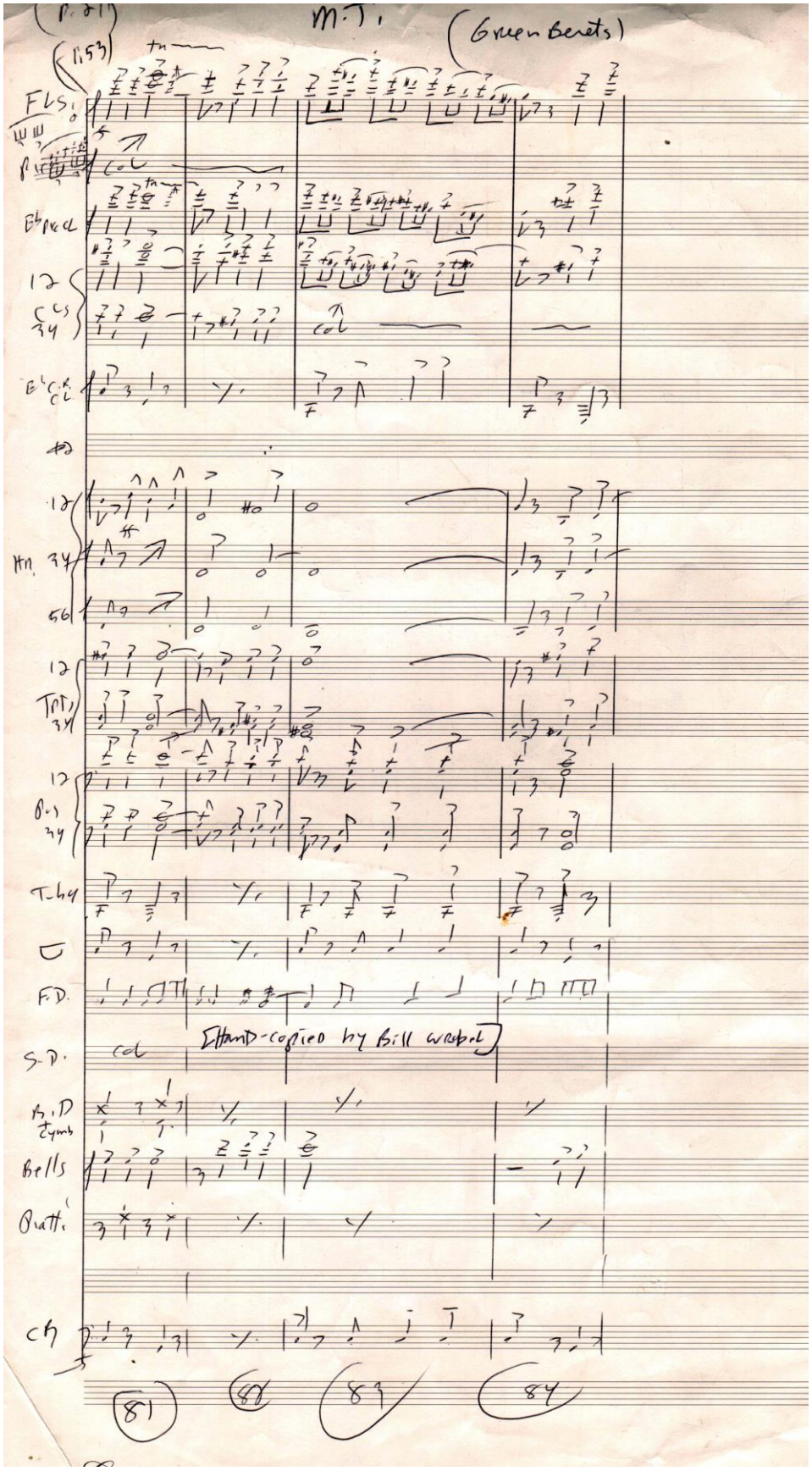
After a half and quarter rest in Bar 17, muted trumpets III-IV play *p* on middle C [written D] rinforzando quarter notes up to (Bar 18) G [written A] rinforzando whole notes (two whole note symbols or ovals side-by-side) decrescendo and tied to quarter notes next bar (followed by a quarter and half rest). They are silent in Bar 20. After a quarter rest in Bar 19, muted trumpets I-II play *p* on G-G tenuto 8th notes up to Line 2 C legato up to E quarter notes to (Bar 20) G [written A] whole notes (written again as two whole notes since *a2* was not instead written) decrescendo and tied to 8th note (followed by an 8th and quarter rest).

Back in Bar 17, the tuba plays *p* Great octave C quarter note (followed by a quarter rest) up to G quarter note (followed by a quarter rest) up to (Bar 18) small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat Bar 18 in Bar 19. In Bar 20, the tuba plays Great octave C quarter note (followed by a quarter rest) up to G-G quarter notes. In Bar 17, the snare drum plays (notated on the middle staff line) two quarter notes to half note roll tied to 8th note next bar (followed by an 8th rest) to two rinforzando 8th notes to quarter note to a quarter note rill tied to 8th note in Bar 20. After an 8th rest, the snare drum plays two rinforzando 8th notes (crossbeam connected) played 3X. The bass drum in Bar 17 plays a quarter note (notated on the 4th space), followed by a quarter rest and then another quarter note (followed by a quarter rest on the 4th beat). Repeat next two bars. In Bar 20, it beats a quarter note (followed by a quarter rest) to two quarter notes. Finally, the CB plays small octave C quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest). Repeat next two bars. In Bar 20, the CB plays small octave C quarter note (followed by a quarter rest) down to G-G quarter notes.

Sorry. This is all the time I had available for this section of the cue. I skipped to page 21 in Bar 81 (1:53) to a particularly distinctive third run of the song/orchestra when the woodwind play a trill and descending military-style figures.

We find the flutes and piccolos playing *f* on Line 3 C/E rinforzando quarter notes twice to C/E rinforzando half notes trill (to D/F) tied to 8th notes next bar. After an 8th rest, they play Line 2 E/Line 3 C rinforzando quarter notes up to B/D rinforzando quarter notes played twice to (Bar 83) unison C rinforzando 8th note up to G-F# 16ths figure legato to the next figure of G rinforzando 8th down to E-D# 16ths legato to the next figure of E rinforzando 8th to C-Line 2 B 16ths legato to next figure of C rinforzando 8th down to Line 2 G-F# 16ths legato to (Bar 84) G 8th note (followed by an 8th and quarter rest) up to Line 3 E up to G rinforzando quarter notes.

The Eb piccolo clarinet plays the same pattern but on Line 2 G [written Line 3 E] rinforzando quarter note to same G quarter note to G half note trill tied to 8th note next bar. After an 8th rest, it continues on G-G-G quarter notes to (Bar 83) G rinforzando 8th to G-F# 16ths legato to the next figure of G rinforzando 8th to E-Eb 16ths (etc). Clarinets play Line 2 G/Line 3 C/E rinforzando quarter notes played twice to same half notes (not trill) and tied to 8th notes next bar. After an 8th rest, they play E/G/C rinforzando quarter notes to F/B/D quarter notes played twice to (Bar 83) Line 2 C/E rinforzando 8ths to unison Line 2 G-F# 16ths legato to the next figure of G rinforzando 8th to E-Eb 16ths


M.T.
(Green Berets)
Fls.
Cl.
Eb Cl.
Hn.
Tpt.
Bn.
T.bn.
F.D.
S.D.
B.D.
Cymb.
Bells
Perc.
Cb.
col
[Hand-copied by Bill Wrobel]

legato to the next figure of E rinforzando 8th to C-B 16ths (etc—see flutes). The Eb contra bass clarinet plays Line 1 E rinforzando quarter note (followed by a quarter rest) down to small octave G [written Line 1 E] quarter note (followed by a quarter rest). Repeat next bar. In Bar 83, it plays small octave C rinforzando quarter note (followed by an 8th rest) to C rinforzando 8th to C-C rinforzando quarter notes to (Bar 84) C quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest).

All horns play Line 1 E [written B] 8th note tied from the previous bar and then followed by an 8th rest. Then they play *ff* G down to E down to middle C [written Line 2 D/Line 1 B/G] sforzando-marked quarter notes down to (Bar 82) small octave G [written Line 1 D] rinforzando-marked half notes. Then horns I-II only play B [written Line 1 F#] riforzando half notes to (Bar 83) middle C [written G] whole note tied to quarter note next bar (followed by a quarter rest) down to small octave E up to F rinforzando quarter notes. However, horns III-IV play small octave G [written Line 1 D] half note tied to whole note next bar and tied to quarter note in Bar 84 (see above for the unison Bar 84 description). Horns V-VI play G half note down to E whole note tied to quarter note next bar (etc). In Bar 81, trumpets play G/Line 2 C/E rinforzando quarter notes played twice to same rinforzando half notes tied to 8th notes next bar. After an 8th rest, they play E/G/C rinforzando quarter notes up to G/B/D rinforzando quarter notes played twice back down to (Bar 83) E/G/C whole notes tied to quarter notes next bar. After a quarter rest, trumpets I-II play Line 2 E to G rinforzando quarter notes while trumpets III-IV play Line 1 E to G quarter notes.

Pos in Bar 81 play G/Line 1 C/E rinforzando quarter notes (Pos I-II both play Line 1 E) to same half notes tied to 8th notes next bar. After an 8th rest, they continue on E/G/middle C rinforzando quarter notes to F/G/B/D quarter notes played twice to (Bar 83) E/G/C 8ths (followed by two 8th rests) to Great octave G/small octave E/G/middle C rinforzando 8ths to two such quarter notes to (Bar 84) another set of such quarter notes (followed by a quarter rest) to half notes. The tuba plays Great octave C rinforzando quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest). Repeat next bar. In Bar 83, the tuba plays Great octave C quarter note (followed by an 8th rest) to C 8th to C-C quarter notes to (Bar 84) C quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest). The timp and CB play exactly the same pattern but an octave higher register. The field drum and snare drum play two quarter notes to two 8th notes figure played twice to (Bar 82) two quarter notes to two grace notes ruff to half note roll tied to quarter note next bar to two 8ths to two quarter notes to (Bar 84) quarter note to three sets of two 8th notes. The bass drum and cymbal play quarter notes (followed by a quarter rest) to quarter notes (followed by a quarter rest). Repeat next three bars. Bells play Line 2 E-E rinforzando quarter notes to same E rinforzando half note. After a quarter rest in Bar 82, the bells play Line 3 C-D-D rinforzando quarter notes to (Bar 83) C half note (followed by a half rest). After a half rest in Bar 84, the bells play Line 2 E to G rinforzando quarter notes. After a quarter rest in Bar 81, the piatti plays an x-headed quarter note (followed by a quarter rest) to another quarter note (placed on the top space of the staff). Repeat next three bars.

That is all the information I have on this cue!

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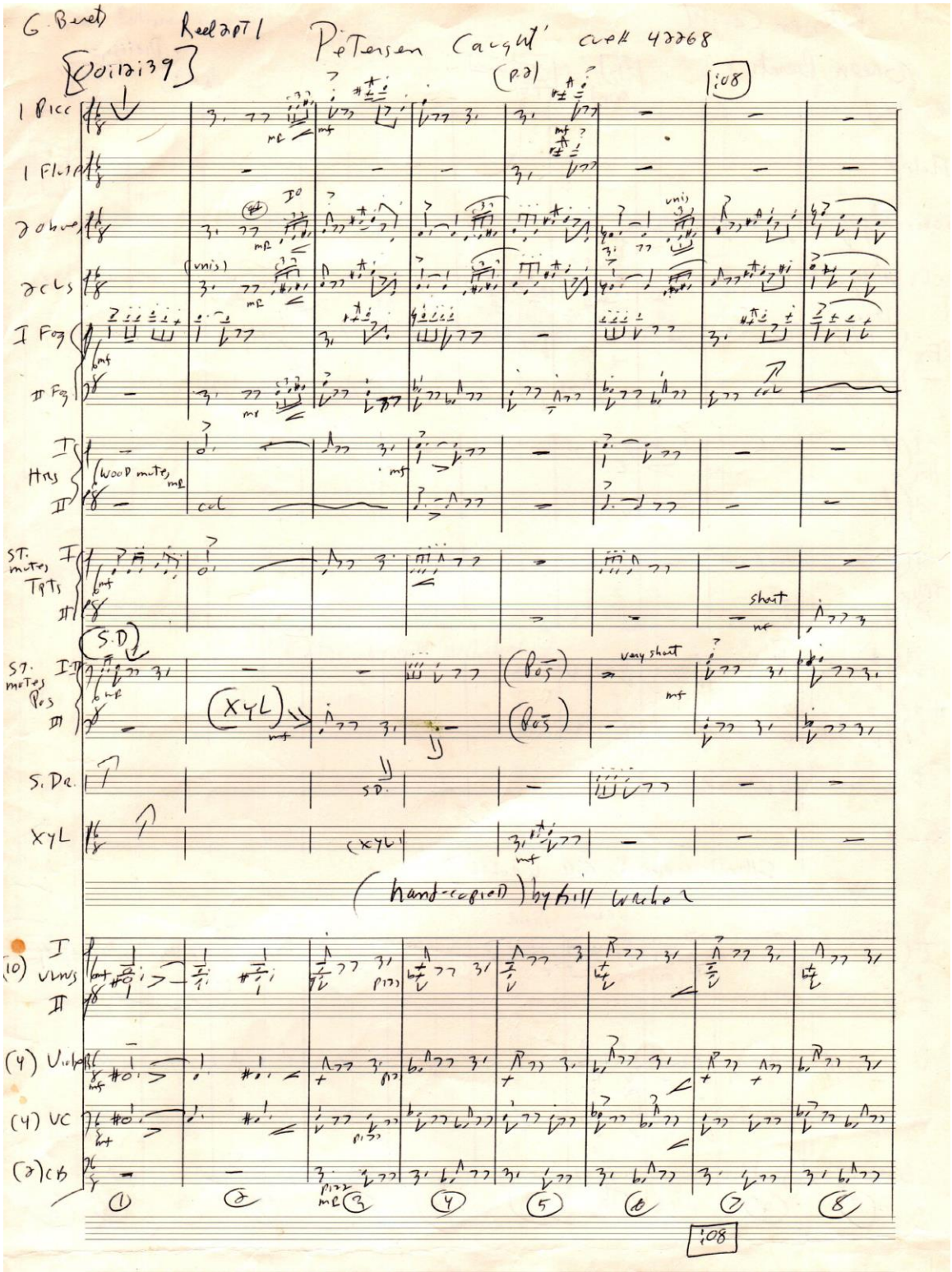
"Petersen Caught" R2/1. Cue #42268. *Allegretto* in 6/8 time, 51 bars, 13 pages, 1:00. CD location: Track # 2. Dvd location: Chapter 4 starting at :09. Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, snare drum, xylophone, 10 violins, 4 violas, 4 VC, 2 CB. Jim Hutton plays Sergeant Petersen.

This comic cue is very appealing, an "easy listening" enjoyment experience. Fag I and trumpet I in a straight mute play the initial two-bar set-up phrase. They play *mf* Line 1 D [written E for the trumpet] rinforzando quarter note to D-D staccato 16th notes (connected by two crossbeams) up to descending staccato (dot over each note) F-D-middle C to (Bar 2) D dotted quarter note tied to 8th note followed by two 8th rests (for the bassoon) and (for the trumpet) D rinforzando dotted half note tied to 8th note next bar (followed by two 8th rests and dotted quarter rest). The snare drum plays *mp* a three-note ruff of two grace notes (notated as 16ths) to 8th note (followed by rest marks). Violins I play *mf* small octave G#/B dotted half notes decrescendo and tied to dotted quarter notes next bar followed by G#/B dotted quarter notes played crescendo. Violas play small octave E# dotted half note decrescendo and tied to dotted quarter note next bar followed by the same E# dotted quarter note crescendo. VC play small octave C# dotted half note tied to dotted quarter note next bar followed by a C# dotted quarter note crescendo.



