

Max Steiner Potpourri II

ICE PALACE

-“Main Title” *Maestoso* in C time, 8 pages, 32 bars

-Reel 1/2 *Maestoso* in 6/8 time, 7 pages, 24 bars.

In the grace bar (marked as Bar 1) Pos I sounds forte Line 1 D# rinforzando 8th to (Bar 2) Line 3 G# rinforzando quarter note (followed by an 8th rest) to same G# rinforzando dotted quarter note tied to dotted half note next bar held fermata. Trumpets I-II play the same but a higher octave register while trumpet III plays it in Line 1 register (as Pos I). Pos II-III play this in the small octave register. In Bar 3 clarinets play *sfz* small octave G#/B [written A#/middle C#] dotted half notes held fermata and decrescendo hairpin. The bass clarinet plays Line 1 E [written F#] dotted half note in this pattern. Bassoons play Great octave E/B dotted half notes held fermata. Horns play small octave E/G#/B (E maj tonality) rinforzando 8th notes [written small octave B/Line 1 D#/F#] followed by rest marks. After a quarter and 8th rest in Bar 3 (8th rest held fermata) violins/flutes play *mf* Line 2 G# dotted quarter note legato up to Line 3 D# quarter note (followed by an 8th rest) to same D# dotted quarter note tied to dotted quarter note next bar, and so on.

-Reel 1/3 *Giocoso* in Cut time, 11 pages, 44 bars. Key signature 3 sharps.

In the grace bar the piccolo sounds *p* Line 2 E tenuto quarter note to F# staccato quarter note to (Bar 1) G# tenuto whole note tied to (Bar 2) quarter note to F#-G#-A staccato quarter notes to (Bar 3) B quarter note (followed by a quarter rest) to same B half note tied to half note next bar to A to G# quarter note to (Bar 5) A whole note tied to quarter note next bar to G#-A-B quarter notes to (Bar 8_ Line 3 C# whole note tied to half note next bar to C# to B# quarter notes, and so on. The violins in diamond-shaped harmonics play the same but written an octave lower register. The bottom staff harp in Bar 1 plays Great octave B quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) and repeated thru Bar 4. After a quarter rest in Bar 1, top staff harp plays small octave G#/Line 1 D/E quarter notes (followed by a quarter rest) to same G#/D/E quarter notes (repeated next three bars). The bassoon sounds *mf* small octave G# whole note tied to whole notes thru Bar 3 and tied to half note in Bar 4 up to Line 1 D half note legato to (Bar 5) C# whole note tied thru Bar 7 and tied to half note next bar up to F# half note to (Bar 9) E# whole note tied to (and so on as indicated). The clarinet plays the same (and same register). The rest of the strings are pizzicato. CB (one only) pluck small octave B quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) thru Bar 4 to (Bar 5) A quarter note down to E quarter note in that same rest pattern thru Bar 7. Four celli pluck the same as the contrabass but written an octave lower register. After a quarter rest in Bar 1, violas pluck small octave G#/Line 1 D/E quarter notes (followed by a quarter rest) to same notes (repeated thru Bar 4) then A/middle C#/E quarter notes in Bars 5-7. Etc.

-Reel 1/4 *Agitato* 10 pages, 38 bars “Is that all you’re going to say to me after all the years I spent in this place?”

-Reel 1/6-2/1 *Modto Barcarolle* 6 pages, 26 bars. Cue # 39024.

Four celli and two bassoons (and harp bottom staff & piano) play forte Great octave (small octave for the bass clarinet) D up to A 8ths up to small octave D 8th tied to 8th back down to A down to D 8ths (repeated next several bars). After an 8th rest in Bar 1, Pos sound *mf* small octave F/A/B tenuto quarter notes to same F/A/B dotted quarter notes (repeated next several bars). In Bar 3 violins I start to come into play sounding *mf* Lines 3 D/A dotted quarter notes tied to quarter notes (followed by an 8th rest) to (Bar 4) F/B dotted quarter notes also on the up-bow tied to quarter notes. Violins II play Line 2 B/Line 3 F dotted quarter notes tied to quarter notes to (Bar 4) Line 3 D/A dotted quarter notes tied to 8ths. Etc.

-Reel 2/2 *Con moto*, 13 pages, 72 bars.

-Reel 2/2A *Agitato* 16 pages, 54 bars [Wang pushed/Fight]

-Reel 2/3 *Agitato* 11 pages, 43 bars [Thor brings in Zeb on Boat]

-Reel 2/4 *Modto* in C time, 3 pages, 10 bars, key signature of five flats. Cue # 39028. “The Eskimos still remember him”

In the grace bar, violins sound *ff* “10” rapidly ascending 32nd notes Line 1 Ab-Bb-Line 2 C-Db-Eb-F-Gb-Ab-Bb-Line 3 C to (Bar 1) Line 3 Db 8th (followed by an 8th rest) to same Db half note to Eb quarter note to (Bar 2) F 8th (followed by an 8th rest) to same Line 3 F half note down to Db quarter note to (Bar 3) Eb 8th (followed by an 8th rest) to same Eb half note down to C quarter notes, and so on. Violas play this an octave lower register, as also the oboe. Flutes are *col* the violins. Clarinets are *col* violas. VC and Fags play in Bar 1 forte “3” triplet value 8th note figures Great octave Db up to Ab up to small octave Db (crossbeam connected) up to F-Ab-Line 1 Db up to next figure of Line 1 F down to Db down to small octave Ab down to F-Db-Great octave Ab 8ths (repeated next bar). The harp plays this contrary motion. In the grace bar the harp is gliss from small octave Ab quarter note gliss line up to (Bar 1) Line 3 Db down to Line 2 F up to Ab “3” triplet value 8ths down to Db up to F down to Line 1 Ab triplet 8ths down to F up to Ab up to Line 2 Db 8ths up to F-Ab-Line 3 Db triplet value 8ths up to (Bar 2) F down to Db down to Line 2 Ab 8ths down to F-Db-Line 1 Ab 8ths down to F up to Ab up to Line 2 Db 8ths up to F-Ab-Line 3 Db 8ths, and so on. Two horns play the melody line (as the violins, etc.) on small octave Ab [written Line 1 Eb] 8ths legato up to (Bar 2) Line 1 Db [written Ab] 8th note (followed by an 8th rest) to same Db half note to Eb [written Bb] quarter note to (Bar 2) F [written Line 2 C] 8th (followed by an 8th rest) to same F half note down to Ab quarter note, and so on.

-Reel 2/5A 3 pages, 9 bars.

Violins I in 6/8 time play forte “8” 32nd notes ascending Line 2 C-D-E-F-G-A-Bb-Line 3 C to (Bar 1) Line 2 F/Line 3 Db dotted half notes tied to next two bars and to dotted quarter notes in Bar 4 to resounded F/Fb 8ths played three times to (Bar 5) E/Line 3 C# dotted half notes tied to next two bars and to dotted half in Bar 7 to E/C#-E/C#-E/C# 8ths, and so on. Violins II play the same run of 32nd notes in the grace bar to (Bar 1) Line 2 Db/Ab dotted half notes tied to the next bars in the same pattern as violins I and then (in Bar 5) Line 2 C#/A tied notes. Violas play the “10” run of notes an octave lower register than the violins to (Bar 1) Line 2 Db 8th down to small octave F/Line 1 Db quarter notes tied to dotted quarter notes and tied to dotted half notes next two bars and tied to dotted quarter notes in Bar 4 to F/Db-F/Db-F/Db 8ths to (Bar 5) A/middle C# dotted half notes tied to next bars, and so on. Clarinets play the same run of notes as the violas to (Bar 1) Line 2 Db/F [written Eb/G] dotted half notes tied to next bars, and so on. VC (and bottom staff piano) play forte ascending legato 8th notes Great octave Db-Ab-small octave Db (crossbeam connected) up to F down to Db down to Ab 8ths (repeated next few bars). The harp plays as the celli but enharmonically. So we find Great octave C# up to G# up to small octave C# 8ths, and so on. Pos in Bar 1 play *mf* Great octave Ab/small octave F/Line 1 Db dotted half notes tied to next bar and then repeated next two bars. The tuba plays Great octave Db dotted half note tied to dotted half note next bar (repeated next two bars) and CB on small octave Db tied dotted half notes. Fags are *col celli*. Two bottom staff horns play *mf* small octave Bb [written Line 1 F] dotted quarter note to Ab [written Eb] dotted quarter note in Bar 1 (repeated next three bars). After a quarter rest, two top staff horns play forte Line 1 Bb rinforzando 8th tied to quarter note to Ab 8th tied to 8th note in Bar 2 (followed by an 8th rest) to Bb 8th tied to quarter note to Ab 8th, and so forth. The oboes play as top two horns. Flutes in Bars 1 play Line 1 Ab/Line 3 Db dotted half notes tied to next two bars, and so on (see violins). Etc.

