

The Kentuckian

Music by Bernard Herrmann | Analysis by Bill Wrobel

[Monday, September 22, 2008:]

[Note: Although I had finished with the rundown in July, I waited until early September when finally the much-awaited (and long-delayed) Tribute cd of *The Kentuckian* was finally released.]

The following is a partial cue rundown descriptive analysis of Bernard Herrmann's rustic score of the hillbilly (or "frontier Americana" if you prefer!) drama, *The Kentuckian*. The motion picture was released in August '55 and starred Burt Lancaster as "Big Eli," Walter Matthau as "Bodine," the villainous merchant, and John McIntire as big brother "Zack." Story setting: Kentucky, 1820's. This particular rundown will not be a bar-to-bar analysis in many cases since I did not have time to do an exhaustive research on the score (not hand-copying every cue fully!). My time was limited. Furthermore, I did not have a decent copy of the score to work with.

In the Trailer offered in the dvd, the very opening scene is a waterfalls scene. I can see the dog, Elias, his son, and a third person. From what I can tell, this beautiful scene was not included in the final cut of the movie. I checked the Main Title section and also the ending title, and also the scene when Hannah accompanied Elias and son in their trek to Humility (where his big brother, Zack, lived).

[Wednesday, July 23, 2008 at 5:09 pm] :

I pretty much finished my rundown of this score yesterday evening. I need to edit and also add some chord profile material here and there. I cannot submit this new rundown yet because I'm "A-waiting" the Tribute label release of the re-recording. Bill Stromberg indicated a few weeks ago at the Film Score Monthly Discussion Board that he anticipates it being available perhaps later in July. I believe it was a November 11, 2007 blog statement on the Tribute site that announced the just-recorded score in Moscow. So it has been over eight months "a-waiting." I'll order it from SAE once it is announced for availability. Once I get it and listen to it at least a few times, I'll include my review of it here in this rundown of *The Kentuckian* (not in my newest Blog # 37 that is pretty much finished as well). Also I will need to place track timings of the new cd on my rundown of cues (as well as from the dvd that I forgot to do!). So I will use the "Western Legends" MGM dvd of the movie as a reference source released in 2001 (MGM Home Entertainment #4002127). I'll start inserting the timings now...

[Friday, September 12, 2008 at 5:26 pm] :

Actually the Tribute cd was not announced for availability until September 4. I believe the delay was principally due to the final writing and then pressing of the informative 32-page booklet. I immediately ordered the cd online and received it yesterday (9/11!). With the delivery was also my order of the limited edition 3-cd set of the rerecording of Rozsa's *El Cid*. From what I heard so far (first disc) I am especially pleased with the *El Cid* set. It *sounds* terrific. I may discuss in my newest blog (Blog #

37). Since this paper you are reading now is the partial rundown of *The Kentuckian* I decided to go ahead and insert my brief review *here* instead of in my current blog (that is already about twenty pages larger than this rundown!).

“The Kentuckian” Tribute cd Review

Now: First of all, I definitely recommend that you purchase Tribute’s newly release rerecording of *The Kentuckian*. All of the music is there (well, virtually all Herrmann wrote except for the one-bar “Horn Blast” cue and the four-bar “The Horn” cue). The *sound* of the re-recording is fine (though not as exceptional as Tribute’s *Fahrenheit 451*) and I would give it a four-star (****) rating (whereas I gave the *Fahrenheit 451* release the five star (*****)) best rating).

When I listened to the “Prelude” sample track on the SAE website on September 4th I noticed a minor “echo” or slight reverb effect (I have a good Altec Lansing three-speaker system for my new computer). When I played the cd on my home player (and big speakers) I too noticed that bit of echo. I tend to prefer that totally “dry miking” effect utilized in most classic studio recording, but it’s only a slight issue. Interestingly, when I played it on my computer—not with the Altec Lansing speakers “over the air,” so to speak, but directly fed into my good Sony earplugs attached to the system via Windows Media Player, I noticed that slight echo a bit less. I have yet to play the cd on my Sony cd player to compare the listening experience. I tend to notice the echo almost exclusively with the soli horns playing such as in the opening of the “Prelude,” the opening of “The Whip” cue, and so forth. There must’ve been some dry miking techniques I would imagine since I can still hear the pickup of the clarinets “clicking” away at times as the performers play on them. Fortunately there is no low “hiss” problem here of the clarinets/bass clarinets as I heard in the McNeely *North by Northwest* cd (it was starting to get a bit annoying).

Probably my only appreciable criticism of this Tribute cd (again, relatively minor quibble in an otherwise fine recording) is that the conductor tended overwhelmingly in most cues to go faster in tempo than Herrmann’s original recording (about 75% up to 80%). He tended to rush the music somewhat at times (but it’s not a serious flaw). Give or take one second is negligible, but when it gets to be by 3 seconds, I start to notice it. When it gets to be 5 to 8 seconds faster, I notice it more. When it gets to be about 17 seconds faster (as in “The Rifle”) then I *really* notice it! Each conductor has his or her own interpretation of the music, but since most people tend to *compare* someone else’s take on the music up against Herrmann’s own conducting, it is understandable to note discrepancies. Personally I tend to like it best if the tempo is kept pretty much the way Herrmann wanted it—after all, it’s his music. I understand how, at times, he may’ve sped up or slowed down music to fit the duration of the scene on the screen, but overall the music follows what he wanted (especially if edits to the footage for the cue were not made at the last minute!). I just wanted this Americana cd to feel a bit more “relaxed,” not rushed. Once again, it is not a major problem (certainly not inherent in the recording or mixing itself), just an “interpretation” issue. I’m sure other listeners and reviewers don’t mind the speeded up tempi (or indeed prefer it!). It’s a matter of taste.

What I liked (in most cases, except for “The Pearl” cue) was the upfront notice of, say, the percussion instruments such as the triangle, celeste, etc. You hear the harps very distinctly, the depth and resonance of the low strings, the clarity of the woodwinds (no shrillness that I could detect so far), the stopped horns, and so forth. I wish an actual whip was used in the percussion section for “The Whip” and “The Rope” cues that we could’ve heard distinctly in this recording. I’m surprised Herrmann neglected to use it since the effect at strategic points would’ve been quite appropriate and effective.

Now let’s focus on select cues/tracks:

-Track# 1 “Prelude” : The tempo of this track is the same as the original tracks (perhaps slightly faster by only a second in the main body of this cue). Herrmann’s *lento* section (beginning in Bar 51) is slower than Stromberg’s by only two seconds. This is an excellent track (despite my earlier quibble about the slight echo of the soli horns). The triangle is heard starting in Bar 10 with welcome greeting and clarity. For me the best section of this track is the end *Lento* section starting in Bar 51 (1:23 cd). You *really* get to savor the timbres here, especially the low woodwinds (1:44 point to end) as you hear the oboes/clarinets/bass clarinet/bassoons.

-Track # 3 “The Jail” : The Tribute tempo is faster by 3 seconds by the start of Bar 4 (:07 Tribute cd; :10 original track). By Bar 7, the tempo was already 5 seconds faster (:14 Tribute cd; :19 O.T.). I particularly felt that this cue was rushed (“hurry up and enjoy the music!”) so I couldn’t appreciate and savor the instrument choirs/timbres as well as the original track (although I can enjoy the clarity of the choirs better in this new stereo recording). So it’s a mixed picture (or perhaps I should say “mixed sound experience”).

-Track # 4 “Daydreaming” : The Tribute cd is faster pretty consistently (by three seconds) and hence I didn’t feel it rushed, see? When the tempo in the same section gets faster and faster, then one tends to feel rushed, but if it’s consistently the same throughout, then it’s better. The consistent three-second “faster” tempo (than Herrmann’s) did not subjectively affect my pleasure in listening to the music, and I felt “relaxed” enough. Nice track.

-Track # 5 “Decker” : It’s great that Tribute included the complete cue here. About two bars were deleted in the movie (half of Bar 8 thru the first half of Bar 10). However, once again, I felt rushed in this track. By the start of Bar 5, the Tribute timing was :10 whereas the original track was :16. In Bar 7 as the solo clarinet plays, the Tribute timing is :18 whereas Herrmann’s is markedly slower at :26. Herrmann meant that second section (starting in Bar 5 to end of cue) to be slower. But once again, I really appreciate the pristine clarity in hearing the instruments playing.

-Track # 6 “The Fromes” : The Tribute track is faster by three seconds at the start of Bar 3 (:09 Tribute; :12 original tracks), and by the start of Bar 7 it is 5 seconds faster (:30 Tribute cd; :35 O.T.). Still I liked this track because it was performed well and you

can really hear well the instruments. The celli and contrabasses at the start are upfront deep and menacing. The low clarinets playing from Bar 3 are clear and resonant.

-Track # 7 “Trio” : Another nice-sounding track. Incidentally the tempo is nearly identical to Herrmann’s this time around (give or take a second—in fact probably a second slower than Herrmann’s!).

-Track # 9 “The Forest” : Very nice (also the same overall tempo as Herrmann’s). I really liked the solo open horn, the cascading harp arpeggios clearly heard, and so forth. Excellent track.

-Track # 10 “Morning and Night” : The Tribute track is consistently faster than Herrmann’s by 4-5 seconds but that’s fine (no speeding up). Liked the solo horn again, the depth of the low woodwinds, the clarity of the celeste arpeggios, etc. Another terrific track.

-Track # 11 “The Whip” : Tribute cd faster here by 4-5 seconds. Nice menacing end.

-Track # 12 “The House” Short cue, same tempo as Herrmann’s.

-Track # 13 “Hannah” : A bit too fast for me (about 10 seconds faster than Herrmann’s version). A woman doesn’t like to be rushed!

“Track # 14: “The Pearl” : Overall a bit of a disappointment sadly, especially since this is one of my favorite cues in the score. Here it’s not a case of being consistently hurried (in fact, it’s identical speed up to Bar 12 in the 1st section) except towards the end. The initial problem to me begins in Bar 13 precisely because of the clarity of the recording because here you *really* pick up the susp cymbal so that it becomes too noticeable (unlike the original recording) and tends to dominate the sound dynamics in Bars 13-15 (etc). In Bar 13 (:40 Tribute cd) the suspended cymbal is trem *pp* but it sounds louder than that. Also, in C or 4/4 time, it was supposed to be only a dotted half note duration but in this recording, the susp cymbal sounds a whole note (no stopping of vibration and the decay is not much of a decay). Too bad it couldn’t be dialed down somewhat. It just sounded “weird” to me and stuck out like a sore thumb. At the start of Bar 16, the Tribute track point is :50 (Herrmann’s is :54). Two bars later the Tribute location is now :56 (but Herrmann’s version slowed down to 1:03—already an eight second difference). So the Tribute track rushed it in the very section that was meant to be slower according to Herrmann’s intentions (in effect *tranquillo*).

Another interesting point: Bars 13 thru 19 are precisely the same as Herrmann’s version but afterward the Tribute track plays five more bars of music to the end but Herrmann’s movie version has only three more bars. The total bars in the cue (in the final edit of the movie) are 22 bars. The Tribute version is 24 bars. Basically Tribute repeats Bars 19 in the new Bar 20, and repeats original Bar 21 in new Bar 23. I suspect there was a slight edit in the duration of the scene by the film editor for some reason. It’s nice to

hear the music extended but, once again, I felt that it was hurried. Still I enjoyed hearing the clarity of the instruments (except for the overly accentuated susp cymbal!).

-Track # 15 “The Bar” : Nice-sounding cue, and the tempo alignment is the same as Herrmann’s (just a second faster). The oboe opens the cue, two clarinets respond in Bar 2, the bassoon plays the “melody” line in Bar 3 (:05 Tribute track), and the lower register clarinets respond in the end two bars. Nice resonance. Short but sweet track.

-Track # 17 “Miss Susie”: Tribute misspelled the title “Susie” instead of “Suzie.”

-Track # 18 “The Letter” : The Tribute track is actually *slower* than Herrmann’s version by 2 Or 3 seconds. However Track # 21 “The School” is faster by 5-6 seconds.

-Track # 23 “The Steamboat” :Again a slight echo “hall” effect of the soli horns. Famous cue in the score and a nice rendition here by Tribute. The tempo is about the same (only faster by a mere 2 seconds).

-Track # 26 “Nocturne” : Nice espressivo solo clarinet here. The oboe solo is good too (no harshness). The muted strings are warm and unhurried (despite the track beings only 3 to 5 seconds “faster”). Very good track.

-Track # 27 “The Vigil” : Very nice heart-tugging cue especially starting Bar 8 (:29 Tribute track) with the changing solo strings in prominence. The opening bars of the strings remind me of *Vertigo* almost, and some other scores. The Tribute version is consistently faster by 4 or 5 seconds. Nevertheless it is consistent and the track sounds really nice.

-Track # 33 “Scherzo” : Another oft-heard cue. Same tempo as Herrmann’s and well performed (although I seem to like “The Steamboat” track a bit better).

-Track # 44 “A ‘Waiting” : Distinctly heard harp action of C# notes. Good strings sound. The Tribute version is faster by 6 seconds.

-Track # 45 “The Rifle” : Well, this is the second big-enough disappointment in the cd for me (not bad considering 48 cues!). This is also one of my favorite cues because it’s so interesting hearing changing timbre phrasing of the same musical idea (the Fromes motif). But the conductor unfortunately rushed it here so that I couldn’t really savor the experience. It starts off the same up to the start of Bar 4 (:10) but then this second (major) section in *Largo* becomes even faster than the previous *Lento* section (I think usually it should be the other way around!). There is a 4 second difference in tempo by Bar 6, and then 8 seconds faster by Bar 10, 11 seconds faster by Bar 15, then 13 seconds faster by Bar 19 (1:02 Tribute track; 1:15 original track).

-Track # 46 “The Body” : Faster by 4-5 seconds but pretty much consistently. Nice “sounding” track, however. I loved the sound towards the end of the *sords* (muted) horns. This is a satisfying track.

-Track # 48 “Finale” : The tempo is the same up to Bar 4 and then gradually gets “faster” than Herrmann’s by 5 seconds (but consistently). Nice track.

[Sunday, September 14, 2008 at 10:08 am] :

OK. Now to the handsome 32-page booklet included in the cd. You’ll be pleased by the many photos (including color), illustrations, actual reproduction of the title page of Herrmann’s “Scherzo” cue, and written contributions from several participants. I really liked the slick brownish-gold color scheme of the booklet, almost sepia-like, considering the old Americana nature of the movie.

The first contributor is by Steven C. Smith, the only (so far) Herrmann biographer. He did an excellent biography of Herrmann’s “life,” but it would be fascinating to read a second volume from him or another writer exclusively on Herrmann’s body of works (“music”)—after all, the full title of the book is *A Heart at Fire’s Center: The Life and Music of Bernard Herrmann* (1991). In other words, Volume I is the basic good biography (which it already is) and Volume II would be a study of the nature of Herrmann’s music, a detailed report of all the scores, etc. Smith’s contribution in the booklet is titled “Herrmann’s Americana.” As a side note since Talking Herrmann was discussing errors, there is a misspelling in the very first sentence. It reads “Janet Eyre” instead of, correctly, “Jane Eyre”.

I liked reading again the Elie Siegmeister quote Smith provides in the middle of page 4 regarding Benny’s “tough” talk (this quote is also on page 30 of the bio). Smith points out the formation of the Young Composers Group involving Herrmann, Siegmeister, Moross, and Copland. Smith correctly recounts the CBS Early Works of Herrmann’s that were Americana in nature including *We Hold These Truths*. I would relevantly add here that Herrmann wrote sketches circa 1945 on a whole slew of Americana titles (such as “Mark Twain”) that you can sample in my Photo Tour in the Bernard Herrmann Society site. Unfortunately the project never materialized on CBS. Of course this would not prevent Herrmann from occasionally borrowing some of those individual motifs for later projects! And don’t forget many of the Americana *Crime Classics* stories and scores composed prior to *The Kentuckian*.

Smith wrote on page 5 how Herrmann “mixed American folk tunes with Ivesian dissonance to create his Oscar-winning film score for *All That Money Can Buy...*” No big deal but I am just mildly curious where he based his comment on “Ivesian dissonance” from specifically? Just Ives? What examples? I know Herrmann championed Ives and wrote an article on him in *Modern Music* (I discussed it in a previous blog) and gave talks on him, but I’ve yet to see proof that he assimilated Ives’s style or used specific or unique “Ivesian” techniques. Herrmann assimilated many devices from many composers, including Wagner, Debussy, and so forth. Kevin Scott also makes several generalized references or connections (most without specifics) but this is understandable considering it is a limited-space booklet for a cd! Still I tend to prefer specific references of “influences.” I tend to prefer to discuss same ballpark similarities (basic motif being the

same, or same “musical thought form,” etc.) rather than a generalized sameness of the “character” of the music.

Next is the mere one page contribution by John Morgan, “Restoring The Music” (page 6). Too bad because I like to hear more from John. He talks about how he was involved in Fred Steiner’s suite recording of *The Kentuckian*. Incidentally I have that old LP but I can’t in my review make a comparison of that performance with Tribute’s because I no longer have an LP player (and I don’t have the later cd version to consult). In the second paragraph John mentions that he put many of the shorter cues together as an immediate segue for a more unified listening experience. That was fine. I have no complaints in this case.

In the third paragraph he makes a curious comment: “With special thanks to Christopher Husted, who made available his copies of the original score as well as those for *Williamsburg*...” Husted hasn’t for several years been the curator of the Herrmann Collection at UCSB (nor any longer the Herrmann Estate point man), so apparently this means John got the materials from him several years back? Or does it mean John just recently got the score from him in a personal collection, and not requested directly from the present curator of the collection? If so, is his copy or rendition a better copy than UCSB? I’m just curious because in my research I never got to see even a photocopy of the score, let alone the autograph score. Generally I worked on the Parts at UCLA and the awful reverse negative copies on microfilm. Also, as I discussed in Talking Herrmann years ago (and re-posted just recently), a record producer claimed he had the original score. Here’s the link that explains the issue specifically:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3052>

John then stated how he, Bill and Anna had to create new Parts from the full score. Thankfully the Parts are presumably in pdf format (Sibelius or Finale) so that future concert venues can easily access these scores. So thankfully John & Co. laid the groundwork for such probabilities. I wonder if John realized that a group of the cues (not the whole score) had Parts already existing at UCLA in the Herrmann Collection? For example, the Finale (etc) were in Box 12, and Folder 7 for this cue.

Then he stated how he came to appreciate *Williamsburg* once he got the dvd of the movie, and how it would be a wonderful companion score to *The Kentuckian*. It’s good to have a new recording of it via Tribute, and it’s appreciated. However I would consider it a “lesser drawer” score of Herrmann’s whose music was always available first on vhs video and now dvd. In *certain* terms, I would consider it an expanded orchestra rendition of *Crime Classics* period piece scores that he did two to one years earlier for CBS. While it is *logical* to include *Williamsburg* in this period music cd (and I’m glad it’s available) I would’ve found it *far* more interesting to have a previously unheard period piece score by Herrmann (a World Premiere recording). I am speaking of Herrmann’s early Sixties television score for *A Great Adventure* episode titled “Nathan Hale: Moment of Crisis.” The written music is readily available at the CBS Collection at UCLA (I have a copy). The instrumentation would have more that intimate chamber feel: 2 horns, 6 violins I, 4 violins II, 4 violas, 4 VC, and 2 CB. There are twenty cues

comprised of less than twenty minutes so there would've been room for it on this cd. Unless Tribute is planning a special television-based cd of Herrmann's music that would include formerly unreleased music such as *Nathan Hale* (that would be truly exciting!), then my opinion is that including it *here* in the present cd would've been a better sales draw.

At any rate, the *Williamsburg Overture* has the following instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 Fags, 2 horns, 2 trumpets, timp, snare drum, triangle, harp, and strings. It's in the key signature of B-flat major (2 flats). In Bar 1 in 2/4 time, the Fags play *ff* Contra-octave and Great octave Bb rinforzando-marked quarter notes twice to (Bar 2) same Bb quarter notes (followed by a quarter rest). The horns play small octave Bb-Bb [written Line 1 F-F] rinforzando quarter notes to (Bar 2) Bb quarter note (followed by a quarter rest). Trumpets play small octave Bb-Bb [written middle C-C] quarter notes to quarter note next bar. The timp beats the same Bb quarter notes (but Great octave register). All violins and violas play *ff* small octave Bb quarter notes in that pattern, and all notes on the down-bow. VC/CB play this pattern on Great octave Bb quarter notes. After a quarter rest in Bar 2, oboes and clarinets play *ff* Line 1 (Line 2 for flutes) Bb-Line 2 C-D-Eb legato 16ths (Line 3 for the flutes). Etc. The tonality for Bars 3-4 would be Bb maj (Bb/D/F).

The "Departure" cue (track # 51) in 6/8 time has two horns, a bass clarinet, and a bassoon. This horn theme is played several times in the total score. The horns in the grace bar play Line 1 F [written Line 2 C] 8th note forte to (Bar 1) middle C [written G] quarter note down to A [written E] 8th to same A legato to G 8th to F 8th up to (Bar 2) middle C quarter note down to A 8th to A quarter note up to Line 1 F 8th (start of the same phrase again). The bass clarinet in Bar 1 plays small octave F [written G] dotted half note legato up to (Bar 2) Line 1 F dotted half note. The Fag plays Great octave F dotted half note legato slur up to (Bar 2) small octave F dotted half note. Bar 3 repeats Bar 1 for the bass clarinet/Fag now down to (Bar 3) D dotted half note. Etc. By the way, you can examine "The Departure" cue (and also "Pastoral Prelude") on my Photo Tour paper online at the Bernard Herrmann Society site:

<http://www.bernardherrmann.org/articles/phototours/ucsb/page4.xdoc>

Next in the booklet is the long (longer than Bodine's whip!) rundown of cues written by esteemed conductor (and I believe composer), Kevin Scott, who posts occasionally (but sometimes too long too—as I'm guilty of too!) on Talking Herrmann. In fact, KL Scott posted on that Topic link I provided above.