Oboe I and both clarinets play the giocoso melody line (although "giocoso" is not written in). The piccolo plays it an octave higher but only partially (as I'll describe shortly). So the oboe and clarinets (after a dotted quarter two 8th rests) play *mp* < Line 1 "3" triplet value 16th notes D-E-F# to (Bar 3) G rinforzando 8th note *mf* (followed by two 8th rests) up to Line 2 C# grace note (acciaccatura) legato to D staccato 8th note (followed

by an 8th rest) down to Line 1 D staccato 8th note (both 8ths are connected by a crossbeam) up to (Bar 4) rinforzando F dotted quarter note tied to a quarter note followed once again by that "3" triplet value D-E-F# 16th note figure. The piccolo plays this pattern an octave higher thru Bar 3 to (Bar 4) Line 2 F staccato 8th note (followed by two 8th rests and a dotted quarter rest). After a dotted quarter rest in Bar 5, the piccolo plays Line 3 C# grace note to D rinforzando and staccato 8th note (followed by two 8th rests). It is then silent thru at lease Bar 29 (the point where I ended my hand-copy efforts).

After a dotted quarter and two 8th rest marks, Fag II plays small octave D-E-F# "3" triplet value 16th notes to (Bar 3) G rinforzando 8th note (followed by two 8th rests) down to D staccato 8th note (followed by two 8th rests) to (Bar 4) Eb staccato 8th (followed by two 8th rests) down to Great octave Ab 8th (followed by two 8th rests). After a dotted quarter rest in Bar 3, Fag I plays middle C# grace note to D staccato 8th (followed by an 8th rest) down to small octave D staccato 8th up to (Bar 4) Line 1 D-D-D staccato 8ths (crossbeam connected) to stand alone D staccato 8th note (followed by two 8th rests).

In Bar 2, both horns in *wood mutes* play Line 1 D [written A] rinforzando dotted half note (full bar value for 6/8 time) tied to 8th note next bar (followed by two 8th rests and a dotted quarter rest). In Bar 4, horn I plays *mf* > F [written Line 2 C] rinforzando dotted quarter note tied to 8th note (followed by two 8th rests), while horn II plays on D. Silent in the first two bars, the xylophone in Bar 3 plays *mf* Line 1 G staccato 8th note (followed by rests). In Bar 3, violins I play small octave G/B staccato 8th notes (followed by rests). Viole play small octave D 8th (followed by rests). VC play small octave D staccato 8th (followed by two 8th rests) to (now *pizz*) the same D 8th note (followed by two 8th rests). After a dotted quarter rest, CB plucks *pizz mp* small octave D 8th note (followed by two 8th rests). In Bar 4, violins pluck pizzicato on Ab/middle C 8ths (followed by rest marks), while violas pluck small octave Gb 8th. VC pluck small octave Eb 8th (followed by two 8th rests) down to Great octave Ab 8th (followed by two 8th rests). After a dotted quarter rest, CB pluck also that Great octave Ab 8th followed by rests.

[resume Monday, December 15 at 8:06 am]

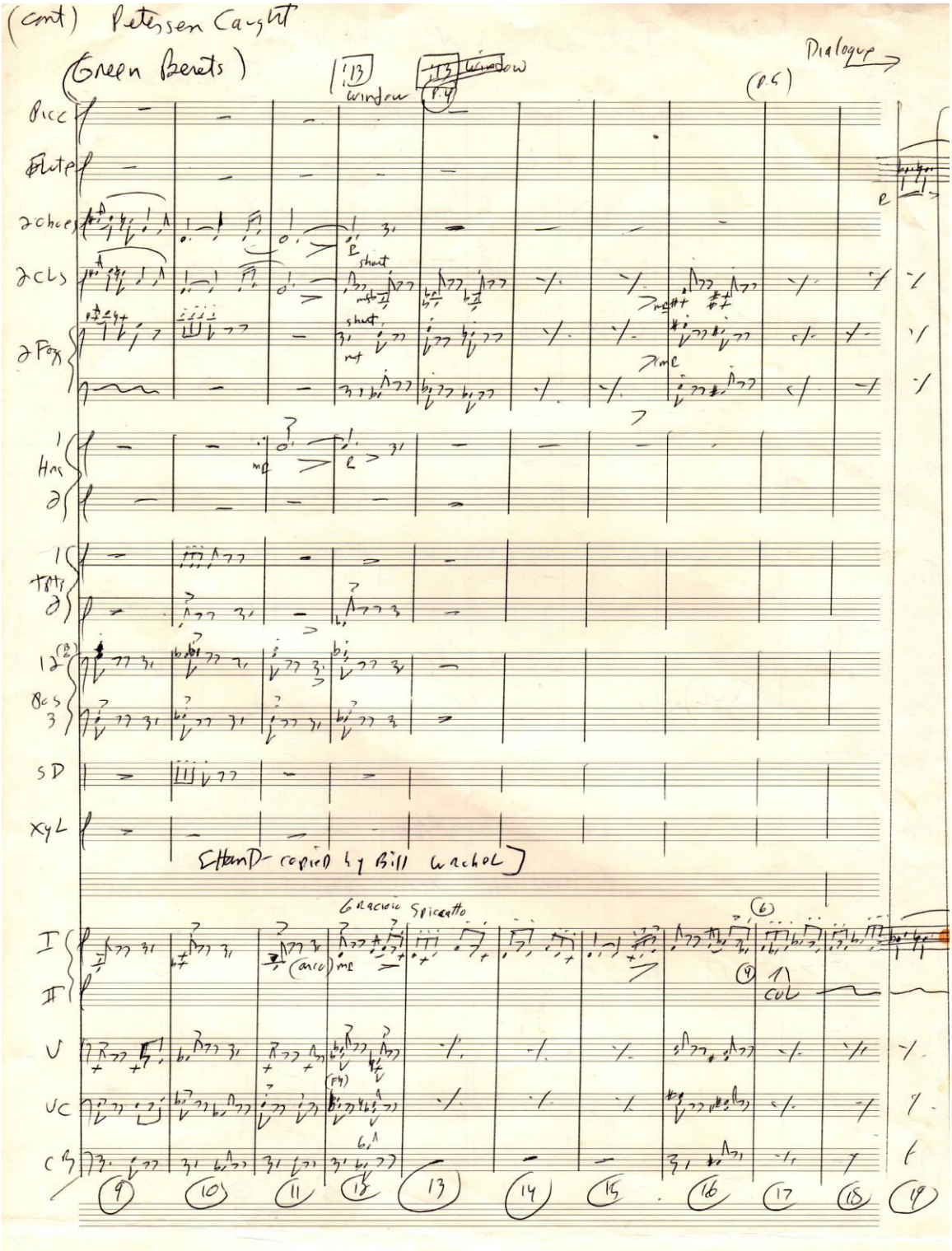
In Bar 5, the oboe and clarinets continue the melody line on Line 1 G-D-G staccato 8th notes (crossbeam connected) up to Line 2 C# grace note to D staccato 8th note (followed by an 8th rest) down to Line 1 D staccato 8th note up to (Bar 6) F rinforzando dotted quarter note tied to quarter note to "3" triplet value 16th notes D-E-F#. In Bar 7 [:08] they play G rinforzando 8th (followed by two 8th rests) up to Line 2 C# grace note to D staccato 8th (followed by an 8th rest) to E staccato 8th note to (Bar 8) F rinforzando quarter note legato to E 8th legato to D quarter note legato to C 8th to (Bar 9) C# grace note to D quarter note to C 8th down to G quarter note to F 8th (all legato) down to (Bar 10) D dotted quarter note tied to quarter note, and then D-F 16ths back to (Bar 11) D dotted half note decrescendo piano (> *p*) and tied to dotted quarter note next bar (followed by a dotted quarter rest). The tie to the dotted quarter note is only for the oboe, while the clarinet plays the tie as an 8th rest followed by two 8th rests, and then *mf* F/Ab small octave *short* 8th notes (followed by two 8th rests).

In Bar 6, Fag I plays Line 1 D-D-D staccato 8th notes (crossbeam connected) to stand alone D staccato 8th (followed by two 8th rests). After a dotted quarter rest in Bar 7, Fag I plays middle C# grace note to D staccato 8th (8th rest following) to E staccato 8th to (Bar 8) D rinforzando quarter note to E 8th to D quarter note to middle C 8th to (Bar 9) C# grace note to D quarter note to C 8th down to small octave G quarter note (all notes are played under the legato umbrella), followed by an 8th rest. After a dotted quarter rest in Bar 12, it plays *short* small octave D staccato 8th (followed by two 8th rests).In Bar 5, Fag II plays small octave D staccato 8th (followed by two 8th rests) down to Great octave D staccato 8th (followed by two 8th rests) up to (Bar 6) small octave Eb staccato 8th (followed by two 8th rests) down to Great octave Ab staccato 8th (two 8th rests following) up to (Bar 7) D 8th (followed by two 8th rests), and then *col* bassoon I thru Bar 9 only, After a dotted quarter rest in Bar 12, it plays Great octave Bb staccato 8th note (followed by two 8th rests).

In Bar 6, horns play D/F rinforzando dotted quarter notes tied to 8th notes (followed by two 8th rests). In Bar 11, horn I only plays *mp* > *p* > D [written A] Line 1 rinforzando dotted half note tied to dotted quarter note next bar (followed by a dotted quarter rest). In Bar 6, trumpet I plays Line 1 D-D-D staccato 8th notes (crossbeam connected) to stand alone D 8th (followed by two 8th rests). In Bar 8, trumpet II plays *short* and *mf* middle C staccato 8th (followed by rests). In Bar 10, trumpet I repeats Bar 6, while trumpet II plays middle C 8th (followed by rests). In Bar 12, trumpet II plays middle Cb 8th note (followed by rests). In Bar 4, Pos I-II play (straight mutes) small octave F-F-F staccato 8ths to stand alone F 8th (followed by two 8th rests). In Bar 7, Pos play *very short* and *mf* small octave D/G/B (G maj 2nd inversion) staccato and rinforzando 8th notes (followed by rests). In Bar 8, they play Eb/Gb/Ab staccato 8ths (followed by rests). Repeat these two bars in Bars 9-10. In Bar 11, they play D/G/B 8ths again (followed by rests) to (Bar 12) Db/F/Ab (Db maj) 8ths (followed by rests).

In Bar 5, the xylophone plays *mf* (after a dotted quarter rest) Line 2 C# grace note to D staccato 8th note (followed by two 8th rests). In Bar 6, the snare drum plays three staccato 8th notes (crossbeam connected) to stand alone 8th (followed by two 8th rests). Repeat in Bar 10.

In Bar 5, pizzicato violins (at least violins I) pluck small octave G/B rinforzando 8th notes (followed by rests) to (Bar 6) Ab/middle C 8ths (rests following). Repeat these two bars in Bars 7-8 and also 9-10. In Bar 11, they pluck G/B rinforzando and staccato 8ths (followed by rests) to (Bar 12, now *arco*) Line 1 D 8th note *mp* (followed by two 8th rests). Then the tempo marking is *grazioso* and also *spiccato* (light staccato with the bow). Then it starts to play a solo passage on E grace note to F staccato 8th (8th rest following) to middle C staccato 8th (more later). Back in Bar 5, violas pluck small o0ctave D 8th note (followed by rests) to (Bar 6) Gb 8th to (Bar 7) D 8th (followed by two 8th rests) to another D 8th (followed by two 8th rests) to (Bar 8) Gb 8th (followed by rests) to (Bar 9) D 8th (followed by two 8th rests) to D 8th (8th rest following) up to F 8th to (Bar 10) Gb 8th (rests following) to (Bar 11) D 8th (two 8th rests following) to another D 8th note (two 8th rests following) to (Bar 12) divisi Ab/middle Cb rinforzando 8ths (followed by two 8th rests) down to D/F 8ths.Back in Bar 5, VC pluck small octave D 8th (followed



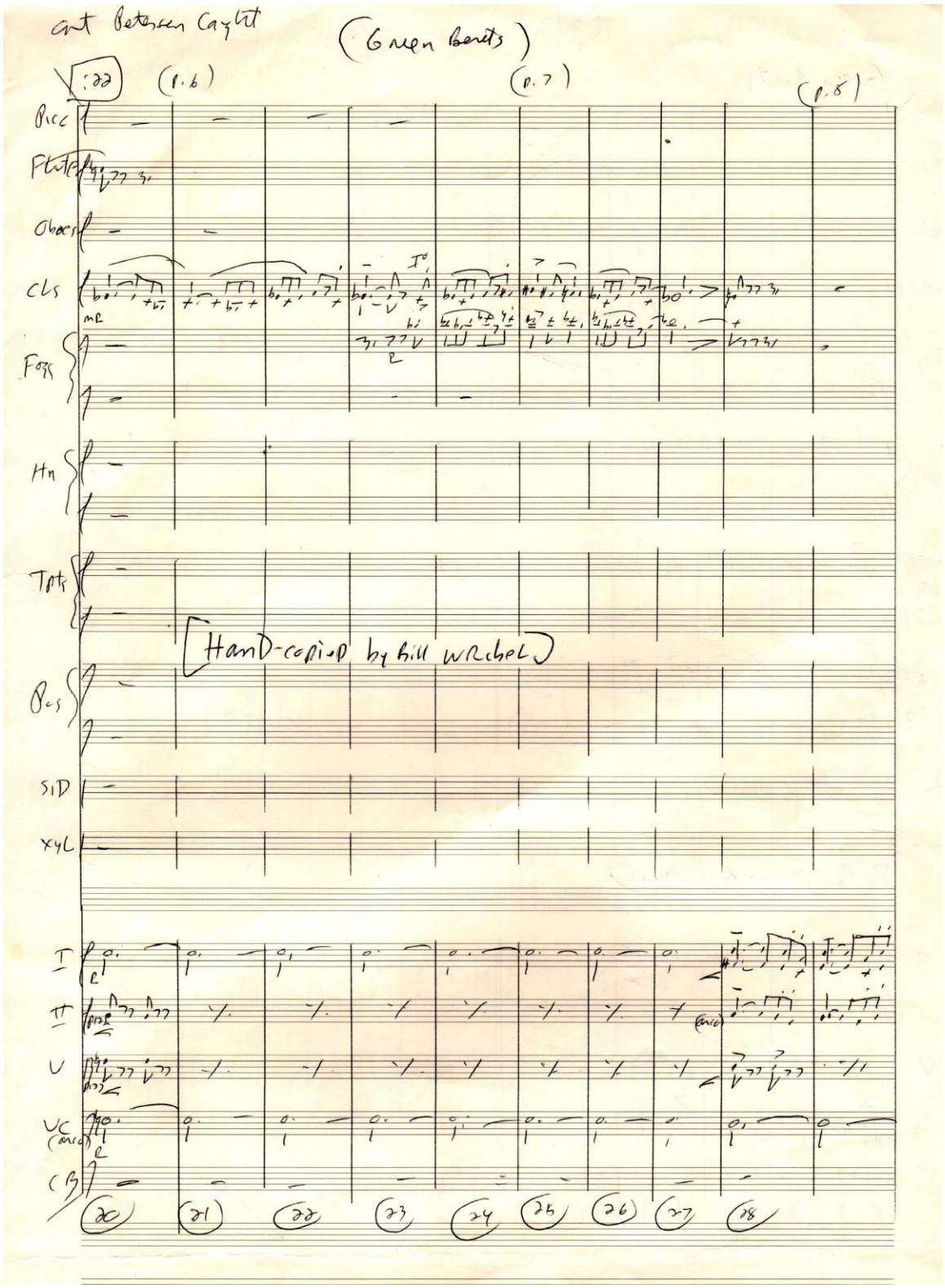
by two 8th rests) to same D 8th (rests following) to (Bar 6) Eb 8th (two 8th rests following) down to Great octave Ab 8th (two 8th rests following) crescendo to (Bars 7-8, repeating Bars 5-6). In Bar 9, they pluck D 8th (followed by two 8th rests) to D 8th note (8th rest following) up to F 8th to (Bars 10-11, repeating Bars 6-7) to (Bar 12) Db/F 8ths (followed by two 8th rests) down to Bb/D 8ths. After a dotted quarter rest in Bar 5, CB plucks small

octave D 8th (followed by two 8th rests) to (Bar 6), after a dotted quarter rest, Great octave Ab 8th (followed by two 8th rests). Repeat these two bars in Bars 7-8 and Bars 9-10. After a dotted quarter rest in Bar 11, CB plucks D 8th (followed by two 8th rests). In Bar 12, after a dotted quarter rest, CB plucks Great octave and small octave Bb 8ths (followed by two 8th rests). CB is silent until Bar 16.