-Reel 3/1 *Maestoso* 7 pages, 26 bars. Key signature of 5 flats.

-Reel 3/2 4 pages, 12 bars Thor: "This is Barinoff. There is where we live."

The cue is in the key signature of two sharps (D maj/B min). In the grace bar, violins I play a rapidly ascending "10" series of 32nd notes Line 1 A-B-Line 2 C#-D-E-F#-G-A-B-Line 3 C#, while violins II and violas (and clarinets) play this an octave lower register. In Bar 1 violins I are *div* (divisi) on Line 1 A/Line 3 D dotted quarter notes legato down to F#/B dotted quarter notes. Violins II play Line 2 D/F# dotted quarter notes down to Line 1 B/Line 2 D dotted quarter notes. Violas in Bar 1 play Line 2 D quarter note down to small octave F#/A 8ths to F#/B quarter notes to F#/B 8ths. VC in Bar 1 play side-bracketed double-stopped Great octave D/A quarter notes to 8th notes to quarter notes to 8th notes. CB play *mf* small octave D/A quarter notes to 8ths to quarter notes to 8ths rhythmic pattern. Flutes play as the first violins while oboes play as violins II. Etc.

-Reel 3/5, 2 pages, 6 bars "Miss Valentine. Good morning"

In Bar 1 six violins I are bowed trem *sfp* on Line 3 F whole note tied to whole notes thru Bar 6 (held fermata in Bar 6). Six violins II in Bar 2 (not Bar 1) are bowed trem and divisi *sfp* on Line 2 Eb/Ab rinforzando whole notes to (Bar 3) C/F rinforzando whole notes (still bowed trem) to (Bar 4) Line 1 BB/Line 2 Eb whole notes bowed trem to (Bar 5) now *not* bowed trem on Line 1 G/Line 2 C rinforzando half notes to F/Bb quarter notes to Eb/Ab tenuto quarter notes to (Bar 6) middle C/F whole notes held fermata. In Bar 2, I believe three top staff violas (six violas altogether) are bowed trem on Line 2 Cb whole note down to (Bar 3) Ab whole note to (Bar 4) F whole note to (Bar 5, now non-trem) Eb half note to D quarter note to C tenuto quarter note down to (Bar 6) small octave Ab whole note held fermata. Bottom staff violas (three?) play Line 1 F whole note bowed trem to (Bar 3) Eb whole note to (Bar 4) middle C whole note bowed trem to (Bar 5) non-trem small octave Ab half note to G quarter note to F tenuto quarter note to (Bar 6) D whole note held fermata. In Bar 2 the celeste plays Line 1 F/Line 2 Cb/Eb/Ab whole notes to (Bar 3) Eb/Ab/Line 2 C.F whole notes to (Bar 4) middle C/G/Bb/Line 2 Eb whole notes to (Bar 5) small octave Ab/Line 1 Eb/G/Line 2 C half notes to G/Line 1 D/F/Bb quarter notes to F/middle C/Eb/Ab quarter notes to (Bar 6) small octave D/Ab/middle C/F half notes (followed by a half rest).

The combined tonality is F half-dim 7th (F/Ab/Cb/Eb) in Bar 2, then F min 7th in Bar 3 (F/Ab/C/Eb) and then C min 7th in Bar 4 to (Bar 5) Ab maj half notes to Bb maj 7th to F min 7th quarter notes chords. After a quarter rest in Bar 6, the harp plays a legato sweep of 32nd notes Contra-octave Bb-Great octave F-BB-small octave D-F-Ab-middle C-F to 16th notes Ab-Line 2 C-F-Ab to higher octave notes.

-Reel 3/6 *Agitato* in C time, 7 pages, 26 bars "What do we really know about you, Mr. Kennedy?"

Sords horns (but oddly also with the stopped + sign above the notes?) sound *sfz* > Line 1 Cb/Eb/F/Ab whole notes held fermata. Violins are bowed trem *sfz* > on Line 1 Eb/Ab whole notes held fermata tied to quarter notes next bar to Db/Bb half notes bowed trem and tied to 8th notes (followed by an 8th rest). Violas play this on middle Cb/F whole notes in Bar 1 (bowed trem) tied to 8ths next bar (followed by an 8th rest) to Bb/Line 1 F half notes tied to 8ths. VC/CB in Bar 2 sound forte Great octave Bb dotted half note rinforzando tied to 8th note (followed by an 8th rest). Etc.

-Reel 4/3 *Slowly* in C time, 9 pages, 35 bars "He'll be okay in the morning"

Four divisi violas play *mf* < > Line 1 C/F half notes legato to D/G half notes (repeated in Bar 2). Four celli play small octave Db/Ab half notes to Eb/Bb half notes (repeated next bar). After a quarter rest, the celeste plays small octave F/Line 1 F/Line 2 F quarter notes (followed by a quarter rest) to G quarter notes (silent in Bar 2). The harp plays this on Lines 1-2-3 F to F quarter notes. After a quarter rest in Bar 2, the vibe plays Lines 1 & 2 F quarter notes (followed by a quarter rest) to G quarter notes. Skipping to Bar 6, the vibe sounds *L.V.* Lines 1 & 2 B half notes. Divisi violins sound *mf* bowed trem Lines 2 & 3 B whole notes tied to next bar. Non-trem violas play Line 1 F/B whole notes tied to next bar down to (Bar 8) small octave A/Line 1 E whole notes tied to next bar and tied to dotted half notes in Bar

10 > *pp* (followed by a quarter rest). The celli play small octave G/Line 1 D whole notes in Bar 6 tied to next

bar down to (Bar 8) Great octave F/small octave C whole notes tied to whole notes next bar and tied to dotted half notes in Bar 10. The harp in Bar 8 is arpeggiano *mf* on Great octave F/small octave C/E/A/Line 1 E whole notes let vibrate. After a quarter rest in Bar 9, the *solo* oboe plays *mf* Line 2 B down to G to A quarter notes legato down to (Bar 10) E whole note. After a quarter rest in Bar 10, the flutes play Line 1 B down to G to A quarter notes down to (Bar 11) E whole note. Etc.

-Reel 4/4 *Slowly* in C time. Key signature of three flats.