Incidentally, talking about whips, the man with the whip (the Bodine character) is played by Walter Matthau who was introduced into feature film format in this very movie. I heard the rumor that they originally planned on using Bernard Herrmann himself in this role instead of Matthau. That way the producers would save prop money on a whip because Herrmann wouldn't need a whip to lash out on anybody—just his tongue!

On page 10 in the booklet, Scott mentions that “Herrmann had an uncanny ability to turn his influences into a sound all his own.” I would agree in the sense that he assimilated many styles and devices but rarely copied it outright. It’s not a case where someone familiar with many contemporary works of that period would say, “Oh, Herrmann’s style is a lot like Sibelius,” say, or Raff or Schoenberg or Elgar or Handel or Vaughan Williams or Ives—all names that Scott indicated, incidentally. He emphasizes that Herrmann melded such influences into a distinctive “all his own” voice. Yes, I too can say that so far I have not found a previous composer who initially *sounded like Herrmann* before Herrmann sounded like Herrmann! I mean, you can find isolated examples in certain works but nobody had Herrmann’s style on a consistent basis. Far from it. However, it appears that KL and others seem to feel that some of the names mentioned were a major influence in Herrmann’s musical makeup (in part) but also more a case that someone else’s piece “harkens” or “reminds” one of Herrmann’s piece or overall style. For instance, we read the names of Sibelius, R.V. Williams, Raff, and even Schoenberg—but I personally cannot hear that strong connection. Of course I haven’t heard *everything* by these composers. What I would like is to have a specific and detailed list of examples of how these composers influenced Herrmann’s style. One way is to see if Herrmann mimicked some of their works. Personally –as I have detailed in my blogs and Talking Herrmann posts—I’ve found far more “influences” and connections with Debussy, Wagner, Stravinsky, Rachmaninoff (to a small extent), and even Tchaikovsky (!) more than, say, Raff or Sibelius or Handel. Just throwing out other composers’ names or even a certain whole work simply won’t do for me. In my newest blog (Blog # 37), for example, I have given various examples of Tchaikovsky’s works that “sound” rather Herrmannesque to me. Beethoven also. I cite specific scores/pages/bars. In another blog I discussed how Herrmann’s *The Kentuckian* cue for “Victory” was very similar to Debussy’s 2nd Arabesque.

At any rate, that’s just a little criticism I have towards music commentators who offer influences but rarely seem to be able to back it up with specific examples for others to examine (and who may agree or even disagree). One of my personal projects over the long term is to acquire the more-or-less “complete works” of composers (audio and written) and see if there are recognizable connections that would influence Herrmann’s style. I’ve done that with Tchaikovsky, doing so with Beethoven, a lot with Debussy, and so forth. It’s a very long-term project—and can get expensive! And my budget is very limited! Herrmann was a modern Romantic style of composer. Handel was a Late English Baroque composer who died in 1759. So maybe his style would’ve influenced Herrmann for a specific purpose such as creating a period style score for *Williamsburg* but overall I would not find Handel influencing Herrmann in his overall style. Schoenberg started off as a Late German Romantic but quickly went Expressionistic and then Serial. I can see him clearly influencing Berg, say, but not Herrmann. There’s more of a chance of influences from the Elgar/RVW//Sibelius since they had Romantic leanings (tho RVW had a clear Nationalist outlook and into folk material). I think Ives had an influence on Herrmann but not necessarily in terms of overall style. Ives was far more experimental and eclectic (I think) than Herrmann, more into the folk realm too, more Impressionistic. I have a fair number of his works but I’d be darned if I can hear much in terms of “Herrmannesque” similarities. He liked bitonality a lot and so Herrmann could’ve

adopted that from him—but then again, other composers did that as well. Too bad nobody officially interviewed Herrmann and asked *him* who specifically influenced him, what specific works, etc. Of course he probably would not have been too specific; after all, he denied he ever self-borrowed from himself!

Next KL Scott discusses the nature of “westerns” in the movie genre. Of course I would never view *The Kentuckian* as a western. Kentucky is not exactly where the Old West was! It may be an Americana frontier movie (much like Daniel Boone) but not a western in the classic sense. It is set in 1820 I understand so the movie setting is at least two or even three generations earlier for the classic western.

On page 13 KL Scott writes how “the modal hymns and folk tunes that William Walker collected in his *Southern Harmony* (1845) exert a primary vitality in Herrmann’s writing.” This is a highly declarative sentence, and perhaps he is quite correct. I’m interested but, once again, show the connections with specific examples. Is there proof that Herrmann actually used that source? My initial feeling is (as John Wayne may’ve stated in one of his westerns) that it’s “unlikely.” Scott also throws out other alleged influential names such as Siegmeyer and Stringfield as having “an important role” in Herrmann’s writings. Oh? How? In what scores? What pieces are directly connected to specific cues in Herrmann’s score? Perhaps KL Scott has indeed had the good fortune to conduct their scores and hears a generalized connection to *The Kentuckian* but a Doubting Thomas such as myself (although my name is Bill!) would prefer the citing of specific passages in making such declarative connections about them having “a major effect” on Herrmann’s specific score. I’d love to hear those specific scores, buy them on cd if available (Albany Records or whatever).

Then KL states how Carlisle Floyd’s then contemporary opera *Susannah* may have influenced Herrmann. This is interesting too, and I’ll need to Google that one! Then he states how Herrmann was a devoted Mahler fan (confirmed in Smith’s book at various places) but of course that changed once Mahler became “in” and popular (according to the biography)! Apparently, according to Morros, Benny liked Mahler’s 2nd Symphony. I’m listening to it now to re-familiarize myself with it. Scott felt that some of *The Kentuckian* melodic passages [but which ones?] “are reminiscent of Mahler, and that Herrmann may have adopted Mahler’s 10th as a “wellspring” in various scores. Perhaps. Once again I’d like to have the specific sections mentioned.

Scott then does a fine job (he’s a good writer) in his track-by-track rundown of *The Kentuckian* score. In the “Prelude” rundown he here specifies how the theme is very similar to RVW’s “The Wasps.” I think I may have it—I’ll check—and then listen now to it (“Move aside, Mahler!”)... Yes, I search and found my Naxos cd (8.550734) that has track # 5 devoted to the Overture of *The Wasps* (9:28 duration) but with the first four tracks devoted to RVW’s “London” Symphony. Listening to it now... I’m almost at the five-minute point and so far I have not found a theme that is “very similar to the main idea in” Vaughan’s work (if this Overture is what KL Scott is referring to). What bars/section/track timing? The Overture sounds more light English music than typical of a Greek theme regarding 5th century B.C. Athens (despite it being a comedy). If anything,

the very opening bars with the trills remind me indirectly (and only very briefly) of the main Title to Max Steiner's *Parrish*. Then comes the wasps music effects of the strings. Perhaps Kevin is loosely referring to that next section of music starting at :51 on my cd that develops more of a dynamic build version at the :59 point. It's reprised later in the Overture around six & a half minutes. It's propulsive and energizing like that section of Herrmann's Prelude that you hear starting in Bar 10 (:16 point of the Tribute track) but it has no real "similar" or ballpark connection to the Wasps Overture. Maybe a similar "character" only, I would say. So I just don't hear any solid "very similar" connection. I think it's a real stretch of the imagination (to my ears). This is not a criticism per se but an interest phenomenon because it's always fascinating to hear other people's beliefs in the connections they make. Reality appears to be a unique POV vantage point of each particular human being.

Anyway, I'm now (7:07 pm Sunday) listening to Mahler's Tenth to see if the *Adagio* especially (also the other reconstructed sections) influenced Herrmann's scores for *Psycho*, *Tender Is the Night*, *Marnie*, and others. By the way, I thank Markus Metzler of Germany for providing me with the disc some years ago. I'm putting it to good use now. My "complete Mahler" set was in fact *not* complete regarding the Tenth (only the *Adagio* section) so I needed Markus's cd! Back to the music...Nice strings depth initially, dramatic, impactful, but then around the two & a half minute point roughly he shifted the mood. I think Mahler had this habit of jumping in and out of what I thought was going to be a certain musical momentum. I have the whole set of his symphonies and I'll go thru them as I did Tchaikovsky and Beethoven far more thoroughly, and then provide a far more detailed assessment in a future blog. Unfortunately I do not have easy access to the written music (certainly not on cd-rom). I can always go to the University and xerox select sections I am curious about. At any rate, so far I have not found anything directly similar to what Herrmann wrote (the titles Kevin mentioned). I also think Herrmann was a better or more interesting orchestrator than Mahler! But I like the powerful emotional pull of the *Adagio* thanks to the impassioned strings. Is Herrmann's overall style or musical nature there? No, I don't think so. The Romantic depth of feeling is there but not a Herrmann approach per se. I'll listen to the *Adagio* a few more times, however. Right now I am listening to the *Satz* 3rd movement that Mahler actually orchestrated in small part (all of it in the 1st movement). Very short movement at under four minutes. It's okay but I'm really not fond of this generalized whimsical piece. This time he kept the movement interesting with the changes of timbre. The ending is nice, although I don't think it really fits the previous tone nature of the light piece. I don't know. Mahler probably had a certain intention.

Listening now (8:35 pm) to the first Scherzo (2nd movement) at over eleven minutes...So far nothing particularly "Herrmannesque" (same for the *Satz* movement)...Well, I'm not initially too impressed by this movement, nor that second *scherzo* (4th movement). A bit meandering stream of consciousness type of composition. Many people may love Mahler's music but I can say he's no Beethoven (whom I admire far more). Beethoven would rip this movement apart and insert his unique Beethovenian structure & coherent order. And Mahler is no Herrmann either. That's rather obvious! By the way, there's nothing Herrmannesque in these movements. As given earlier, I'll listen

thru all of Mahler's symphonies with my undivided amoeba in the next week or two. Perhaps I'll love a movement or two somewhere! I hope. Perhaps I'll find an immortal movement somewhere (similar, say, to the 1st movement of Beethoven's 5th or 6th). We'll see. Probably after listening to all of the works I'll needed to refresh myself in the sparkling bath of Tchaikovsky's *Nutcracker* or a nice Verdi opera or a Max Steiner score.

Listening now to the *Finale* of the Tenth Mahler Symphony. As I listen I'll read more into Kevin's rundown of *The Kentuckian* cues...Nicely worded "Stagecoach" comments. Nothing controversial stated here to talk about (certainly no comparison to another composer!). Next is "The Jail" also on page 15. He mentions that it starts with a "series of inconclusive chords that conclude the Prelude." Well, not entirely. The first of the two chords (repeated in alternating two-bar sections by other instruments/registers) is the very clear F# major (F#/A#/C#) half-note chord. The next one is rather ambiguous with the mixed accidental chord of Bb/G#/D to E/G#/D with the oboe on A#, then later the horn plays the A# whole note in the end bar.

Next is "Daydreaming I." Kevin feels that this sublime melody recalls the warm colors of the "April" section of Herrmann's *Fantasticks*. I have that score (or most of it) that I worked on at UCSB, so I'll have to dig it out (and the audio). Perhaps indeed it'll have the same overall character of music. I wouldn't be surprised. Herrmann was terrific in his lyrical passages.

Next is "Decker" where Kevin says it returns initially to the "mysterious cadences that closed the Prelude..." Somewhat in general structure but not in the chords per se except briefly for the F# major. I discuss it further down in my rundown analysis...Well, I finished Mahler's Tenth. If there is going to be any Herrmann connection vaguely, then the 1st movement is the one to go to—perhaps the beginning. Otherwise there is really nothing specific that I can say that the score would've strongly influenced various Herrmann scores. Nothing clear-cut at all; nothing that sticks out with a mental or verbal "Ah-Ha!" response.

Next is "The Fromes" cue: "A terse tritone (C-F#) in the lower strings and winds, punctuated by brusque down-bow pecks in the violas, announces the arrival of Big Eli's sworn enemies, the Fromes brothers." Them dar evil Fromes deserve all the nasty tritones that come their way!

Next are "Trio," "The Key," and "The Forest." All fine short comments. In "Morning & Night," Kevin uses the nice word "mellifluous" duet between clarinet and flute before the cue ends in serenity." Mellifluous (as in "melody"). I may have to start using that attractive term now & then! Then Kevin briefly does "The Whip," "The House," and "Hannah." Perhaps that means Hannah is in the house with Bodine's whip (with Bodine!). Next are "The Pearl" and "The Bar" cues but they're printed on that brown-gold color half of the page, so it's a bit harder to read. Wish he expanded more on this cue because that second section is calming and meditative. I just don't like that overly accentuated susp cymbal in this particular recording, however! Skipping to track # 17 ("Miss Susie") I would swear from my notes that it's supposed to be spelled "Miss

Suzie”—with a “z.” Perhaps Herrmann misspelled it (he’s done that before) but that’s the official cue title as spelled. My wife’s name is Susan, and many time people nickname her as “Suzie” (not “Susie”). She doesn’t like either—she prefers “Stephanie.” Go figure! By the way, personally I liked Miss Suzie in the movie. I felt more of a chemistry between them dar two (than Big Eli and Hannah). Probably Hannah’s last name was McCoy!

Skipping to “The Steamboat,” Kevin makes an interesting comment that the harp and piano rhythms “pays homage to the Juba dance rhythms best known in the works of two African-American composers: R. Nathaniel Dett and Florence Price. I wonder if their works are available on cd? I’ll have to check later.

I really liked Kevin’s analysis of “Nocturne” (track # 26). Well-worded, interesting, and perspective. Indeed that “foreign” B-flat note at the end seems to unsettle the peace from within. As given from my analysis below, “The chord in Bars 30-31 is C maj (C/E/G) and then F maj (F/A/C) in Bars 32-33. Bar 34 shows the Fb aug (Fb/Ab/C). The end bar is a bit ambiguous with the Fb/Ab/Cb/Bb whole notes. Normally one would expect the simple Fb maj (Fb/Ab/Cb).” Interesting little color note Herrmann inserted here. Kevin’s “The Vigil” analysis is also insightful, especially at the end regarding the open 7th interval that “further draws the listener into more of an enigma.” The end result is not an enigma, however: Don’t ever stand up a woman!

The “Saloon Piano” analysis is also interesting to read regarding the recreation of the authenticity of that old-time piano style or sound.

Skipping several short cue analyses (very short), we come to “Victory” (track # 38). Well, I can simply add that we can thank Debussy’s 2nd Arabesque for the start of this Herrmann cue!

“The Reproach”: Another new word by Kevin is “melismatic” (“This melds into a long-lined, melismatic episode from the violins...”). I’ll have to check that one out!

Okay. We then move to #40 “Boyhood’s End.” Here Kevin asserts that “the mood here recalls the Third Movement of Vaughan Williams’ Fifth Symphony.” Ay! Now here’s another reference I’ll have to check! Maybe tomorrow after work because I have to go to bed soon (now 10:18 pm). I believe I have the cd but I’ll look now... Yes, I have it on my Naxos cd (8.550738) along with his Ninth Symphony. It’s the “Romanza: Lento” movement. Listening to it now... Ah, Kevin uses again the term “melismatic” melody! Anyway, I’ll continue tomorrow. I’m very tired now. Time for “Day’s End.” I’ll finish the booklet tomorrow.

[Tuesday, September 16, 2008 at 6 pm] :

“Night Sounds” (Track # 42): KL describes it as an impressionistic cue that “is reminiscent of Webern’s pointillistic approach.” Once again, how? Can you supply an example? I don’t think Herrmann had a different timbre on varying pitches. I’m not sure what KL is referring to. Besides, I cannot fathom even a remote connection of Webern’s serialism/twelve-tonalism/dodecaphony to Herrmann’s approach. Once again I’m

confused here. There's an old maxim that might apply here: "Finish what you start." Unfortunately one cannot do that (explaining oneself adequately) in the extremely limited space of a cd booklet!

"The Still" (Track # 43): Quote: "He expands the chromatically descending motif in the winds and its three-note answer in the strings, threatening to disturb the tonal center and alluding to dodecaphonic elements..." Unfortunately I did not work on the written cue so I cannot examine it. But to say that it alludes to the 12-tone system once again, well, that's a highly curious claim!

"The Rifle" (Track #45): KL mentions that the C meter section rhythm with the three-note attacks (start :38 cd) alludes to the habanera used later in *Vertigo*. Funny how I never associated it with the habanera rhythm because it doesn't quite fit except as a fragment of the complete habanera rhythm as played in *Vertigo*. You will indeed recognize that fragment but the three-note punctuations do not fully exhibit the full structure associated with the habanera rhythm. So while it may be "alluding" to that Spanish rhythm, it really doesn't precisely match. But I would grant a "close enough" call on that. Of course I rather doubt that Herrmann was consciously thinking of the habanera rhythm here in this scene!

"The Body" (Track #46): Here KL discusses again the same rhythm but this time calls it the "quasi-habanera rhythm" (better terminology). He mentions in the opening bars "a three-note motif (C-D-flat-D natural)..." Actually it is a four-note motif that certain instruments played (C whole note to Db half note to (Bar 2) D whole note to C# half note. Other instruments play a different four-note motif of F# whole note to G half note to (Bar 2) Bb whole note to A half note, and so on.

After the rest of the cues, KL finishes with a historical fact-check of the movie, first of when Herrmann completed the score, the reviews of the movie [good & bad—the bad one probably from a descendant of the Fromes!] and finally a mention of Fred Steiner's conducting of a suite of the score for Lasher's label.

Next KL discusses *Williamsburg: The Story of A Patriot* that is included in the cd. He gives a very interesting overview of the baroque music Herrmann was interested in conducting (Handel), the regional music of the Colonies, the background of the film, etc. Because I did not research (& hand-copy) the written score except for a few cues, I will not go into a detailed review of this separate section of the cd. Besides, I'm not very interested in the music; after all, I'm not crazy about Baroque/Georgian era music in most cases. So for Herrmann to harken to the character of that music (as he did for *Three Worlds of Gulliver* in select sections) does not generate too much excitement for me!

Next in the booklet is a mere two-page essay titled "Expressive Americana" by Bill Stromberg and his wife, Ana Bonn. Bill writes, "The orchestra...always plays his music with feeling and energetic enthusiasm..." That spirit or feeling is very good (and it shows in the Tribute recordings), but let's not get *too* enthusiastic and rush the tempo too much! Easy does it. No need to rush the (Herrmann-intended) slower cues or section of

cues especially. He then states that Herrmann's simple music goes "straight to the heart." Yes, Herrmann had terrific dramatic instincts that didn't need a zillion notes to express musically! Steiner was far more mercurial than Herrmann. Ana writes on that second page (page 31). She writes, "*The Kentuckian* intertwines many of his compositional styles into an Americana-themed score with undeniable trademark Herrmann characteristics." I like that sentence. Nicely "composed"! Of course we have to remember, once again, that the so-called "Americana" score is partially based on self-borrowed material that has nothing at all to do with Americana when it was originally composed!

Indeed, there is another self-borrowing in my master list of self-borrowings in the paper I wrote for *The Journal of Film Music* that needs to be mentioned. Herrmann wrote a CBS radio show for a series (Columbia Presents Corwin) titled "Untitled"! It was dated 4/18/44. Cue IX of this score (starting Bar 3) is the Finale music of *The Kentuckian*! The muted solo violins plays (*Allegretto* tempo-marking) B-Line 2 E-F# "3" triplet value 8ths up to (Bar 4) B quarter note down to G# to F# 8ths to E quarter note to F# down to C# 8ths to (Bar 5) Line 1 B dotted half note down to G# to A 8ths, and so forth. So much for "Americana"!

Anyway, I overall like her long paragraph on *The Kentuckian*. Then she writes about *Williamsburg* and how the short film had an exclusive run in the Patriot Theaters in Colonial Williamsburg. My wife and I were there actually, way back in 1995 I think it was (when Hurricane Opal has a huge humidity envelope around the area back then). We watched *Williamsburg* right there in the special theater. I enjoyed the experience. I also have the old vhs-video (but not the dvd). But while I'm pleased that Herrmann contributed to the short film, I wouldn't personally call it an "undiscovered treasure." First of all, the show was running all this time since 1957, and the vhs and then dvd formats have been long available. Secondly, compared to the many works Herrmann composed that are truly classics, this quaint little score is basically not more than a footnote in his oeuvre. Being a realist here, I rather doubt if most Herrmann fans would include it in their Top 40 list, let alone Top 20 list. In fact, *The Kentuckian* may not even be in most fans' Top 20 list, come to think of it. *Mysterious Island* was generally regarded as being on the Top 10 list—if not Top 5 or on the very top of the list. That's why Tribute's first release was so anticipated! I am not sure what Tribute is planning in the long run but if they consider other composers besides Herrmann and Steiner, then perhaps Rozsa's *Golden Voyage of Sinbad* may be a good choice. There's a copy of the score at Sony Studios that I studied (I have a rundown of the music on my site). I'll take Max Steiner anytime but there's not anywhere as big a fan base for Steiner as there is for Herrmann. I know several people who are big Herrmann fans who really don't care much for Steiner. Personally I would love to hear more of the latter Steiner scores of the Fifties and Sixties. This would include wonderful but unknown scores such as *The Lion & the Horse*. Terrific music but it probably wouldn't sell well (but you never know). The best bet is still Herrmann but I would gamble on the World Premiere television scores and Early Works mixed in with them.

"Prelude" *Allegro moderato* in C time, 56 bars. Instrumentation: 2 flutes/piccolos, 2 oboes/1 E.H., 2 clarinets, bass clarinet, 2 Fags (bassoons), 4 Horns, celeste, harp, triangle, 8 violins I, 6 violins II [Note: In the "Finale" and other cues, markings indicate 10 violins I & 8 violins II] 4 violas, 4 celli, 2 CB.

The opening motif, incidentally, was self-borrowed from "The Shropshire Lad" completed 2/21/32. Bars 1-8 were borrowed from Bars 1-8 of the older score, although the order of instrumental performances was reversed (oboes first, horns next for Shropshire lad, whereas the noble horns lead the Prelude in the movie).