In Bar 13 (:15), violins I continue the *spiccato* (written *spiccatto* on the orchestrated page) melody line on Line 1 D-C-D staccato 8ths (crossbeam connected) to F 8th note (followed by an 8th rest) to middle C 8th to (Bar 14) D 8th (followed by an 8th rest) to same 8th note to F-D-C staccato 8ths to (Bar 15) D dotted quarter note tied to quarter note to "3" triplet value 16th notes C-D-E decrescendo to (Bar 16) F 8th note (followed by two 8th rests). Then the violins play G grace note to Ab staccato and rinforzando 8th note (followed by an 8th rest) down to Eb 8th to (Bar 17) violins II now playing *a4* and *col* violins I at *a6*. So we have F-Eb-F staccato 8th notes (crossbeam connected) to Ab 8th (8th rest following) down to Eb 8th to (Bar 18) F 8th (8th rest following) to same F 8th (both 8ths are crossbeam connected) up to Ab-F-Ab 8ths (crossbeam connected) to (Bar 19) Bb to B legato dotted quarter notes. The flute also plays *p* < > Line 1 Bb to B dotted quarter notes.

Viole and celli in Bars 13 thru 15 repeat the patterns given in Bar 12. In like manner, clarinets in Bar 13 play Ab/middle Cb staccato 8th notes (followed by two 8th rests) to F/Ab staccato 8ths (followed by two 8th rests). Repeat next two bars. Fags play small octave Db/F staccato 8ths (followed by two 8th rests) down to Great octave Bb/small octave D staccato 8ths (followed by two 8th rests). Repeat next two bars. Combined we hear first the Db Dom 7th (Db/F/Ab/Cb) 8th note chords and then Bb Dom 7th Bb/D/F/Ab) 8th note tonality. In Bar 16, clarinets play *mp* B/Line 1 D staccato 8th notes (followed by two 8th rests) down to G#/B staccato 8ths (followed by two 8th rests). Repeat thru Bar 19. Fags play small octave E/G# 8ths in that pattern to C#/E# 8ths (repeated next three bars). Viole play B/D 8ths down to small octave G#/B 8ths in that pattern thru Bar 19, while VC play small octave E/G# down to C#/E# 8ths in that pattern. After a dotted quarter note in Bar 16, CB play small octave C# 8th (followed by two 8th rests). Repeat next three bars. Combined we hear the E Dom 7th (E/G#/B/D) 8th note chord to C# Dom 7th (C#/E#/G#/B) 8th note chords. The word *Dialogue* is placed in page 5 above Bar 17.

In Bar 20 (:22), the clarinets play *mp* legato the melody line. We find Line 1 Db [written Eb] dotted quarter note tied to 8th note down to Bb-Ab 8th notes (all three 8th notes are crossbeam connected) to (Bar 21) Bb [written middle C] dotted quarter note tied to 8th note to Ab-Bb 8ths to (Bar 22) Db-Bb-Db 8th notes (crossbeam connected) to Eb 8th (end of legato passage) followed by an 8th rest and then down to small octave Bb staccato 8th up to (Bar 23) Db tenuto dotted quarter note tied to 8th notes (followed by an 8th rest). Then (:26 and ½) only clarinet I plays along now with Fag I *p* on small octave staccato 8th to (Bar 24) Db-Bb-Db legato 8ths (crossbeam connected) up to Eb 8th (followed by an 8th rest) to E staccato 8th to (Bar 25) F# rinforzando quarter note to E 8th to Eb dotted quarter note to (Bar 26) Db-Bb-Db 8ths (crossbeam connected) to Eb 8th (followed by an 8th rest)


Cut Between Caught
(Green Berets)
:22
(p.6)
(p.7)
(p.8)
Picc
Flute
Oboes
Cls
Fgs
Hrn
Tpts
[Hand-copied by Bill Wrichel]
Perc
Sid
Xyl
I
II
V
VC
CB
20
21
22
23
24
25
26
27
28

down to small octave Bb 8th legato up to (Bar 27) Db dotted half note decrescendo. In Bar 28, the clarinet plays D 8th (followed by rests) while the bassoon plays middle C 8th.

In Bar 20, the flute ends its very brief musical stint with the Line 2 C 8th (followed by rests and silent thru at least Bar 29). In Bar 20, violins I play *p* on Line 2 C dotted half note tied thru Bar 27. Violins II pluck *pizz* Line 1 G 8th (followed by two 8th rests) to another G 8th (followed by two 8th rests). Repeat thru Bar 27. Viole pluck Line 1 E 8th (followed by two 8th rests) to another E 8th (followed by two 8th rests). Repeat thru Bar 27. VC play *arco* and *p* on small octave E dotted half note tied to dotted half notes thru Bar 27.

In Bar 28 (:31 and ½), violins I and II now play the melody line. Violins I are divisi playing Line 1 F#/Line 2 D tenuto dotted quarter notes tied to 8th notes to E/C to C/A staccato 8th notes to (Bar 29) E/C tenuto dotted quarter notes tied to 8th notes down to middle C/A up to E/Line 2 C staccato 8th notes. Violins II (of course now *arco*) play Line 1 A tenuto dotted quarter note tied to 8th note to G to E staccato 8th notes to (Bar 29) G tenuto dotted quarter notes tied to 8th note to E-G staccato 8th notes. Viole pluck middle C rinforzando 8th (followed by two 8th rests) to another C 8th (followed by two 8th rests). Repeat next four bars I believe. VC play small octave D dotted half note tied thru next three bars at least (I only worked thru Bar 29 on this cue). Combined we begin with the D Dom 7th (D/F#/A/C) tonality.

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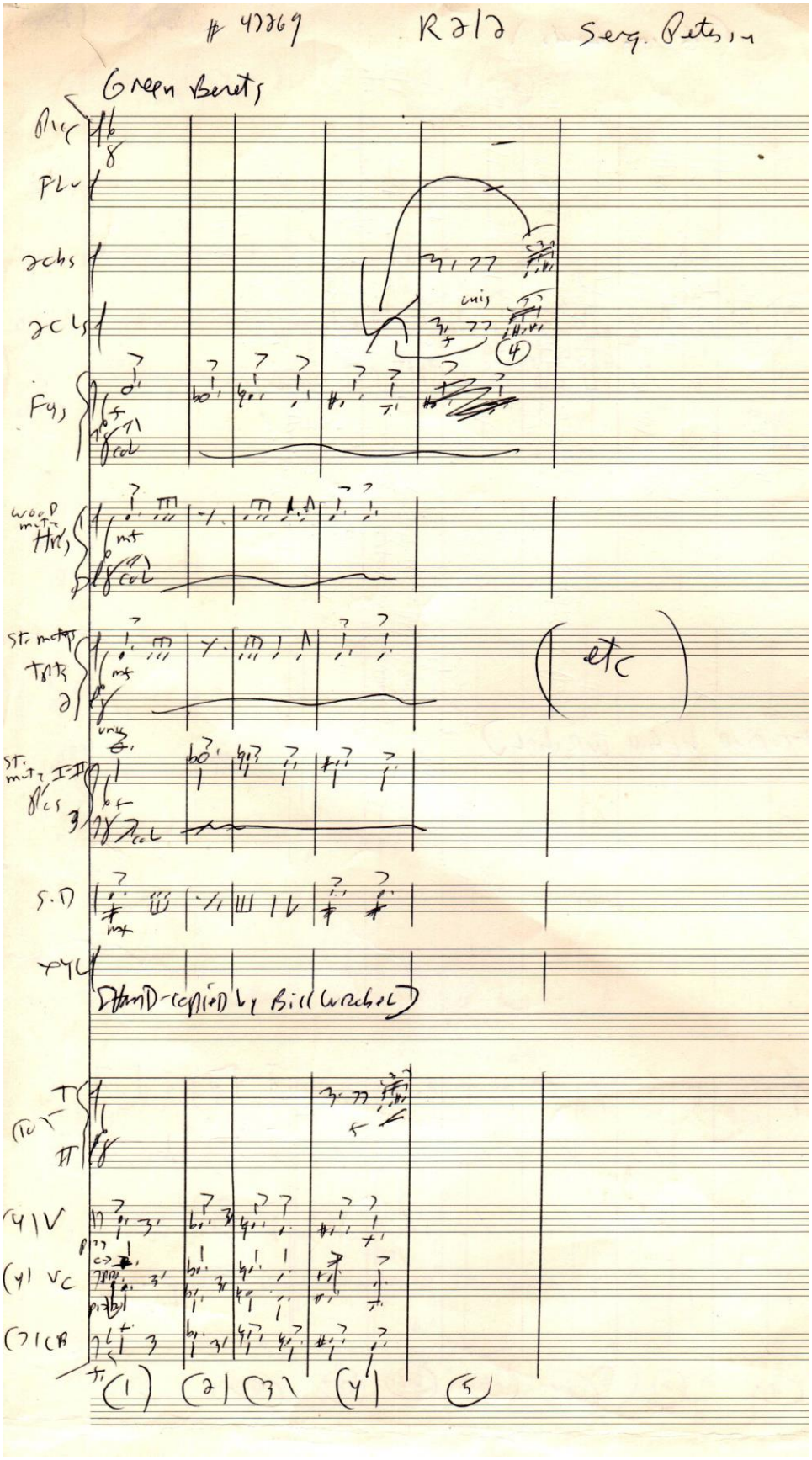
"Sergeant Petersen" *Allto* in 6/8 time. R2/2, cue #42269. 5 pages, 19 bars, :18. CD location: track # 2 starting at 1:01. Dvd location: Chapter 4 starting at 3:01.

In Bar 1, bassoons play forte on small octave rinforzando C dotted half note down to (Bar 2) Great octave Ab rinforzando dotted half note to (Bar 3) A rinforzando dotted quarter note down to F rinforzando dotted quarter note to (Bar 4) F# down to D rinforzando dotted quarter notes. Two horns in wood mutes play *mf* Line 1 D [written A] rinforzando dotted quarter note to same D-D-D 8th notes (crossbeam connected) repeated in Bar 2 and then (Bar 3) D-D-D 8ths to D quarter note to D 8th to (Bar 4) two rinforzando D dotted quarter notes. Two trumpets in straight mutes play exactly the same pattern and notes. Two trombones in straight mutes play the bassoons line but an octave higher (starting Line 1 C dotted half note). The snare drum plays *mf* (on the 2nd space of the staff) rinforzando dotted quarter note roll to three 8th notes (repeated next bar) to (Bar 3) triplet 8ths figure again to quarter to 8th notes to (Bar 4) two rinforzando dotted quarter note trem rolls.

Four violas pluck *pizz* forte on middle C rinforzando dotted quarter note (followed by a dotted quarter rest) to (Bar 2) small octave Ab rinforzando dotted quarter note (followed by a dotted quarter rest) to (Bar 3) A down to F rinforzando dotted quarter notes to (Bar 4) F# down to D rinforzando dotted quarter notes. Divisi VC pluck small octave and Line 1 C dotted quarter notes in Bar 1 (followed by a dotted quarter rest) to (Bar 2) Great octave and small octave Ab dotted quarter notes (followed by a dotted


Green Berets
Fl
Hrn
Tpt
S.D
Vc
(1) (2) (3) (4) (5)
etc

quarter rest) to (Bar 3) A to F dotted quarter notes to (Bar 4) F# down to D dotted quarter notes. Two CB play middle C dotted quarter note (followed by a dotted quarter rest) to (bar 2) small octave Ab dotted quarter note (followed by a dotted quarter rest) to (Bar 3) A to F dotted quarter notes to (Bar 4) F# to D dotted quarter notes.

After a dotted quarter rest and two 8th rests, oboes/clarinets/violins play *f* < "3" triplet value Line 1 D-E-F# 16ths to (Bar 5) a return to the Sergeant Petersen comical motif played in the previous cue.

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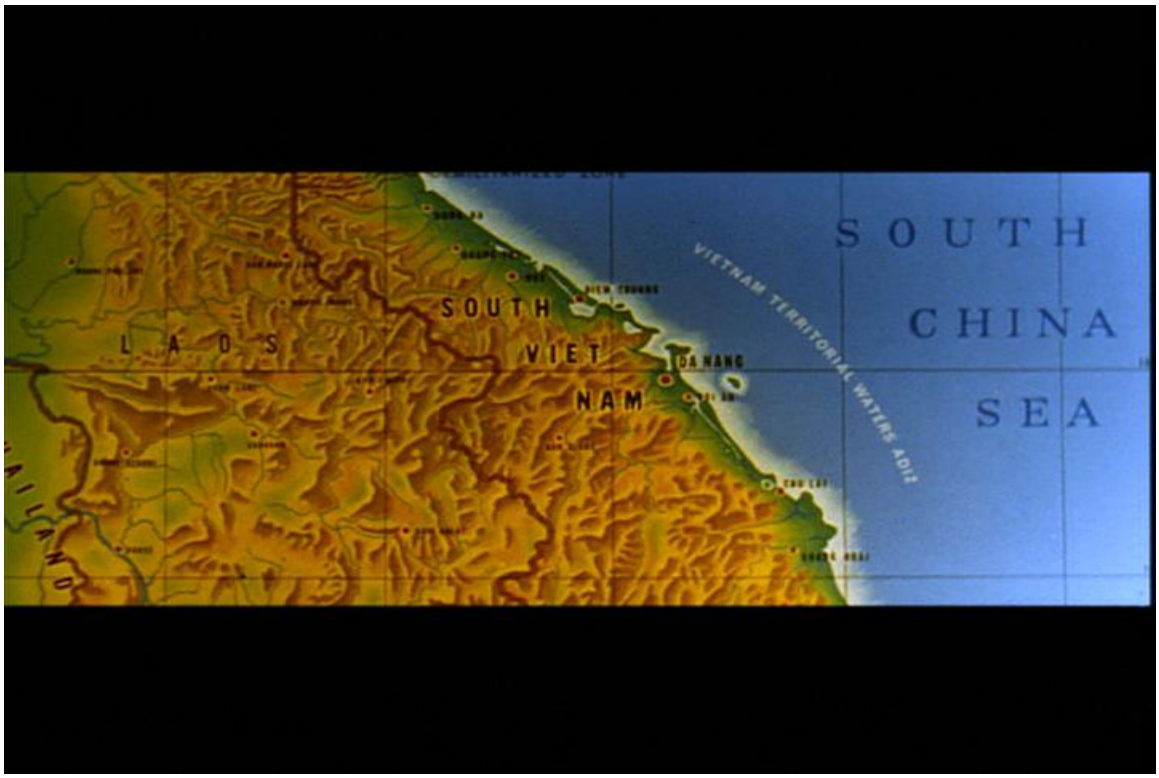
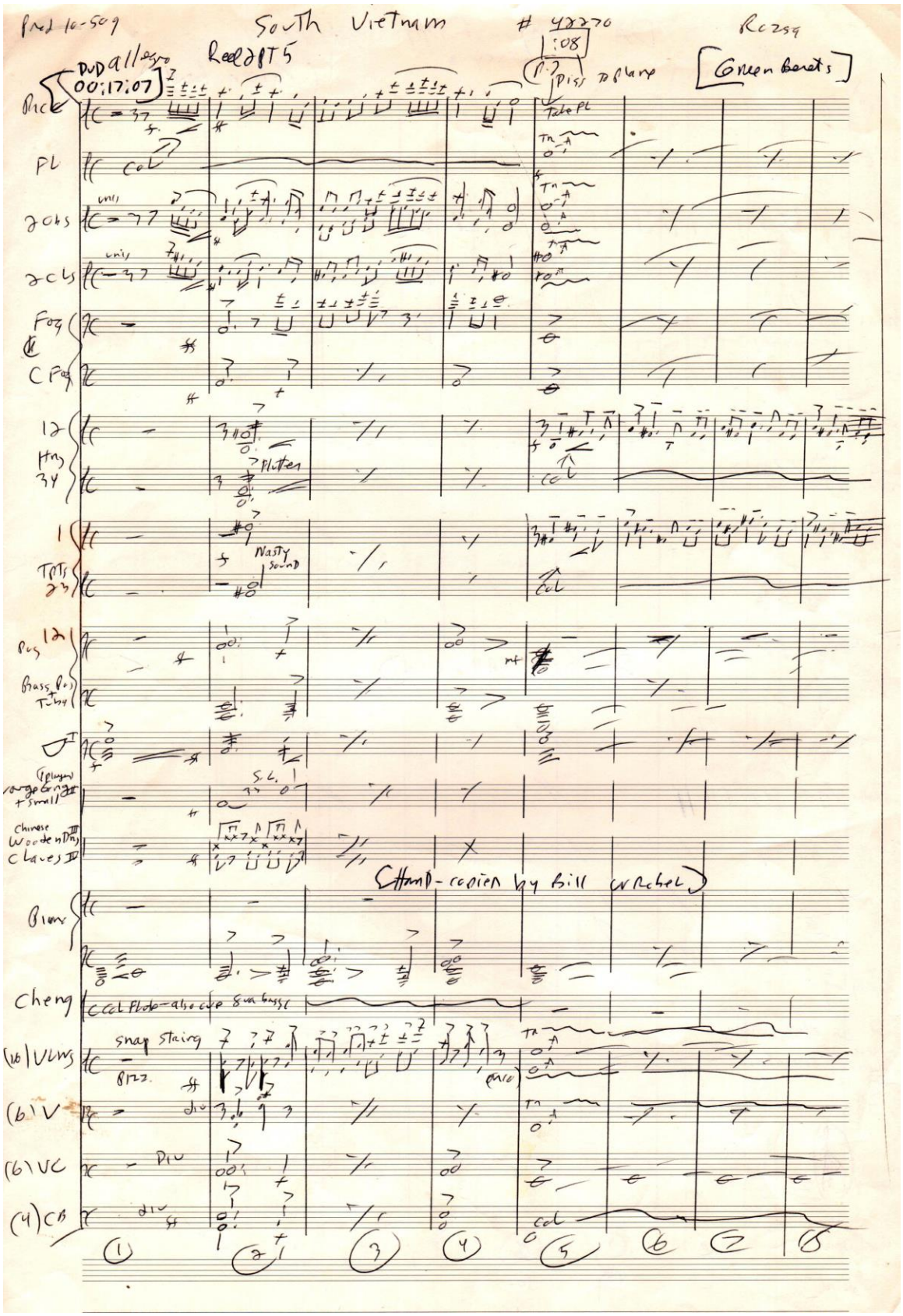
"South Vietnam" *Allo* (on the sketch), *Allegro* (on the orchestrated page) in C time (written equivalent 4/4 time on the Rozsa sketch). R2/5, cue #42270. 31 bars, :56 & 1/3 duration (:50 on the cd). CD location: track # 3. Dvd location: start of Chapter 6. Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, Fag, C.F., 4 horns, 3 trumpets, 2 Pos, 1 bass Pos, 1 tuba, timp., large and small gongs, Chinese wooden drums, claves, piano, Cheng (apparently a Chinese 16-string zither, according to the FSM liner notes), 16 violins, 6 viole, 6 VC, 4 CB.