In the grace bar 12 violins sound *mf molto espr* small octave Bb up to middle C up to G legato quarter notes down to (Bar 1) Eb whole note (repeat the notes in the grace bar here for violins in Bar 2). Violas top staff play small octave Bb to middle C to D quarter notes up to Eb whole note tied to quarter note next bar down again to Bb-C-D quarter notes. Bottom staff violas play Bb quarter note down to Ab half note to (Bar 1) same small octave Ab whole note tied to whole note next bar. Two top staff celli play small octave Bb down to Eb down to Great octave Bb quarter notes in the grace bar to (Bar 1), after a quarter rest, Great octave Bb tenuto half note to same Bb tenuto quarter note to (Bar 2), after a quarter rest, Bb to small octave C to Cb quarter notes. After a quarter rest in the grace bar, two bottom staff celli play Great octave F up to Bb quarter notes down to (Bar 1) Great octave Eb whole note to (Bar 2) same pattern as top celli. Three celli play small octave F up to Bb quarter notes down to (Bar 1) Eb whole note (repeated Eb whole note next bar). After a quarter rest in Bar 1, the bassoon plays Great octave Bb half note to same Bb quarter note (tenuto-marked notes) but silent in Bar 2. After a half rest in Bar 1, the flute(s) and oboe play “3” triplet value quarter notes Line 1 Bb down to Ab to G to (Bar 2) Bb half note decrescendo hairpin (followed by a half rest). In Bar 2, the harp is arpeggiando on Great octave Eb/small octave Ab/Line 1 D/F/Bb whole notes. Etc.

-Reel 4/5 *Modto* in C time, 4 pages, 13 bars “Good luck in Seattle”

Three horns sound forte small octave E/G/middle C [written small octave B/Line 1 D/G] dotted half notes to (now *mf*) small octave D/F/Bb quarter notes to (Bar 2) E/G/C dotted half notes to F/Ab/Line 1 Db quarter notes. Violas play the same as the horns in the same register but bowed trem effect. VC/CB play Great octave Bb whole note tied to at least next bar. The timp is rolled on Great octave Bb tied whole notes. Fags play this on Contra-octave and Great octave Bb tied whole notes. The bass clarinet plays *f* small octave Bb [written C natural] tied whole notes. After a half and 8th rest in Bar 1, the clarinet, English horn and violins play forte middle C-D-A 8ths legato down to (Bar 2) middle C half note tied to 8th note to C-Db-Ab 8ths. Etc.

-Reel 5/2 14 pages, 65 bars Chinese Restaurant

-Reel 5/3-6/1 *Modto* in 6/8 time, 14 pages, 54 bars. Strings and woodwinds play forte a rush of ascending “10” 32nd notes in the grace bar of A-B-C#-D-E-F#-G-A-B-C#. Combined violins in Bar 1 play Line 1 D/A/Line 2 F#/Line 3 D rinforzando quarter notes (followed by an 8th rest) to Line 2 D/F#/B/Line 3 D# tenuto dotted quarter notes tied to quarter notes next bar (followed by an 8th rest) to Line 1 A/Line 2 D/F#/A dotted quarter notes to (Bar 3) Line 2 C/E/G/Line 3 C dotted quarter notes (followed by an 8th rest) to same C dotted quarter notes, and so forth.

-Reel 6/2 *Andante* in 3/4 time, 7 pages, 26 bars “I was going to tell you when he came back”

Sords Pos sound *mf* small octave E/F half notes tied to 8th notes (followed by an 8th rest) and repeated next bar. *Sords* horns play the same on Line 1 E/F rinforzando half notes tied to 8th notes (written

Line 1 B/Line 2 C]. Clarinets play the same in the small octave register. Flutes play it on Line 1 register. After a quarter rest in Bar 1, the timp beats *mp* Great octave E-E quarter notes (repeated next bar), while *ped* piano plays these on Contra-octave and Great octave E quarter notes. Four celli pluck *pizz* these two quarter notes on the Great octave register, and same for the two contrabasses. After a half rest and 8th rest in Bar 4 (C time), *arco* celli and violas play *appass.* Small octave E-F-Line 1 C legato 8ths down to

(Bar 5) A half note tied to 8th note down to E-F-middle C 8ths, and so on. The Fags are cued into the celli here.

-Reel 6/3 *Agitato* in C time, 5 pages, 17 bars “I should’ve let you drown!”

-Reel 6/4 *Allegro* in 2/4 time, 30 pages, 121 bars [Sled in storm]

-Reel 6/5 *Lento* in 4/8 time, 17 pages, 75 bars [Eskimo Tribe]

The large Tom Tom beats four 8th notes in Bar 1 (notated on the bottom space of the staff), repeated thru Bar 45. The cymbal with soft sticks sounds four x-headed 8th notes (notated on the top space of the staff) thru Bar 45. The bottom staff harp plays Great octave A/small octave E 8ths up to small octave A/Line 1 E 8ths (crossbeam connected) and repeated in the second half of the bar and repeated thru next bars. The strings are pizzicato. Four celli pluck *mp* Great octave A 8th (followed by an 8th rest) to same A 8th (followed by an 8th rest). Four violas pluck small octave E 8ths in that rest pattern. After an 8th rest, 6 violins II pluck small octave A 8th (followed by an 8th rest) to A 8th note once again. After an 8th rest, violins I pluck Line 1 E 8ths in that pattern. After a “3” triplet value 8th rest in Bar 3, the top staff harp plays Line 1 A to B triplet value 8ths up to Line 2 D-E-G# 8ths to (Bar 4) A quarter note (followed by a quarter rest). Repeat next several bars at least. In Bar 6 the *solo* flute plays Line 2 A 8th to “3” triplet value 16ths G#-E-D down to Line 1 B quarter note tied to quarter note next bar and 8th note (followed by an 8th rest).

Skipping to Bar 40, bassoons sound *pp* Great octave G/small octave D half notes tied to half notes next three bars to (Bar 44) F/small octave C half notes tied thru Bar 51 to (Bar 52) Eb/Gb half notes tied to next bar to (Bar 54) F/C tied half notes. The harp plays Great octave G/small octave D 8ths up to A/Line 1 E 8ths (repeated) to (Bar 44) F/small octave C up to A/Line 1 E 8ths. VC pluck on Great octave G 8ths in the rest pattern given, and violas on small octave D.

In Bar 46 the solo flute play the melody line *dolce* on Line 2 C down to Line 1 Bb 16ths back to C 8th tied to quarter note and tied to 8th note next bar up to E-F-C legato 8th down to (Bar 48) Line 1 Bb-A 16ths to Bb dotted quarter note tied to 8th note next bar to C-D-Bb 8ths down to G-F 16ths to G dotted quarter note tied to 8th note, and so on.

-Reel 7/1 *Modto* in C time, 11 pages, 41 bars Wang: “Good evening, Mr. Kennedy”

-Reel 7/2 11 pages, 45 bars Dorothy: “You’d like that, wouldn’t you?”

-Reel 7/3 *Agitato* 10 pages, 40 bars [Dorothy in Labor] Some Wang/Chinese music here.

Two flutes and two oboes and also the xylophone are going Chinese here. They play forte staccato 16ths Line 1 A/Line 2 D 8ths 2X to G/C 2X (connected as a figure by two crossbeams) and repeated same bar to (Bar 2) A/D to A/D up to Line 2 C/F to C/F 16ths (connected by two crossbeams) to D/G to D/G to E/A to E/A to (Bar 3) A/Line 3 D to G/C to G/C to A/D 16ths (connected by two crossbeams) to A/D to G/C to G/C top A/D 16ths (repeat this bar in Bar 4). Violins are pizzicato forte on Line 1 A/Line 2 D down to G/C 8ths (crossbeam connected) and repeated same bar to (Bar 2) A/C up to C/F 8ths (crossbeam connected) up to D/G to E/ 8ths to (Bar 3) A/Line 3 D to G/C 8ths to A/D to G/C 8ths (repeated next bar). After a quarter rest in Bar 1, violas pluck *pizz* small octave D to F 8ths to (Bar 2) A up to Line 1 D 8ths to C don to small octave A 8ths (repeat Bars 1-2 in Bars 3-4). VC pluck *pizz* Great octave D up to A up to small octave D up to F (crossbeam connected) up to (Bar 2) A up to Line 1 D to C down to A 8ths (repeat next two bars). Top CB pluck small octave D up to A 8ths (followed by a quarter rest and

silent next bar). Bottom CB play *arco* small octave D half note tied to next bar (I am not sure if this is cued in or not—actually playing or not). Bassoons play Great octave D half note tied to half note next bar (repeated next two bars). Two horns play *mf* Line 1 D [written A] *rinforzando* half note tied to quarter note next bar and tied to 16th note to D 8th crescendo to D legato to C 16ths. Repeat next two bars.