In Bars 1-4, four unison horns play *ff* (fortissimo) the early Americana "Kentuckian Theme". In the grace bar preceding Bar 1, the horns play small B 8th note (written Line 1 F#). [Note: The "F" horn is a transposing instrument meaning that the *written* C for the horn *sounds* as the F tone a perfect fifth interval below. The English Horn is a transposing instrument in "F" also. Similarly, the B-flat clarinet, also a transposing instrument, means that the *written* C for that instrument *sounds* as the Bb tone a major 2nd interval below.]

So all horns (I-II sharing the top staff; horns III-IV sharing the bottom staff) play small octave B 8th note in the grace bar up to (Bar 1) E [written Line 1 B] *rinforzando*-marked (> symbol above the note) dotted quarter note back down to small octave B [written Line 1 F#] 8th up to Line 1 E tenuto-marked dotted quarter note down to B 8th up to (Bar 2) E-D-small octave B-Line 1 D [written Line 1 B-A-F#-A] 8th notes (connected as a figure by a crossbeam) to E-D legato 8ths (connected by a crossbeam) to E *rinforzando* quarter note. In Bar 3, horn I plays Line 1 G [written Line 2 D] quarter note to F#-D [written Line 2 C#-Line 1 A] legato 8ths to E [written B] *rinforzando* half note tied to whole note next bar > *pp* >. Horn II plays the same first three notes to E quarter note (followed by a quarter rest in Bar 3 and then a whole rest in Bar 4). Horn III is *col* horn I, and horn IV follows horn II. Note the initial inherent strength of this music in terms of interval structure. The horns and then the oboe play B up to E notes. That's the P4 (perfect 4th) interval, a signature of stability.

Then two oboes (sharing the same staff) play the same motif thru Bar 6. So, after half/quarter/8th rest marks in Bar 3, the oboes play (00:05 dvd & Tribute cd) *ff* Line 1 B 8th up to (Bar 4) Line 2 E *rinforzando* dotted quarter note back down to Line 1 B 8th back up to Line 2 E dotted quarter note (now tenuto-marked) down to Line 1 B 8th up to (Bar 5) Line 2 E-D-Line 1 B-Line 2 D staccato (dot over each note) 8th notes (connected as a figure by a crossbeam) to E 8th legato slur to D 8ths (crossbeam connected) to E *rinforzando* quarter note up to (Bar 6) G quarter note to F#-D legato 8ths *decrescendo* hairpin (> symbol beneath the notes) to E *rinforzando* half note.

After half/quarter/8th rest marks in Bar 6 (00:11 dvd & Tribute cd), horns return to sound in stopped fashion (+ sign over each note) small octave B [written Line 1 F#] 8th note up to (Bar 7) Line 1 E [written Line 1 B] dotted quarter note *decrescendo* hairpin (more later). After a quarter and 8th rest in Bar 7, the *solo* oboe I plays *p* (*echo*) Line 1 B 8th up to Line 2 E dotted quarter note (followed by an 8th rest). Back to the horns in Bar 7, they then continue the "call & response" technique (with the oboe) playing *f* (*forte*) small octave B [written Line 1 F#] stopped 8th note up to (Bar 8) Line 1 E [written Line 1 B] stopped dotted quarter note *decrescendo* (followed by an 8th and two quarter rests). After

a quarter and 8th rest in Bar 8, the oboe plays Line 1 B stand alone 8th up to Line 2 E-D-Line 1 B-Line 2 D staccato 8th notes (all four notes connected as a figure by a crossbeam) to (Bar 9) E-D 8ths to E to G quarter notes to F#-D legato 8ths to (Bar 10) E whole note > *pp*.

In Bar 10 (00:16 dvd), all violins play *mf* Line 1 E dotted quarter note rinforzando down to small octave B 8th back up to E dotted quarter note rinforzando down to B 8th up to (Bar 11) E-D-B-D staccato 8ths (crossbeam connected) to E-D 8ths (crossbeam connected) to E quarter note. After a quarter rest in Bar 10, *pizz* (pizzicato) forte violas play small octave E/B quarter notes (followed by a quarter rest) to same E/B quarter notes (followed by a quarter rest) to (Bar 11) G/A quarter notes (followed by a quarter rest) to E/G quarter notes to G/A quarter notes. VC play *f vibrato* Great octave G/small octave C quarter notes (followed by a quarter rest) to same G/C quarter notes (followed by a quarter rest) to (Bar 11) F/C quarter notes (followed by a quarter rest) to Great octave E/B to F/small octave C quarter notes. CB play *f vibrato* small octave C quarter note (followed by a quarter rest) to same C quarter note (followed by a quarter rest) to (Bar 11) F quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest).

After a quarter rest in Bar 10, the triangle softly strikes *p* a quarter note (notated on the top space of the staff) followed by a quarter rest and then another quarter note to (Bar 11), after a quarter rest, another quarter note (followed by a half rest).

Two clarinets in Bar 10 play *f* small octave E/B [written F#/middle C#] staccato quarter notes (followed by a quarter rest) to same E/B quarter notes (followed by a quarter rest) to (Bar 11) F/A [written G/B] staccato quarter notes (followed by a quarter rest) to E/G to F/A quarter notes. The bass clarinet plays small octave G [written A] staccato quarter note (followed by a quarter rest) to same G quarter note (followed by a quarter rest) to (Bar 11) F [written G] staccato quarter note (followed by a quarter rest) to E to F quarter notes. The two bassoons (*Fags*) play forte Great octave and small octave C staccato quarter notes (followed by a quarter rest) to same C quarter notes (followed by a quarter rest) to (Bar 11) F/small octave C quarter notes (followed by a quarter rest) to E/B to F/C quarter notes.

Note the strength and stability in the fuller presentation of the theme in Bar 10 where you first hear the C maj 7th tonality (C/E/G/B). C to E is a M3 consonant interval; C to G of course is a very stable P5 interval (as also E to B).

Continuing the string line in Bar 13, the violins play Line 1 E-G-F#-D 8ths (crossbeam connected) to E-F#-G-A 8ths (crossbeam connected) to (Bar 14) B-A-G-F# 8ths to E-D-small octave B-Line 1 D 8ths to (Bar 15) E-F#-G-A 8ths to B-Line 2 C-Line 1 A-B 8ths down to (Bar 16) E-D-small octave B-Line 1 D 8ths to E dotted quarter note forte down to small octave B 8th to (Bar 17) Line 1 E dotted quarter note rinforzando down to B 8th up to E rinforzando dotted quarter note down to B 8th to (Bar 18) E-D-small octave B-D 8ths to E-D legato 8ths to E quarter note to (Bar 19) G quarter note to F#-D legato 8ths to E-D-B-D 8ths.

Back in Bar 13, violas pluck *pizz* and *vibrato* A/middle C# quarter notes (followed by a quarter rest) to G/B quarter notes (followed by a quarter rest) to (Bar 14) F#/A to E/G down to C/E up to G/B quarter notes to (Bar 15) E/G quarter notes (followed by a quarter rest) to G/B quarter notes (followed by a quarter rest) to (Bar 16) F/A quarter notes (followed by a quarter rest) to E/G quarter notes (followed by a quarter

rest). In Bar 17, violas are now *arco* playing forte small octave G/B quarter notes (followed by a quarter rest) to same G/B quarter notes followed by a rest to (Bar 18) G/B to F#/A to E/G quarter notes (followed by a quarter rest) to (Bar 19) A/middle C# quarter notes (followed by a quarter rest) to G/B quarter notes (followed by a quarter rest).

Back in Bar 13, VC pluck *pizz vibrato* Great octave A/small octave E quarter notes (followed by a quarter rest) to G/D quarter notes (followed by a quarter rest) to (Bar 14) F#/small octave C# quarter notes to E/B quarter notes to Cb/G quarter notes up to G/small octave D quarter notes to (Bar 15) Great octave E/B quarter notes (followed by a quarter rest) to G/small octave D quarter notes (followed by a quarter rest) to (Bar 16) F/C quarter notes (followed by a quarter rest) to E/B quarter notes (followed by a quarter rest). In Bar 17, the celli are now *arco* playing forte G/small octave D quarter notes (followed by a quarter rest) to same G/D quarter notes followed by a rest to (Bar 18) G/E to F#/D to E/B quarter notes (followed by a quarter rest) to (Bar 19) A/E quarter notes (followed by a quarter rest) to G/D quarter notes (followed by a quarter rest).

Back in Bar 13, CB pluck pizzicato small octave A quarter note (followed by a quarter rest) to G quarter note followed by a quarter rest to (Bar 14) F#-E-C-G quarter notes down to (Bar 15) E quarter note (followed by a quarter rest) to same E quarter note (followed by a quarter rest) and this bar repeated next bar. In Bar 17, the CB then play G quarter note (followed by a quarter rest) to same G quarter note followed by a rest to (Bar 18) G-F#-E quarter notes (followed by a quarter rest) up to (Bar 19) A quarter note (followed by a quarter rest) to G quarter note.

Skipping to Bar 27 in 2/4 time, two flutes finish a phrase (:44 dvd) on Line 3 D# rinforzando quarter note (followed by a quarter rest) while two oboes play Line 2 D# quarter note followed by the quarter rest. CB play Great octave and small octave G# quarter notes (followed by a quarter rest) while the VC play Great octave G#/small octave D# quarter notes, and violas play small octave B# quarter note (followed by the quarter rest). Combined this is the G# (G#/B#/D#) tonality. After a quarter rest, all *arco* violins play (:44 Tribute cd) *ff* (*long bowing*) Line 2 E to F# 8th notes to (Bar 28 in C time) G rinforzando 8th down to D down to Line 1 B up to Line 2 D 8ths (all four notes are crossbeam connected) to F#-D-B-D 8ths (crossbeam connected) to (Bar 29) E-Line 1 B-A-B 8ths to D tenuto quarter note to E-F# 8ths to (Bar 30) Line 2 G 8th note *tr* (trill) down to D down to Line 1 B up to Line 1 D 8ths (all four 8ths are crossbeam connected) to F# 8th note trill (:49 dvd) to D to B to D 8ths.

Back in Bar 28, after a quarter rest, the celeste plays (bottom staff) *ff* Line 1 D/G/B and (top staff) Line 2 D/G/B quarter notes (followed by a quarter rest) to Lines 1 & 2 D/F#/B quarter notes to (Bar 29), after a quarter rest, small octave B/Line 1 E/G quarter notes and (top staff) Line 1 B/Line 2 E/G quarter notes (followed by a quarter rest). After a quarter rest in Bar 30, the celeste then sounds *ff* small octave and Line 1 D/G/B quarter notes (followed by a quarter rest) to D/F#/B quarter notes. The triads the celeste played were (in root and inverted positions) G maj (G/B/D) to B min (B/D/F#) to (Bar 29) E min (E/G/B) to (Bar 30) G maj to B min.

The harp is *col* the celeste.

After a quarter rest in Bar 28, the triangle sounds forte a quarter note (followed by a quarter rest) to another quarter note to (Bar 29), after a quarter rest, a quarter note (followed by a half rest).

The bass clarinet and bassoons in Bar 28 play tenuto quarter notes for the next several bars. The bass clarinet plays *ff* small octave G [written A] quarter note (followed by a quarter rest) to B [written middle C#] quarter note (followed by a quarter rest) to (Bar 29) Line 1 E [written F#] quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest) to (Bar 30) Line 1 D tenuto quarter note (followed by a quarter rest) to F# tenuto quarter note (followed by a quarter rest). Bassoons in Bar 28 play small octave D/G quarter notes (followed by a quarter rest) to F#/B quarter notes (followed by a quarter rest) to (Bar 29) G/B quarter notes (followed by a quarter rest) to D/B quarter notes followed by a quarter rest) to (Bar 30) Great octave and small octave G quarter notes (followed by a quarter rest) to B quarter notes (followed by a quarter rest).

After a half and quarter rest in Bar 29, the flutes play *ff* Line 3 E-F# 8th notes (written Line 2 E-F# but with the *8va* ottava above the notes) to (see violins for Bar 30). The oboes and clarinets play the same in the Line 2 octave register.

Skipping to Bar 51 (1:23 dvd & Tribute cd), horns I-II play (ending a phrase) *sfff* acciaccatura (grace note) Line 1 A# [written Line 2 E#] to same A# whole note tied to whole note next bar. Horns III-IV play A# grace note to A# dotted half note decrescendo hairpin (followed by a quarter rest and a whole rest next bar). After a half rest in Bar 51 (*Lento*), oboes play (1:25 dvd) *f* < > Line 1 C# half note legato to (Bar 52) D whole note. After a half rest, clarinets play small octave F#/A# [written G#/B#] half notes crescendo to (Bar 52) D/G# whole notes decrescendo. After a half rest, the bass clarinet plays small octave F# half note to (Bar 52) Bb half note down to E half note. After a half rest, Fags play small octave C#/A# half notes to (Bar 52) D/G# whole notes. The tonality in Bar 51 (and Bar 53 coming up) is F# maj (F#/A#/C#).

In Bar 53 (1:32 dvd—now a night scene at camp), oboes play *p* Line 3 C# whole note tied to next bar. After a half rest, violins I play Line 1 A#/Line 2 C# half notes crescendo to (Bar 54) G#/Line 2 D whole notes decrescendo hairpin. After a half rest, violins II play Line 1 F# half note legato slur down to (Bar 54) D whole note. After a half rest, violas play middle (Line 1) C# half note to (Bar 54) Bb half note legato down to E half note. After a half rest, VC play small octave F# half note down to (Bar 54) Great octave Bb down to E half notes. In Bar 54, CB return to play *p* Great octave Bb half note legato down to E half note decrescendo. In Bar 55 (1:40 dvd), the *solo* horn I plays Line 1 A# whole note *p* < tied to next bar's whole note held fermata and decrescendo. After a half rest, oboes play *p* Line 1 E/A# half notes I believe tied to next bar (I forgot to include the notes when I hand-copied!). After a half rest, the clarinets play Line 1 Bb half note (enharmonic A# for the oboe I). The same applies for the bass clarinet.

"The Horn" C time, 3 bars. Solo horn only. Dvd location: 3:37 (or Chapter 2 at 2:05). Scene: Big Eli (Burt) horn calls his dog into camp. Note: This "cue" is not on the Tribute cd.

After an 8th rest in the grace bar, horn I sounds *ff* small octave B [written Line 1 F#] 8th note up to (Bar 1) Line 1 E [written Line 1 B] rinforzando dotted quarter note down to small octave B 8th up to E dotted quarter note (a P4 interval) down to B 8th up to (Bar 2) E dotted 8th to E 16th to E-E-E "3" triplet value 8th notes (crossbeam connected) to E dotted quarter note to E 8th to (end Bar 3) same Line 1 E whole note *sff* and held fermata.

"The Stage Coach" *Allegro moderato* in 6/8 time, 1:13. Dvd location: 5:26 (or Chapter 2 at 3:54). Tribute cd location: Track # 2.

In Bar 1, two flutes play forte Line 3 (written Line 2 but with the *8va* above the notes) C dotted 8th up to F 16th down to D 8th (all connected by a crossbeam) to C quarter note down to Line 2 A 8th to (Bar 2) G dotted 8th to A 16th to G 8th to F stand-alone 8th down to D quarter note. Two oboes play the same as the flutes but *loco*. Two clarinets play *f* middle C [written D] dotted half note tied to dotted half note next bar. The bass clarinet plays forte crescendo middle C dotted half note legato slur down to (Bar 2) A [written B] dotted half note decrescendo hairpin. Fags play Great octave and small octave F dotted half notes down to (Bar 2) D dotted half notes.

Skipping to Bar 7 (:07 Tribute cd), flutes play Line 3 C dotted 8th up to F 16th down to Db 8th to C quarter note down to Ab 8th to (Bar 8) G dotted 8th to Ab 16th to G 8th to F dotted quarter note to (Bars 9-10) a repeat of Bars 1-2. Clarinets play small octave F [written G] dotted half note crescendo and tied to dotted half note in Bar 8 decrescendo. The clarinets in Bar 9 play F dotted half note down to (Bar 10) D dotted half note. The bass clarinet plays middle C dotted half note down to (Bar 8) small octave Ab dotted half note to (Bar 9) F dotted half note to (Bar 10) D dotted half note. Fags play Great octave and small octave F dotted half notes legato down to (Bar 8) Db dotted half notes to (Bar 9) F/small octave C dotted half notes to (Bar 10) D/A dotted half notes. *Sords* horns I-II play (5:35 dvd) *sff* > Line 1 C [written Line 1 G] grace note to same Line 1 C dotted half note tied to dotted quarter note next bar (followed by a quarter and 8th rest). In Bar 9, horns III-IV play *sff* > stopped (+ sign above the notes) Line 1 C grace note to C dotted half note tied to dotted quarter note next bar.

Etc.

"The Jail" *Lento* in 3/2 time, :31. Dvd location: 8:08 (or Chapter at 6:36). Tribute cd location: Track # 3. Scene: The town's law official slaps Little Eli.

Four *sords* horns sound Line 1 C# double dotted whole notes [strange notation considering the dotted whole note is normally required to fill the duration of a 3/2 time signature] tied to next bar decrescendo and tied to whole note in Bar 3 (followed by a half rest). After two half rests, two clarinets play *ff* small octave F/A [written G/B] half notes legato to (Bar 2) E/G# [written F#/A#] whole notes to Eb/G [written F/A] half notes to (Bar 3) D/F# whole notes (followed by a half rest). The bass clarinet follows the clarinet II notes. After two half rests, the Fags play small octave F/A half notes to (Bar 2) E/G# whole notes to Eb/G half notes to (Bar 3) D/F# whole notes (followed by a half rest). After two half rests, VC play *ff* Great octave F half note to (Bar 2) E whole note to Eb half note to (Bar 3) D whole note (followed by a half rest). CB play the same but in the small octave register.

After a half rest in Bar 3, the english horn plays *f* < small octave B [written Line 1 F#] dotted half note legato down to G# [written Line 1 D#] quarter note. After a half rest, all violins and violas play *f* < small octave B dotted half note down to G# quarter note.

Horns in Bars 4-6 (:07 Tribute cd at the start of Bar 4) repeat Bars 1-3 but now forte instead of *ff*. After two half rests in Bar 4, flutes play (8:19 dvd) Line 2 F/A half notes fortissimo legato to (Bar 5) E/G# whole notes to Eb/G half notes to (Bar 6) D/F# whole notes (followed by a half rest). After two half rests, the english horn plays Line 1 F [written Line 2 C] half note to (Bar 5) E whole note [written Line 1 B] to Eb half note to

(Bar 6) D [written A] whole note followed by a half rest. After two half rests, the clarinets play Line 2 F/A half notes to (Bar 5) Line 1 B/Line 2 G# whole notes to Eb/G half notes to (Bar 6) D/F# whole notes (followed by a half rest). After a half rest in Bar 6, the oboe plays Line 1 B dotted half note *f* < legato mini-slur down to G# quarter note. After a half rest, violins play Line 1 B dotted half note down to G# quarter note.

In Bar 7 (8:27 dvd; :14 Tribute cd), the flutes and oboes play *ff* > Line 2 C whole note (followed by a half rest). The english horn plays Line 1 E [written Line 1 B] whole note tied to quarter note to D rinforzando quarter note. Clarinets play small octave and Line 1 B [written C#] half notes legato to A dotted half notes (followed by a quarter rest). The bass clarinet plays middle C [written D] whole note down to B half note. The Fags play Line 1 E whole note tied to quarter note to D rinforzando quarter note. Violins I and violas play *ff* > Line 1 B half note to A dotted half note (followed by a quarter rest), while violins II play this an octave lower register. VC play small octave C whole note to Great octave B half note (same for CB).

Etc.

"Daydreaming" *Lento e molto tranquillo* in 3/4 time, 1:32. Dvd location: 8:39 (or start of Chapter 3). Tribute cd location: Track # 4.

Clarinet I plays *p dolce espr* < Line 1 G [written A] quarter note legato up to Line 2 C to D [written D-E] quarter notes up to (Bar 2) G [written A] half note down to E to D 8th notes to (Bar 3) C quarter note to D dotted quarter note down to A 8th.

Violins I have two staves, as do violins II, violas, and celli (CB are not utilized in this cue). All strings are muted (*sords*). Violins I top staff play *pp* < Line 1 E dotted half note legato slur up to (Bar 3) A dotted half note decrescendo hairpin. Violins I bottom staff play middle (Line 1) C dotted half note up to (Bar 3) F dotted half note. Violins II top staff play in Bar 2 small octave Bb dotted half note legato up to (Bar 3) Line 1 C dotted half note, while bottom staff violins II play small octave G dotted half note to (Bar 3) A dotted half note. Violas top staff play *pp* < > small octave E dotted half note up to (Bar 3) A dotted half note, while bottom staff violas play C dotted half note to (Bar 3) F dotted half note. Celli top staff play Great octave G dotted half note legato slur up to (Bar 3) small octave C dotted half note, while bottom staff VC play Great octave C dotted half note up to (Bar 3) F dotted half note. The combined tonality in Bar 2 is C Dom 7th (C/E/G/Bb) to (Bar 3) F maj (F/A/C). A suggested tonality in the middle of Bar 3 with the clarinet playing the D dotted quarter note is the D min 7th (D/F/A/C).

Skipping to Bar 9 (9:06 dvd; :24 Tribute cd), the *solo* oboe plays *pp dolce espr* Line 2 E up to G up to B legato and crescendo quarter notes up to (Bar 10) Line 3 D half note to C legato down to Line 2 B 8ths to (Bar 11) A quarter note to B dotted quarter note decrescendo down to G 8th note. Top staff violins I in Bar 10 play *pp* < Line 1 F dotted half note legato mini-slur to (Bar 11) E dotted half note decrescendo. Bottom staff violins I play Line 1 D dotted half note down to (Bar 11) small octave B dotted half note. Top staff violins I play Line 1 F dotted half note to (Bar 11) E dotted half note, while bottom staff violins II play small octave A dotted half note to (Bar 11) G dotted half note. Top staff violas play small octave F dotted half note to (Bar 11) E dotted half note, while bottom staff violas play D dotted half note to (Bar 11) E dotted half note. Top staff celli play Great octave A dotted half note to (Bar 11) B dotted half note, while bottom staff

VC play Great octave D dotted half note to (Bar 11) E dotted half note. The combined tonality in Bar 10 is D min (D/F/A) to (Bar 11) E minor (E/G/B).