First you hear the timp rolled *f* < *ff* on rinforzando small octave E whole note. The piano plays a legato roll (notated like the fingered trem of the strings) between Contra-octave E up to Great octave E whole note. After a half/quarter/8th rest, the piccolo and flute play *f* < descending 32nd notes Line 3 rinforzando (on the first note) G-E-D-C. Two oboes and two clarinets play the same but an octave register lower.

In Bar 2, the flute and piccolo play the melody principally in the Line 2 register, the oboes on Line 1 and Line 2 registers, and clarinets on Line 1 register. The Cheng also is col flute but 8va basso. With this in mind, I will focus on the piccolo/flute lines. We find Line 2 A dotted quarter played *ff* to F up to Line 3 C 16ths (connected by two crossbeams) down to A dotted quarter note to G down to D 16th notes to (Bar 3) E-D 8th notes (crossbeam connected) to E-G 8ths (crossbeam connected) up to A-Line 3 C 8ths (crossbeam connected) up to D-E-D-C 16ths (connected by two crossbeams) to (Bar 4) Line 2 A dotted quarter note to G down to D 16ths to E half note. The bassoon plays *ff* on Great octave rinforzando A dotted half note (followed by an 8th rest) leaping up to Line 1 E down to D 16ths to (Bar 3) E-D 8ths (crossbeam connected) to E up to G 8ths


South Vietnam
Reed 10-59
Reed 8 T 5
Rc259
[Green Berets]
Piccolo
Fl
2 Obs
2 Cls
Fog
C Fog
12 Hrns 34
1 Tpts 23
Bsn 12
Brass Bsn Tuba
Timp
Chimes
Chinese Wooden Thing
Claves
Cheng
(16) Vlns
(6) V
(6) VC
(4) CB
Take Pl
Pluten
Nasty Sound
Hand-copied by Bill Mitchell

(crossbeam connected) to stand alone A 8th (followed by an 8th and quarter rest) to (Bar 4) same Line 1 A quarter note down to E-D 16ths to E half note. The C. Fag plays *ff* on Great octave rinforzando A dotted half note down to E rinforzando quarter note (repeated next bar) to (Bar 4) A rinforzando whole note.

After a quarter rest in Bar 2, horns I-II are *flutter* (flutter-tongued) on small octave rinforzando E/B [written B/Line 1 F#] rinforzando dotted half notes (notated like the bowed trem of the strings) crescendo. Repeat next two bars. After a quarter rest, horns III-IV play small octave E/A notes in that pattern. After a half rest in Bar 2, trumpets play *f* and *nasty sound* rinforzando E/A/Line 2 C# [written F#/B/D#] dotted half notes (repeated next two bars). Pos I-II (sharing the same staff) play *ff* on Great octave A/B dotted half notes down to unison E rinforzando quarter note (repeated next bar) to (Bar 4) A/B rinforzando whole notes > *mf*. The Bass Pos and tuba (sharing the same staff) Contra-octave A (tuba) and Great octave E (Pos III) dotted half notes to E/B Contra-octave quarter notes (repeated next bar) to (Bar 4) A/E rinforzando whole notes decrescendo.

The timp sound *ff* on Great octave A dotted half note roll up to small octave E quarter note roll crescendo to (repeat next two bars). The large gong sounds *ff* a whole note (located on the bottom space of the staff) let vibrate. After a half rest, the small gong sounds a half note (located on the 2nd staff line from the top) let vibrate. Repeat next two bars. The Chinese wooden drums play *ff* on x-headed 8th note (positioned on the 2nd space from the top) up to two 16ths (positioned on the top staff line). These three notes are connected as a figure by a crossbeam. Next they beat (after an 8th rest) a stand alone x-headed 8th note (located on the top space) to another three-note figure as just described to stand alone 8th note (followed by an 8th rest). Repeat next two bars. The claves sound an 8th note (located on the bottom or 5th space) followed by an 8th rest to two 8ths (crossbeam connected) to another such pair of 8ths and then a stand alone 8th (followed by an 8th rest). Repeat next two bars. The piano bottom staff plays Contra-octave A rinforzando dotted half note decrescendo to B/Great octave E rinforzando quarter notes to (Bar 3) Contra-octave A/Great octave E/A/B dotted half notes decrescendo to B/E quarter notes to (Bar 4) same A/E/A/B rinforzando whole notes.

Pizz violins play *ff* in *snap string* fashion Lines 1 & 2 A rinforzando quarter notes (followed by an 8th rest) to G rinforzando 8ths back to A rinforzando quarter notes (followed by an 8th rest) to G rinforzando 8ths to (Bar 3) Lines 1 & 2 E to D rinforzando 8ths (crossbeam connected) to E-G rinforzando 8ths (crossbeam connected) to A up to Lines 2 & 3 C rinforzando 8ths and then D-E rinforzando 8ths down to (Bar 4) Lines 1 & 2 A rinforzando quarter notes (followed by an 8th rest) to G 8ths to E quarter notes (followed by a quarter rest). Back in Bar 2, *div* violas play (after an initial quarter rest) small octave E/A/B rinforzando quarter notes up to Line 1 E/A/B rinforzando quarter notes (followed by a quarter rest). Repeat next two bars. Divisi VC play Great octave A/B dotted half notes to unison E quarter notes (repeated next bar) to (Bar 4) A/B rinforzando whole notes. Divisi CB play *ff* on Great octave A and small octave E rinforzando dotted half notes down to E/B rinforzando quarter notes (repeated next bar)

to (Bar 4) A/E rinforzando whole notes. Combined in Bar 2 it appears we hear the A maj/9th (A/C#/E/B) tonality. The A tone is accentuated by the lowest instruments.

In Bar 5 (:08), the music changes (to, say, the "B" section—although none is indicated, nor even double bar lines). During the first four pages, the screen shown a map of South Viet Nam with the camera slowly closing in. In Bar 5, the screen fades to a shot of a plane carrying the Green Berets landing on a military base in Da Nang. In fact, above the piccolo (top) staff is written *Diss To Plane* and also the :08 timing. The piccolo line has indicated *to fl* (to flute).

After a quarter rest in Bar 5, the horns and trumpets are highlighted playing forte the bravado, masculine, militaristic melody line. We find the trumpets Line 1 (horns small octave) E tenuto quarter note [written F# for the trumpets and small octave B for the horns] crescendo up to B [written Line 2 C# for the trumpets and Line 1 F# for the horns] tenuto dotted quarter note to A tenuto 8th note up to (Bar 6) D rinforzando quarter note down to B tenuto dotted quarter note down to stand alone E 8th up to B-A tenuto quarter notes (crossbeam connected) up to (Bar 7) D down to B tenuto 8th notes up to E tenuto dotted quarter note to D stand alone 8th to B-A 8ths up to (Bar 8) D rinforzando quarter note down to B tenuto dotted quarter note down to E 8th up to B-A 8th notes (etc). I only worked thru Bar 8 of this cue.

Back in Bar 5, flute II plays forte Line 2 E whole note trill (to F) thru at least Bar 8. Oboes plays Lines 1 & 2 E whole note trills tied to next several bars, as also the clarinets [written F#]. The Fag and C.F. play Great octave E rinforzando whole note tied thru at least Bar 8. The tuba plays Contra octave E whole note tied to next three bars (at least) while the bass Pos (Pos III) plays Great octave E. The piano bottom staff plays Contra-octave and Great octave E whole notes tied to next bars. Violins (now *arco*) play Lines 1 & 2 E whole note trills thru Bar 8 (at least), while viole are trill on small octave E. VC/CB play Great octave E whole notes tied to E whole notes thru at least Bar 8.

That is all the information I have on this cue![3:17 pm Monday the 15th]

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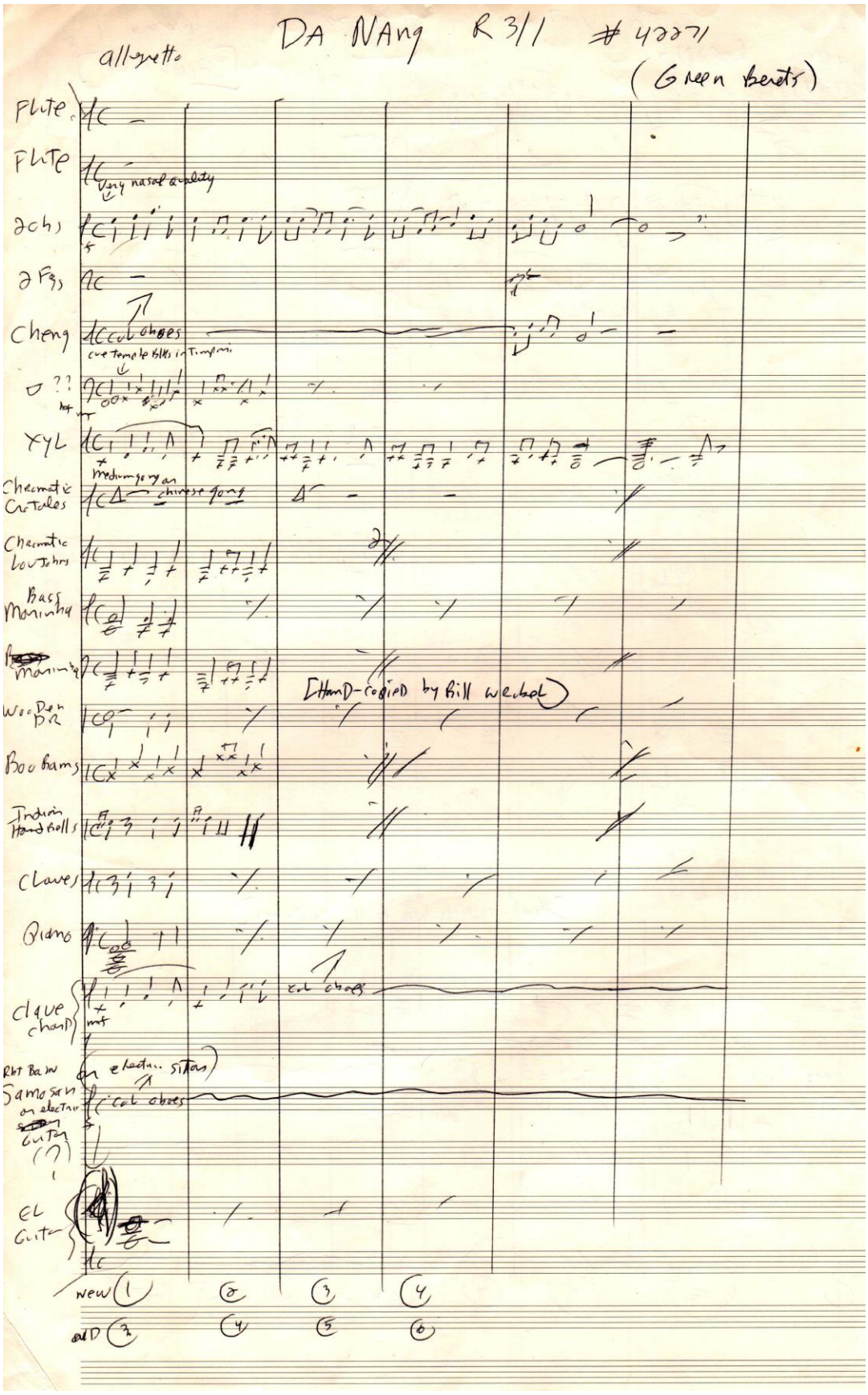
"Da Nang" *Allegretto* in C time (equivalent 4/4 time on the sketch score). R3/1, cue #42271. 69 bars, 2:16 [2:22 listed on the cd]. CD location: Track # 4. Dvd location: start of Chapter 7. The first two bars as written were deleted in the film version. These bars were the exact same rhythmic patterns played in succeeding bars. In the movie, we skip immediately to the melody line (old or written Bar 3—now new Bar 1). The FSM liner notes describe this music as "engaging pentatonic melodies over rattling backgrounds." Perhaps so, I do not know since I rarely deal with such exotic tunes except for occasional Rozsa cues (such as *The Golden Voyage of Sinbad*). The pentatonic scale is used in Far East traditional music and Rozsa routinely would want an authentic sound using not only exotic instruments but perhaps a pentatonic structure of the music itself. If you hit the black keys of the piano starting with C#, then you have the scale. Another example would be C-D-F-G-A. This five-tone structure lacks half-steps (unlike Western music) and is found in folk-music. Compared to the Western diatonic major scale, the 3rd


DA NAng R 3/1 # 42271
allegretto
(Green berets)
Flute
Flute
Vary nasal quality
Oboe
Fgs
Cheng
col oboes
cue temple bells in Timpani
??
XYL
medium gong on chinese gong
Chromatic Crotales
Chromatic Lou Jahns
Bass Marimba
Marimba
[Hand-copied by Bill Weckel]
Wood Block
Boo Bams
Indian Hand Bells
Claves
Piano
claves chant
col oboes
Rhythm Bam
Samosen on electric sitar
col oboes
on electric guitar (?)
El Guitar
new 1 2 3 4
old 3 4 5 6

and 7th degrees are missing. However, I am very unfamiliar with this pentatonic mode, so I cannot comment on it very much.