-Reel 7/4-8/1 21 pages, 82 bars “She’s beautiful, isn’t she?”

-Reel 8/2 5 pages, 23 bars “Aye. He come home last night”

-Reel 8/3 *Lento* in 4/8 time, 13 pages, 80 bars Thor: “Excuse me” {Eskimo baby}

The bell and vibrate play Line 2 A 8th (followed by an 8th and quarter rest) in Bar 1. All violins sound *p* Line 3 A half note bowed trem and tied to half note next bar and tied to “3” triplet value 8th in Bar 3 down to Line 2 A-B triplet value 8ths up to Line 3 D-E-G# triplet 8ths to (Bar 4) A half note, and so on. After a triplet value 8th rest in Bar 3, the vibrate and celeste sound *p* the same notes as the violins but an octave lower register (so Line 1 A-B up to Line 2 D-E-G#) to (Bar 4) A half note.

-Reel 8/4 *Slowly* 4 pages, 22 bars

-Reel 9/1 *Agitato* in C time, 5 pages, 17 bars “They fish day & night, those traps”

-Reel 9/2 *Agitato* in 12/8 time, 4 pages, 30 bars [see 7/2] Dorothy: “Exactly. That’s closer to the truth”

-Reel 9/3 13 pages, 71 bars [Grace runs crying to visit Christopher]

-Reel 9/4 8 pages, 34 bars Zeb: Bridey, if you only knew how I—“

-Reel 10/1 *Agitato* 6 pages, 23 bars “I just don’t know what’s happened to him”

-Reel 10/1A 6 pages, 22 bars [Thor enters politics]

-Reel 10/2 22 pages, 90 bars “My mother was always taking pills [Chris & Grace elope]

Violins I sound *pp* in 6/8 time Line 1 G/A dotted half notes tied to next two bars, while violins II play Line 1 D/E dissonant interval dotted half notes tied to next two bars. Top staff muted violas play staccato 8th notes Line 1 G/A-G/A-G/A to G/A-G/A-G/A (repeated next few bars) while bottom staff violas play this on (also *divisi* and also *sords*) on Line 1 D/E staccato 8ths. The piano (*ped*) plays this pattern *pp* on Line 1 D/E/G/A repeated 8ths. After an 8th rest in Bar 3, the vibrate and harp sounds *mp* Line 1 A-B 8ths legato up to Line 2 D-E-F# 8ths, and so forth.

-Reel 11/1 *Agitato* 10 pages, 39 bars “Wang, did you see Miss Grace leave the house?”

-Reel 11/2 , 7 pages 28 bars Dorothy: “Isn’t it?!” [she dies]

Three trumpets sound *ff* and flutter (trem) on Line 2 E/G#/A *rinforzando* whole notes tied to next bar and tied to dotted half notes in Bar 3 > *p*. After a half and quarter and 8th rest in Bar 2, violins sound forte on “3” triplet value 16ths Line 1 G-G#-A to (Bar 3) Bb dotted quarter note *rinforzando*-marked to A *rinforzando* 8th to Ab-G-F#-F legato 8ths. The other strings play the same (VC in the small octave register). I believe when she collapses in Bar 9 the VC/CB play on Great octave Bb dotted half note, and the timp is rolled on Great octave Bb dotted quarter note. After a quarter rest in that bar, the *pedal* piano sounds the whole series of white keys “with elbow” (Great octave F/G/A/B/small octave C and so on up to Line 2 E dotted half notes.

-Reel 11/3 *Con moto* in Cut time, 8 pages, 59 bars Chris: “We’ll be with you in a minute, Grandpa”

-Reel 11/4-12/1 11 pages, 44 bars Bridey: “That’s a terrible thing for you to say!”

Four horns sound *sfz* small octave dissonant interval A/Bb [written Line 1 E/F natural] *rinforzando* whole notes held fermata and tied to half notes next bar legato to Ab/B [written Eb/F#] half notes. In Bar 2 the timp is rolled *p* on Great octave G whole note tied to next bar. The piano is rolled between Contra-octave G and Great octave G whole notes (repeated next bar). VC are bowed trem *sfz* on Great octave G whole note, and also the same for the contrabasses. Etc.

-Reel 12/2, 36 pages, 165 bars Zeb: “They’ll never find them in that country” [plane search]

-Reel 12/3, 22 pages, 88 bars [Grace in labor on sled]

-Reel 12/4, 22 pages, 85 bars [Chris shoots deer/Zeb spots him from plane]

- Reel 13/1, 25 pages, 97 bars [Plane lands/bear]
- Reel 13/2, 5 pages, 19 bars
- Reel 13/3 *Agitato* 22 pages, 99 bars [news of Chris's death]

-Reel 13/4 *Allegretto* in C time, 7 pages, 37 bars [Christine Theme]

In the grace bar 12 violins sound *mf* a sweep of "9" 32nd notes Line 1 F-G-Ab-Bb-Line 2 C-Db-Eb-G-G. The harp is gliss on small octave F-G-Ab-Bb-Line 1 C-Db-Eb 32nd notes followed by a gliss line up to (Bar 1) Line 2 A quarter note. In Bar 1 the key signature for the cue is three sharps (A maj/F# min). The violins in Bar 1 play *grazioso* Line 2 A dotted quarter note to B 8th legato mini-slur to Line 3 C# half note tied to (Bar 2) half note up to E down to C# quarter notes to (Bar 3) Line 2 B dotted quarter note to A quarter note down to F# half note, and so forth. After a half rest in Bar 1, the oboe and clarinets play Line 2 E down to C# down to Line 1 B legato 8ths up to (Bar 2) C# dotted quarter note down to B 8th to A quarter note tied to 8th note (followed by an 8th rest). The bells play the same. The bassoon (and VC) plays *mf* small octave E whole note tied to whole note next bar. After an 8th rest in Bar 1, the snare drum plays a grace note (notated on the second space from the top of the staff) to 8th note (followed by a quarter and 8th rest) to grace note to 8th note (followed by an 8th rest) to grace note to 8th note (repeated next bar). After an 8th rest in Bar 1, the guitar plays A6 chords of Line 1 E/A/Line 2 C#/F# to same E/A/C#/F# 16ths to two such chords as 8th notes (followed by an 8th rest) to same E/A/C#/F# 8ths (followed by an 8th rest) to same E/A/C#/F# 8ths (repeat next bar). After an 8thb rest, violas play small octave A/middle C#/E/F# 8ths (followed by a quarter and 8th rest) to same 8ths (followed by an 8th rest) to same 8ths. CB pluck pizzicato small octave A 8th (followed by an 8th and quarter rest) to same A 8th (followed by an 8th rest) down to E 8th (followed by an 8th rest) and repeated. The piano and harp also play the rhythmic pattern. Etc.

-Reel 13/5-14/1 *Lento* 4 pages, 28 bars "Certainly not. Ridiculous thing to say."

-Reel 14/2 *Allegretto* 5 pages, 37 bars

-Reel 15/1, 3 pages, 18 bars.

-Reel 15/2, 11 pages, 42 bars, "One big problem" [Bay schemes]

-Reel 15/3-16/1 *Andante* in C time, key signature of 3 flats, 13 pages Bay & Christine.