Skipping to Bar 17 (9:31 dvd; :49 Tribute cd), all violins play *pp dolce* Line 2 B legato up to Line 3 E to F# quarter notes up to (Bar 18) B quarter note down to G# to F# 8ths to E quarter note to F# down to C# 8ths. Violas and celli are silent here. In Bar 18, flutes play *mf* < Line 1 G#/B half notes to F#/A half notes. Clarinets play Line 1 D#/E half notes to C#/E half notes. The combined tonality in Bar 18 is E maj 7th (E/G#/B/D#) to F# min 7th (F#/A/C#/E).

Etc.

"Decker" *Lento* in 3/2 time, 11 bars, :50. Similar to "The Jail" in terms of variation. Dvd location: 10:22. Tribute cd location: Track # 5. Scene: Inn Keeper Decker slaps Hannah. It seems the people in this town are slapping fools! Note: About two bars were cut in the film mid Bar 8 to mid Bar 10.

Sords horns I-II play *sff* Line 1 C# [written Line 1 G#] grace note to same C# double-dotted whole note tied to double-dotted whole note next bar and tied to half note in Bar 3 (followed by a whole rest). After a half rest in Bar 4, they then play *p* > small octave B [written Line 1 F#] whole note. Back in Bar 1, horns III-IV play C# grace note to C# double-dotted whole note (followed by a full bar rest in Bar 2). After a half rest in Bar 3, they play *mf* > C whole note tied to half note next bar (followed by a whole rest).

After two half rests in Bar 1, clarinet I plays *ff* small octave B [written middle C#] half note legato to (Bar 2) A# [written B#] whole note to A half note to (Bar 3) G# whole note to G half note to (Bar 4) F# double-dotted whole note decrescendo hairpin. After two half rests in Bar 1, clarinet II plays small octave G [written A] half note legato to (Bar 2) F# [written G#] whole note to F half note to (Bar 3) E whole note to Eb half note to (Bar 4) D double-dotted whole note decrescendo. After two half rests in Bar 1, the bass clarinet plays small octave G half note to (see the clarinet II line thru Bar 4). After two half rests in Bar 1, Fag I plays small octave B half note to (Bar 2) A# whole note to A half note to (Bar 3) G# half note to G half note to (Bar 4) F# whole note decrescendo to F half note. After two half rests in Bar 1, Fag II plays small octave G half note to (Bar 2) F# whole note to F half note to (Bar 3) E whole note to Eb half note to (Bar 4) D double-dotted whole note decrescendo. The whole note tonality in Bar 2 is F# maj (F#/A#/C#) and the initial tonality in Bar 3 is C# min (C#/E/G#) changing to C minor (C/Eb/G). Double bar lines traverse the cue after Bar 4 signifying a change of section and design in the music.

In Bar 5 in C time (10:38 dvd; :10 Tribute cd), *sords* violas play *mp* small octave D/G# whole notes tied to half notes next bar to "3" triplet value quarter notes D/G#-D/G#-D/G#. Repeat Bars 5-6 in Bars 7-8. In Bar 9 [this bar was completely cut in the movie], violas then play D/Bb whole notes tied to half notes next bar (followed by a half rest and then a whole rest in end Bar 11 held fermata). Back in Bar 5, celli play Great octave E/Bb whole notes tied to half notes next bar to "##" triplet value quarter notes on E/Bb. Repeat these two bars in the next two bars. In Bar 9, celli then play Bb/small octave F whole notes tied to half notes next bar (followed by rests). Back in Bar 5, CB play *mp* Great octave Bb whole note tied to half note next bar to "3" triplet value quarter notes Bb-Bb-Bb. Repeat these two bars in the next two bars. In Bar 9, they then play Bb/F whole notes tied to half notes next bar (followed by a half rest). The chord in Bar 5

appears to be the E Dom 7b5th (E/G#/Bb/D). In end Bar 11, CB plays *p* > *pp* Great octave Bb whole note held fermata. Incidentally, the tonality in Bar 5 played by the violas/celli/contrabasses is the E Dom 7 b 5th (E/G#/Bb/D). The tonality in Bar 9 is Bb maj (Bb/D/F).

After a quarter rest in Bar 5, the *solo* clarinet I plays *p espr* < Line 1 A-Bb-A quarter notes to (Bar 6) Ab [written Bb] half note decrescendo hair pin (followed by a half rest). After a quarter rest in Bar 7 (:18 Tribute cd), the clarinet then plays Bb-Line 2 Cb-Db half notes crescendo to (Bar 8) Cb quarter note to Line 1 Bb quarter note decrescendo (followed by a half rest). After a quarter rest in Bar 9, the clarinet plays Ab-Bb-Cb quarter notes legato and crescendo to (Bar 10) Bb half note decrescendo (followed by a half rest). In end Bar 11, the clarinet plays *p* > small octave F half note decrescendo followed by a half rest held fermata.

After a half rest in Bar 10 (10:52 dvd; :29 Tribute cd), clarinet II returns to play small octave D half note crescendo up to (end Bar 11) Line 1 D half note > *pp* followed by a half rest held fermata. After a half rest in Bar 10, the bass clarinet returns to play small octave E [written F#] half note up to (Bar 11) Bb half note (followed by a half rest held fermata). After a half rest in Bar 10, Fag I plays small octave G# half note up to (Bar 11) Bb half note followed by a half rest. Fag II plays Great Bb half note tied to half note in Bar 11 (followed by a half rest).

In end Bar 11, horn I plays *pp* > Line 1 D [written Line 1 A] whole note held fermata. Horn II plays small octave Bb [written Line 1 F] whole note held fermata. Horn III plays Line 1 D whole note held fermata (as horn I), while horn IV (4th or bottom staff) plays small octave F [written Line 1 C] whole note decrescendo and held fermata. The cue ends on Bb maj (Bb/D/F).

"The Fromes" *Largo e sost* in 5/4 time, 9 bars, :50. Ominous, sinister theme. Tribute cd location: Track # 6.

The bass clarinet plays *sff* > small octave F# [written G#] whole note (followed by a quarter rest), while the Fags play Great octave C/F# [devilish tritone interval] whole notes decrescendo (followed by a quarter rest). VC play *sff* Great octave C rinforzando-marked whole note legato up to G quarter note. CB play Great octave F# whole note up to small octave G quarter note. After a quarter and 8th rest, violas play *sff* on each note small octave C rinforzando 8th note on the down-bow followed by another C 8th note (followed by an 8th rest) to C 8th note (followed by an 8th and quarter rest).

Skipping slightly to Bar 3 (:09 Tribute cd), VC play Great octave D whole note *p* < up to B quarter note, while CB play Great octave Ab whole note to B quarter note. The D/Ab interval is also a tritone. The bass clarinet in Bar 3 plays *p* < > small octave Ab [written Bb] followed by a quarter rest. After a quarter rest in Bar 3, the clarinets play < > (crescendo-decrescendo hairpins) small octave E-F-E [written F#-G-F#] followed by a quarter rest.

Skipping to Bar 7 in C time (11:57 dvd; :30 Tribute cd; :35 original track), violins I play *p* < > Line 1 E half note legato mini-slur to F# half note to (Bar 8) D whole note < > to (Bar 9) small octave and Line 1 Ab whole notes decrescendo and held fermata. Violins II play small octave Bb half note up to Line 1 D half note down to (Bar 8) small octave Ab whole note up to (Bar 9) Line 1 D whole note held fermata. Violas in Bar 7

play small octave F to F# half notes up to (Bar 8) Line 1 Ab to Bb half notes. VC in Bar 7 play Great octave Ab/small octave Db half notes to Bb/D half notes to (Bar 8) Great octave and small octave F half notes to Fb half notes to (Bar 9) F whole notes held fermata. CB play small octave Db to D half notes. In Bar 9, CB play Great octave Bb whole note held fermata. In Bar 8, clarinets play small octave F to Fb half notes, while the bass clarinet plays small octave Bb to Line 1 Cb half notes. Fags play small octave Db/G whole notes. The cue ends on the Bb maj 7th (Bb/D/F/Ab) or major-minor 7th. Of course there's a tritone interval inherent in that chord (D up to Ab).

This cue seques into the next cue.

"Trio" *Lento tranquillo* in C time, 1 minute. Dvd location: 12:11. Tribute location: Track # 7. Scene: Hannah and Little Eli bring food to Big Eli who's in jail.

Two clarinets play *p* < > Line 1 E/G# [written F#/A#] quarter notes legato to D/F# [written E/G#] quarter notes back to E/G# to D/F# quarter notes repeated again, and this bar repeated next bar at least. After a half and quarter rest in Bar 1, the oboe plays Line 1 B quarter note up to (Bar 2) E-F#-E-C# quarter notes, etc. After a quarter rest in Bar 10 (:29 Tribute cd), *sords* violins I play B up to Line 2 E to F# quarter notes to (Bar 4) Line 2 B quarter note, and so forth. Divisi violins II in Bar 4 play Line 1 D/G# half notes *p* while muted violas play small octave G#/B half notes, and VC on Great octave E/B half notes (E Dom 7th), etc. Sorry, I just barely worked on this cue.

"The Key" [Reel 2 pt 5] *Largo e sost* in 5/4 time, :46. Dvd location: 13:27. Tribute cd location: Track # 8. Hannah needs to steal the Law's jail key because the Fromes are fixin' to get Big Eli soon! [Note: I did not work on this cue because it is basically a repeat of the same Fromes theme]

"The Forest" *Lento e tranquillo* in C time, 1:07. Beautiful, relaxed Pastoral cue. This rich, serene bucolic music is in the key signature of E major/C# minor (four sharps or F#/C#/G#/D#). Dvd location: 14:13 (or start of Chapter 4). Tribute cd location: Track # 9.

In Bar 1, two flutes play *pp* < Line 2 G# half note legato down to Line 1 B half note to (Bar 2) C# dotted half note decrescendo hairpin (followed by a quarter rest). Clarinets play Line 1 E/G# whole notes to (Bar 2) E/F# dotted half notes (followed by a quarter rest). The bass clarinet plays small octave B whole note to (Bar 2) A# dotted half note. Fags play *pp* small octave B/Line 1 C# whole notes to (Bar 2) A/C# dotted half notes followed by a quarter rest.

Sords violins I & II play *pp dolce* crescendo Line 3 G# half note legato down to Line 2 B half note to (Bar 2) Line 3 C# whole note decrescendo. *Sords* violas play *p* < small octave G#/B whole notes to (Bar 2) F#/A dotted half notes decrescendo (followed by a quarter rest). VC play Great octave E/B whole notes to (Bar 2) A/small octave E dotted half notes (followed by a quarter rest). CB play *p* Great octave E whole note.

The celeste sounds *pp* Line 2 G# grace note up to Line 3 G# half note down to Line 1 B grace note up to Line 2 B half note down to (Bar 2) Line 2 C# grace note up to Line 3 C# half note (followed by a half rest).

The harp sounds *p* ascending to descending arpeggiated 16th note figures (four per bar). We first find Great octave E up to B up to small octave E up to G# 16ths (connected

as a figure by two crossbeams) up to B-Line 1 C#-E-G# 16ths (connected by two crossbeams) up to descending 16ths B-G#-E-C# to (bottom staff) small octave B-G#-E-C#. The tonality in effect is the C# min 7th (C#/E/G#/B). The harp continues the pattern in Bar 2 on ascending 16ths Great octave A-small octave E-F#-A up to (top staff) middle C#-E-F#-A up to descending Line 2 C#-Line 1 A-F#-E down to (bottom staff) C#-small octave A-F#-E 16ths. In effect this arpeggio is the F# min 7th (F#/A/C#/E).

Etc.

“Horn Blast” C time, 1 bar.

Horn I sounds *sff* > middle C [written Line 1 G] grace note to same C whole note held fermata. Dvd location: 15:26. Note: This cue is not in the Tribute cd. Note: this short blast seques immediately after the Forest cue when Big Eli awakens Hannah.

"Morning and Night" *Lento e tranquillo* in _ time, 2:11. Dvd location: 17:06. Tribute cd location: Track # 10. Scene: Big Eli Wakefield uses his Texas morning to pay off the Law and to set Hannah free.

"The Whip" *Vivo* in C time, :46. Dvd location: 19:34. Tribute cd location: Track # 11. Scene: The trio arrives at a new town (where stands his brother's Tobacco Company store) and sees Bodine at the tavern competing with his whip. No whip for this cue by Herrmann, however!

"The House" *Andante* in _ time, :20. Dvd location: 22:31. Tribute cd location: Track # 12. The trio arrives at his brother's (Zack and his wife, Sophie) house.

"Hannah" *Allegro agitato* in C time, 1:03. Dvd location: 25:30. Tribute cd location: Track # 13. Hannah says, "I can find my own way" and storms out to find the cabin.

"The Pearl" *Lento calme* in C time, 22 bars, 1:22. Dvd location: 26:58. Tribute cd location: Track # 14. Key signature of C# min/E major again (4 sharps). The tonality of the first several bars is that C# min 7th (C#/E/G#/B). The first 12 bars showcase the very beautiful "Bound for Texas" Theme (as I call it) that is played in the "Finale." Incidentally, since there was not a "clean" and easily readable copy of the full score at UCSB, I worked on this cue from the Parts (reconstructing the full score on my Judy Green Music M-329 beige 24-stave blank score paper) at UCLA in 1994 in, I believe, Box 12 of the Herrmann Collection.

In Bar 1, two flutes play *p* Line 1 B quarter note legato up to Line 2 E half note to F# quarter note up to (Bar 2) B half note down to "3" triplet value G# half note to F# triplet value quarter note to (Bar 3) E half note to "3" triplet value F# half note down to C# triplet value quarter note to (Bar 4) same C# quarter note (normal value) down to Line 1 B half note (followed by a quarter rest). Note that all the notes played in Bars 1 thru 4 are under the curve/arc/phrase line. The flutes continue in Bar 5 on "3" triplet value Line 1 G# half note to A triplet value quarter note to B normal value half note to (Bar 6) Line

2 C# “3” triplet value half note down to Line 1 G# triplet value quarter note to F# normal value half note to (Bar 7) “3” triplet value E half note down to C# triplet value quarter note decrescendo up to E normal value half note. Note that all the notes in Bars 5 thru 7 are under the phrase legato arc line. In Bar 8, the flutes continue on Line 1 B quarter note up to Line 2 E half note to F# quarter note crescendo to (Bar 9) G# half note to “3” triplet value F# half note to E triplet value quarter note to (Bar 10) F# normal value half note to “3” triplet value E half note to C# triplet value quarter note crescendo to (Bar 11) C (natural) normal value quarter note up to E half note decrescendo hairpin (followed by a quarter rest). All notes in Bars 9 thru 11 are under the phrase arc.

Sords violins II (eight of them) are *col* the flutes exactly thru Bar 10. Then they play, in Bar 11, on same Line 2 C quarter note up to E half note back down to C quarter note (unlike the flutes which are here displaying a quarter rest) up to (Bar 12) Line 3 G# half note decrescendo to E half note (flutes show a whole rest in Bar 12). Ten *sords* violins I are *col* violins II except that they play an octave higher register (written the same but with the *8va* ottava above). Then all violins in Bar 12 (:37 Tribute cd & original track) play the aforementioned Line 3 G# down to E half notes.

In Bar 2, two oboes play *pp* Line 1 E/G# whole notes legato slur and crescendo to (Bar 3) F#/A dotted half notes decrescendo hairpin (followed by a quarter rest) to (Bar 4) E/G# whole notes crescendo to (Bar 5) C#/E dotted half notes decrescendo (followed by a quarter rest). Oboes return in Bar 8 to play E/G# whole notes to (Bar 9) F#/A dotted half notes (followed by a quarter rest) to (Bar 10) E/F# whole notes to (Bar 11) E/G# dotted half notes decrescendo (followed by a quarter rest). Oboes are then silent (or tacet) for the rest of the cue.

Clarinets in Bar 2 play *pp* small octave B/Line 1 C# [written Line 1 C#/D] whole notes crescendo and legato slur to (Bar 3) C#/E dotted half notes decrescendo (followed by a quarter rest) to (Bar 4) B/C# whole notes to (Bar 5) small octave G#/B dotted half notes (followed by a quarter rest). In Bar 6, the clarinets then play A/C# whole notes to (Bar 7) G#/B dotted half notes (followed by a quarter rest) to (Bar 8) B/C# whole notes to (Bar 9) Line 1 C#/E dotted half notes (followed by a quarter rest) to (Bar 10) A/C# whole notes to (Bar 11) G#/C dotted half notes decrescendo (followed by a quarter rest). Whole rest symbols are placed in Bar 12 but the clarinets return in Bar 13.

The bass clarinet in Bar 2 plays small octave E [written F#] whole note crescendo and legato slur up to (Bar 3) A [written B] dotted half note decrescendo (followed by a quarter rest). In Bar 4, the bass clarinet then plays E whole note tied to dotted half note next bar (followed by a quarter rest). In Bar 6, the bass clarinet plays A whole note to (Bar 7) B dotted half note (followed by a quarter rest) down to (Bar 8) E whole note to (Bar 9) A dotted half note (followed by a quarter rest) down to (Bar 10) D whole note to (Bar 11) E dotted half note (followed by a quarter rest and then a whole rest in the next bar).

Fags (bassoons) in Bar 2 play *pp* Great octave B/small octave G# whole notes crescendo and legato slur up to (Bar 3) small octave E/A dotted half notes decrescendo hairpin (followed by a quarter rest). In Bar 4, the bassoons then play Great octave B/small octave G# whole notes to same B (tied) dotted half note and small octave E dotted half note (followed by a quarter rest). In Bar 6, they then play Great octave and small octave D whole notes to (Bar 7) E dotted half notes (followed by a quarter rest) to (Bar 8) Great octave B/small octave G# whole notes up to (Bar 9) small octave E/A

dotted half notes (followed by a quarter rest). In Bar 10, they play Great octave A/small octave F# whole notes up to (Bar 11) small octave C/G# dotted half notes (followed by a quarter rest).

Sords horns in Bar 3 (:07 Tribute cd) play *pp* > middle C#/E/F#/A [written Line 1 G#/B/Line 2 C#/E] whole notes (F# min seventh 2nd inversion). In Bar 5, the muted horns return to play *pp* > small octave G#/B/Line 1 C#/E [written Line 1 D#/F#/G#/B] whole notes (C# min seventh 2nd inversion). In Bar 7, the horns return to play small octave E/G#/B/Line 1 E [written small octave B/Line 1 D#/F#/B] whole notes (E maj). In Bar 9 (:26 Tribute cd), the horns play middle C#/E/F#/A whole notes. In Bar 11, horns play small octave G#/middle C/E/G# (C aug) *p* < to (Bar 12) G#/B/E/G# dotted half notes decrescendo (followed by a quarter rest).

Four *sords* violas in Bar 2 play *pp* < small octave G#/B whole notes legato to (Bar 3) A/middle C# dotted half notes decrescendo (followed by a quarter rest). In Bar 4, the violas then play G#/B whole notes down to (Bar 5) E/G# dotted half notes (followed by a quarter rest). In Bar 6, the violas play small octave D#/F# whole notes to (Bar 7) E/G# dotted half notes (followed by a quarter rest) to (Bar 8) G#/B whole notes to (Bar 9) A/C# dotted half notes (followed by a quarter rest). In Bar 10, the violas play F#/A whole notes crescendo to (Bar 11) E/G# whole notes tied to whole notes next bar decrescendo hairpin.

Four *sords* celli in Bar 2 play *pp* < Great octave E/B whole notes up to (Bar 3) A/small octave E dotted half notes decrescendo (followed by a quarter rest). In Bar 4, VC then play Great octave E/B whole notes tied to dotted half notes next bar (followed by a quarter rest). In Bar 6, the celli play D/A whole notes to (Bar 7) E/B dotted half notes (followed by a quarter rest). VC in Bar 8 play E/B whole notes to (Bar 9) A/small octave E dotted half notes (followed by a quarter rest). In Bar 10, VC play D/A whole notes to (Bar 11) E/small octave C whole notes to (Bar 12) E/B whole notes decrescendo.

CB in Bar 2 play *pp* > Great octave E whole note (repeated in Bar 4). CB return in Bar 6 to play small octave D whole note, returning in Bar 8 on Great octave E whole note, and then small octave D in Bar 10.