The exotic Asian street-music melody line is played by two oboes (*very nasal quality*), the xylophone, the "clave chord," and also the Samosan (*or electric sitar*). The name "Rbt Bain" is written on that (I believe) electric sitar. So the oboes and sitar play forte on Line 2 (Line 1 for the other instruments playing the melody) C to D quarter notes up to F dotted quarter note down to D 8th to (Bar 2) C quarter note down to Line 1 (small octave for xylophone/clave chord) F-F 8th notes up to C dotted quarter note to D 8th to (Bar 3) C-C 8ths (crossbeam connected) down to F-F 8ths (crossbeam connected) up to C dotted quarter note to D 8th to (Bar 4) C-C 8ths down to F-F 8ths to A quarter note up to Line 2 D-C 8ths down to (Bar 5) A up to D 8ths to C down to A 8ths to G half note tied to whole note decrescendo next bar.

The timp plays Great octave F/G whole notes (repeated next bars). The temple blocks play x-headed quarter note (located below the bottom staff line) up to two 8th notes (located on the 3rd space) down to a quarter note up to another quarter note (repeat next several bars at least). The medium gong (*or Chinese gong*) play a diamond-shaped whole note let vibrate (repeated in Bars 3, 5 and so forth). The chromatic crotales are not used until a later, different melody pattern or section in the music. The chromatic lou johns play small octave F up to middle C down to G up to C quarter notes to (Bar 2) F quarter note up to C-C Line 1 8ths down to G up to middle C quarter notes. Repeat these two bars in Bars 3-4, 5-6, etc. The bass marimba plays small octave A/E half notes to two quarter notes (repeated next bars). The marimba plays exactly as the lou johns described above. The wooden drum plays a half note (located on the middle staff line) to two quarter notes (repeated next bars). The Boo Bams play an x-headed quarter note (located on the 4th staff line) up to another x-headed quarter note (located on the 2nd staff line from the top) down to a quarter note as given up to another quarter note (on the middle line) to (Bar 2) quarter note up to two 8ths down to two quarter notes. Repeat in Bars 3-4, 5-6, etc. The Indian Hand Bells play two grace notes (located on the 2nd staff line) to quarter note (followed by a quarter rest) to two quarter notes to (Bar 2) two grace notes to quarter note to two 8th notes to two quarter notes. Repeat in Bars 3-4, 5-6, etc. After a quarter rest, the claves play Line 2 D quarter note (followed by a quarter rest) to same D quarter note (repeat next bars). The piano bottom staff plays Contra-octave F/Great octave C/F/G half notes to two quarter notes (repeated next bars). The clave chord staff line is located below the piano (playing the melody line as indicated). Below that is the electric sitar playing the melody. The electric guitar plays small octave F/middle C whole notes (repeated next bars).

That is all the information I have on this cue.

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"Departure" (Revised) *Allo Modto* in C time (4/4 on the sketch). R3/2, cue # 42272. 23 bars, :46 (:51 as listed on the cd). CD location: track # 5. Dvd location: Chapter 8 starting at 1:04. Scene: The David Janssen character (Beckworth, the reporter) convinces the Duke (John Wayne playing Colonel Mike Kirby) to let him on the helicopter headed to the front line.

An ominous Danger motif is played (to be heard in later cues) by the bass clarinet and four celli. They play *mf* small octave (Great octave for the VC) B rinforzando half note tied to dotted 8th note down to F# 16th up to next figure of A dotted 8th up to C 16th. Repeat in Bar 2. In Bar 3, they continue crescendo on B to C tenuto quarter notes up to A rinforzando dotted quarter note down to D#-E 16ths decrescendo to (Bar 4) F# whole note tied to quarter note next bar (followed by a quarter and half rest for the bass clarinet). After a quarter rest in Bar 3, the violas join in playing small octave C tenuto quarter note up to A rinforzando dotted quarter note (see VC). After a quarter rest in Bar 4, violins I and clarinet I play *mf* on small octave A tenuto quarter note crescendo up to Line 1 D rinforzando dotted quarter note down to small octave B-A 16ths legato to (Bar 5) B whole note decrescendo and tied to dotted 8th note next bar to A 16th to next figure of B dotted 8th up to Line 1 D 16th to E rinforzando half note tied to dotted 8th note in Bar 7 to D 16th to E dotted 8th up to G 16th to A rinforzando half note tied to dotted 8th note in Bar 8 down to E 16th to G dotted 8th to A 16th to B legato to A quarter notes.

Back in Bar 5 (after that small octave F# quarter note tie from the whole note in Bar 4), viole/celli continue the melody counter line on E tenuto quarter note up to A rinforzando dotted quarter note down to F#-E 16ths to (Bar 6) F# half note tied to dotted 8th note to E 16th to F# dotted 8th to A 16th crescendo to (Bar 7) B rinforzando half note tied to dotted 8th note to A 16th to B dotted 8th up to Line 1 D 16th to (Bar 8) E rinforzando half note tied to dotted 8th to D 16th to E dotted 8th to G 16th. After a quarter rest in Bar 5, Fag I joins in the exact same pattern and registers as the viole/celli.

The music changes in Bar 9 (:17) as the flutes and violins play ascending trill notes. They play forte on Line 1 B rinforzando trill to Line 2 C to D quarter note trills to (Bar 10) E half note trill to F#-G quarter note trills to (Bar 11) A-B to Line 3 C-D quarter note trills. The vibe plays the same pattern and registers but as rolled notes with *no motor*. Viole (in the treble clef) are bowed tremolo on Line 1 F# up to A rinforzando half notes to (Bar 10) Line 2 C to E rinforzando half notes to (Bar 11) F# rinforzando whole note crescendo. VC (also in the treble clef) play middle C to E half notes bowed trem to (Bar 10) F# to A half notes to (Bar 11) Line 2 C whole note bowed trem crescendo.

The oboes and clarinet and bass clarinet are legato trem half notes (notated like the fingered trem of the strings). So the oboes play rinforzando Line 1 unison F# to divisi E/A half notes trem figure to next figure of rinforzando E/C half notes to F/B half notes to (Bar 10) F#/Line 2 C half notes to A/E half notes figure to the next figure of A/E to C/F# half notes to (Bar 11) Line 2 C/F# whole notes to E/A whole notes legato trem. The clarinet plays the oboe I line, so we have Line 1 F# to A half notes figure to A to B, and so forth. The bass clarinet (or perhaps now clarinet II) plays middle C to E figure to E-F#

alla mcDle

Departure (Revised) R 312

42272

[00:25:00]

(112)

(Green Berets)

FL 1

FL 2

2 Cls

1 CL

1 B.Cl

2 Fgs

1 2 Hrn 3

1 Tpt 2 — St. mutes — [Hand-copied by Bill Wachol]

1 Bos 3 — St. mutes

Vibes 1

Vibes 2 — Hard mallets

Perc

(10) I

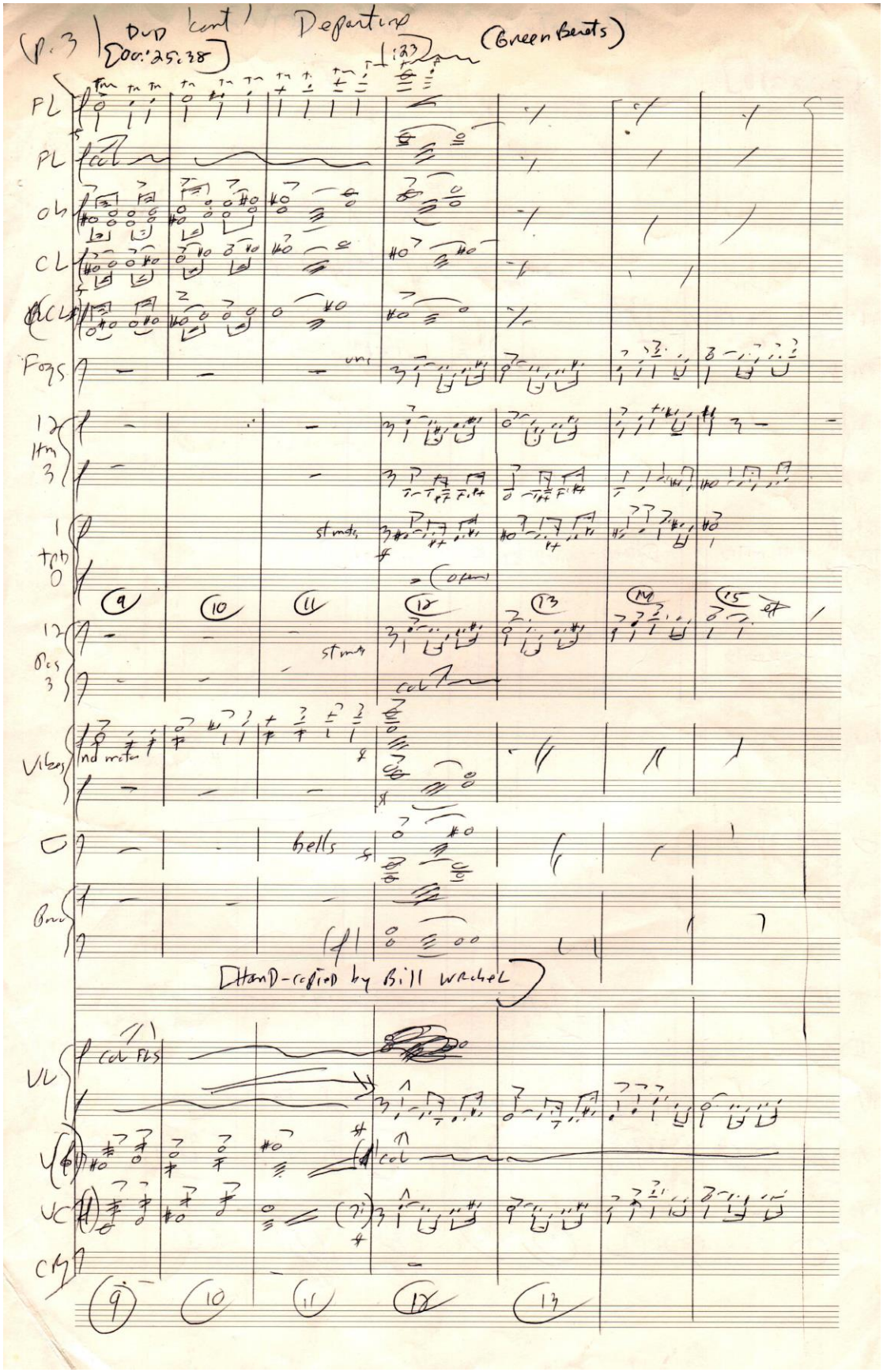
II

(4) V

(4) Vc

(2) Db

1 2 3 4 5 6 7 8


(p. 3) DVD (cont) Departure
[00:25:38]
(Green Beats)
PL
PL
ob
CL
BCL
Fgs
Hrn
tpt
Pcs
Vibes
Bells
Bnc
VL
VC
CB
col fls
stmts
col
Hand-copied by Bill Wachel

half notes figure to (Bar 10) F#-A and then A-Line 2 C to (Bar 11) C to E whole notes (with the curve line over the whole notes and the three slanted horizontal lines underneath the notes in the middle).

In Bar 12 (:23), we come to the sustained climax of this cue. Flute I is trill on Line 3 E whole note (to F) repeated thru at least the next three bars (I only worked thru Bar 15). Flute II is legato trem between Line 3 C to D whole notes (repeated next bars). The oboes are legato trem between Line 2 G/A rinforzando whole notes to E/B whole notes (repeated next bars). Clarinet I is legato trem between Line 2 E-F# whole notes, while clarinet II is trem between B to Line 2 D whole notes. The vibe (top staff) is rolled *ff* on Lines 2 & 3 E whole notes (repeated next bars), while the bottom staff is legato trem between I believe Line 2 A/B to E/B whole notes. The bells are legato trem forte between Line 2 E-F# whole notes (repeated next bars). The piano top staff is legato trem between Line 2 A/Line 3 E whole notes to B/D whole notes, while the bottom staff plays Line 2 D/G to D/E whole notes.

After a quarter rest in Bar 12, the Fags/brass/strings (sans CB) play the Danger theme in a rather maestoso fashion. Horns I-II/trumpet I/violins/viole play Line 1 (small octave for Fags/horn III/Pos/VC) play E sforzando-marked (for the strings) and rinforzando-marked (for brass and fags) E quarter note tied to dotted 8th note down to small octave (and Great octave) B 16th up to D dotted 8th to F# 16th to (Bar 13) E rinforzando half note tied to dotted 8th note down to B 16th up to next figure of D dotted 8th to F# 16th to (Bar 14) E up to G rinforzando quarter notes up to Line 2 (and Line 1) D dotted quarter note rinforzando down to B-A 16ths to (Bar 15) B half note tied to dotted 8th note to A 16th to B dotted 8th up to D 16th (and so forth). In Bar 15, some of the notes are changed for various instruments. Horns I-II play Line 1 B quarter note (followed by rests) but horn II continues the melody, and so forth.

That's all I have on this particular cue! [5:26 pm]

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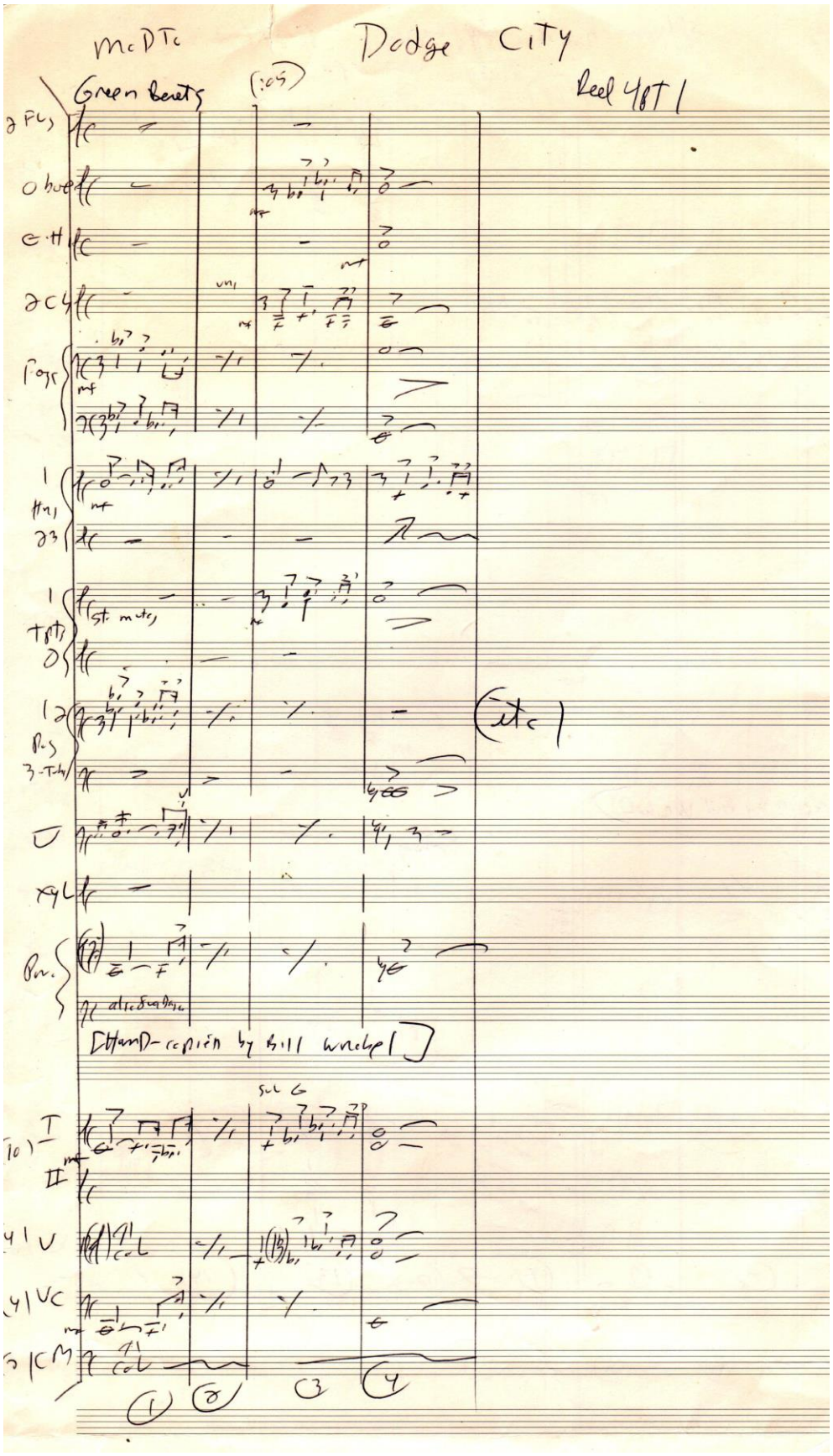
McDTc
Dodge City
Green Beats
(:05)
Reel 48T 1
(etc)
[Hammd-copied by Bill Wrobel]

"Dodge City" *Moderato* in C time. R4/1, cue #42273. 43 bars, 1:55 (2:02 on the cd). CD location: track # 6. Dvd location: Chapter 8 starting at 4:51 (continuing into Chapter 9). The same martial/danger motif is played (see "The Deparature"). This time violins and viole play the theme.