In the grace bar, the vibe sounds *p* Line 1 Bb quarter note up to (Bar 2) Line 2 Eb quarter note to same Eb half note to F quarter note to (Bar 2) G quarter note to same G half note down to Eb quarter note to (Bar 3) F quarter note to F half note down to D quarter note, and so on. The celeste plays the same but also an octave lower register (sounded *mf*). The flutes and oboes play *mf* the same melody line and register as the vibe, as well as Clarinet I. Clarinet II and the English horn play this melody an octave lower register (small octave Bb quarter note in the grace bar, and so on). In Bar 1 the first violins sound *mf* Line 1 Eb dotted half note to D quarter note to (Bar 2) Eb whole note to (Bar 3) D dotted half note to same D quarter note. Violins II play small octave Db dotted half note to Bb quarter note to (Bar 2) Bb whole note to (Bar 3) Bb dotted half note to Bb quarter note. Violas play small octave G dotted half note to Ab quarter note to (Bar 2) G whole note to (Bar 3) Ab dotted half note to Ab quarter note. VC (and bassoons) play Great octave EB/Bb dotted half notes to quarter notes to (Bar 2) whole notes to (Bar 3) dotted half notes to quarter notes. Two CB play in Bar 1 small octave Eb dotted half note to Eb quarter note to (Bar 2) Eb whole note to (Bar 3) Eb dotted half note to Eb quarter note. The bass clarinet plays as the violas but written an octave higher register. The harp in Bar 1 sounds *mf* Great octave Eb/Bb/small octave G/Bb/Line

1 Eb quarter notes 3X to Eb/Bb/small octave Ab/Bb/Line 1 D quarter notes to (Bar 2) Great octave Eb/Bb/small octave G/Bb/Line 1 Eb quarter notes 4X.

-Reel 16/2, 4 pages, 14 bars [Bridey Angry # 1]

-Reel 16/5 *Agitato* 6 pages, 23 bars. Bridey angry # 2 [engineered marriage]

-Reel 17/1, 6 pages, 24 bars

- Reel 17/2, 60 bars, [Plane in storm/iced engine]
- Reel 17/3, 9 pages, 36 bars [Bridey chastises Zeb/Plea to help]
- Reel 17/4-18/1 29 pages, 114 bars [Zeb searches for Thor's plane]
- Reel 18/2 19 pages, 75 bars
- Reel 18/3 *Pomposo* 11 pages, 56 bars. Finale

THE HANGING TREE

MUSIC

by

MAX STEINER

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) information. Thanks for your time & interest!]

The following is a cue rundown and partial analysis of Max Steiner's 1959 western score, *The Hanging Tree*. I researched the full (orchestrated) written score at USC Warner Bros Archives back in the late Eighties or early Nineties. Leith Adams kindly pulled the score for me. The movie starred Gary Cooper as the enigmatic Doc Joe Frail, Maria Schell as the temporarily blinded Elizabeth Mahler, Karl Malden as the colorful Frenchy Plante, and George C. Scott (in his debut role) as Reverend Grubb. Virginia Gregg (who later did the voice of Anthony Perkins' unseen mother in *Psycho*, and on television appeared in almost every other episode of Jack Webb's *Dragnet* series in the mid-sixties) plays the intrusive storekeeper of Skull Creek, Edna Flaunce. Ben Piazza, who plays Rune, was a Canadian (1934-1991) who also played later roles in *Apocalypse Now*, *Blues Brothers*, and in television in *Ben Casey* and later *Dallas*.

So far the original tracks of the full score were not released (90% of the score exists in mono mag sound, according to Ray Faiola), nor was a newly recorded version of the complete music. However, seven minutes of the score are available in the digital stereo recording of various Max Steiner films titled "The Flame and the Arrow: Classic Film Music by Max Steiner" conducted by Kenneth Alwyn (Scannon Film Classics SFC 1502). I highly recommend it if you can still find a copy.

<http://www.soundtrack.net/albums/database/?id=1917>

So far [updated early April 2012] Warner Archive has not released the movie as a dvd or downloadable item but I have hopes it soon will. *Fort Dobbs* was released by them not long ago, another

excellent W/B movie (but black & white) also wonderfully scored by Max Steiner. But the movie was released on vhs-video in 1994 (Warner Home Video 11049) that you could probably find on Amazon and eBay. I will use this vhs as the reference source for my rundown below.

http://www.amazon.com/Hanging-Tree-VHS-Gary-Cooper/dp/6302751136/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1321202519&sr=1-2

Other interesting and useful links:

<http://www.cowboylyrics.com/lyrics/robbins-marty/the-hanging-tree-11892.html>

<http://www.imdb.com/title/tt0052876/>

<http://www.mtosmt.org/issues/mto.03.9.1/mto.03.9.1.sayrs.html>

<http://www.thecolumnists.com/stanley/stanley34.html>

http://www.youtube.com/watch?v=Ly9mi54c_cY

<http://www.tcm.com/tcmdb/title/77288/The-Hanging-Tree/>

<http://garycooperscrapbook.proboards.com/index.cgi?board=moviestills50s60s&action=display&th read=343>

THE HANGING TREE

“Intro” [Hanging Tree Song] Reel 1/Part 1. Key signature of D-flat (Db) major (5 flats) in Cut time. Metronome = 96 (or up). Duration is 2:25. Marty Robbins sings the song, and the voice stave (marked as "Marty") is situated at the top of the page, then eight men singers (tenors), baritone trombone, bass, electric guitar (muffled), straight guitar, etc. This song won the Oscar for best music (Song category), lyrics by Mark David, music by Jerry Livingston. The sheets here show a rather messy layout (hard to read, many times non-specific) so I will not spend much time on this song.

The first four bars initiate the rhythm with the bass plucking half notes small octave Db up to Ab back down to (Bar 2) Db down to “3” triplet value quarter notes ascending Great octave Ab-Bb-small octave Cb (repeat these two bars in the next two bars, etc). The electric guitar plucks *mf* Line 1 Db quarter note on the 1st beat (followed by a quarter rest) down to small octave Ab, followed by a quarter rest. In Bar 2, we find Line 1 Db (followed by a quarter rest) to same Db 8th down to small octave Ab quarter note, then up to middle Cb quarter note. The straight guitar plays “sharp and crisp” on the 2nd and 4th beats on the D-flat chords (not written out but simply diagonal slashes) to (Bar 2), after a quarter rest, Db quarter note chord (followed by a quarter rest) to D7 quarter note chord. Repeat next two bars successively.

At the end of Bar 4 the baritone trombone sounds small octave Ab 8th note up to (Bar 5) Line 1 Db quarter note up to Ab quarter note to same Ab half note (rinforzando-marked) tied to whole notes next three bars.

At the end of Bar 8 Marty sings, starting on low Ab quarter note up to (Bar 9) Line 1 Db quarter note up to Ab quarter note to same Ab half note tied to dotted half note next bar down to F quarter note to (Bar 11) F down to Db quarter notes (“search for”) to same Db half note (“gold”) tied to half note next bar

(followed by a quarter rest) down to small octave Ab-Ab 8ths (“and I”) up to (Bar 13) Line 1 Db up to Ab quarter notes (“brought with”) to same Ab half note (“me”) half note tied to dotted half note next bar, and so forth.

"I came to town---to search for gold----
And I brought with me----a mem-o-ry----
And I seemed to hear----the night-wind cry-----
Go hang your dreams on the Hanging Tree---
Your dreams of love that could never be--[pause]
Hang your fa-ded dreams on the Hang-In' Tree-----"

At the point when Marty sings "Go hang your dreams on the Hanging Tree..." the tenors sing *mf* "AH---" whole note chord Gb major (actual notes small octave Gb/Line 1 Db/Bb/Line 2 Db/Gb) to next bar's Db major (actual notes Line 1 Db/F/Ab/Line 2 Db/F), etc.

Marty much later on sings "To really live, you must al-most die---" Then the tenors sing "Wut Du Wa---Da-----" Etc.