In Bar 2, the harp and celeste sound *p dolce* a series of ascending to descending 16th note figures (and other organizations) thru Bar 10. We find for the harp ascending 16ths Great octave E-B-small octave E-G# (connected as a figure by two crossbeams) up to B-middle C#-E-G# (connected by two crossbeams) up to descending 16ths B-G#-E-C# (connected by two crossbeams) down to (bottom staff) small octave B-G#-E-Great octave B 16ths. The celeste, however, starts on ascending 16ths Line 1 G#-B-Line 2 C#-E (connected by two crossbeams) down to descending C#-Line 1 B-G#-E 16ths up to ascending G#-B-Line 2 C# to descending C#-Line 1 B-G#-E. Continuing with the harp in Bar 3, we find ascending 16ths Great octave A-small octave E-F#-A (connected by two crossbeams) to Line 1 C#-E-F#-A 16ths up to descending Line 2 C#-Line 1 A-F#-E down to (bottom staff) C#-small octave A-F#-E. The celeste here plays Line 1 F#-A-Line 2 C#-E 16ths up to descending F#-E-C#-Line 1 A down to (see the first two figures in this bar that are repeated in the second half of this bar). In Bar 4, the harp plays ascending 16ths Great octave E-B-small octave E-G# up to B-Line 1 C#-E-G# up to descending 16ths B-G#-E-C# up to B-G#-E-C# descending 16ths once again. The celeste plays ascending 16ths Line 1 G#-B-Line 2 C#-E up to descending G#-E-C#-Line 1 B to a repeat of these two figures. In Bar 5, the harp plays a series of descending 16ths starting with Line 1 G#-

E-C#-small octave B to a repeat of this figure to E-C#-small octave B-G# (repeated again). The celeste plays ascending 16ths Line 1 G#-B-Line 2 C#-E to descending C#-Line 1 B-G#-E to a repeat of these two figures. In Bar 6, the harp plays ascending 16ths Great octave D-A-small octave D-F# up to A-middle C#-D-F# up to descending A-F#-D-C# down to (bottom staff) small octave A-F#-D-Great octave A. The celeste here plays middle C#-D-F#-A up to descending Line 2 C#-Line 1 A-F#-D and then repeat these two figures. In Bar 7, the harp plays ascending 16ths Great octave E-B-small octave E-G# up to B-Line 1 C#-E-G# up to descending 16ths B-G#-E-C# down to (bottom staff) small octave B-G#-E-Great octave B. Repeat this bar in Bar 8. The celeste plays ascending 16ths Line 1 E-G#-B-Line 2 C# to descending B-G#-E-C# followed by a repeat of these two figures. In Bar 8, the celeste plays Line 1 E-G#-B-Line 2 C# up to descending 16ths E-C#-Line 1 B-G# followed by a repeat of these two bars. In Bar 9, the harp plays ascending 16ths Great octave A-small octave E-F#-A up to Line 1 C#-E-F#-A up to descending 16ths Line 2 C#-Line 1 A-F#-E to C#-small octave A-F#-E. The celeste plays ascending 16ths Line 1 F#-A-Line 2 C#-E to descending F#-E-C#-Line 1 A followed by a repeat of these two figures. In Bar 10, the harp plays ascending legato 16ths Great octave D-A-small octave D-F# up to A-Line 2 C#-E-F# up to descending A-F#-E-C# down to small octave A-F#-E-D to (Bar 11) E 8th (followed by 8th/quarter/half rest marks). The celeste plays Line 1 E-F#-A-Line 2 C# 16ths up to descending E-C#-Line 1 A-F# followed by a repeat of these two figures to (Bar 11) Line 1 E 8th followed by rests.

Bar 12 was already delineated. Double bar lines follow the end of Bar 12, signifying the change to a new section of music for this cue. Also four natural accidentals are inserted, cancelling the previous key signature of four sharps.

Flutes in Bar 13 (27:40 dvd; :40 Tribute cd) play *f* > Line 1 D dotted half note decrescendo (followed by a quarter rest). After a quarter rest, clarinets play *mp* > small octave Ab/middle C quarter notes to G/B [written A/C#] half notes. Horn I plays Line 1 D [written Line 1 A] dotted half note decrescendo (followed by a quarter rest). The celeste sounds Line 1 B dotted half note let vibrate, and the harp sounds Line 1 D dotted half note. The susp cymbal is trem *pp* of a dotted half note (notated on the top space of the staff).

In Bar 14, flutes play D dotted half note once again (followed by a quarter rest) to (Bar 15) D dotted half note legato to C quarter note. Clarinets play, after an initial quarter rest, small octave Gb/Bb quarter notes to F/A half notes to (Bar 15), after a quarter rest, Fb/Ab quarter notes to Eb/G half notes decrescendo. Horn I plays Line 1 D dotted half note once again (followed by a quarter rest) to (Bar 15) D dotted half note to C quarter note. The celeste and harp and susp cymbal repeat Bar 13 in Bars 14-15.

Starting in Bar 16 (27:53 dvd; :50 Tribute cd; :54 original track), we come to a beautiful, rather serene section of music. Violins I play *pp* < > Lines 2 & 3 D half notes legato to Eb half notes to (Bar 17) Line 2 Gb/Bb whole notes to (Bar 18, dvd 28:02) Lines 2 & 3 D whole notes to (Bar 19, dvd 28:06) G/Bb half notes to Lines 2 & 3 E half notes to (Bar 20) Lines 2 & 3 D whole notes to (Bar 21, dvd 28:14) Line 2 G#/B half notes to Lines 2 & 3 D half notes to (end Bar 22) Lines 2 & 3 E whole notes decrescendo and held fermata. Back in Bar 16, violins II play Line 2 Gb/Bb whole notes to (Bar 17) Lines 2 & 3 D half notes to Eb half notes to (Bar 18) Gb/Bb whole notes to (Bar 19) Lines 2 & 3 D half notes to Line 2 G#/B half notes to (Bar 20) G/Bb whole notes to (Bar

21) Lines 2 & 3 E half notes to Gb/Bb half notes to (end Bar 22) G#/B whole notes held fermata.

In Bar 18 (28:02 dvd; :56 Tribute cd; 1:03 original track), violas return to play Line 1 Gb/Bb whole notes. After a quarter rest in Bar 19, the violas play G/Bb quarter notes to E/G# half notes crescendo-decrescendo hairpins up to (Bar 20) G/Bb whole notes. In end Bar 22, violas return to play *pp* > G#/B whole notes held fermata. Back in Bar 18, celli return to play *pp* Line 1 D whole note. After a quarter rest in Bar 19, celli play D quarter note down to small octave B half note up to (Bar 20) Line 1 D whole note. In end Bar 22, the VC play Line 1 E whole note *pp* > and held fermata. The cue ends on the E major tonality (E/G#/B).

Curiously the original score I looked at suggests that Bar 19 was actually repeated in Bar 20, and that Bar 21 in the original full score is Bar 20 in the music derived from the parts. I will need to consult the dvd for the proper of “official” ending of this cue (as well as the cd re-recording due out by Tribute soon—as I type this Sunday evening, July 20, 2008)....[July 23 at 7:13 pm: Yes, the version given from the Parts that I have delineated is the correct or official version as presented on the dvd that I just came to when doing my cue timings]

At any rate, back in Bar 16, after a quarter rest, the flutes play Line 1 D quarter note to C half note (repeated next bar). After a quarter rest in Bar 21, the flutes play G#/B quarter notes to G/Bb half notes. After a quarter rest in Bar 16, clarinets play *pp* Line 1 Gb/Bb dotted half notes tied to whole notes next bar. After a quarter rest in Bar 18, they play small octave Ab/middle C quarter notes to Bb/D half notes. After a quarter rest in Bar 20, they play small octave Ab/middle C quarter notes to Bb/D half notes. After a quarter rest in Bar 21, clarinet I plays Line 1 E [written F#] quarter note to D [written E] half note. Horn I in Bar 18 returns to play *p* > Line 1 D [written Line 1 A] dotted half note (followed by a quarter rest), repeated in Bar 20. The celeste/harp/susp cymbal repeat Bar 13 in Bars 18 and 20.

End of cue. The tonality in Bars 16-17 is Gb aug (Gb/Bb/D) to Eb min (Eb/Gb/Bb), and then only Gb aug in Bar 18. The chords in Bar 19 are G min (G/Bb/D) to E maj (E/G#/B) and then G minor again in Bar 20. The cue ends on E major.

"The Bar" *Allegretto* in C & 5/4 time, 5 bars, :11. Dvd location: 30:09. Tribute cd location: Track # 15. Scene opens with the statement, "Step right up, Ladies and Gentlemen." Oboe I plays a mildly cheerful melody, finishing the basic musical thought in Bar 2 in 5/4 time with the response of two clarinets. In Bars 3 & 4, the solo bassoon plays the same melody line, answered in Bar 4 by the clarinets in a lower pitch.

Specifically, in Bar 1, the oboe plays *f* (forte) Line 1 G dotted 8th up to Line 2 E 16th to D dotted quarter note down to Line 1 B 8th to “3” triplet value 8ths A-B-G down to (Bar 2 in 5/4 time) E dotted 8th leaping up to Line 2 E 16th to D whole note *Rall.* After a half and 8th rest in Bar 2, clarinet I plays Line 1 B [written Line 2 C#] 8th note to A# [written B#] quarter note legato to B quarter note. After a half and 8th rest, clarinet II plays Line 1 G [written A] 8th to F# quarter note to A quarter note.

In Bar 3 (30:16 dvd; :05 Tribute cd), the bassoon plays the same melody line and notes as the oboe thru Bar 4 (but an octave lower register). In Bar 4, the clarinets repeat the notes given in Bar 2 but played an octave lower register to (Bar 5 in C time; :11 Tribute cd) small octave Eb/G whole notes held fermata.

End of short cue.

"The Attic" *Andantino* in C time, :53. Initially similar to above, but different orchestral arrangement. Dvd location: 32:21. Tribute cd location: Track # 16.

"Miss Suzie" *Andante cantabile* in _ time, 2:14. Very lyrical piece, somewhat subdued with limited or select orchestrations due to the introductory nature of the romantic theme. Dvd location: 33:35 (or Chapter 7 at :44). Tribute cd location: Track # 17.

Sords violins I play *p* < Line 1 B up to Line 2 D# to E quarter notes legato to (Bar 2) F# up to A 8ths to G quarter note tied to "3" triplet value 8th down to E down to B "3" triplet 8ths to (Bar 3) D# quarter note to C# half note decrescendo hairpin. *Sords* violins II in Bar 2 play *p* < Line 2 G/B dotted half notes to (Bar 3) E/G# dotted half notes decrescendo. Muted violas play small octave G/B dotted half notes to (Bar 3) E/G# dotted half notes. VC play Great octave G/small octave D dotted half notes to (Bar 3) Great octave E/B dotted half notes.

The harp in Bar 2 is arpeggiando (vertical wavy line rolled chord) *pp* on Great octave G/small octave D/G/B and (top staff) Line 1 D/G/B half notes (followed by a quarter rest). Horn I plays *pp dolce* < Line 1 D [written A] half note to E quarter note down to (Bar 3) small octave B half note up to C# quarter note. The tonality in Bar 2 is G maj (G/B/D) while the principal chord in Bar 3 is E maj (E/G#/B) although if you take into account the passing D# quarter note of violins I you have the E maj 7th (E/G#/B/D#). If you then take into account the C# half note, then you have the C# min 7th (C#/E/G#/B).
Etc.

"Saloon Piano" *Valse moderato* in _ time. Dvd location: 35:30. Tribute cd location: Track # 30.

In the grace bar, the piano (top staff) sounds *mf* Line 1 B up to Line 2 C 8ths to (Bar 1) D quarter note up to G 8th to (Bar 2) F quarter note to D 8th, and so forth. The bottom staff in Bar 1 plays Great octave G 8th up to small octave D/B 8ths to same D/B 8ths (this bar repeated in Bar 2 at least). Etc.

"The Letter" *Allegretto* in C time, :49. Dvd location: 42:14. Tribute cd location: Track # 18. Scene: "I swear, that letter writing came hard." Two divisi flutes play the melody line, incorporating the Bar motif.

Flutes play *mf* Line 1 B/Line 2 D quarter notes to C/E quarter notes to B/D dotted quarter notes to C/E 8ths up to (Bar 2) E/G to C/E quarter notes to B/D dotted quarter notes to same B/D 8ths, and so forth. Clarinet I plays Line 1 D legato to E quarter notes to D-E quarter notes once again, while clarinet II plays *mp* small octave G [written A] whole note. Etc.

"The Loafer" *Allegretto moderato* in C time, :20. Dvd location: 43:22. Tribute cd location: Track # 19.

"Anger" *Molto largamente e pesante* in C time, :15. Dvd location: 45:29. Tribute cd location: Track # 20. Short but uneasy, tense cue, expressing the underlying suppressed anger. The bar theme is here played ominously by the bass clarinet/Fags/VC/CB, with the timp trill on Bb. Then the muted horns & clarinets respond with a four-note figure.

Specifically, two bassoons/VC/CB play *ff* Great octave E dotted 8th up to small octave E 16th to D dotted quarter note down to Great octave Bb 8th to "3" triplet value A-Bb-G 8ths to (Bar 2) E dotted 8th up to small octave E 16th to D dotted half note *sost.* The bass clarinet plays the same but written an octave higher. So we have small octave E [written F#] dotted 8th up to Line 1 E 16th to D [written E] dotted quarter note, and so forth. The timp is *tr*^^^^^^ (trill) rolled forte on Great octave Bb whole note to (Bar 2) Bb dotted 8th to Bb 16th to Bb quarter notes (all *rinforzando* marked) followed by a half rest. After a quarter rest in Bar 2, violas are bowed trem fortissimo on small octave D dotted half note. After a quarter and 8th rest in Bar 2, clarinets play small octave Gb/Bb 8ths to F/A half notes. *Sords* horns play the same.

Etc.

"The School" [Reel 6 pt 1] *Andante* in C time, :15. Dvd location: 46:28. Tribute cd location: Track # 21. Suzie asks Little Eli if he's all right after being taunted by the rest of the school children.

"Daydreaming" *Andante tranquillo(sotto voce)* in C time, 1:10. Repeated cue title (see Cue 4). Dvd location: 47:44. Tribute cd location: Track # 22. Scene: Reading session in class although Li'l Eli is looking out the window, daydreaming perhaps of Texas.

"The Steamboat" *Molto allegro* in C time, 46 bars, 1:03. Dvd location: 49:27. Tribute cd location: Track # 23. Reel 6/pt 3. A famous, bright highlight of the score. Fast, almost heroic, motion of the horns, and very pronounced.

In Bar 1, the piccolo plays *sff* Line 2 G grace note up to Line 3 G *rinforzando*-marked 8th note (followed by an 8th rest) back to Line 2 G grace note up to Line 3 G *rinforzando* 8th note (followed by an 8th and half rest). In Bar 3, after a quarter rest, the piccolo plays once again Line 2 G grace note up to Line 3 G *rinforzando* 8th (followed by an 8th rest) to Line 2 G grace note up to Line 3 G *rinforzando* 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 4, the piccolo plays Line 2 G grace note up to Line 3 G *rinforzando* 8th (followed by a quarter and 8th rest) to Line 2 G 8th up to Line 3 G *rinforzando* 8th (followed by a quarter rest). After a half and 8th rest in Bar 5, the piccolo plays Line 2 G grace note up to Line 3 G *rinforzando* 8th (followed by an 8th rest) down now to Line 2 Eb *rinforzando* 8th. Two bar lines are inserted at the end of Bar 5 traversing the cue, signifying a change in the music immediately following in Bar 6.

The flute is *col* piccolo. Two oboes in Bar 1 play Line 1 G grace note up to Line 2 Eb/G *rinforzando* 8ths (followed by an 8th rest). In Bar 3, after a quarter rest, the oboes play Line 1 G grace note to Line 1 A/Line 2 C 8ths (followed by an 8th rest) and so forth thru Bar 4 (follow the same rest patterns as given for the piccolo). In Bar 5, after a half and 8th rest, the oboes play Line 1 G grace note up to Line 2 Eb/G 8th followed by a quarter rest. Two clarinets play *sff* the same notes and registers as the oboes. The bass

clarinet plays *sff* small octave F rinforzando 8th (followed by an 8th rest) to F rinforzando 8th note once again (followed by an 8th and half rest). Continue in Bars 2 thru 5 with the same rest pattern given for the piccolo except that in Bar 5, after a half and 8th rest, it sounds F 8th followed by a quarter rest. Fags play *sff* Great octave F/A rinforzando 8ths and so forth (see bass clarinet pattern).

Sul G violins I and II play *sff* small octave A grace note glissandi lines up to Line 1 Eb/A rinforzando 8ths (followed by an 8th rest) back down to small octave A grace note gliss lines up to Line 1 Eb/A rinforzando 8ths once again (followed by an 8th and half rest). After a quarter rest in Bar 3, violins I play small octave A grace note gliss line up to Line 1 A rinforzando 8th note (followed by an 8th rest) and so forth (see the aforementioned rest patterns) to (Bar 5), after a half and 8th rest, small octave A grace note gliss line up to A rinforzando 8th (followed by a quarter rest). Violins II in Bar 3 play small octave A grace note gliss line up to Line 1 Eb 8th, and so forth.

Violas in Bar 1 play *sff* small octave Eb/F rinforzando 8ths (followed by an 8th rest) to Eb/F rinforzando 8ths *sff* (followed by an 8th and half rest), and so forth (following the previously delineated rest patterns). VC play Great octave F/A rinforzando 8ths *sff* (followed by an 8th rest) to F/A 8ths again, etc. CB pluck *pizz* Great octave F 8th rinforzando and *sff* (followed by an 8th rest) and so forth as given.

After an 8th rest in Bar 1, the Tambourine sounds *sff* x-headed 8th note rinforzando (followed by an 8th rest) to another x-headed 8th note (followed by a half rest). After an 8th rest in Bar 3, the tambourine sounds an x-headed 8th note followed by two more such patterns and then a quarter rest on the 4th beat. After an 8th rest in Bar 4, the tambourine plays an 8th note (followed by a quarter and 8th rest) to another 8th note (followed by a quarter rest). After a half and quarter rest in Bar 5, the tambourine sounds an 8th note (followed by a quarter rest).

The piano plays *sff* Great octave F/A/small octave Eb/F and (top staff) Line 1 A/Line 2 C/Eb/G rinforzando 8ths (F Dom 9th or F/A/C/Eb/G) followed by an 8th rest and then another such chord followed by an 8th and half rest, and then follow the same rest pattern in Bars 3-5 as given earlier. The harp plays *C major* gliss notated by Herrmann as (bottom staff treble clef) Line 1 G-A-B-Line 2 C-D-E-F to G rinforzando 8th (followed by an 8th rest) to another such gliss followed by an 8th and half rest, and so forth.

After a half rest in Bar 1, the four horns are prominent playing the 15-note motif. So we find them sounding *ff* Line 1 Eb [written Line 1 Bb] 8th to D-Eb 16ths three-note figure to C up to Eb 8ths to (Bar 2) where the horns are soli (only instruments heard) playing D [written A] to Eb 16ths to C 8th figure to Eb 8th to D-Eb 16ths figure to C up to G 8ths to Eb rinforzando quarter note to (Bar 3) middle C [written G] 8th note (followed by an 8th and two quarter rest marks). Then the horns play *ff* Eb 8th to D-Eb 16ths figure to (Bar 4) C 8th (followed by an 8th rest) to Eb 8th to D-Eb 16ths figure to C 8th (followed by an 8th rest) to Eb 8th to D-Eb 16ths figure once again to (Bar 5) C up to G legato 8ths to Eb rinforzando quarter note down to C 8th (followed by an 8th and quarter rest).

In Bar 6 (49:35 dvd; :08 Tribute cd) in Cut time (C with the vertical bar thru the middle), the piccolo, flute, and clarinets play the next melody line that actually started at the very end of Bar 5 with the Eb 8th note. So we find them playing Line 3 (Line 2 for the clarinets) Gb 8th legato mini-slur to Eb quarter note up to Gb 8th down to Eb quarter note to Eb-Eb 8ths up to (Bar 7) a repeat of Bar 6 to (Bar 8) Bb quarter note to Ab-Bb 8ths to Gb quarter note to F-Gb 8ths to (Bar 9) Eb-C-Db-D 8ths (crossbeam connected) to F

rinforzando 8th down to Db quarter note to F 8th to (Bar 10) Eb whole note tied to half note in Bar 11 (followed by a half rest).

The oboes in Bar 6 play *ff* (*molto tenuto*) Line 1 Bb rinforzando half note to Ab rinforzando half note to (Bar 7) Gb to F rinforzando half notes to (Bar 8) Eb to Db rinforzando half notes to (Bar 9) C to small octave Bb rinforzando half notes. After a quarter rest in Bar 10, the oboes play Line 1 A/Line 2 C# rinforzando quarter notes (followed by a quarter rest) to same A/C# quarter notes to (Bar 11), after a half rest, B/Line 2 D# rinforzando half notes.

The bass clarinet in Bar 6 plays small octave Eb [written F] rinforzando quarter note (followed by a quarter rest) to same Eb quarter note (followed by a quarter rest) and repeated thru Bar 9. In Bar 10, the bass clarinet plays small octave A [written B] rinforzando quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest) to (Bar 11) A quarter note (followed by a quarter and half rest).

The Fags in Bar 6, after an initial quarter rest, play Great octave Bb/small octave Gb rinforzando quarter notes (followed by a quarter rest) to same Bb/Gb quarter notes, and repeated thru Bar 9. After a quarter rest in Bar 10, the bassoons then play small octave E/Line 1 C# rinforzando quarter notes (followed by a quarter rest) to same E/C# quarter notes to (Bar 11), after a quarter rest, A/C# quarter notes to (“k” clef inserted) Line 1 G# half note.

After a quarter rest in Bar 10, horns return to play forte small octave E/A/middle C# (horns I & III on C#) [written small octave B/Line 1 E/G#] quarter notes (followed by a quarter rest) to same notes to (Bar 11), after a quarter rest, same quarter notes followed by a half rest.

Back in Bar 6, top staff piano plays Line 1 Bb to Ab rinforzando half notes to (see oboes thru Bar 9). After a quarter rest in Bar 10, top staff piano plays small octave E/A/middle C# quarter notes (followed by a quarter rest) to same quarter notes to (Bar 11), after a quarter rest, same quarter notes followed by a half rest. Back in Bar 6, the bottom staff piano sounds Great octave Eb quarter note up to Great octave Bb/small octave Gb quarter notes down to Great octave Eb quarter note up to Bb/Gb quarter notes. Repeat thru Bar 9. In Bar 10, the bottom staff piano sounds Contra-octave and Great octave A quarter notes (followed by a quarter rest) to same A quarter notes (followed by a quarter rest) to (Bar 11) A quarter notes followed by a quarter and half rest. The piano repeats Bars 10-11 in Bars 12-13.

After a quarter rest in Bar 6, *pizz* violas pluck *ff* small octave Gb quarter note (followed by a quarter rest) to Gb quarter note, repeated again in Bars 7 thru 9. After a quarter rest in Bar 10, violas pluck small octave E quarter note (followed by a quarter rest) to E quarter note to (Bar 11), after a quarter rest, E quarter note (followed by a quarter rest). Repeat Bars 10-11 for the violas and the rest of the strings in Bars 12-13 after which they turn *arco* (bowed instead of plucked).