Ten violins and 4 viole (and horn I temporarily) play *mf* Line 1 C rinforzando half note tied to dotted 8th note down to small octave G 16th to Bb dotted 8th up to D 16th. Repeat next bar. In Bar 3, horn I plays middle C half note tied to 8th note (followed by an 8th and quarter rest). In Bar 3, violins play (*sul G*) middle C {now small octave C for the violas) rinforzando quarter note up to Eb rinforzando quarter note up to Bb rinforzando dotted quarter note down to G-F 16ths to (Bar 4) Line 1 D/G whole notes (for the violins) and small octave G/Line 1 D whole notes for the viole (etc). Four VC and 2 CB play *mf* Great octave C dotted half note tied to dotted 8th note up to G rinforzando 16th (repeat next two bars) to (Bar 4) E whole note (etc). The piano top staff plays the same as VC/CB, while the bottom staff plays *also 8va basso*. The timp plays two small octave grace notes (as a ruff) to C dotted half note roll tied to 8th note (followed by a 16th rest) to Great octave G/small octave G 16ths. Repeat next two bars. In bar 4, it beats on small octave E quarter note (followed by rests). After a quarter rest in Bar 4, both horns play the response figure on small octave F rinforzando quarter note up to Bb dotted quarter note to G-F 16ths etc).

After a quarter rest in Bar 1, Fag I plays *mf* on small octave Bb down to G rinforzando quarter notes to F dotted 8th down to D 16th. Repeat next two bars. In bar 4, it plays G whole note (probably tied to a note next bar as the strings and piano, etc.). Fag II plays (after a quarter rest) small octave Eb down to C quarter notes to Great octave Bb

dotted 8th down to G 16th (repeated next two bars) to (Bar 4) Great octave E rinforzando whole note tied to a note next bar (I only worked thru Bar 4). Pos I-II follow the bassoons (but silent in Bar 4). In Bar 4, the bass Pos and tuba both play Great octave E rinforzando whole note tied to a note next bar.

After a quarter rest in Bar 3, the oboe plays the violins line of Eb rinforzando quarter note up to Bb dotted quarter note down to G-F 16ths to (Bar 4) G rinforzando whole note. In bar 4, the English horn plays D whole note. After a quarter rest in Bar 3, the clarinets play the viole line to (Bar 4) small octave G whole note. After a quarter rest in Bar 3, trumpet I plays as the oboes.

This is all the information I have for this cue!

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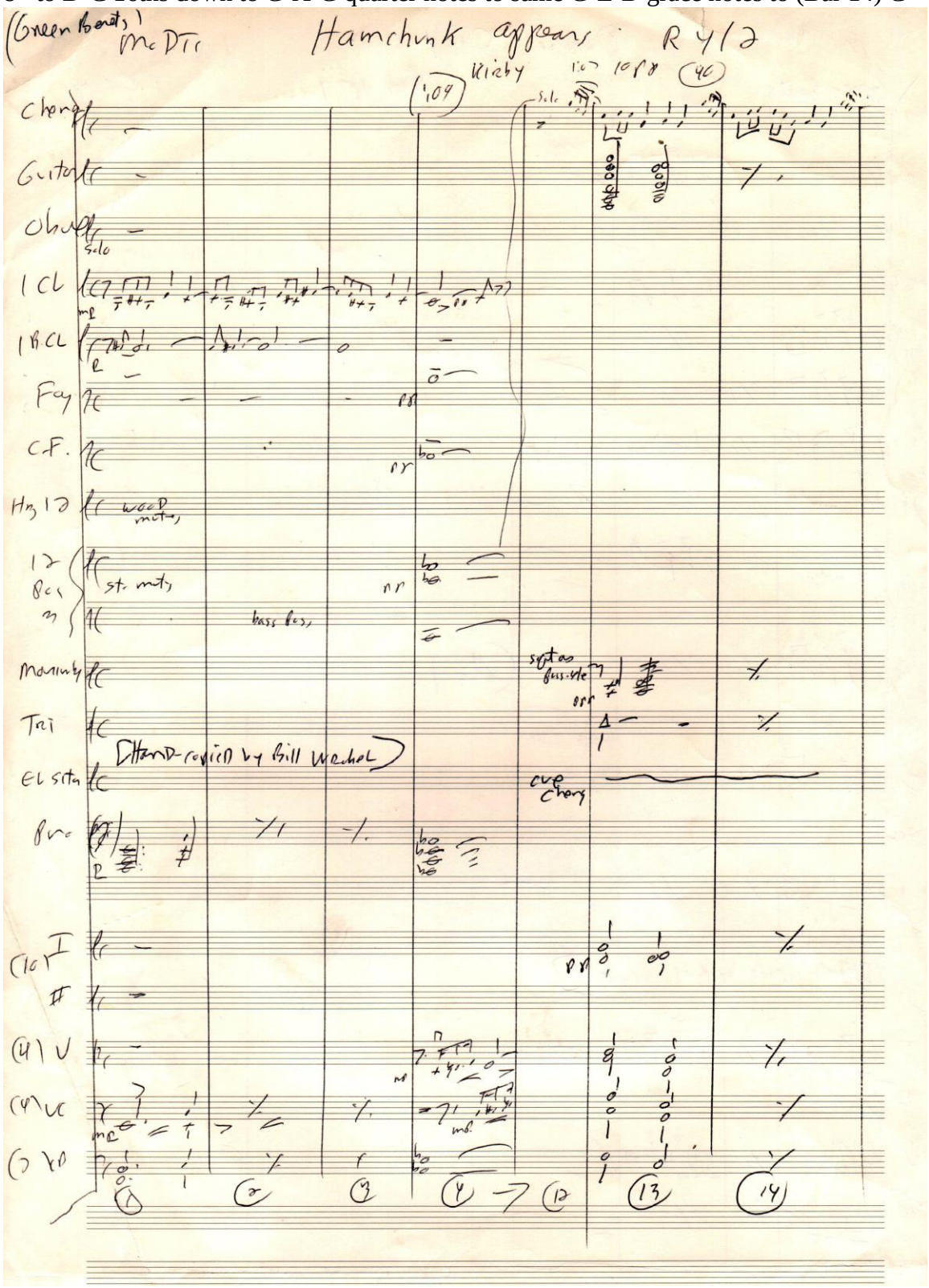
"Hamchunk Appears" *Moderato* in C time. R4/2, cue #42274. 40 bars, 2:07. CD location: track # 7. Dvd location: Chapter 9 starting at 2:42. Scene: Beckworth is shown his base accommodations. By the end of Bar 12, the Hamchunk theme is heard. Hamchunk is the little Vietnamese orphan boy. [6:15pm, time for dinner! Spaghetti with Prego sauce with chunky mushrooms! May shortly watch the CBS News with Dan Rather]

After an 8th rest, the clarinet is *solo mp* on small octave F-B-A [written G-middle C#-B] 8th notes (connected by a crossbeam) up to D [written E] quarter note to B quarter note tied to 8th note next bar, and then down to F 8th to B-A 8ths up to D-B 8ths to E quarter note tied to (Bar 3) 8th note, and then D-B-A 8ths up to Line 1 D quarter note to small octave B quarter note tied to half note and 8th notes next bar > *pp* (followed by an 8th and quarter rest).

After an 8th rest in Bar 1, the bass clarinet plays *p* Line 1 E [written F#] 8th tied to dotted half note and tied to 8th note next bar, and then plays another E dotted quarter note tied to half note and tied to whole note next bar. The piano plays *p* on Contra-octave F/A/Great octave E dotted half notes up to Great octave C/E/small octave C quarter notes (repeat next two bars) to (Bar 4) Contra-octave Fb/A/Great octave Cb/Ab whole notes. Four VC play *mp* on Great octave E dotted half note crescendo to E/small octave C quarter notes (repeated next two bars). CB play Great octave F/A dotted half notes to unison small octave C quarter note (repeated next two bars) to (Bar 4) Ab/small octave Eb whole note (etc). After a dotted 8th rest in Bar 4, the viole play (on the down bow) small octave D 16th to E dotted 8th to G 16th to F half note (etc). After a half and dotted 8th rest, VC play *mp* Great octave B 16th to small octave C# dotted 8th to E 16th (etc). Pos play *pp* in Bar 4 on Great octave Eb/Ab whole notes tied to notes next bar, while the bass Pos plays Great octave C. The C.F. plays *pp* on Great octave Ab whole note while the Fag plays small octave B.

Skipping to the end of Bar 12, the cheng-zither and electric sitar play the *solo* Hamchunk melody line of Line 2 G-E-D 32nd notes (actually grace notes) to (Bar 13) C 8th to D-C 16ths down to G-A-G quarter notes to same G-E-D grace notes to (Bar 14) C



8th to D-E 16ths to D-C 16ths down to G 8th figure to A to G quarter notes up to those same grace notes (etc). The guitar in Bar 13 plays small octave F/A/Line 1 D/A/Line 2 D/G half notes to G/Line 1 E/A/Line 2 D/E half notes (repeated next bar). After a quarter rest, the marimba plays *soft as possible* and *ppp* on A/middle C/D quarter notes to A/D/E half notes trem (repeated next bar). The triangle sounds a diamond-head half note (followed by a half rest). Repeat next bar. below the triangle staff line is the electric sitar that has written *cue cheng*. Violins play *pp* on Line 1 D/D half notes to D/E half notes (repeated next bar). Viole play A/middle C down to E/A half notes (repeated next bar). VC play small octave C/A down to A/E half notes. CB play F down to C half notes.

That's all I have on this cue!

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"Requisition" *Moderato* in C time. R4/3, cue # 42275. 34 bars, 1:11. CD location: track # 8. Dvd location: start of Chapter 10. However, this "start" is actually Bar 10 (start of the "Anchors Aweigh" arrangement) in the cue. The first 9 bars (or 27 seconds) were deleted in the motion picture. However, you can hear the complete cue on the cd!

The strings are soli in the first nine bars playing a very subdued "Onward Christian Soldiers" arrangement. Only two violins in the violins I section are used. We find violin 1 playing *p* on four Line 1 E tenuto quarter notes to (Bar 2) E quarter note to D# to C# 8ths decrescendo and played legato, followed by D# to E legato quarter notes to (Bar 3) F#-F#0F# tenuto quarter notes to E-F# 8ths to (Bar 4) G# whole note. Violin 2 plays small octave B-B half notes to (Bar 2) B whole note to (Bar 3) B-B half notes to (Bar 4) B whole note. One viola plays small octave G# half note to G#-G# tenuto quarter notes to (Bar 2) A whole note decrescendo to (Bar 3) A-A half notes to (Bar 4) G# whole note. The solo cello plays small octave E half note crescendo to E-E tenuto quarter notes to (Bar 2) F# legato down to Great octave B half notes to (Bar 3) D# half note to D# down to B 8ths to C#-D# 8ths to (Bar 4) E quarter note to D#-C# 8ths to Great octave B to A quarter notes.

Skipping to Bar 10, we come to the rousing Navy theme of "Anchors Aweigh." Fag/Pos/tuba/VC/CB play the melody line forte. Pos/VC/CB play Great octave (Contra-octave for the tuba) A rinforzando half note up to small octave C# up to E rinforzando quarter notes to (Bar 11) F# rinforzando dotted quarter note decrescendo down to C# rinforzando 8th up to F# rinforzando half note. Pos III/tuba play Great and small octave C# 8ths to unison Great octave F# half note. After an 8th rest, the oboes and six violins I (double-stopped notes) play Line 1 E/A-E/A 16ths to two E/A 8ths (followed by an 8th rest) to E/A 8ths (followed by an 8th rest) to E/A 8ths to (Bar 11), after an 8th rest, F#/A 16ths played twice to (see previous bar's pattern). After an 8th rest in Bar 10, four violins II play that pattern on middle C# notes (repeated next bar). Viole play it on A/middle C# notes. Horns play the pattern on middle C#/E/A notes (A maj 1st inversion). Later the oboes and clarinets play the melody line.

That's all I have on this cue!

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(Green Berets)
MeDr

Requisitions 4/3

Picc
Fl
Ob
Cl
Fag
CF
Hrn
Trpt
Perc
Xyl
S.P.
Pno
(10) T
II
(4) V
(4) Vc
(6) CB

[Hand-copied by Bill Wrobel]

Flam obs Cls

"Casualties" *Moderato* (*Molto Modto* on the sketch) in 5/4 time (4/4 in Bar 2, etc). R5/1, cue #42276. Six pages, 22 bars, 1:27. CD location: track #9. Dvd location: Chapter 10 starting at 2:24. A variation of the Danger theme evident here.

Ten violins play forte on Bb/Line 1 E rinforzando dotted 8th notes up to Db/G 16ths back down to Bb/E quarter notes (vertical short lines are drawn down the cue to signify the boundary to the next ¾ section of the Bar 1 5/4 time) tied to Bb/E dotted half notes decrescendo. Four viole play small octave F dotted 8th up to Ab 16th down to F quarter note tied to half note. Four VC play Great octave F/Bb half notes tied to half notes next bar's section and tied to F/Bb dotted 8ths down to C/F rinforzando 16ths. CB play Great octave Bb/small octave F rinforzando half notes tied to half notes in the next sub-section and tied to dotted 8ths down to F/C 16ths.The piano top staff plays small octave D/Gb half notes tied to half notes and 8ths, while the bottom staff play Contra-octave and Great octave Bb notes. After a quarter and dotted 8th rest, three Pos play *mf* on small octave Db 16th up to next section's Ab half note legato to G quarter note.

Horns in wood mutes play F/B/Line 1 E dotted 8ths up to Ab/Db/G 16ths back down to F/B/E rinforzando quarter notes tied to next section's dotted half notes decrescendo. The C.F. plays Great octave Bb rinforzando half note tied to half and dotted 8th notes down to F 16th. The bassoon plays Great octave F half note tied to half and dotted 8th notes down to C 16th. The bass clarinet plays small octave Bb half note tied to next section down to F 16th. In the 2nd sub-section, the clarinet plays small octave Ab half note legato to G quarter note.

That is all I have on this cue.

