

c.c. Mr. Powell
Mr. Theodorakis ✓
Mr. Taylor
Cutting Rooms.

"HONEYMOON" - Music Scheme

1. Main titles
Castanets and guitar (Milkis) to lead into "Fuego fatuo" (de Falla) which continues until the end of the Titles.
Novios A ✓ { Introduction and song of "Novios" starts on the car with the sign 'Just Married', and continues until it is drowned out by the jet noise of the Plymouth. }
2. Santiago, Zamora, etc. Natural sounds: bells, church music, sound of the river, etc.
3. "Novios" (First music and then with singer)
Novios B { Starts underneath scene in the car on driving away from the Taberna, continues through the dialogue and on up into the mountains and the Parador de Gredos, finishing when the Manager says "Good evening sir". }
4. ~~1st Madrid Section~~
4A. Jan ✓ Starts in the bedroom scene when Madrid is first mentioned, goes on until the Bar scene where jazz continues under the dialogue until the close shot of Anna saying "I've often been told so."
5. Piano music (1st section) Rehearsal scene of "Los Amantes". Starts in the bar scene on "I have a rehearsal at five" and goes on through the studio sign and the action.
6. Piano music (2nd section) Rehearsal of the Cathedral scene, which is stopped abruptly by Antonio.
7. Piano music (3rd Section) Anna and Antonio dance.
8. "Novios" (with choir of voices)
Novios C { Starts when Antonio in the Studio sequence says "Musical!", continues with impressive crescendos through Madrid and out on the road to Toledo, finishing over the sign 'Church of Santo Tomé'. }
9. Church of Santo Tomé and Mezquita de Córdoba. Natural sound effects.
10. Exteriores Mezquita de Córdoba Music, (or natural sounds (chanting) to bridge over to the children playing by the Bentley.
11. Granada Music starts on "Granada, here we come!" and continues through the arrival at the hotel, finishing as they go in.
12. Granada (Night) Night effects (guitar and singer).
13. Car Chase X Music starts with a jerk as the little car leaps away and finishes over the telephone ringing by the bed.
14. Drive up to the Parador X ✓ Short section of music starting over the Hotel Suizo, covering the car shots and going out over the dialogue scene at the Parador, (Variation of the Alhambra music).

"RECONSTRUCTION" - State Journal

- 1. Main section
- 2. "Reconstruction" (first main section) and then with "Reconstruction" and "Reconstruction" (second main section)
- 3. "Reconstruction" (third main section)
- 4. "Reconstruction" (fourth main section)
- 5. "Reconstruction" (fifth main section)
- 6. "Reconstruction" (sixth main section)
- 7. "Reconstruction" (seventh main section)
- 8. "Reconstruction" (eighth main section)
- 9. "Reconstruction" (ninth main section)
- 10. "Reconstruction" (tenth main section)
- 11. "Reconstruction" (eleventh main section)
- 12. "Reconstruction" (twelfth main section)
- 13. "Reconstruction" (thirteenth main section)
- 14. "Reconstruction" (fourteenth main section)

A [initials]

B [initials]

[initials]

[initials]

X

X

Continued and further (Mills) to lead into "Reconstruction" (the title) which continues until the end of the title.

Reconstruction (first main section) and then with "Reconstruction" and "Reconstruction" (second main section)

Reconstruction (third main section)

Reconstruction (fourth main section)

Reconstruction (fifth main section)

Reconstruction (sixth main section)

Reconstruction (seventh main section)

Reconstruction (eighth main section)

Reconstruction (ninth main section)

Reconstruction (tenth main section)

Reconstruction (eleventh main section)

Reconstruction (twelfth main section)

Reconstruction (thirteenth main section)

Reconstruction (fourteenth main section)

- 15. Parador San Francisco Radio snatches in the bedroom.
- 16. Cortijo round-up Natural effects.
- 17. Cortijo (2nd Section) Natural effects.
- 18. Alhambra Sequence ✓ Already discussed and decided upon.
- 19. Cortijo Party Casual guitar: camp-fire stuff, with voices of vaqueros.
- 20. Short section (violin solo) To bridge the end of "Amor Brujo" and Kit's entrance on the balcony. Musical effect for the fountains.

- 21. Teruel Sequence (four sections)
 - a) Teruel, leading into the fever and dream.
 - b) Waking and dreaming again; hearing footsteps.
 - c) Going mad - pause in music - tympani.
 - d) Sleep-walking and climax. Music goes through fade-out into the next sequence.

- 22. Hospital scene { Music finishes on "Que tal?" }
- 23. Hospital scene (2nd section) { "Novios" starts with "Adios, my dear Anna Kelly," and continues until THE END, allowing a pause for the zapateado (natural sounds) with the nurses. }

5

- A Voice and Guitares
- B ORCHESTRA
- C Voice and ORCHESTRA-CHORUS
- D Voice - Guitares - ORCHESTRA CHORUS

23 = 5 (A)
 14 - 5
 10
 15
 25

13. Parlor San Francisco Radio catches in the bedroom.

14. Corliss round-up Natural effects.

15. Corliss (2nd Section) Natural effects.

16. Alibi's Bedtime Already discussed and located upon.

17. Corliss Party General Editor: camp-fire stuff, with voices of vapours.

18. Corliss section (vocal) To bridge the end of "Amor Mio" and Kit's entrance on the balcony. Musical effect for the fountain.

19. General Bedtime (four sections) a) Tonal, leading into the fever and dream.
 b) Waking and dressing again; hearing footsteps.
 c) Going mad - scene in music - (vocal).
 d) Sleep-coming and climax. Music goes through take-out into the next sequence.

20. Hospital scene Music finishes on "end title".

21. Hospital scene (2nd section) "Novel" starts with "Miles" by Gertrude Kelly, and continues with the end, allowing a pause for the sequence (natural sounds) with the nurse.

A
 B
 C
 D

Voice - features - ORCHESTRA CHAIRS

Voice and ORCHESTRA-CHAIR

ORCHESTRA

Voice and features

2
 14
 15
 16
 17
 18
 19
 20
 21