After a quarter rest in Bar 6, VC pluck Great octave Bb quarter note (followed by a quarter rest) to Bb quarter note (repeated thru Bar 9). CB in Bar 6 pluck small octave Eb quarter note (followed by a quarter rest) to Eb quarter note followed by a quarter rest, repeated thru Bar 9. In Bar 10, both VC/CB pluck Great octave A quarter note (followed by a quarter rest) to same A quarter note (followed by a quarter rest) to (Bar 11) A quarter note followed by a quarter and half rest. As given, repeat these two bars in the next two bars.

In Bar 10 (49:39 dvd), after a quarter rest, violins I return to pluck *ff* middle (Line 1) C# quarter note (followed by a quarter rest) to C# quarter note to (Bar 11), after a quarter rest, C# quarter note (followed by a half rest). Violins II pluck small octave A quarter notes in the same rest pattern. Repeat these two bars in Bars 12-13.

In Bars 12-13, after a quarter rest, oboes play the middle C# quarter notes as given for the violins I. After a quarter rest, clarinets play small octave E/A rinforzando quarter notes (followed by a quarter rest) to same quarter notes to (Bar 13), after a quarter rest, same E/A quarter notes followed by a half rest. After a quarter rest in Bar 12, Fags play E/middle C# quarter notes (followed by a quarter rest) to same quarter notes to (Bar 13), after a quarter rest, same E/C# quarter notes followed by a half rest. After a quarter rest in Bar 12, horns play small octave A/middle C# rinforzando quarter notes (followed by a quarter rest) to same quarter notes to (Bar 13), after a half rest, G#/B/Line 1 D# rinforzando half notes *sff*.

In Bar 14 (49:42 dvd; :15 Tribute cd), *arco* violins I play *sff* small octave G/Line 1 D/B/Line 2 G quarter notes (followed by a quarter and half rest) and repeated next bar to (Bar 16 in C time) Line 1 Eb/A 8ths on the down-bow (followed by an 8th rest) to same Eb/A 8ths on the down-bow (followed by an 8th and half rest). Violins II in Bars 14-15 play as violins I to (Bar 16) small octave A/Line 1 G 8ths on the down-bow *sff* (followed by an 8th rest) to same 8ths (followed by an 8th and half rest). Violas in Bar 14 play small octave D/G/Line 1 D quarter notes (followed by rests) repeated in Bar 15 to (Bar 16) small octave F 8ths on the down bow as given in the pattern for the violins. VC play Great octave G/small octave D/B quarter notes followed by rests (repeated next bar) to (Bar 16) A/small octave Eb down-bow 8ths as given. CB play G/small octave D/B quarter notes followed by rests and repeated next bar to (Bar 16) Great octave F 8ths on the down-bow as given.

The tambourine in Bar 14 sounds forte an x-headed quarter note (notated on the top space of the staff) followed by a quarter and half rest, and repeated next bar to (Bar 16 in C time), after an 8th rest, 8th note rinforzando (followed by an 8th rest) to another 8th note (followed by a half rest).

The bass clarinet in Bar 14 plays *sff* small octave G [written A] rinforzando quarter note (followed by a quarter and half rest) and repeated next bar. In Bar 16, it sounds small octave F rinforzando 8th (followed by an 8th rest) to F 8th (followed by an 8th and half rest). Fags in Bar 14 play Great octave G/small octave D quarter notes followed by rests (repeated next bar) to (Bar 16) A/small octave Eb 8ths (followed by an 8th rest) to same 8ths (followed by an 8th and half rest).

After a quarter rest in Bar 14, the piccolo/flute/oboes/clarinets play Line 3 (Line 2 for oboes and clarinets) *ff* F# to G 8ths (crossbeam connected) to E-D 8ths down to B quarter note (repeated next bar). After a half rest in Bar 16, they all play Line 2 (except clarinets here are Line 1) Eb 8th to D-Eb 16ths figure to C-Eb 8ths to (Bar 17) D-Eb 16ths to C 8th figure to Eb 8th to D-Eb 16ths figure to C-G 8ths to Eb quarter note to (Bar 18) C 8th (followed by 8th/quarter/quarter rest marks) to Eb 8th to D-Eb 16ths figure to (Bar 19) C 8th (followed by an 8th rest), and so forth. After a half rest in Bar 16, piccolo/flute/oboe plays *ff* Line 3 (Line 2 for the oboes) Eb 8th to D-Eb 16ths figure to C-Eb 8ths to (Bar 17) D-Eb 16ths to D 8th figure to Eb 8th to D-Eb 16ths figure to C up to G 8ths to Eb rinforzando quarter note down to (Bar 18) C 8th note (followed by an 8th and two quarter rest marks) to Eb 8th to D-Eb 16ths figure, and so forth. Clarinets play this in Line 1

register. Violins I in Bar 16 play *sff* Line 1 Eb/A 8ths on the down-bow (followed by an 8th rest) to same Eb/A 8ths (8ths are crossbeam connected) followed by an 8th and half rest. Violins II play this pattern on small octave A/Line 1 G 8ths, violas on small octave F, VC on Great octave A/small octave Eb 8ths, and CB on Great octave F 8ths. Horns play this pattern *ff* on small octave A/Line 1 C/Eb/G rinforzando 8ths. The piano plays it on Great octave F/A/small octave Eb/A/middle C/Eb/G 8ths. The bass clarinet plays it on small octave F rinforzando 8ths. After an 8th rest, the tambourine sounds an x-headed rinforzando 8th (followed by an 8th rest) to another rinforzando 8th (followed by a half rest). Etc.

Starting in Bar 21 (49:53 dvd; :25 Tribute cd), the oboes/clarinets/violins play the melody line while altri strings play 8th note figures. Violins I play *ff* Line 2 C# rinforzando 16th to D 16th to D rinforzando 8th three-note figure to another such figure to E-E 8ths to D rinforzando quarter note to (Bar 22) two of the same first figures as given in Bar 21 to Line 1 B rinforzando 8th to A 8th to G rinforzando quarter note. Etc. Violins II play Line 1 A#0B 16ths to B 8th figure to another such figure to Line 2 C-C 8ths to B quarter note to (Bar 22) two more such three-note figures to G-F# 8ths to E quarter note. Violas play *ff* small octave G-G-G-G 8ths (crossbeam connected) down to C-C-C-C 8ths. However, Herrmann articulates the manner of performance with the first 8th on the down-bow, and the next one on the up-bow and continuing in that alternation. VC play this pattern non-div on Great octave G/small octave D 8ths down to Great octave C/G 8ths (repeated next two bars—as also the violas). CB play small octave G down to Great octave G up to small octave G down to Great octave G (crossbeam connected) to small octave C up to Line 1 C down to small octave C up to Line 1 C 8ths (repeated next two bars). Starting in Bar 25, the piccolo/flute/clarinets now play that melody line, while the bass clarinet and Fags play the 8th note figures.

At the end of Bar 28, the horns start a long phrase ending in Bar 34. They play *ff* Line 1 Eb [written Line 1 Bb] 8th note to (Bar 29 in Cut time located 50:07 dvd) Gb [written Line 2 Db] 8th legato mini-slur down to Eb quarter note up to Gb 8th again legato down to Eb quarter note to same Eb-Eb 8ths (crossbeam connected) to (Bar 30) Gb 8th legato down to Eb quarter note up to Gb 8th legato to Eb quarter note to Eb-Eb 8ths (actually a repeat of the previous bar). In Bar 30, the horns continue on Line 1 Bb [written Line 2 F] quarter note to Ab-Bb 8ths to Gb quarter note to F-Gb 8ths to (Bar 31) Eb-C-Db-D legato 8ths (crossbeam connected) to stand-alone F 8th down to Db quarter note up to F 8th to (Bar 33) Line 1 Eb rinforzando-marked whole notes *sff* and tied to half note next bar (followed by a half rest).

Back in Bar 29 (:38 Tribute cd; :40 original track), the piccolo/flutes/oboes/clarinets play *ff* descending half notes thru Bar 32. The piccolo plays legato Line 2 Bb to Ab half notes to (Bar 30) Gb to F half notes to (Bar 31) Eb to Db half notes to (Bar 32) C to Line 1 Bb half notes. Flutes and clarinets play this an octave higher register, while the oboes play it an octave lower register. The bass clarinet in Bar 29 plays *ff* small octave Eb up to Bb down to Eb up to Bb rinforzando quarter notes (repeated next three bars). Fags play Great octave Eb up to Bb/small octave Gb quarter notes down to Great octave Eb quarter note up to Bb/small octave Gb rinforzando quarter notes (repeated thru Bar 32). VC pluck pizzicato Great octave Eb up to Bb down to Eb up to Bb quarter notes *ff* (repeated next three bars) while CB pluck small octave Eb quarter note (followed by a quarter rest) to same Eb quarter note (followed by a quarter rest) and

repeated next three bars. After a quarter rest, violins I pluck *pizz* small octave Bb/Line 1 Gb quarter notes (followed by a quarter rest) to same quarter notes (followed by a quarter rest) and repeated thru Bar 32. Violins II are *col* violins I.

After a quarter rest in Bar 33, the piccolo and flute play Line 2 C# grace note up to Line 3 C# quarter note (followed by a quarter rest) to Line 2 C# grace note up to Line 3 C# quarter note once again to (Bar 34), after a quarter rest) Line 2 C# grace note up to Line 3 C# quarter note (followed by a half rest). After a quarter rest, oboes play A/Line 2 C# quarter notes (followed by a quarter rest) to same A/C# quarter notes to (Bar 34), after a quarter rest, A/C# now *rinforzando* quarter notes to B/D# *rinforzando* half notes. Clarinets play this pattern on Line 1 E/Line 2 C# quarter notes eventually to G#/Line 2 D# *rinforzando* half notes. The bass clarinet plays small octave A [written B] *rinforzando* quarter note (followed by a quarter rest) to same A quarter note (followed by a quarter rest) to (Bar 34) A quarter note (followed by a quarter and half rest). Fags play this pattern on Great octave A *rinforzando* quarter notes. After a quarter rest in Bar 33, the piano sounds *ff* Line 1 E/A/Line 2 C#/E/A/Line 3 C# quarter notes (followed by a quarter rest) to another such grouping of quarter notes to (Bar 34), after a quarter rest) another such grouping to G#/B/Line 2 D#/G#/B/Line 3 D# *rinforzando* half notes. After a half rest in Bar 34, the harp finally joins in *sff* on small octave G#/B/Line 1 D# and (top staff) G#/B/Line 2 D# half notes let vibrate extending curve lines non-arpeg).

Herrmann basically repeats Bars 33-34 in Bars 35-36 but with changed instrumentation. *Arco* VC/CB play *ff* Great octave A quarter note (followed by a quarter rest) to same A quarter note (followed by a quarter rest) to (Bar 36) A quarter note (followed by a quarter and half rest). After a quarter rest, *arco* violas play *ff* small octave E quarter note (followed by a quarter rest) to same E quarter note to (Bar 36), after a quarter rest, E quarter note to G# *rinforzando* half note *sf*. *Arco* violins II play this pattern on small octave A quarter notes to B *rinforzando* half note at the end of Bar 36 *sfff* Violins I play his pattern on Line 1 C# quarter notes to D# half note. Clarinets play this pattern on small octave E/A quarter notes to B/Line 1 D# *rinforzando* half notes. Oboes play it on middle C# quarter notes to B/D# half notes. The bass clarinet plays this pattern on Line 1 E [written F#] quarter notes (actually followed by a half rest at the end of Bar 36). Fags play it on A/middle C# quarter notes to B/Line 1 D# *rinforzando* half notes.

In Bar 37 (50:14) the horns are stopped (+) *sff* on small octave G/B/Line 1 D/G [written Line 1 D/F#/A/Line 2 D] quarter notes (followed by a quarter and half rest) and repeated next bar. The piccolo and flute play Line 2 G grace note *sff* up to Line 3 G quarter note (followed by a quarter and half rest) and repeated next bar. The bass clarinet plays small octave G grace note up to Line 1 G quarter note (followed by a quarter and half rest), repeated next bar. After a quarter rest, two oboes and two clarinets play *ff* Line 2 F#-G legato 8ths (crossbeam connected) to E-D legato 8ths (crossbeam connected) down to Line 1 B quarter note (repeated next bar). The Fags play this an octave lower register. The tambourine sounds an x-headed quarter note followed by rests (repeated next bar). Violins I play *sff* small octave G/Line 1 D/B/Line 2 G quarter notes followed by rests, etc.

The cue ends on polytonality in Bar 46. We have the D maj (D/F#/A), perhaps the E half-dim 7th (E/G/Bb/D), C Dom 9th, and the simple C maj (C/E/G) and possibly shared notes so that we have the C maj 7th (C/E/G/B), and so forth. The flute plays Line 3 D whole note *sff* and held fermata. Oboes play Line 2 F#/A whole notes. Clarinets play Line

2 F#/Line 3 D whole notes held fermata. After an 8th rest in Bar 46, the bass clarinet plays *sf* middle C 8th tied to dotted half note held fermata. After an 8th rest, Fags play Great octave C/G 8ths tied to dotted half notes. After an 8th rest, horns play *sf* small octave C/G/B/Line 1 D *rinforzando* 8ths tied to dotted half notes held fermata. The harp plays *sf* (*non arpegg*) Line 2 D/F#/A/Line 3 D whole notes and also (bottom staff) Line 1 D/F#/A. After an 8th rest, the piano plays Great octave C/G/small octave C/G/Bb/Line 1 D/E 8ths tied to dotted half notes held fermata (in effect the C Dom 9th or C/E/G/Bb/D). The tambourine sounds an x-headed 8th note followed by rests. After an 8th rest, violins I play *sf* small octave G/Line 1 E 8ths *non-div* and tied to dotted half notes held fermata, while violins II play on small octave Bb/Line 1 D notes, violas on small octave C/G notes, VC on Great octave C/G, and CB on small octave C.

"Welcome Aboard" *Molto allegro* in C time, :34. Dvd location: 53:33. Tribute cd location: Track # 24. Ditto above, but shorter version. Scene: The Captain welcomes the Kentuckians to come aboard the ship to examine her.

"Supper" [Reel 6 pt 5] *Andantino* in C time, :58. Here is the Letter theme Again played by low *sords* strings. Dvd location: 54:06. Tribute cd location: Track # 25. This cue seques immediately from the previous cue.

Violins I play *p* < > Line 1 D to E quarter notes to D dotted quarter note to E 8th to (Bar 2) G to E quarter notes to D dotted quarter note to same D 8th note, and so forth. Violins II play small octave B to middle C quarter notes back to B dotted quarter note to C 8th to (Bar 2) E to C quarter notes to B dotted quarter note to same B 8th. Violas play small octave D to E quarter notes < > and then D to E quarter notes < > once again (repeated in Bar 2). VC play Great octave G whole note tied to whole note next bar.

Skipping to Bar 5, flutes play *p* < > Line 1 B/Line 2 D up to C/E quarter notes to B/D dotted quarter notes to C/E 8ths to (Bar 6) E/G to C/E quarter notes to B/D dotted quarter notes to same B/D 8ths. Clarinet I plays Line 1 D to E [written E-F#] quarter notes to D-E quarter notes once again (repeated next bar). Clarinet II plays *p* small octave G [written A] whole note tied to whole note next bar.

Etc.

"Nocturne" [Reel 7/1, 7/1A] *Lento* in 3/4 time, 35 bars, 2:34. Dvd location: 57:59. Tribute cd location: Track # 26. Scene: Miss Suzie invites Elias for supper next Thursday. Relaxed pastoral music, highlighting various lyric solo instruments over soft sustained chords of the strings. Note: As given in my paper on Herrmann's self-borrowing, Bars 18 thru 21 were lifted from *A Shropshire Lad*, Section M, Bars 128-131. I find it somewhat amusing that *The Kentuckian* is touted as an "Americana" score [the movie itself is frontier Americana but not necessarily the music itself] yet Herrmann took primary sections of it (such as the "Prelude") from 1932 score about an 1896 poem by English poet, Alfred Housman. The opening lines are:

"When I was one-and twenty
I heard a wise man say,
'Give crowns & pounds & guineas
But not your heart away'..."

This is clearly not about early Americana! In fact it was about Queen Victoria soldiers who died, a very pessimistic tale to boot.

Anyway, after an 8th rest in the grace bar, *solo* clarinet I plays *p* < and *dolce e espr* ascending legato 8th notes Line 2 C-D-E [written Line 2 D-E-F#] to (Bar 1) D dotted quarter note decrescendo hairpin (these four notes are under the phrase curve line) to crescendo hairpin 8th notes C-D-E once again to (Bar 2) D dotted quarter note decrescendo (these four notes under the phrase arc) to C-D-Eb crescendo 8th notes down to (Bar 3) Line 1 A to G [written B-A] to A dotted quarter note decrescendo. These last six notes are played legato under the phrase/arc/curve line. Then the clarinet sounds Line 1 B 8th crescendo up to (Bar 4) “3” triplet value Line 2 G [written A] quarter note to F [written G] triplet value 8th down to D [written E] dotted quarter note down to Line 1 Bb [written Line 2 C] 8th up to (Bar 5; :19 Tribute cd) Line 2 E [written F#] quarter note to D to C legato 8ths to D quarter note tied to (Bar 6) dotted quarter note (followed by an 8th and quarter rest). After a quarter an 8th rest in Bar 6 (:25 Tribute cd), the *solo* oboe takes over the “melody” (or lyric) line thru Bar 13, but more on this later in this cue delineation.

Now to the strings that are all muted (*sords*). Ten violins I in Bar 1 play *pp* < Line 1 F/A quarter notes to C/Ab half notes decrescendo to (Bar 2) F/A quarter notes to Eb/G half notes < >. In Bar 3, the top line violins I play D half note to E quarter note, while the bottom line violins I (still sharing the same staff) play small octave Bb dotted half note. In Bar 4, violins I continue on D/G dotted half notes legato slurs to (Bar 5) small octave Bb/Line 1 E dotted half notes *pp* > to (Bar 6) D dotted half note decrescendo.

Back in Bar 1, eight *sords* violins II play *pp* < Line 1 D/A quarter notes legato to small octave Ab/Line 1 Ab half notes decrescendo to (Bar 2) D/A quarter notes to C/G half notes. In Bar 3, top line violins II play (as violins I top line) D half note to E quarter note, while bottom line violins II play small octave G dotted half note. In Bar 4, they then play Bb/Line 1 G dotted half notes crescendo and legato to (Bar 5) G/E dotted half notes decrescendo hairpin to (Bar 6) small octave A dotted half note decrescendo.

Back in Bar 1, four muted violas play *pp* < > small octave A quarter note down to D half note up to (Bar 2) A quarter note to G half note down to (Bar 3) D half note to E quarter note up to (Bar 4) G dotted half note down to (Bar 5) E dotted half note to (Bar 6) F dotted half note.

Back in Bar 1, *sords* celli (VC) play small octave D quarter note down to Great octave G half note up to (Bar 2) D quarter note to C half note down to (Bar 3) Great octave G dotted half note crescendo up to (Bar 4) Bb dotted half note. In Bar 5, VC are *Div* (divisi, not double-stopped) on Great octave G/small octave D dotted half notes > *pp* to (Bar 6) same G/D dotted half notes decrescendo.

After a quarter and 8th rest in Bar 6 (58:24 dvd), the *solo* oboe plays *p dolce espr* and crescendo Line 2 E-F-D 8ths up to (Bar 7) A quarter note to F dotted quarter note decrescendo down to D 8th crescendo up to (Bar 8) A quarter note to G dotted quarter note decrescendo down to Eb 8th crescendo up to (Bar 9) A quarter note to G-A 8ths to G 8th to A-G 16ths figure to (Bar 10) D dotted quarter note decrescendo (followed by an 8th and quarter rest). After a quarter rest in Bar 10 (58:42 dvd), the clarinet returns for four bars to play *p* < Line 1 Bb-Line 2 C-D 8ths up to (Bar 11) “3” triplet value G quarter note to F triplet value 8th to D dotted quarter note decrescendo to Line 1 Bb 8th crescendo up to

(Bar 12) Line 2 E quarter note to D-C 8ths up to “3” triplet value E quarter note to D triplet value 8th decrescendo to (Bar 13) same D dotted half note continuing decrescendo hairpin to *ppp*.

In Bars 7 thru 9, all strings repeat Bars 1 thru 3. In Bar 10, violins I play small octave G/Line 1 D dotted half notes decrescendo, while violins II play Bb/Line 1 D dotted half notes, violas on small octave E dotted half note, and celli on Great octave C/G dotted half notes. Then all strings in Bars 11-12 repeat Bars 4-5.

After a quarter and 8th rest in Bar 13 (58:56 dvd; :55 Tribute cd), violins I now play the “melody” line for four bars *pp espr*. So we find Line 2 A up to Line 3 D to C# 8ths legato down to (Bar 14) B quarter note down to G dotted quarter note down to E 8th up to (Bar 15, now with the *Rall* tempo marking) A quarter note down to E up to G quarter notes crescendo to (Bar 16 in C time, *Lento assi*) Line 2 F whole note decrescendo hairpin. Incidentally, double bar lines traverse the cue at the end of Bar 15, signifying a change in the music immediately following.

Back in Bar 13, violins II play Line 1 D/F# dotted half notes to (Bar 14) tied D dotted half note and also G dotted half note decrescendo, while violas play small octave F# dotted half note to (Bar 14) B dotted half note, and VC play Great octave D/A dotted half notes up to (Bar 14) G/small octave D dotted half notes. In Bar 15, violins II play E/A dotted half notes to (Bar 16 in C time; 1:07 Tribute cd) D/Bb whole notes decrescendo hairpin. Violas play middle (Line 1) C# dotted half note crescendo down to (Bar 16) small octave Bb whole note decrescendo. VC play Great octave A/small octave E dotted half notes to (Bar 16) Bb/small octave F whole notes. In Bar 16, CB show up finally to play *p* > Great octave Bb whole note.