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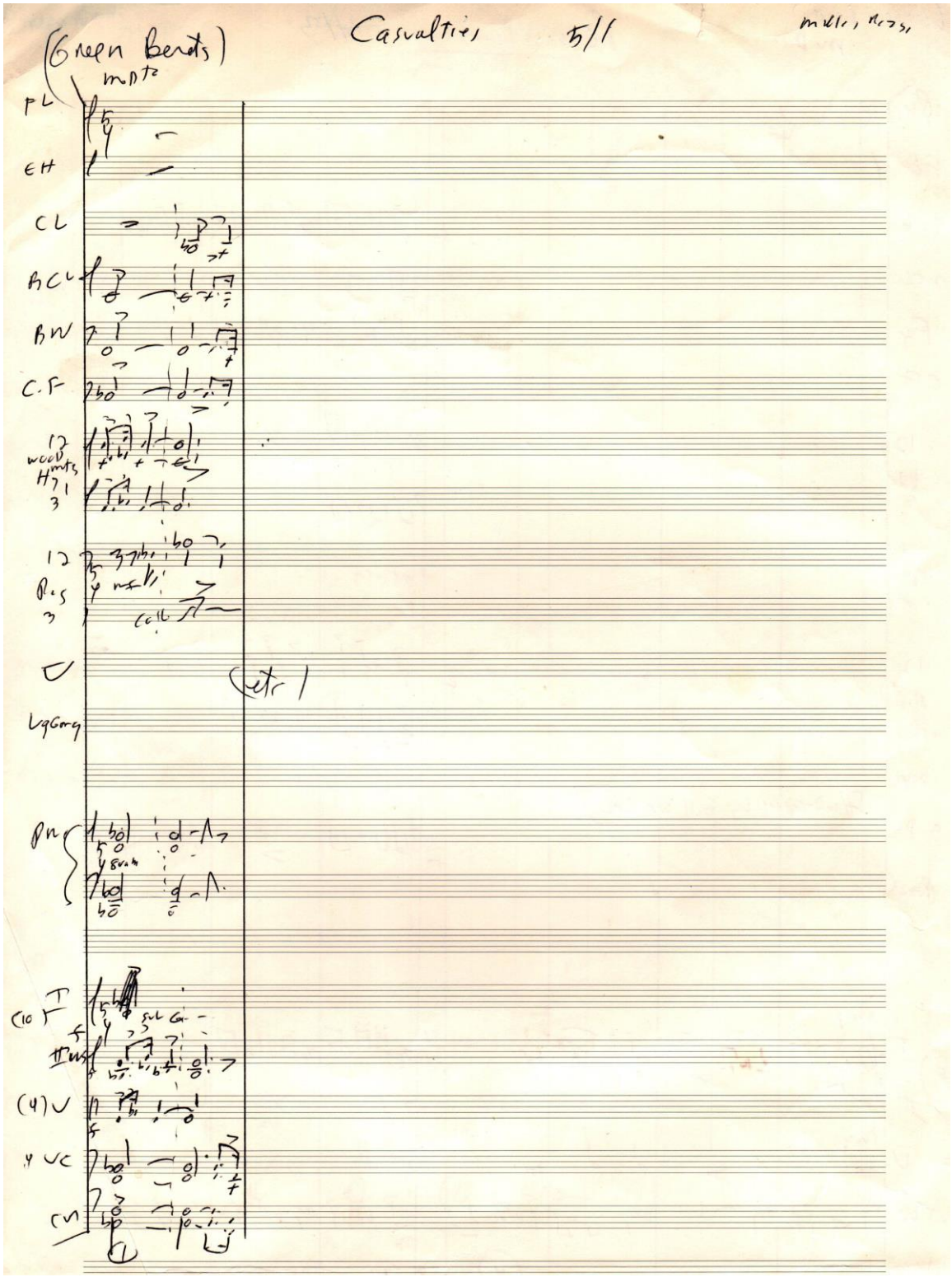
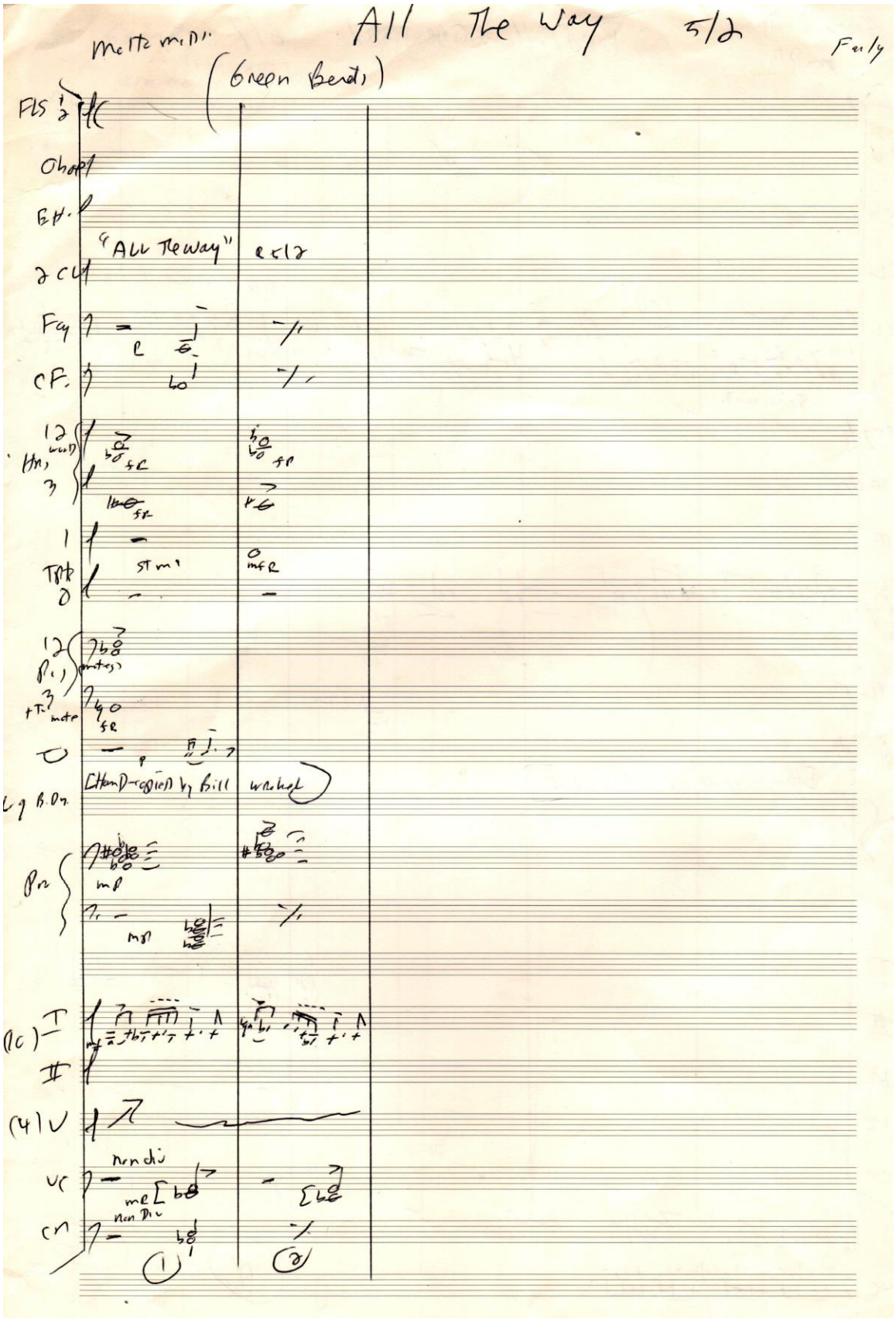

(Green Berets)
Casualties
5/1
PL
EH
CL
BCL
BN
C.F
Hns
Perc
Vc
CB

"All The Way" *Molto Modto* in C time. R5/2. 27 bars, 1:34. CD location: track # 10. Dvd location: Chapter 11 starting at 2:25.

Ten violins and 4 viole play the melody line *mf* on small octave rinforzando G legato up to middle C 8ths to Bb-C-D-Bb tenuto 16ths (connected by two crossbeams) to C tenuto dotted quarter note to C 8th to (Bar 2) F rinforzando 8th legato to Eb 8th to descending tenuto 16ths F-Eb-C-Bb to C tenuto dotted quarter note to C 8th (etc). After a half rest in Bar 1, *non div* VC play *mp* on Great octave Eb/G rinforzando half notes (repeated next bar), while CB play Great octave Ab/small octave C half notes.

The top staff of the piano plays Great octave Ab/small octave C/Eb/F#/G to (Bar 2) same notes with the added small octave Ab and middle C (and excluding the G) whole note let vibrate. After a half rest in Bar 1, the bottom staff of the piano plays Contra-octave Ab/Great octave C/Eb/G half notes (repeated next bar).After a half rest, the timp sounds *p* small octave C-C grace notes to C dotted quarter note (followed by an 8th rest). The Pos with mutes play *fp* Great octave G/Ab/small octave D rinforzando whole notes. Trumpet I in Bar 2 plays middle C whole note. Horns in Bar 1 play small octave Eb/F#/G whole notes to (Bar 2) Eb/F#/Ab whole notes. After a half rest, C.F. plays Great octave Ab tenuto half note (repeated next bar) while the bassoon plays *p* on Great octave C half note.

That's all I have on this cue.


All The Way 5/2
Fully
Molto moll
(Green Bends)
Fls 1 2
Oboe
Eng. H.
"ALL The way"
2 Cl
Fag
C.F.
Hn
Tpt
Pic.
Tb
Lg B. Dr.
Pn
(Ic)
(4) V
Vc
Cb
non div
1
2

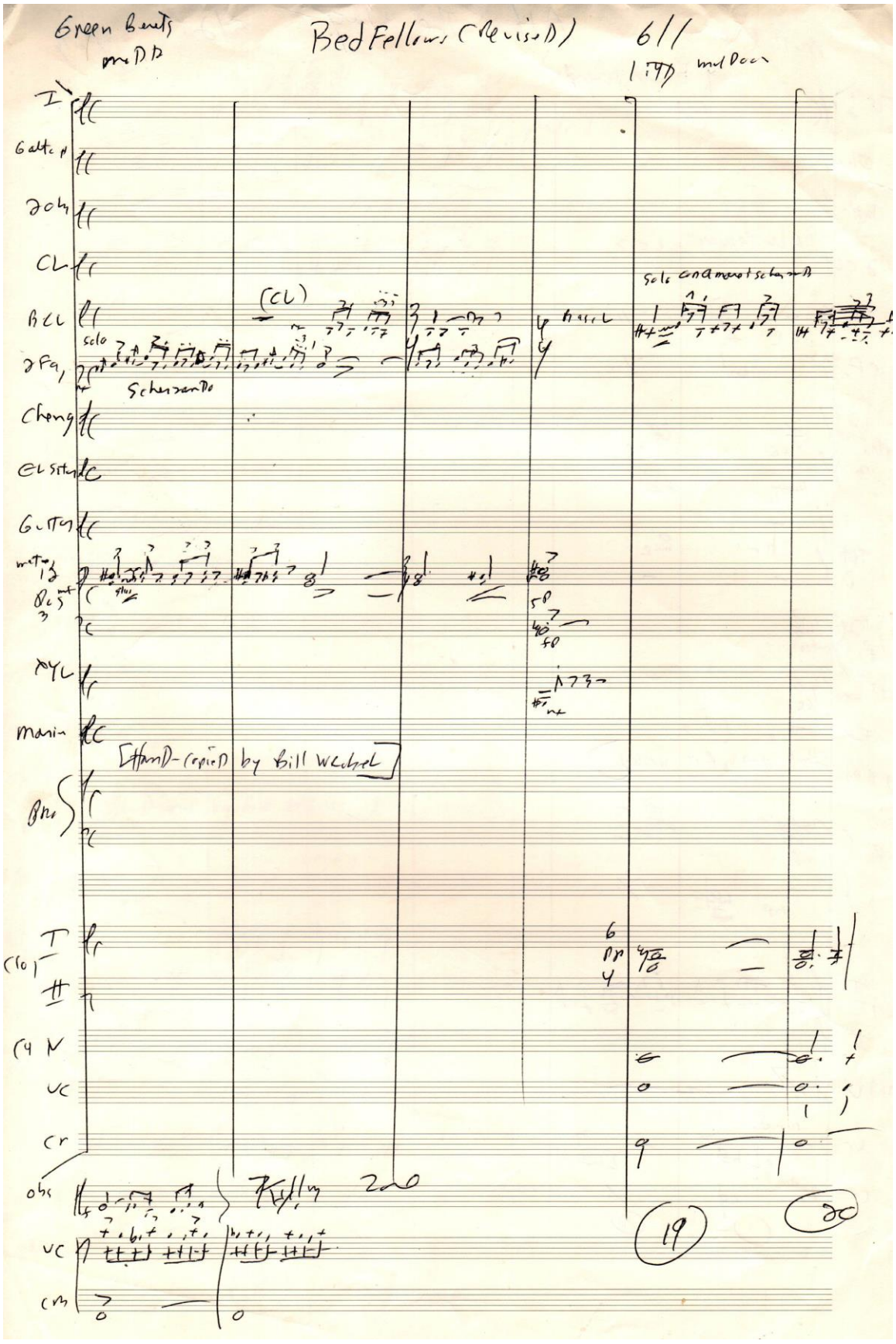
****

"Bedfellows" (revised) *Moderato* in C time. R6/1. 51 bars, 2:20. CD location: track # 11. Dvd location: Chapter 12 starting at 3:22. More comic-relief music with a variation of the Sergeant Petersen theme.

The *scherzando* solo bassoon plays small octave C# acciaccatura up to E rinforzando quarter note to F# acciaccatura to A (etc., my notes are unclear) settling in the middle of Bar 2 on E half note tied to 8th note in Bar 3 (in ¾ time), etc. After a half rest in Bar 2, the clarinet plays a response figure in the small octave register. In Bar 1, Pos with mutes play Great octave A/small octave C# rinforzando quarter notes with the gliss lines crescendo to adjacent Bb/D rinforzando 8ths (followed by an 8th rest) to A.C# 8ths (8th rest following) to Bb/D 8ths (8th rest following) to (Bar 2) A/C# 8ths (8th rest) to Bb/D 8ths (8th rest following) to A/C# half notes decrescendo and tied to half notes next bar to A/C# quarter notes crescendo to (Bar 4, in C time again) B/C#/E# whole notes (I believe). The xylophone in Bar 4 sounds the small octave G# 8th note followed by rests.

Skipping to Bar 19 (:42) the bass clarinet is solo playing *con amore e scherzando* on small octave B [written middle C#] quarter note gliss up to D sforzando 16th (followed by an 8th rest) down to A staccato 16th to next figure of B 16th (followed by an 8th rest) to same B 16th to next figure of D 16th (followed by an 8th rest) down to A 16th to (Bar 20) B 16th (etc). ten violins play small octave G/B whole notes tied to dotted half notes next bat to G/B quarter notes (etc). Viole play small octave D whole note tied to dotted half note next bar, while VC play small octave E whole note tied to dotted half note next bar.

Etc.


Green Beats
Bed Fellows (Revised)
6/1
solo
Scherzando
(CL)
solo cadenza at scherzando
[Hand-copied by Bill Wichel]
Kelly 2000
19
20

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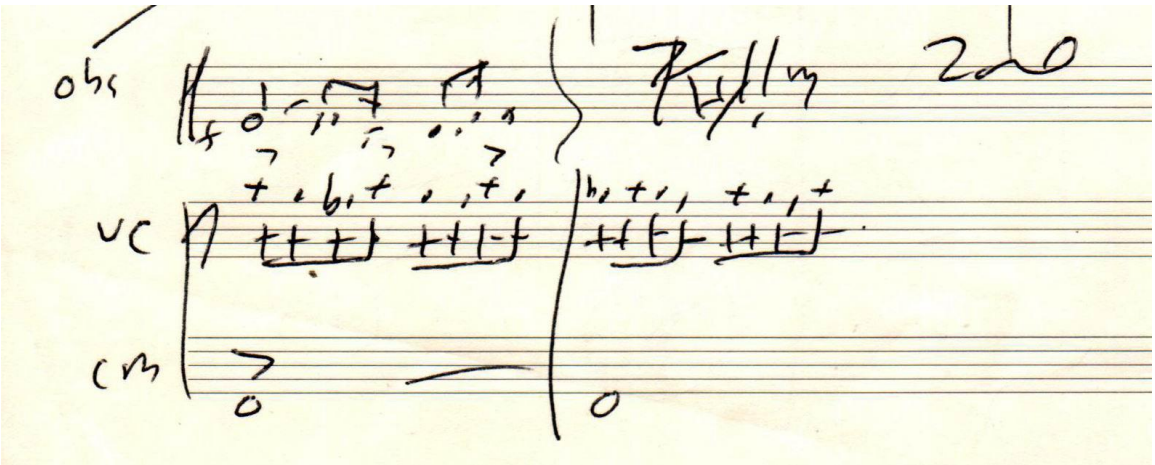
"Killing Zone" *Allo* in C time. R6/2. 11 bars, :23. CD location: first section of track # 12. Dvd location: Chapter 13 starting at 1:28. The oboes (etc) play forte on Line 1 E half note tied to dotted 8th down to B 16th up to D dotted 8th to F 16th (repeated next bar). VC play Line 1 C-C 16th to B-B 16ths to Ab-Ab 16ths up to C-C 16ths (notated as crossbeam connected 8th notes with the horizontal bar across each stem) to next figure of B-Ab-C-B 16ths in that pattern to (Bar 2) Bb-C-Bb-A to C-Bb-A-C in that pattern.