[Arrival at Skull Creek] *Moderato* in C time, 82 bars, 9 pages, R1/2. [vhs location 00:02:23]

Note: No cue titles are given in the orchestrated pages, so I will insert a descriptive title since no cue sheets were available at the time of my research years ago. Scene: Settlers and gold-miners are seen passing by a partially uprooted Hanging Tree along the trail road, and someone comments, "Every new mining camp's got to have its hanging tree. Makes folks feel respectable." Then the music starts. Doc Frail is seen entering Skull Creek, and the music plays what I call the Doc Frail Theme.

Initial orchestrations: oboe/english horn/clarinets/bass clarinet/2 bassoons/3 horns (cued in)/harp/piano/strings. The strings play a steady beat of quarter notes *mf* (mezzo forte) in G major (G/B/D). Specifically, the violins play *mf* dyad quarter notes small octave B/Line 1D 4X each in Bars 1 and 2, while violas play small octave G-G-G-G quarter notes in the first two bars, celli (VC) play Great octave G/small octave D quarter note repeat dyads, and bass (CB) play small octave G repeated notes.

The harp also plays these quarter notes (Great octave G/small octave D/G/B/Line 1D) *mf* in arpeggiando fashion (vertical wavy line rolled chord). Cued in horns also play the pattern on small octave G/B/Line 1 D [written Line 1 D/F#/A]. At the end of Bar 1, the above mentioned woodwinds play the melody line, tenuto (held for full value) Line 1 D (Line 2 for the bass clarinet only) quarter note up to (Bar 2) tenuto G dotted half note to tenuto F# quarter note back to (Bar 3) D tenuto dotted half note to same D tenuto quarter note, and so on.

In Bar 3 the quarter note beat of the strings and harp changes to D Dominant 7th chord 1st inversion (notes F#/A/C/D). So violins play Line 1 C/D dyad quarter notes 4X, violas on small octave F#-F#-F#-F#, celli and contrabasses still repeating the Bars 1-2 notes. The melody line continues with the D quarter note to (Bar 4) quarter notes E-G-G-F# to (Bar 5) D whole note. The violins and violas play B minor 2nd inversion whole note chord (F#/B/D). Specifically, violas in Bar 5 play small octave F# whole note while violins play small octave B/Line 1 D whole notes. In Bar 6 the violas play small octave E whole note *rinforzando* while violins play Bb/Line 1 D *rinforzando*-marked whole notes. VC in Bar 5 play descending quarter notes Great octave B-Bb-A-Ab to (Bar 6) G whole note *rinforzando* (accented or heavily emphasized), while CB play small octave B-Bb-A-Ab quarter notes down to (Bar 6) Great octave G *rinforzando* whole note. The piano/harp/horns/strings etc. play either the G maj 6 chord (notes G/Bb/D/E) or the E half-diminished chord (notes E/G/Bb/D). Then the trombones play the Hanging Tree motif, D 8th note up to G and D (octave higher) D 8th to D (same pitch) quarter note tied to quarter-dot note (quarter note dotted) next bar, followed by descending 8th notes C to Bb to G to G quarter note tied to whole note in Bar 8.

In Bar 7, the piano/harp (etc.) play half notes 1st inversion D Dom 7 flat 5th (F#/Ab/C/D) to G minor chord half notes G/Bb/D. Specifically the harp is arpeggiando on Contra-octave and Great octave Ab and small octave F#/middle C/D rinforzando half notes to Contra-octave G/Great octave G/small octave G/Bb/Line 1 D half note *let ring* (followed by a whole rest next bar). Then in Bar 8 the bass clarinet and bassoon play descending 8th notes soli F-E-Eb-D, C-Bb-A-C) up to (Bar 9) A whole note. In Bar 9 the harp/piano/strings play the beat on D minor 1st inv quarter note chord (notes F/A/D). Etc. In Bar 9 violins are now divided into I & II. So violins I play Line 1 D-D-D-D quarter notes in C time to (Bar 10 in 5/4 time) D-D-C#-C#-C# quarter notes. Violins II play small octave A-A-A-A quarter notes to (Bar 10) G-G-G-G quarter notes. Violas play small octave F-F-F-F quarter notes to (Bar 10) E-E-E-E-E. VC/CB play Great octave A-A-A-A quarter notes to (Bar 10) A-A-A-A-A. The harp and piano play Contra-octave/Great octave A/small octave F/A/Line 1 D quarter notes 4X arpeggiando to (Bar 10) Contra-octave A/Great octave A/small octave E/G/Line 1 D quarter notes twice to A/A/E/G/middle C# quarter notes 3X. The bassoon in Bar 9 plays Great octave A whole note to (Bar 10 in 5/4 time) same A half note crescendo hairpin and legato up to small octave E dotted half note decrescendo hairpin. The bass clarinet plays the same but an octave higher register. So we find small octave A [written B] whole note, and so forth.

In Bar 11 the meter changes back to C but now in the key signature of D major (2 sharps or F# and C#), usually signifying a sectional change in the thematic nature of the music. After a quarter rest, the strings/harp/piano play an ostinato pattern of tenuto quarter note to tenuto half note each bar, starting of course on D major (actual string notes D/D/A/F#/A/D) for three bars. Specifically, after a quarter rest, violins I play *mf* Line 1 D tenuto-marked quarter note to same D tenuto half note (repeated next two bars) while violins play this on small octave A notes, violas on small octave F# notes, VC on Great octave D/A dyad notes, and CB on small octave D notes. After a quarter rest, the harp and piano play arpeggiando Great octave D/A/small octave F#/A/Line 1 D quarter notes to half notes (repeated next two bars). The bassoon in Bar 11 plays small octave D dotted half note down to Great octave A quarter note legato up to (Bar 12) small octave D dotted half note, and so forth. Then in Bar 14 it changes to notes A-C#-E-G-D (actual note sequence D-A-G-C#-E). Meanwhile the oboes/clarinets/2 horns play the Doc Frail theme again. So, after a half and quarter rest in Bar 12, they (woodwinds) play *mf* Line 1 A tenuto quarter note up to (Bar 13) Line 2 D dotted half note down to C# quarter note down to (Bar 14) Line 1 A dotted half note to same A quarter note to (Bar 15) B tenuto quarter note legato to Line 2 D-D-C# quarter notes to (Bar 16) Line 1 A dotted half note to G quarter note to (Bar 17) F# dotted half note down to D quarter note to (Bar 18) E dotted half notes to E quarter note to (Bar 19) F# whole note tied to dotted half note in Bar 20 (followed by a quarter rest). Horns play the same but an octave lower register. So at the end of Bar 12 we find those two horns sounding *mf* small octave A [written Line 1 E] tenuto quarter note up to (Bar 13) Line 1 D [written Line 1 A] dotted half note to C# [written G#] quarter note, and so forth.

In the middle of page 7, Bar 27, the music shifts gear with key signature of G major (1 sharp) in 6/8 time "con moto." Here we are introduced to the rousing Mining Camp Theme (or Skull Creek theme) that is really accentuated in R 5 pt 4 as the saloon is being built, and R 9 pt 1(Sluice Box scene). The Fags/Pos/violas/celli play the ostinato pattern of quarter to 8th notes, the trombones being most prominent. So G major (notes G/B/D) quarter to 8th notes followed in that bar with the A minor (notes A/C/E) quarter to 8th note chords [see my specific rundown in R 5 pt 4]. Still I can add for now that all violins sound *f* (forte) Line 2 G dotted half note tied to next few bars. Violas top staff play forte small octave B/Line 1 D quarter notes to same B/D 8ths to C/E quarter notes to C/E 8ths (repeated next bar), while violas bottom staff play small octave G quarter note to G 8th to A quarter note to A 8th. VC play Great octave G/small octave D quarter notes to 8th notes to small octave C/G quarter notes to 8ths (repeated next bar). CB play Great octave A 8th (followed by two 8th rests) up to small octave C 8th (followed by two 8th rests) and repeated next few bars. The harp and piano play Great octave G/small octave D/B/Line 1 D dotted quarter notes up to small octave C/G/A/middle C/E dotted quarter notes (repeated next bar). The bass drum sounds *p* a quarter note (followed by rests). After a quarter and 8th rest, the cymbal sounds *p* an x-headed dotted quarter note. The tuba plays as the CB but an

octave lower register. Trombones play small octave G/B/Line 1 D quarter notes to 8th notes to A/middle C/E quarter notes to 8th notes (repeated next bar). The two bassoons play as the celli (same notes and registers).