After a quarter rest in Bar 16 (*lento assi* in C time), the solo horn plays (59:10 dvd) *pp* < Line 1 G down to D to C [written Line 2 D-Line 1 A-G] tenuto-marked quarter notes to (Bar 17, back to 3/4 time) “3” triplet value Line 1 F [written Line 2 C] quarter note to same F 8th note (triplet value) to same F normal value half note decrescendo to (Bar 18) same descending quarter notes as given in Bar 16 to (Bar 19) same notes as given in Bar 17. In Bar 17, violins II play *p* > small octave Ab/middle C dotted half notes, while violas play small octave Eb dotted half note, and celli on Great octave Ab dotted half note. In Bar 19, violins II play small octave Bb half note to middle C quarter note tied to dotted half note next bar, while violas play small octave F half note to Ab quarter note tied to dotted half note next bar. VC in Bar 19 play Great octave F/small octave D half notes up to Ab/Eb quarter notes tied to dotted half notes next bar. In Bar 20 (1:22 Tribute cd), the solo horn makes its ending phrase on Line 1 G down to D up to F quarter notes to (Bar 21 in C time) Ab [written Line 2 Eb] dotted half note decrescendo *pp* (followed by a quarter rest). Horns return in Bar 26.

After a quarter rest in Bar 21 in C time (59:30 dvd; 1:28 Tribute cd), the *solo* flute plays *pp* < and *espr e dolce* descending Line 2 quarter notes Bb-Ab-Fb legato to (Bar 22) Bb quarter note to Ab half note decrescendo hairpin (followed by a quarter rest). After a quarter rest in Bar 23 (1:37 Tribute cd), the flute then plays G#-F#-D quarter notes legato up to (Bar 24) G# quarter note to F# half note (followed by a quarter rest).

Violins I in Bar 21 play *pp* < Line 1 Fb/Ab whole notes tied to dotted half notes next bar decrescendo down to D/F# quarter notes crescendo to (Bar 23) E/G# whole notes tied to dotted half notes next bar decrescendo followed by D/F# quarter notes crescendo to (Bar 25) F/Bb half notes to Eb/Ab half notes decrescendo. Violins II in Bar 21 play

small octave and Line 1 Ab whole notes tied to dotted half notes next bar to Line 1 D/F# quarter notes to (Bar 23) small octave and Line 1 G# whole notes tied to dotted half notes next bar to D/F# quarter notes to (Bar 25) small octave and Line 1 Bb half notes to Line 1 C/Ab half notes. Violas play small octave Fb whole note tied to dotted half note in Bar 22 to D/F# quarter notes to (Bar 23) E whole note tied to dotted half note in Bar 24 to D/F# quarter notes to (Bar 25) F up to Ab half notes. VC in Bar 21 play Great octave Fb/small octave Cb whole notes tied to dotted half notes next bar to Great octave D/Bb quarter notes to (Bar 23) E/B whole notes tied to dotted half notes next bar to D/Bb quarter notes to (Bar 25) F/small octave D half notes up to Ab/Eb half notes. CB in Bar 23 return to play *p* > Great octave E whole note tied to (Bar 24) dotted half note (followed by a quarter rest). The chord in Bar 21 and most of Bar 22 (due to the tied notes) is Fb maj (Fb/Ab/Cb). The tonality in Bar 23 and most of Bar 24 is E maj (E/G#/B).

After a quarter rest in Bar 26 (59:54 dvd; 1:52 Tribute cd), the *solo* horn returns to play *pp* < descending legato quarter notes Line 1 G-F-D [written Line 2 D-C-Line 1 A] up to (Bar 27) G quarter note decrescendo to F half note (these five notes are under the legato phrase curve line) down to D quarter note up to (Bar 28) G quarter note to F half note (these three notes under the phrase curve) down to D quarter note to (Bar 29) F quarter note to Eb [written Line 1 Bb] half note crescendo to middle C quarter note up to (Bar 30) E dotted half note decrescendo (followed by a quarter rest).

Back in Bar 26, violins I play Line 1 D/F whole notes legato slurs down to (Bar 27) small octave Bb/Line 1 D whole notes. Violins I are then silent until Bar 30 when they resume the melody/lyric line. Violins II in Bar 26 play small octave Bb/Line 1 F whole notes to (Bar 27) Bb/D whole notes decrescendo (Bb notes tied) to (Bar 28) Ab/middle C whole notes to (Bar 29) unison Ab whole note decrescendo. Violas in Bar 26 play small octave F whole note to (Bar 27) D/F whole notes *p* >. Violas in Bar 28 play C/Eb whole notes crescendo to (Bar 29) F whole notes. VC in Bar 26 play Great octave F/Bb whole notes to (Bar 27) tie to F whole note and also small octave D whole note *p* >. In Bar 28, celli play Great octave Ab/small octave Eb whole notes crescendo to (Bar 29) F/small octave C whole notes.

In Bar 30 (1:00:12 dvd), violins I take over the “melody” line. We find them sounding *p espr* < divisi Lines 2 & 3 A to G to E quarter notes to (Bar 31) A quarter notes to G half notes to E quarter notes up to (Bar 32) B quarter notes to A half notes down to E quarter notes up to (Bar 33) G quarter notes to F half notes down to D quarter notes crescendo to (Bar 34) same D quarter notes to C half notes down to Lines 1 & 2 Ab quarter notes to (end Bar 35) Bb whole notes decrescendo and held fermata.

Back in Bar 30 (2:13 Tribute cd), violins II play small octave G/Line 1 E whole notes crescendo and tied to whole notes next bar decrescendo. In bar 32, violins II then play A/E whole notes to (Bar 33) Bb/D whole notes. In Bar 34, they play Ab/middle C whole notes crescendo to (Bar 35) A/Fb whole notes decrescendo hairpin and held fermata. Violas in Bar 30 play small octave E whole note tied to whole note next bar to (Bar 32) F whole note tied to whole note next bar. In Bar 34, the violas play Eb whole note to (Bar 35) Fb whole note held fermata. VC in Bar 30 play Great octave C/G whole notes tied to whole notes next bar, and then F/small octave C whole notes in Bar 32 to (Bar 33) unison Great octave Bb whole note. In Bar 34, VC play Great octave Ab whole note crescendo to (end Bar 35) Fb/small octave Cb whole notes decrescendo and held fermata. CB in end Bar 35 return to play Great octave Fb whole note held fermata. The

chord in Bars 30-31 is C maj (C/E/G) and then F maj (F/A/C) in Bars 32-33. Bar 34 shows the Fb aug (Fb/Ab/C). The end bar is a bit ambiguous with the Fb/Ab/Cb/Bb whole notes. Normally one would expect the simple Fb maj (Fb/Ab/Cb).

End of cue. [Monday, July 21 at 1:16 pm. Had lunch at Panda Express earlier with my wife before she had to go to work at Bob's]

"The Vigil" *Andante sost.* 1:20. Dvd location: 1:01:45. Tribute cd location: Track # 27. Scene: "Why are you mad at Hannah?" In Bar 8 in 2/4 time, the scene changes to Miss Suzie's place where she sits in a sad vigil, stood up by Big Eli. In Bars 8-9, the solo violin plays the pensive tune. In Bars 10-11, the solo viola takes over. In Bars 12-13, the solo cello takes over.

So, in Bar 8 (1:02:18 dvd; :29 Tribute cd), violins II play *pp* < > small octave A/Line 1 F# whole notes up to (Bar 9) Line 1 D/A/Line 2 C (*div a 3*) whole notes decrescendo. After a half rest in Bar 8, the solo violin (top staff) plays *p* < Line 2 A to B quarter notes to (Bar 9) Line 3 C quarter note up to G# half note decrescendo to F# quarter note. In Bar 9, *altri* violins I (bottom staff) play *p* > Line 2 E/F#/A whole notes.

In Bar 10 (1:02:25 dvd; :36 Tribute cd), the solo violas (top staff) plays *p* < Line 1 A to B quarter notes to (Bar 11 in C time, violas in the treble clef) Line 2 C quarter note up to G# half note to F# quarter note decrescendo. *Altri* violas (bottom staff) play *p* > in Bar 11 small octave D/A whole notes.

In Bar 12 in 2/4 time (1:02:31 dvd; :42 Tribute cd), her mother off-screen calls, "Susan..." Here the *solo cello* (top staff) plays *p* < in the "k" tenor clef small octave A to B quarter notes to (Bar 13 in C time) C quarter note up to G# half note to F# quarter note. In Bar 13, *altri* celli (bottom staff) play *p* > Great octave D/A whole notes.

Etc.

"Confession" 1:05 Dvd location: 1:04:11. Tribute cd location: Track # 28. Scene: Suzie calls out, "Eli, some back! That's the nicest apology I heard."

"River Queen" in C time, :30. Dvd location: 1:08:35. Tribute cd location: Track # 29. *Vivo* starting in Bar 5 with the bright and energetic theme played brilliantly by two piccolos, oboes and clarinets. Stopped horns are pronounced, starting on whole note E. This music could very well have been an excellent start to a Main Title/Prelude in some action/adventure flick.

So, in Bar 5 (1:08:52 dvd), two piccolos play *fff* Line 3 E rinforzando 8th to "3" triplet value legato 16ths Line 2 B-Line 3 C#-Line 2 B to next figure of Line 2 G# rinforzando 8th legato up to B 8th (crossbeam connected) to F# rinforzando 8th to G# 8th (crossbeam connected) to E rinforzando 8th to F# 8th (crossbeam connected). After a quarter rest in Bar 5, two oboes play *fff* the same three 8th note figures as the piccolos (G-B to F#-G# to E-F#). After a quarter rest, two clarinets play the same as the oboes. The bass clarinet plays I believe small octave B whole note *sff*. Two Fags play *sff* Great octave E whole note. Four stopped (+) horns play *sffp* Line 1 E [written Line 1 B] whole note. The piano plays Contra-octave E/B/Great octave E/B/small octave E whole notes. The tambourine sounds < *sff* three grace notes (32nd notes) to x-headed 8th note followed by an 8th, quarter, and half rest marks. After a quarter rest, violins pluck *pizz* Line 2 G#-B to F#-G# to E-F# 8th note figures. After a quarter rest violas play *sff* small octave E dotted

half note. After a quarter rest, celli play *sff* Great octave E/small octave C dotted half notes, while CB play Great octave E dotted half note.

Etc.

"Saloon Piano" *Valse moderato* in 3/8 time, 3:45. Dvd location: 1:09:05. Tribute cd location: Track # 30 (fuller reprise of the same piano track as before). Scene: Big Eli is on the ship with a plan to make money off of gambling. Top treble staff starts with 8th notes *mf* Line 1 B to Line 2 C to (Bar 2) D quarter note to G 8th to (Bar 3) F quarter note to D 8th, etc. In Bar 2, bottom bass clef plays 8th notes Great octave G up to D/B small octave dyad played twice. Etc.

"The Captain" *Vivo* in C time, :30. Dvd location: 1:12:57. Tribute cd location: Track # 32. Ditto the "River Queen" Theme. Scene: Elias tells the gamblers that the whistle means they're in Humility where he now has to get off—with the \$285 gold he just "won!"

"The Gambler" *Moderato* in C time, :30. [I believe this cue was not used in the pic] Tribute cd location: Track # 31.

"Scherzo" *Molto allegro* in Cut time, 1 minute. Dvd location: 1:13:43. Tribute cd location: Track # 33. Tour de force piece of the whole score with a rambunctious melody line starting in Bar 5. Unfortunately I just barely worked on it!

The bass clarinet in Bar 1 plays *ff* small octave D rinforzando quarter note (followed by a quarter rest) to G rinforzando quarter note (followed by a quarter rest) and repeated next two bars (silent Bar 4) repeated Bar 5, and so forth. Fags play Great octave and small octave D rinforzando quarter notes (followed by a quarter rest) to Great octave G quarter note (followed by a quarter rest) repeated next two bars. After a quarter rest horns play *ff* small octave A/Bb/Line 1 D/F# rinforzando 8ths (followed by a quarter rest) to same quarter notes (repeated next bar). The piano bottom staff plays Great octave and small octave D quarter notes (followed by a quarter rest) down to Contra-octave and Great octave G quarter notes (followed by a quarter rest), repeated next two bars. After a quarter rest in Bar 1, *pizz* violins I pluck *ff* Line 1 D/F# quarter notes (followed by a quarter rest) to Bb/E quarter notes (repeated next two bars). After a quarter rest, violins II pluck *pizzicato* small octave A/B quarter notes (followed by a quarter rest) to G/Line 1 D quarter notes (repeated next two bars). After a quarter rest, violas pluck small octave A quarter note (followed by a quarter rest) to G quarter note (repeated next two bars). VC/CB play small octave D quarter note (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest) and repeated next two bars.

In Bar 4, the timp with *small mallets* beat small octave D up to F# 8ths down to Great octave G quarter note (followed by a half rest). After a half and 8th rest in Bar 4, horns play *ff* I believe small octave G/middle C/E rinforzando 8ths to Bb/D 8ths (followed by an 8th rest) to (Bar 5), after a quarter rest, A/B/Line 1 D/F# quarter notes (followed by a quarter rest) to G/Bb/Line 1 D/E quarter notes. After a half and 8th rest in Bar 4, the Fags play *ff* Great octave C rinforzando 8th up to G 8th to (Bar 5) a repeat of Bar 1.

In Bar 5, the piccolo, flute, 2 oboes and 2 clarinets play the melody line. I believe (my notes unclear) the piccolo (and flute) play *ff* Line 3 D up to F# down to F 8ths up to Bb 8th tied to quarter note to A to G 8ths. Oboes play Line 1 B up to Line 2 F# to G 8ths to Bb 8th tied to quarter note to A-G 8ths. Etc.

Skipping to a highlight in Bar 43, the piccolo and flute are trill on Line 3 E dotted half note (to F) to D to C legato 8ths, while the oboes and clarinets play this an octave lower register. The bass clarinet/Fags/strings repeat Bar 1.

Etc.

"The Boy & Dog" in C. :46. Dvd location: 1:17:18. Tribute cd location: Track # 34.

"The Drunk" *Largo* in C time, :34. Dvd location: 1:19:09. Tribute cd location: Track # 35. Deep-throated dark woodwind and horns are pronounced in this tense, dark cue. The timpani rolls powerfully on Great octave F# *mf* (*sost*) whole note thru next bar at least. Four horns are unison *sff* on low small octave C [written G] whole note tied to next bar. The bass clarinet is tied on small octave F# [written G#] tied whole notes, and Fags on Contra-octave B/Great octave C whole notes. Celli play *ff* (*molto sost*) on Great octave C whole note on the down-bow and then followed by the up-bow symbol. CB does this on the Great octave F# whole note. Note also that this is the C-F# tritone interval. No surprise! After a half rest in Bar 1, two clarinets play *ff* < small octave D half note to (Bar 2) Eb rinforzando 8th (followed by an 8th and quarter rest) to D half note, and so forth.

"The Rope" *Largo* in C time, 1:20. Dvd location: 1:21:29. Tribute cd location: Track # 36. Recognizable cue since it was later used or recycled in the "A & J Fight" cue of *Jason & the Argonauts* in 1962. A sinister, threatening motif highlights this cue in the first 6 bars.

In Bar 1, the bass clarinet plays *sff* Line 1 G [written A] rinforzando 32nd note down to Db 32nd note to C dotted 8th three-note figure with the C note tied to dotted half note to (Bar 2 in 2/4 time) Db rinforzando 8th (followed by an 8th and quarter rest). Fags play Great octave and small octave G rinforzando 32nd note down to Db 32nd note to C dotted 8ths tied to dotted half notes to (Bar 2) Db rinforzando 8ths followed by an 8th and quarter rest. Piano top staff plays the Fag I register while the bottom staff plays Great octave and Contra-octave registers. Violas play this in the small octave register (as also CB) while VC play this in the Great octave register. After a quarter rest in Bar 1, four horns play *p* < small octave C [written small octave G] dotted half note to (Bar 2 in 2/4 time) Db rinforzando 8th *sff* (followed by an 8th and quarter rest). The timpani in Bar 2 beats *sff* small octave Db rinforzando 8th followed by rests.

In Bar 7 (1:21:43 dvd; :10 Tribute cd) in C time, clarinets (etc) play *molto tenuto* a rhythmic pattern of Line 1 C/Eb 8ths to three C/Eb quarter notes to C/Eb 8ths.

Etc.

"The Wheel" *Largo* in C time, :19. Dvd location: 1:24:50. Tribute cd location: Track # 37. Scene: Hannah on the cart puts the wheel over Bodine's whip.

"Victory" (Reel 10 pt 1A] *Vivo* in C time, 18 bars, :34. Dvd location: 1:25:59. Tribute cd location: Track # 38. Rousing cue! Incidentally, as given in a few Talking Herrmann posts and in one or two of my blogs, the opening motif figure sounds remarkably like the motif composed by Debussy, Arabesque # 2.

The piccolo and flute play *ff* Line 3 G# 8th note *tr* (trill) to E 8th note to F# 8th note *tr* down to C# 8th (all four 8ths are crossbeam connected) to E 8th note trill down to Line 2 B 8th (these two 8ths are crossbeam connected) followed by a quarter rest. Repeat this bar in Bar 2.

The oboes play *ff* Line 2 G#-E-F#-C# 8th notes with no trills (crossbeam connected notes) to E-B-C#-A 8ths (crossbeam connected). Repeat in Bar 2. Clarinets play the same but of course transposed as was customary for Herrmann. So the G#-E-F#-C# was *written* as A#-F#-G#-D#, and so forth. The bass clarinet plays *ff* small octave E [written F#] *rinforzando* dotted half note to A *rinforzando* quarter note (repeated next bar) to (Bar 3) middle C *legato* up to A half notes. The Fags play Great octave B/small octave E *rinforzando* dotted half notes down to Great octave E/A *rinforzando* quarter notes (repeated next bar) to (Bar 3) Great octave C/G half notes *legato* up to A/small octave E half notes.

In Bar 3, 4 horns first show up to play *ff* small octave B [written Line 1 F#] *rinforzando* 8th up to Line 1 C-D 16ths figure to next figure of E [written B] *rinforzando* 8th to D-C 16ths figure followed by a repeat of these two figures in this bar.

After a half rest in Bar 1, the glock sounds *ff* Line 2 E down to B up to C# down to A 8ths (repeated next bar). The celeste top staff is *col* the oboes while the bottom staff plays the 8th notes an octave lower register. The harp bottom staff is *col* the oboes while the top staff plays this an octave higher register.

Violins pluck *pizz* the same notes and register as the oboes (repeated next bar). Violas play *sff* small octave E *rinforzando* dotted half note (followed by a quarter rest) and repeated next bar to (Bar 3) small octave C up to A half notes. VC play Great octave E/B dotted half notes to Great octave A *rinforzando* quarter note (repeated next bar) to (Bar 3) Great octave C/G half notes up to A/small octave E half notes (exactly as the bassoons). CB play *sff* Great octave E dotted half note *rinforzando* to A/small octave E quarter notes (repeated next bar) to (Bar 3) small octave C/G half notes *legato* up to A/Line 1 E half notes.

The cue ends in Bar 18 with the *arco* violins I fingered trem *ff* between small octave B-middle C# whole notes held fermata, while violins II are fingered trem on small octave G-B whole notes, and violas E-G small octave whole notes. Clarinets play *f > pp* small octave B/Line 1 C# dotted half notes followed by a quarter rest held fermata. Fags play small octave E/G dotted half notes followed by a quarter rest held fermata. Horns play small octave B *rinforzando* 8th followed by an 8th rest, quarter rest, and then a half rest held fermata. The cue ends on the C# half-diminished 7th (C#/E/G/B).

"The Reproach" *Lento* in _ time, 1:51. Dvd location: 1:26:34. Tribute cd location: Track # 39. Scene: Elias and Miss Suzie take Li'l Eli to a shady field and announce his proposed marriage to Susan. Then Li'l Eli reproaches Dad for lying to him about going to Texas.

"Boyhood's End" C meter. 3:17. Dvd location: 1:29:54. Tribute cd location: Track # 40. Scene: Elias tells his son to take Gabriel's horn and bury it somewhere (a symbol of boyhood's end).

"The Boy's Call" *Maestoso* in Cut time, 6 bars, :14. Dvd location: 1:33:12. Tribute cd location: Track # 41. Solo horn once again that seques immediately at the end of the previous cue.

After an 8th rest in the grace bar, the horn sounds *ff* Line 1 D [written Line 1 A] 8th note up to (Bar 1) G# [written Line 2 D#] *rinforzando* dotted quarter note back down to D 8th up to G# *rinforzando*-marked dotted quarter note (A4 interval) down to D 8th up to (Bar 2) G# dotted 8th to G# 16th to "3" triplet value G#-G#-G# 8ths to G# dotted quarter note to G# 8th to (Bar 3) G# dotted half note (followed by an 8th rest). Then the horn plays D 8th up to (Bar 4) B [written Line 2 F#] dotted quarter note (M6 interval) back down to D 8th up to B dotted quarter note down to B 8th up to (Bar 5) B dotted 8th to B 16th to B-B-B triplet value 8ths to B dotted quarter note to B 8th to (end Bar 6) B whole note held fermata.

"Night Sounds" *Lento* in C time. Dvd location: 1:33:36. Tribute cd location: Track # 42. Scene: The dog breaks loose from the rope and joins Li'l Eli who then goes to Bodine's tavern to find Hannah.

"The Still" *Largo* in 3/2 time, 1:13. Dvd location: 1:34:34. Tribute cd location: Track # 43.

"A-Waiting" *Largo* in 3/2 time, 10 bars, :37. Dvd location: 1:36:26. Tribute cd location: Track # 44. Muted violins and harp only. Disturbing, low suspense cue as Bodine paces about waiting to see if Elias shows up (to be killed by the Fromes!).

After a quarter rest in Bar 1, the harp plays forte Great octave C# grace note up to small octave C# quarter note let vibrate extending curve line down to Great octave C# grace note up to small octave C# quarter note (followed by a quarter rest) to Great octave C# grace note up to small octave C# quarter note (followed by a quarter rest). Repeat thru Bar 9. After a quarter rest in end Bar 10, the harp plays Great octave C# grace note up to small octave C# quarter note down to Great octave C# grace note up to small octave C# quarter note followed by a quarter rest and then a half rest held fermata.