Etc.



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"The Spy" *Molto Modto* in C time. 36 bars, 2:30. R6/3. CD location: track # 12 starting at :27. Dvd location: Chapter 14 starting at :06. Scene: The Duke and Janssen exchange strong words. I did not hand-copy anything from this cue. Sorry!

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"Brutality" *Modto* in C time. 3 bars, :09. CD location: Start of track # 13. Dvd location: Chapter 14 starting at 3:22. I did not have time to work on this cue.

****

"The Children" *Allto* in C time. R7/1, cue #42282. 42 bars, 1:23. CD location: track #13 starting at :09. Dvd location: start of Chapter 15. I did not work on this cue.

****

"The Amulet" *Andte* in C time. R7/2. 20 bars, :55. CD location: start of track # 14. Dvd location: Chapter 15 starting at 3:08. The electric sitar and then the "G alto flute are highlighted in the melody line.

****

"Confidence" *Andte* in C time. R7/2A. Dvd location: Chapter 15 starting at 4:33. It also shares track # 14 on the cd. Same music as the previous cue.

****

"Devastation" *Modto* in ¾ time. R7/3-8/1. 85 bars, 4:13 (4:20 listed on the cd). CD location: track #15. Dvd location: Chapter 16 starting at :07. [Note: Once again, I did not have time to work on this cue. Perhaps in mid-January 2004 I will have the time and opportunity to work on it briefly]

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"After The Raid" *Molto Modto* in C time. R8/2, cue #42286. 29 bars, 2:07. CD location: start of track #16. Dvd location: Chapter 17 starting at 2:49.

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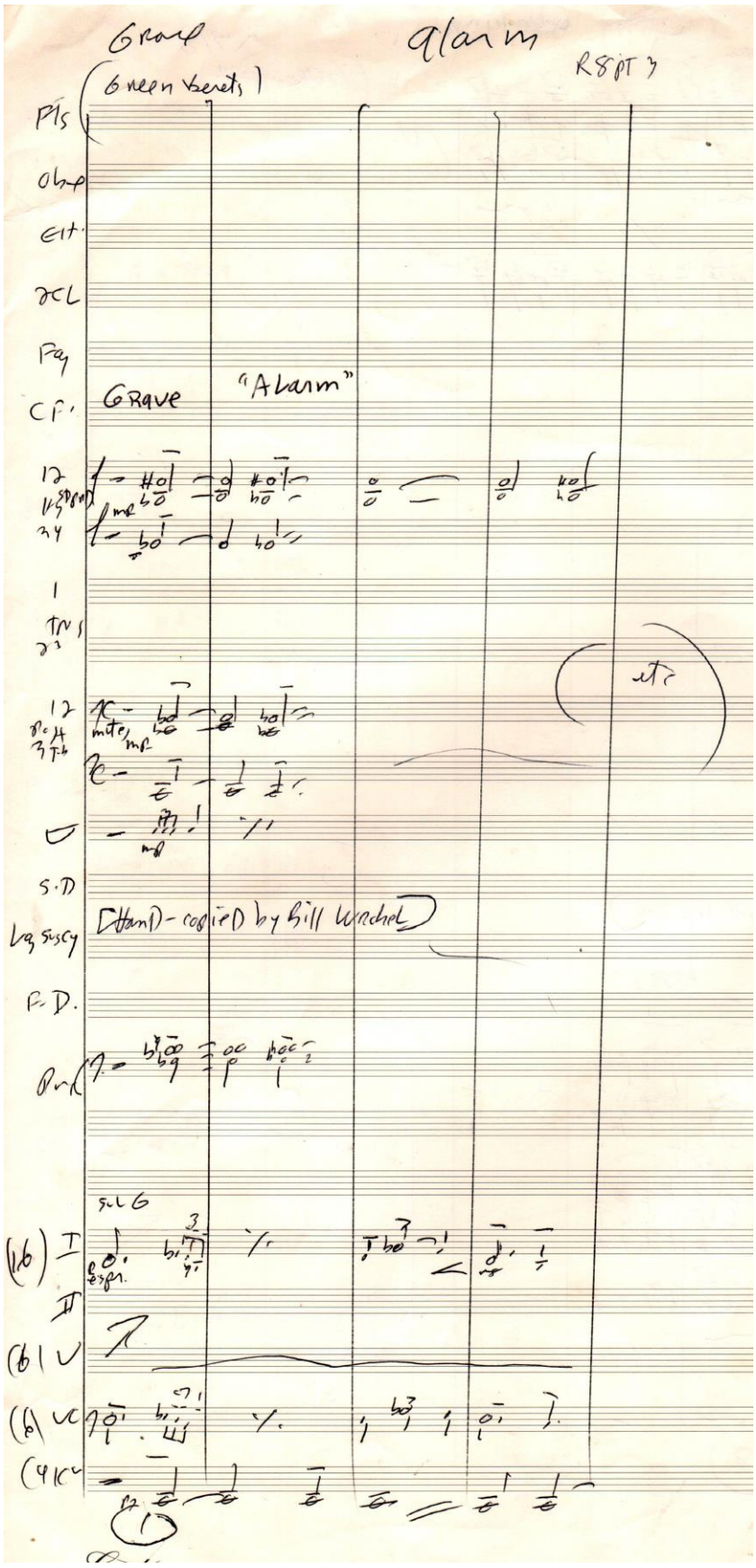
"Alarm" *Grave* in C time. R8/3, cue #42287. 26 bars, :51. CD location: track #16 starting at 2:11.

16 violins *sul G* and 6 violas and 6 celli play *p espr* on Line 1 (small octave for VC) D dotted half note to "3" triplet value Eb-D-B descending tenuto 8th notes (repeated next bar) to (Bar 3) D tenuto quarter note up to Gb rinforzando half note legato to F quarter note crescendo to (Bar 4) D tenuto dotted half note down to B tenuto quarter note. After a half rest in Bar 1, 4 CB play *pp* on Great octave C half note tied to half note next bar and then another C half note tied to whole note next bar and tied to half note in Bar 4 (etc). After a half rest in Bar 1, the piano plays *mp* on small octave Eb/Ab/B tenuto half notes tied to half notes next bar, etc. (see CB pattern). After a half rest in Bar 1, the timp play "3" triplet value small octave C-C-C 8ths to C quarter note (repeated next bar). After a half rest, muted Pos play *mp* on Great octave C/Eb/Ab half notes tied to half notes next bar (etc). After a half rest in Bar 1, stopped horns play Eb/Ab/B small octave half notes tied to next bar (etc).


Grave
alarm
Rept 3
(Green Berets)
Pls
Obo
Clt.
BCL
Fag
C.F.
Grave
"Alarm"
etc
S.D
Lg Susp Cy
(Hand) - copied by Bill Winchel
F.D.
Perc
Sol G
I
II
V
VC

****

"La Java De Saigon" I believe this is R8/5. Cue #42288. The orchestrator is Dante Varela, dated 3/21/68. Key signature of 5 flats in ¾ time. CD location: track # 18. [Note: I did not see "The River Seine" source music cue in the folders so far (perhaps I'll find it next time). That cue and this cue were not among the sketch cues.

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"Starlight, Starbright" *Moderato* in C time. R8/6. 4 bars, :14. CD location: start of track # 19. Dvd location: Side B, Chapter 1 starting at :32.

****

"Ready To Fire" *Moderato* in C time. R9/1, cue #42290. 39 bars, 1:48.

****

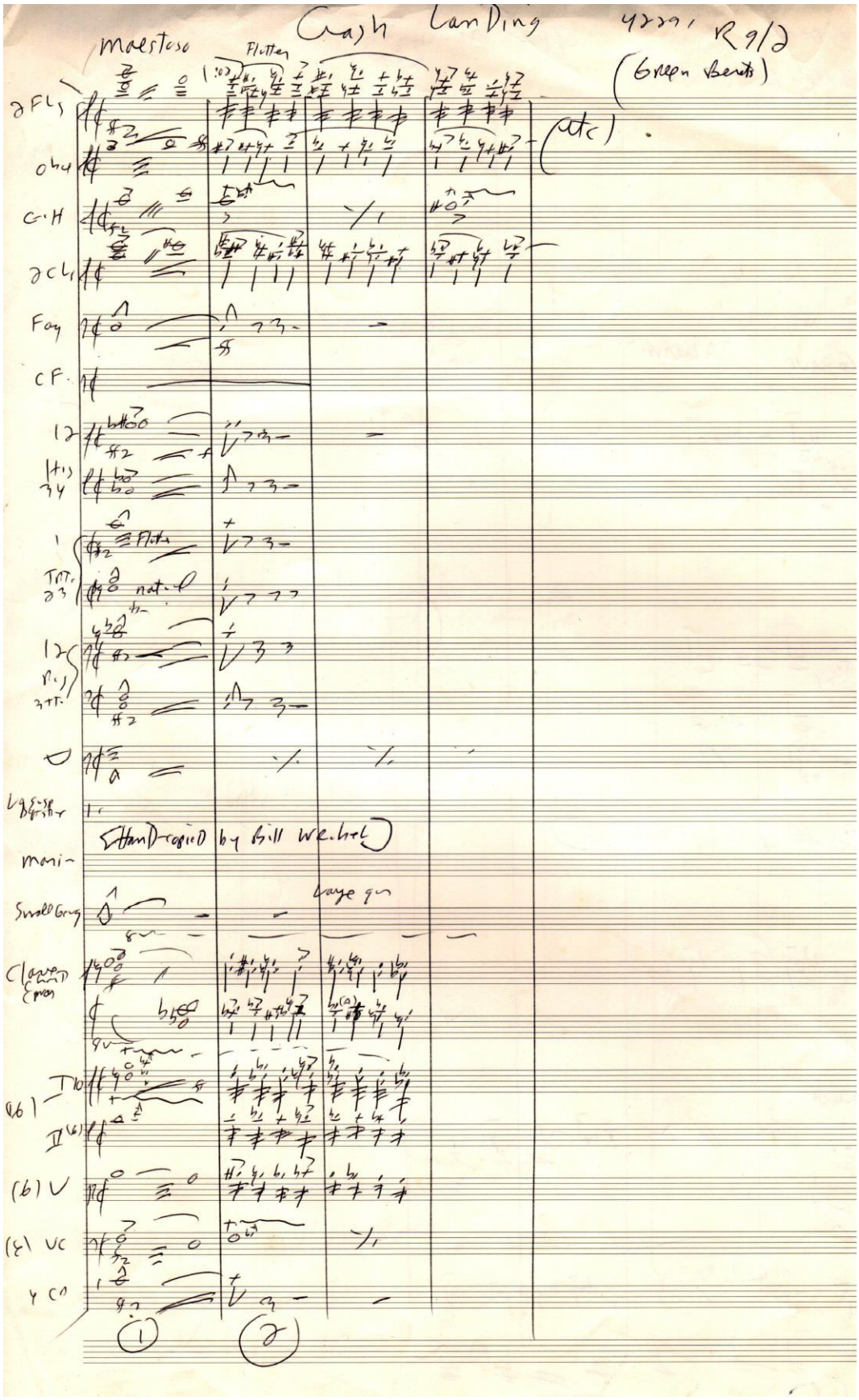
"Crash Landing" *Moderato* (*Maestoso* on the full score) in Cut time. R9/2, cue #42291. 48 bars, 1:07. CD location: track #20. Dvd location: Side B, Chapter 2 starting at :58 when the helicopter flying at night during the battle gets hit.

I only just started to work on this cue. Flutes play *ffz* crescendo on Line 3 D/G whole notes to unison F whole note legato trem, In Bar 2, they play *flutter* on D/G quarter notes to C#/F# quarter notes to C/F quarter notes (these three notes are under the legato umbrella) to (the start of a five-note legato umbrella) of D/G rinforzando quarter notes (still flutter-tongued) to (Bar 3) C#/F# quarter notes to C/F quarter notes to B/E quarter notes to Bb/Eb quarter notes to (Bar 4) B/E quarter notes to Bb/Eb to Line 2 A/Line 3 D to G/C.

The oboe plays Line 2 legato trem between G-B whole notes to (Bar 2) Line 2 B-A#-A quarter notes under the umbrella back to B to (Bar 3) Bb (enharmonic A#) to B-Bb to (Bar 4) Ab-Bb-A-G#. The English horn is legato trem between Line 2 D to F whole notes to (Bar 2) D whole note trill (to Eb), repeated next bar, and then Line 1 B whole note trill in Bar 4. Clarinets are legato trem between whole notes Line 2 G/D to B crescendo to (Bar 2) descending quarter notes. The Fag and C. F. play small octave C whole note sforzando and tied to 8th note next bar (followed by rests). Horns play *ffz* on Db/Ab/B rinforzando whole notes tied to 8th notes next bar (followed by rests). Trumpet I is flutter on Line 2 G whole note tied to 8th note next bar, while trumpets II-III are *natural* on D/F whole notes tied to 8ths next bar. Pos play F/B/Line 1 Db whole notes tied to next bar, while the tuba plays small octave C. The timp is rolled on I believe Great octave F whole note (repeated next bars). The small gong sounds a half note. The piano plays a legato trem of whole notes to (Bar 2) descending quarter notes. 10 violins I play Line 2 D/G whole notes trill to (Bar 2) D/G to Db/Gb to C/F back to D/G quarter note tremolos (etc). Violins II are trill on Line 2 B whole note (to Line 3 C) to (Bar 2) B-Bb (etc) quarter note trills. Viole are fingered trem between Line 1 A-G whole notes to (Bar 2) A#-A-Ab-Bb

quarter note tremolos (etc). VC are fingered trem between small octave F down to D to (Bar 2) D (to Gb) whole note trill. 4 CB play middle C whole note sforzando tied to 8th note next bar.

That was the last cue I had made time to work on.


Crash Landing
maestoso
Flutter
(Green Berets)
(etc)
Fl.
Ob.
C.H.
Cl.
Fag.
C.F.
Tpt.
Tbn.
Perc.
Harp
Vibraphone
Glockenspiel
Xylophone
Small Drum
Clavier
Timp.
Vl. I
Vl. II
Vla.
Vc.
Cb.
(Hand-copied by Bill Weisel)
Large gong

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"Hamchunk's Dog" *Allegro* in C time. 46 bars, 2:01. R9/3. After this cue, the conductor cues stopped temporarily and had to revert only to the sketch cues for the next two cues.

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"Hamchunk's Tragedy" 10 bars, :41. R10/1.

****

"Temporary Victory" *Allegro*. 16 bars, :33. R11/1.

****

"Aftermath" *Moderato* in ¾ time. R11/2. 30 bars, 1:28. The Conductor cue returns here.

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"Street Café" *Moderato* in C time. 38 bars, 1;55. Perhaps this is also called "Provo's Death" as given on the cd track # 23?? Not sure.

****

"Paratroopers" *Modto* in C time. R12/1, cue #42298. 91 bars, 3:14.

****

"Frustration" *Adagio* in C time. 39 bars, 1:48.R13/1.

****

"Chateau Costeau" 41 bars, 1:37. R13/2.

****

"Seduction" *Andante* in C time. R13/3. 34 bars, 1:26.

****

"Abduction" *Moderato* in C time. 4 minutes. R14/1.

****

"The Bridge" R14/4. 14 bars, :50.

****

"Escape" *Molto Modto* in C time. 30 bars.R14/5.

****

"Operation Skyhawk" R15/1, cue #42305. 44 bars. 1:48.

****

"Forgiveness" *Adagio* in C time. 16 bars, 1:14. R15/1A.

****

"Petersen's End" *Allegro Modto* in C time. 14 bars, :48. R15/2.

****

"The End" *Molto Modto* in C time. R16/1. 33 bars, 2:15.

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"Ballad of the Green Berets" Arranger: Ken Darby. Vocals" "Back at home, a young wife waits. Her Green Beret has met his fate. He has died, for those oppressed…" Etc.

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Once again, I hope to be able to return to the score if I have time and opportunity.

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Completed Monday, December 15th at 11:30 pm PST
[images inserted Monday, January 25, 2016]