[Old Cabin & Red Mill] R1/3. *Giocoso* in 2/4 time, 17 bars, 5 pp. Scene: Doc Frail buys an old cabin from an old prospector. The geezer says, "Hey, I'll throw her in for a \$5 gold piece!" (referring to an overweight old squaw). After Doc Frail says, "No, thanks" a delightful and playful Indian motif is played. This cue is performed in the recent CD mentioned earlier but at a much slower tempo than the movie/Steiner version.

In the grace bar, clarinet I sounds *mf* a solo sweep of four rapidly ascending 32nd notes Line 2 C-Db-Eb-E [written D-Eb-F-F#] to (Bar 1) F-Eb [written G-F natural] 16th notes legato mini-slur down to C [written D] dotted quarter note tied to quarter note next bar (followed by an 8th rest) to another such C-Db-Eb-E 32nd note figure as in the grace bar (with clarinet II now joining in with the same figure) to (Bar 3) a repeat of Bar 1 with a tie to a quarter note in Bar 4 (followed by a 16th rest) to Line 1 Bb-Line 2 Db-F staccato 16th notes. The oboe in Bar 1 also plays (as clarinet I) 16th notes F-Eb to C dotted quarter note tied to quarter note next bar (followed by a quarter rest) and repeating in Bars 3 & 4 the same notes as clarinet I. Violas/VC/CB in Bar 1 pluck pizzicato simple rhythmic 8th notes. Specifically, the violas sound *mf* small octave C 8th up to Ab 8th (crossbeam connected) back down to C up to Ab 8ths (crossbeam connected) and repeated next two bars. VC pluck Great octave F up to small octave C 8ths figure twice (repeated next two bars). CB pluck small octave F 8th (followed by an 8th rest) to same F 8th (followed by an 8th rest) and repeated next two bars. In effect we have the F minor tonality (F/Ab/C).

After a quarter and 8th rest in Bar 1, two *con sord* (muted) trumpets sound *mp* the second half of the Indian motif here involving the old squaw. So we find Line 1 Bb [written Line 2 C natural] 8th to (Bar 2) "3" triplet value 16ths Line 1 Ab-Bb-Ab down to F 8th four-note figure to same F tenuto-marked quarter note tied to 8th note and 16th note next bar (followed by a 16th and 8th rest) to Ab 8th to (Bar 4) Bb-Line 2 C-Line 1 Bb "3" triplet value 16ths down to G [written A] tenuto quarter note (followed by rests next three bars). Back in Bar 1, bassoons play *p* Great octave F/small octave C half notes tied to half notes next two bars to (Bar 4) F/small octave Db half notes. After an 8th rest in Bar 1, horns I-II sound *mp* small octave Ab/middle C [written Line 1 Eb/G] tenuto-marked dotted quarter notes tied to dotted quarter notes next bar (followed by an 8th rest). Repeat Bar 1 in Bar 3 for the horns to (Bar 4) small octave G/Bb/Line 1 F dotted quarter notes (followed by an 8th rest). Violas in Bar 4 pluck small octave Db up to Bb staccato 8ths figure (crossbeam connected) twice, while VC pluck Great octave F up to small octave Db 8ths figures, and CB continue the same pattern and notes as given in Bar 4 thru Bar 8.

In Bar 5, the oboe and clarinets play in this semi-climax bar Line 3 C tenuto half note. After a 16th rest in Bar 5, two flutes play descending staccato 16th notes Lines 2 & 3 F-Eb-Db (connected as a figure by two crossbeams) to C-Lines 1 & 2 Bb-Ab-G 16ths to (Bar 6) F quarter note tied to 8th note and tied to 16th note (followed by a 16th rest and a half rest next bar). After a 16th rest in Bar 6, the oboe, english horn and violins take over the same pattern just given in Bar 5. So we find the oboes and violins I playing (violins are pizzicato) Line 2 F-Eb-Db staccato 16ths to C-Line 1 Bb-Ab-G 16ths to (Bar 7) F half note (F 8th only for the violins followed by rests) tied to dotted quarter note next bar (followed by an 8th rest). The english horn plays this an octave lower register, so Line 1 F-Eb-Db 16ths [written Line 2 C-Line 1 Bb-Ab] and so forth. Violins II, like the english horn, play this an octave lower register also but then up to (Bar 7) Line 1 F 8th (followed by an 8th and quarter rest). Violas in Bar 5 pluck small octave C up to Ab staccato 8ths (crossbeam connected) to another such figure and then repeated thru Bar 8. VC pluck Great octave F up to

small octave C 8ths figures thru Bar 8, while CB continue the pattern given in Bar 1. Bassoons play Great octave F/small octave C half notes tied to half notes thru Bar 8. After an 8th rest in Bar 5, horns play small octave Ab/middle C/F [written Line 1 Eb/G/Line 2 C] dotted quarter notes tied to (Bar 6) quarter notes and 8ths and 16ths (followed by a 16th rest). After an 8th rest in Bar 7, the horns then play Ab/C/F tenuto quarter notes to Ab/C/F rinforzando 8ths (repeated next bar). After an 8th rest in Bar 5, the harp plays small octave Ab/C/F (F min 1st inversion) quarter notes (followed by an 8th rest). In Bar 6, the celeste plays Lines 1 & 2 F staccato quarter notes (followed by a quarter rest).

At the end of Bar 8, after a quarter and 8th rest, two trumpets in felts and two trombones in felts play rinforzando 8th note F (small octave for Pos; Line 1 for trumpets) up to (Bar 9, switching to C meter)

Eb whole note tied to dotted half note next bar. English horn/clarinets/piano/violins/violas play an ostinato pattern in 16th notes. So, after an 8th rest in Bar 9, they play forte Line 1 Eb-Db 16ths (connected by two crossbeams) to Eb-Db-Eb-Db 16ths (connected by two crossbeams) to a repeat of these two figures in the second half of this bar in C time. The bassoons/horns/bass clef of piano/VC/CB play 8th note ostinatos. For instance, after an 8th rest, the bassoons and tuba play Great octave Gb down to Cb up to Gb 8ths (crossbeam connected) down to Cb up to Gb down to Cb up to Gb 8ths in legato fashion. CB play this an octave higher register as written (written small octave register). After an 8th rest, horns sound *mf* small octave Eb/middle Cb [written small octave Bb/Line 1 Gb] tenuto 8ths played three times followed by an 8th rest and three more such tenuto 8ths. The scene here changes to the interesting camera work of the shot of the red water mill as the camera descends down to a close up of Frenchy's head. He is looking in the distance at a sluice robber (Rune). The music here at the end of this cue plays "ominous" starting in Bar 15 to what I will call the Frenchy (or Ominous) motif in 3/4 time. So, after an 8th rest in the end bar, violins play Line 1 Bb up to Line 2 E 16ths down to Line 1 A quarter note to Gb quarter note held fermata. After an 8th rest, the flute and oboe play Line 1 Bb rinforzando 16th up to Line 2 E 16th tied to half note held fermata. The english horn and clarinet play Line 1 Eb rinforzando half note tied to 8th note to D 8th note held fermata. The bass clarinet plays this an octave higher register as written. Bassoons play Great octave C/A dotted half notes held fermata. Horn I plays Line 1 Eb [written Line 1 BB] rinforzando half note tied to 8th note to D 8th held fermata. Horns II-III play small octave Eb/Bb dotted half notes held fermata. The timp is trem rolled on small octave C dotted half note crescendo. VC play as the bassoons. CB play small octave C dotted half note held fermata. Violas top staff play Line 1 D# half note tied to 8th to D 8th held fermata, while altri violas play small octave D#/A dotted half notes. [end session 9:41 pm Monday, November 14, 2011]

[The Chase] R1/3A. *Allegro* in 6/8 time, 144 bars, 29 pp. Vhs location 00:05:38. The clarinets/bassoons/horns/strings play the chase rhythm with a creative variation of the Skull Creek (Mining Camp) beat. Very rousing music here but far too involved, "notey" and fast to fully analyze here in this ever-changing cue.