Sords violins I play Line 3 G/B double-dotted whole notes [once again a strange notation since a dotted whole note is normally written for 3/2 time] crescendo and legato to (Bar 2) Gb/Bb double-dotted whole notes decrescendo. In Bar 3, they continue the chromatic descent on F/A double-dotted whole notes to (Bar 4) Fb/Ab double dotted whole notes. In Bar 5 (:11 Tribute cd; :17 original track), they play Line 3 Eb/G double-dotted whole notes crescendo to (Bar 6) D/F# double-dotted whole notes decrescendo. In Bar 7 they play Db/F notes to (Bar 8) C/E notes, and then (in Bar 9) Line 2 B/Line 3 D# double-dotted whole notes to (end Bar 10) A/C# double-dotted whole notes held fermata.

Sords violins II play Lines 2 & 3 B double-dotted whole notes crescendo to (Bar 2) Bb double-dotted whole notes decrescendo to (Bar 3) A notes to (Bar 4) Ab notes to (Bar 5) G notes to (Bar 6) F# notes to (Bar 7) F notes to (Bar 8) E notes. In Bar 9, they

play Lines 2 & 3 D# double-dotted whole notes crescendo to (end Bar 10) Lines 2 & 3 C# double-dotted whole notes decrescendo and held fermata.

End of cue. We hear a series of M3 (major 3rd) intervals.

"The Rifle" *Lento* in _ time. Dvd location: 1:37:54. Tribute cd location: Track # 45. Scene: The Captain asks Elias, "Call it none of my business but how does your boy feel?" One of the most interesting cues in terms of orchestral color, especially starting in Bar 11 when Bodine is ordered by the villainous brothers to load his rifle.

In Bar 1, the *solo* horn I plays *mp* < descending legato quarter notes Line 1 G [written Line 2 D] down to D [written Line 1 A] to C [written G] up to (Bar 2) "3" triplet value F [written Line 2 C] quarter note to same F triplet value 8th decrescendo to same F half note to (Bar 3) G quarter note down to D quarter note to C quarter note tied to (Bar 4 in 5/4 time) whole note (followed by a quarter rest).

In Bar 2, two flutes play *mf* < Line 1 D dotted half note to (Bar 3) C dotted half note decrescendo. Clarinets in Bar 2 play small octave F/Bb [written G/middle C] dotted half notes to (Bar 3) Eb/Ab [written F/Bb] dotted half notes. The bass clarinet plays small octave BB [written middle C] dotted half note to (Bar 3) Ab dotted half note. Double bar lines traverse the cue at the end of Bar 3.

In Bar 4 (1:38:04 dvd; :10 Tribute cd & original track) in 5/4 time, Fags play *sff* Great octave C/F# [tritone interval again suggesting evil or danger] whole notes decrescendo (followed by a quarter rest), repeated next bar. They return in Bar 7 to play Contra-octave Bb/Great octave Bb whole notes *ff* > followed by a quarter rest to (Bar 8) Great octave and small octave C whole notes (followed by a quarter rest), repeated next bar. In Bar 10, the Fags play Contra-octave and Great octave Bb whole notes decrescendo hairpin followed by a crescendo hairpin up to Great octave A quarter note.

Four VC play *sff* in Bar 4 Great octave C whole note legato up to G quarter note (repeated next bar) to (Bar 6) Ab whole note decrescendo to A quarter note crescendo to (Bar 7) Bb whole note decrescendo to small octave Cb quarter note crescendo to (Bar 8) C whole note decrescendo to Db quarter note crescendo to (Bar 9) C whole note to Cb quarter note down to (Bar 10) Great octave Bb whole note to A quarter note.

Two CB play Great octave F# whole note up to small octave G quarter note (repeated next bar) to (Bar 6) Ab whole note down to Great octave A quarter note to (Bar 7) Bb whole note to small octave Cb quarter note to (Bar 8) C whole note to Db quarter note to (Bar 9) C whole note to Cb quarter note to (Bar 10) Great octave Bb whole note decrescendo to A quarter note crescendo. Double bar lines traverse the cue at the end of Bar 10.

Violas in Bars 4-5 briefly play a rhythmic pattern that will be far more accentuated later. After a quarter and 8th rest, violas play small octave C *rinforzando* 8th note on the down-bow to another C 8th similarly played (followed by an 8th rest) to another C 8th (followed by an 8th and quarter rest). Repeat in Bar 5. In Bar 8, violas show up again to play *ff* small octave C whole note decrescendo to Db quarter note crescendo to (Bar 9) C whole note decrescendo (followed by a quarter rest).

After two half rests in Bar 4, the bass clarinet plays *ff* small octave G [written A] quarter note to (Bar 5) F# dotted half note (followed by a quarter rest) to G quarter note to (Bar 6) Ab dotted half note (followed by a quarter rest) to A quarter note to (Bar 7) Bb dotted half note (followed by a quarter rest) to middle Cb quarter note to (Bar 8) C dotted

half note (followed by a quarter rest) to Db quarter note to (Bar 9) C dotted half note (followed by a quarter rest) to Cb quarter note to (Bar 10) small octave Bb whole note decrescendo and then crescendo to A quarter note crescendo.

In Bar 6, after a quarter rest (1:38:15 dvd; :18 Tribute cd; :22 original track), flutes play *f* < > Lines 1 & 2 D legato to Eb to D quarter notes (followed by a quarter rest) to (Bar 7), after a quarter rest, Eb-Fb-Eb quarter notes followed by a quarter rest to (Bar 8) E-F-E quarter notes (followed by a quarter rest) to (Bar 9). After a quarter rest, Eb-Fb-Eb quarter notes followed by a quarter rest to (Bar 10), after a quarter rest (:34 Tribute cd; :42 original track), D-Eb-D quarter notes followed by a quarter rest.

The oboe follows exactly the flute I line. The english horn follows the flute I line and register but of course transposed as per Herrmann's method of writing. So, after a quarter rest, the E.H. plays Line 1 D [written Line 1 A] to Eb [written Bb] back to D quarter notes followed by a quarter rest, and so forth. The two clarinets play this pattern in the small octave register. After Bar 10, flutes are *tacet* to the *fine*.

In Bar 11 in C time (1:38:39 dvd; :38 Tribute cd; :46 original track), after a quarter and 8th rest, horns I-II (top staff) play *sff* Line 1 D-D [written Line 1 A-A] rinforzando-marked 8th note (followed by an 8th rest) to same D rinforzando 8th (followed by an 8th rest). Horns III-IV (bottom staff) play the same pattern on small octave D rinforzando 8th notes. Repeat Bar 11 for the horns in Bars 12 thru 14.

VC/CB play *sff* on the down-bow Great octave Ab whole note decrescendo and then crescendo hairpin on the up-bow (V symbol) to (Bar 12) A whole note in that pattern to (Bar 13) Bb whole note to (Bar 14) F whole note (silent in Bar 15). Both bassoons in Bar 11 play *sff* > Great octave Ab half note tied to 8th note (followed by an 8th and quarter rest) to (Bar 12) A half note tied to 8th note (followed by an 8th and quarter rest). In Bar 13, they play Contra-octave and Great octave Vv half notes tied to 8th notes (followed by rests) to (Bar 14) unison again on Great octave F half note tied to 8th note (followed by rests). In Bar 11, the bass clarinet plays *sff* > small octave Ab [written Bb] rinforzando half note tied to 8th note (followed by an 8th and quarter rest) to (Bar 12) A tied notes in that pattern to (Bar 13) Bb tied notes to (Bar 14) F tied notes.

In Bar 15 (1:38:54 dvd; :50 Tribute cd; 1:01 original track), violins and violas play 8th notes *pizz* (pizzicato) and *secco* (dry & short). So, after a quarter and 8th rest, they all play Line 3 (Line 2 for the violas) D 8th to D 8th (followed by an 8th rest) to D 8th (followed by an 8th rest) and repeated next three bars (thru Bar 18). The bass clarinet in Bar 15 plays forte small octave E [written F#] whole note legato slur up to (Bar 16) Bb [written middle C] dotted half note *ff* > (followed by a quarter rest). In Bar 17, the bass clarinet plays small octave G [written A] whole note crescendo up to (Bar 18) Line 1 Db [written Eb] dotted half note decrescendo (followed by a quarter rest). The Fags in Bar 15 play Great octave E whole note to (Bar 16) Contra-octave and Great octave Bb dotted half notes (followed by a quarter rest) to (Bar 17) Great octave G whole note to (Bar 18) Great octave and small octave Db dotted half notes (followed by a quarter rest). In Bar 16, VC/CB play *p* < *ff* Great octave Bb whole note on the up-bow followed by the down-bow with the dynamic build of the crescendo to fortissimo. They return in Bar 18 to play small octave Db whole notes in that pattern.

After a quarter and 8th rest in Bar 19, horns return to play (1:38:09 dvd) in stopped (+) fashion Line 1 D to D 8ths (followed by an 8th rest) to same D 8th (followed by an 8th rest). Repeat next three bars (thru Bar 22). Clarinets and bass clarinet in Bar 19 (1:02

Tribute cd; 1:15 original track) play forte crescendo small octave Bb [written middle C] whole note legato to (Bar 20) A whole note to (Bar 21) Ab whole note decrescendo to (Bar 22) E whole note.

In Bar 23 (1:39:21), after a quarter and 8th rest, clarinets play *sff* small octave D to D rinforzando 8ths (followed by an 8th rest) to D rinforzando 8th (followed by an 8th rest) and repeated next two bars. VC/CB play forte Great octave Bb whole note crescendo to (Bar 24) A whole note to (Bar 25) Ab whole note down to (end Bar 26) E whole note *sff* and held fermata. In end Bar 26 (1:24 Tribute cd; 1:40 original track), the bass clarinet returns to play *ff* small octave E [written F#] whole note held fermata. Like the VC/CB, Fags here play Great octave E whole notes held fermata.

End of cue. [Monday, July 21 at 10:22 pm]

"The Body" *Largo (molto sost)* in 3/2 time. 1 minute. Dvd location: 1:40:05. Tribute cd location: Track # 46. Bodine is put to eternal rest by the evil Fromes brothers.

In Bar 1, the timp sounds I believe *ff* on Great octave F#-F#-F# grace notes to F# rinforzando 8th note (followed by 8th/quarter/half/half rest marks). English horn and violins I play *ff* Line 1 C [written Line 1 G for the E.H.] whole note legato slur to Db [written Ab for E.H.] half note to (Bar 2) D whole note to C# half note. Violins II play middle C whole note down to G half note to (Bar 2) Ab whole note to G half note. English horn II plays small octave F# whole note [written middle C#] to G [written Line 1 D] half note to (Bar 2) Ab [written Line 1 Eb] whole note back to G half note. Clarinets play small octave F# [written G#] whole note to G [written A] half note down to (Bar 2) D whole note to G half note. The bass clarinet plays as the clarinets in Bar 1 to (Bar 2) Bb [written middle C] whole note to A half note. Fags play Great octave and small octave C whole notes to Db half notes to (Bar 2) E/small octave D whole notes to A/small octave C# half notes. Horns play *sff* > small octave C/F#/middle C [written small octave G/middle C#/G] whole notes with horns I-III both playing on small octave F# (followed by a half rest). Violas play small octave C whole note to Db half note to (Bar 2) D whole note to C# half note. VC play Great octave C/F# whole notes to Db/G half notes to (Bar 2) E/Bb whole notes to Eb/A half notes. CB play Great octave F# whole note to G half note to (Bar 2) Bb whole note to A half note.

Despite all the instruments, Bar 1 simply offers two dyads: C/F# and Db/G (both A4—augmented 4th-- type tritones. Interesting, considering the nature of the scene and cue title ("The Body"). Of course you can switch the notes so that you have F#/C and G/Bb (both d5—diminished 5th—type tritones). The tritone intervals are still there regardless. The same applies for Bar 2 but you have double the tritones: E/Bb and Ab/D whole notes (or Bb/E and D/Ab if you prefer) and then Eb/A and G/C# half notes—all tritones! It's rather harsh and unsettling to see a freshly dead body (Bodine) so Herrmann musically suggests it with the highly dissonant tritones.

Skipping to Bar 7 (1:40:25 dvd; :17 Tribute cd; :20 original track), the bass clarinet plays *sff* small octave F# [written G#] rinforzando-marked double-dotted whole note tied to next two bars. Fags play Great octave C/F# double-dotted whole notes tied to next two bars. VC play *sff (sost)* Great octave C double-dotted whole note tied to next two bars, while CB play Great octave F# tied double-dotted whole notes. After a quarter rest in Bar 7, horns play *poco piu mosso* small octave and Line 1 C [written G] rinforzando quarter note to another such quarter note (followed by a quarter rest) to

another such *rinforzando* quarter note (followed by a quarter rest). Repeat in Bars 8 and 9. Of course the C to F# tritone interval is still present (although Bodine is no longer present with us!).

In Bar 10 (*Rall.*), the timp is *solo*. After a quarter rest, the timp beats (1:40:32 dvd; :23 Tribute cd; :27 original track) Great octave F#-F# quarter notes (followed by a quarter rest) to F# quarter note (followed by a quarter rest). Repeat in Bar 11.

In Bar 12 (*Lento in C time*), strings are *sol*. Violins I play (1:40:38 dvd; :28 Tribute cd; :33 original track) *p* < > Line 1 F# half note to F half note, while violins II play Line 1 D half note to Db half note, and violas on small octave B to Ab half notes. After a quarter rest, VC/CB play *p* < > Great octave G half note up to B quarter note. No tritones here. Essentially we have the B min (B/D/F#) to Db maj (Db/F/Ab) triads. The overlapping notes of the VC/CB playing G half note to B quarter notes creates the transitional G maj 7th (G/B/D/F#) and then the ambiguous B/Db/F/Ab.

In Bar 13, two clarinets play *p* < > small octave B to Ab half notes while Fags play Line 1 D/F# to Db/F half notes. After a quarter rest, the bass clarinet plays small octave G half note to B quarter note. Same chords as the previous bar but different instruments.

In Bar 14 (1:40:48), *sords* horns play *p* < > small octave B/Line 1 D/F# [written Line 1 F#/A/Line 2 C#] half notes with horns I & III plays F#) to Ab/Line 1 Db/F half notes. After a quarter rest, the bass clarinet once again plays small octave G half note to B quarter note. Same chords once again.

Etc.

“The Kill” Tribute cd location: Track # 47. [Sorry, I did not work on this cue]

"Finale" [Reel 12 pt 3] *Pesante* in 3/2 time, 25 bars. Dvd location: 1:42:07. Tribute cd location: Track # 48. Starting in Bar 17 we come to the noble secondary Kentuckian Theme which I call "Bound for Texas", now fully developed--again, first heard in the cue, "The Pearl."

In Bar 1, however, we hear the now-familiar *rinforzando* three-note menace motif. After a quarter rest, *sords* horns/clarinets/bass clarinet/Fags/timp/piano/celeste/strings/play combined Contra-octave F/Great octave C/F#/small octave C/F#/Line 1 C *rinforzando* quarter notes played twice (followed by a quarter rest) to another such order of quarter notes (followed by a quarter rest) and repeated next two bars.

Specifically, after a quarter rest for all instruments, clarinets play small octave F#/middle C *rinforzando* quarter notes in the pattern given thru Bar 3, while the bass clarinet plays the pattern on middle C, and Fags on Great octave C/F#. Horns play this on small octave F#/middle C quarter notes, and timp *sff* on Great octave F#/small octave C quarter notes. The piano plays Contra-octave F#/Great octave C/F#/small octave C/F#/middle C quarter notes in this pattern. Ten violins I pluck *sff* and *pizzicato* on middle (Line 1) C quarter notes in this pattern (as well as 8 violins II). Four violas play this on small octave F# *rinforzando* quarter notes, VC on Great octave and small octave C notes, and CB on Great octave F#.

In Bar 4 (*Moderato (molto tenuto)*) in C time(1:42:11), clarinets play *ff* small octave B/Line 1 C# [written Line 1 C#/D#] rinforzando 8ths to B/C# tenuto quarter notes played three times to B/C# 8ths tied to (Bar 5) 8ths to B/C# quarter notes 3X to 8ths, and so forth. Bassoons play the same as the clarinets (same register as well). Copy that also for the forte horns [written Line 1 F#/G#]. Fags play B/middle C# notes in this pattern. After a quarter rest, VC/CB play Great octave (small octave for the bass clarinet) G quarter note tied to “3” triplet value quarter note to A to B triplet value quarter notes up to (Bar 5, now joined by the violas) small octave (Line 1 for the bass clarinet) D dotted quarter note to C# 8th to same C# half note to (Bar 6) a repeat of Bar 4 to (Bar 7) small octave/Line 1 G dotted quarter note to F# 8th to F half note. Etc.

Skipping to Bar 12, violins I are fingered trem *f > p* between small octave B-small octave C# half notes and then small octave G-B half notes (repeated next bar). Violins II are fingered trem between G-B half notes and then C#-B half notes. Violas are fingered trem between small octave E-G half notes and then E-G half notes once again (repeated next bar crescendo). After a quarter rest in Bar 12, the *solo* oboe plays *p espr <* Line 2 F# quarter note tied to “3” triplet value quarter note to E to D triplet value quarter notes to (Bar 13) C# dotted quarter note up to E 8th to E half note to (Bar 14), after a quarter rest, D down to Line 1 Bb quarter notes to A-Bb 8ths to (Bar 15) C# quarter note to B half note up to Line 1 F# quarter note up to (Bar 16) A dotted half note, etc.

After a half and quarter rest in Bar 16 (1:42:55 dvd; :44 Tribute cd; :48 original track), the flutes and clarinets start to play the “Bound for Texas” theme of “3” triplet value Line 2 (Line 1 for clarinets) B up to Line 3 (Line 2 for clarinets) D to E 8ths to (Bar 17 with the inserted key signature of four sharps) Line 3 (flutes) B quarter note to G# to F# 8ths to E quarter note to F#-E 8ths down to (Bar 18) C# quarter note legato to Line 2 B half note down to G# up to B 8ths down to (Bar 19) G# quarter note to F#-E 8ths to F# quarter note to E down to C# 8ths to (Bar 20) E half note (followed by an 8th rest). Then the flute line plays B up to Line 2 E to F# 8ths up to (Bar 21) B quarter note to Line 3 C# up to E 8ths to D# dotted 8th to E-D 32nd notes to C# down to Line 2 G# 8ths to (Bar 22) B dotted half note. Then the flutes play G# up to B 8ths to (Bar 23) G# quarter note to F#-E 8ths *Rall.* to F# quarter note to E down to C# 8ths. This paragraph was just an overview.

More specifically in Bar 17 (*Molto moderato*), the flutes were already delineated but the oboes play Line 2 E/G# half notes legato down to C#/E half notes up to (Bar 18) G# dotted half note (followed by a quarter rest) to (Bar 19) A/Line 2 C whole note, and so forth. Clarinets play the flutes line but an octave lower register, as indicated previously. The bass clarinet in Bar 17 plays *ff* small octave B [written Line 1 C#] half note to A half note to (Bar 18) G# dotted half note (followed by a quarter rest) to (Bar 19) Line 1 E down to C# half notes, and so forth. Fag II plays Great octave E up to small octave E half notes to (Bar 18) same E dotted half note, etc. *Open* horns play *f < >* small octave G#/B/middle C#/E (C# min 7th) half notes up to A/middle C#/E/F# half notes (F# min 7th). In Bar 18, horns I-II play Line 1 E dotted quarter note down to C# 8th down to B quarter note tied to 8th (followed by an 8th rest) while horns III-IV play B/C# half notes to unison B quarter notes (followed by a quarter rest). All violins in Bar 17 play *ff* exactly as the flutes. After an 8th rest in Bar 17, violas play small octave G# dotted quarter note up to middle C# half note to (Bar 18) B dotted half note decrescendo (followed by a quarter rest) to (Bar 19) C# down to A half notes. After an 8th rest in Bar 17, VC play Great

octave E/B dotted quarter notes to A/small octave E half notes to (Bar 18) Great octave G#/small octave E dotted half notes (followed by a quarter rest) to (Bar 19; :53 Tribute cd; :58 original track) A/E to F#/C# half notes. CB play Great octave E up to A half notes, returning in Bar 19 on A up to small octave F# half notes.

The harp and celeste in Bar 17 start a series of ascending to descending 16th note figures. The harp starts on Great octave (small octave for the celeste) E up to B up to small octave (Line 1 for celeste) up to G# 16ths (connected as a figure by two crossbeams) to B-C#-E-G# 16ths up to descending A-F#-E-C# down to A-F#-E-C# 16ths. Etc.

In Bar 24 (*molto largamente*), the combined notes of the woodwinds and strings are Great octave E/B/small octave E/G#/Line 1 E/Line 2 G#/B/Line 3 E (E major tonality) dotted half notes. The cymbals sound also. After a quarter rest, the horns play Line 2 C# down to Line 1 G# quarter notes up to B quarter note held fermata to (end Bar 25) E whole note *sff* and held fermata. This is also joined by the oboe, strings, low woodwinds, timp, etc.

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[Tuesday, September 9 at 5:21 pm: I'm watching Countdown on MSNBC in the background. Today was my day off and I spent about 4 hours working on the Association (and private) grounds. This afternoon I finally completed and spell-checked my rundown here on *The Kentuckian*. Now all I have to do (if I choose to) is wait for the Tribute Film Classics release of the score. I e-mailed Screen Archives Entertaining this afternoon to see if they expect it to be released within a few weeks or if it will be delayed further. If it takes too long, I may simply send this rundown and completed Blog # 37 to Sarah for a site update. When the cd finally arrives, and after I've listened to it several times, I'll review it and put the timings of tracks to correspond the cues I've delineated.

I may wait because I'm expecting soon a copy of a digital video recording of a public lecture in Canada (I believe Toronto) that a newspaper reporter taped in the audience. The film score lecture is by Nima Hoda and he also at Cineforum had a film screening both on *Jason & the Argonauts*. Here's the website:

<http://www.cineforum.ca/nhs.php>

[Note: At this writing on Sept 21, Nima has not yet updated this site to include the edited audio of his *Jason* lecture recorded by that reporter for you to hear. So you will need to occasionally visit the site and see if it finally appears.]

Completed Monday, September 22, 2008 PDT

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