To start off, however, with the first few bars, clarinets, 2 bassoons, 3 horns and strings play the initial rhythmic pattern. Violins sound *f* small octave B 8th (followed by an 8th rest) to another B 8th (crossbeam connected notes) to middle C 8th (followed by an 8th rest) to another C 8th crescendo hairpin to (Bar 2) D 8th (followed by an 8th rest) to another D 8th (crossbeam connected) to C-C-C 8ths decrescendo hairpin (notated as one C dotted quarter note with a horizontal small line across the stem). Violas play this pattern on two small octave F 8ths to two G 8ths crescendo to (Bar 2) A 8ths to G-G-G 8ths decrescendo. VC play this on small octave C 8ths to D 8ths to (Bar 2) E 8ths to D-D-D 8ths. CB play this pattern on small octave F 8ths to G 8ths to (Bar 2) A 8ths to G-G-G 8ths. Clarinet I plays this pattern exactly as the violins but of course transposed for this B-flat instrument. So we find small octave B [written Line 1 C#]

8th followed by an 8th rest to another B 8th, and so forth. Clarinet II plays this pattern precisely as the violas (same notes and register). Bassoon I is *col* the celli. Fag II plays the same notes as the contrabasses but written an octave lower register. Horns play small octave F/B [written middle C/F#] 8ths (followed by an 8th rest) to same F/B 8ths to G/middle C [written D/G] 8ths (followed by an 8th rest) to G/C 8ths again to (Bar 2) A/D [written E/A] 8ths (followed by an 8th rest) to A/D 8ths again to G/middle C 8ths played 3X.

Skipping slightly to Bar 7, after an 8th rest, oboes, clarinets and violins play ascending staccato notes. We find Line 1 G#-A# staccato 8ths (crossbeam connected) to B-Line 2 C#-D# staccato 8ths (crossbeam connected) to (Bar 8) E-F#-G# 8ths (crossbeam connected) to B-A#-B-Line 3 C#-D# 16ths (connected as a figure by two crossbeams). Trombone II/VC/CB play small octave G# quarter note to F# 8th down to D# quarter note up to F# 8th to (Bar 8) E quarter note down to C# 8th to D#-D#-Great octave G# 8ths. Pos I plays small octave G# dotted half note in Bar 7. Muted trumpets play small octave B/Line 1 D#/G# dotted half notes tied to quarter notes next bar tied to 8th notes to two B/D#/G# 16ths to 8ths. Horns play the same pattern on small octave B/D#/G# [written F#/A#/Line 2 D#] notes. Violas play the same on small octave B/Line 1 D#/G# notes.

Skipping to Bar 27 (start of page 7 of the orchestrated score) when Frenchy yells “Sluce Robber!” the flutes, oboes, clarinets I-II and violins are trill on Line 3 E dotted half note (to F) tied to dotted half note next bar (still trill there). Muted (*con sord*) trumpets play Line 1 E/B/Line 2 E [written Line 1 F#/Line 2 C#/F#] *rinforzando*-marked dotted half notes tied to (Bar 28) dotted quarter notes and tied to 8th notes to newly sounded E-B-E 8ths twice. Three horns play Line 1 E [written Line 1 B] *rinforzando* quarter note to D [written A] *rinforzando* 8th down to small octave B [written F#] *rinforzando* quarter note up to D *rinforzando* 8th to (Bar 28) C to same C 8ths down to A 8ths to B quarter note down to E 8th. Trombones play the same notes and pattern but staggered, not necessarily all the Pos on all the notes for certain emphasis effect. In fact, Pos III is silent in Bar 27 and then plays the full pattern in the next bar. The piatti (cymbals) crash an x-headed quarter note at the start of Bar 27. Etc.

By Bar 49 (start of page 13) the horns and muted trumpets are highlights as the rest of the orchestra play the strong rhythmic pattern. For example, the violins and violas play the main four-note rhythmic pattern in 2/4 time. Violins play Line 2 Gb/Line 3 D/Eb *rinforzando* 8ths (followed by a 16th rest) to same Gb-D-Eb *rinforzando* 16ths (crossbeam connected to the first sounding) to the next crossbeam-connected 8ths figure of same Gb-D-Eb *rinforzando* 8ths sounded twice (repeat thru at least the next three bars). Meanwhile VC/CB/Fags play a different pattern of small octave Eb *rinforzando* dotted quarter note down to Great octave Bb *rinforzando* 8th (repeated next several bars). Trumpet I in Bar 49 plays *ff* Line 2 Eb [written F natural] half note tied to dotted quarter note next bar to Eb-Eb 16ths to (Bars 51-52) a repeated of the previous two bars. After a quarter and 8th rest in Bar 50, trumpets II-III join in now to play Line 2 Eb-Eb 16ths to (Bar 51) Eb half note (Bar 50 repeated in Bar 52). In Bar 50, three horns play *ff* small octave Gb [written Line 1 Db] *rinforzando* half note (repeated in Bar 52).

Skipping to Bar 131 (*Molto Rit* in C time), we come to the scene when Rune climbs up to see Doc Frail standing there at the edge of the cliff. Violins, violas and celli sound *mf* Line 3 (violins) and Line 2 (violas) and Line 1 (celli) Bb quarter note to Ab legato mini-slur to Gb 8ths (crossbeam connected) to F-Eb-Db-Cb legato 8ths (crossbeam connected) down to (Bar 132) Bb quarter note to Ab-Gb 8ths to F-Eb-Db-C (not Cb this time) 8ths. Celli, however, in Bar 132 simply play small octave Bb whole note. CB in Bar 131 play *mf* Great octave Bb whole note (repeated next bar). The harp in Bar 131 is arpeggiando (vertical wavy line rolled chord) on Contra-octave Bb/Great octave Bb/small octave Gb/Bb/Line 1 Eb (E-flat minor tonality) whole notes. The piano plays the same notes but not arpeggiando. The clarinets in Bar 131 play *mf* small octave Bb/Line 1 Eb whole notes (repeated next bar) while the bass clarinet plays Line 1 Gb [written Ab] whole note (repeated next bar). Bassoons play Contra-octave and Great octave BB whole notes. Horn I in Bar 132 plays *mf* small octave Bb [written Line 1 F] whole note.

In Bar 133, the horns and celli (in the “k” tenor clef) play a short phrase line of middle (Line 1) Cb quarter note legato up to Eb up to Bb quarter notes to Ab quarter note tied to dotted half note and tied to 8th note next bar (followed by an 8th rest). The harp is arpeggiando on Contra-octave Bb/Great octave Bb/small octave Fb/Ab/Line 1 Eb whole notes. Violins play Line 2 Cb whole note tied to (Bar 134) dotted half note and 8th note (followed by an 8th rest). Violas plays Line 1 Cb tied notes as just given for the violins. CB play Great octave Bb tied notes. Clarinets play small octave Ab/Line 1 Eb tied notes as given, the bass clarinet on Line 1 Fb [written Gb] tied notes, and bassoons plays Contra-octave and Great octave Bb tied notes. In effect here we have the combined Fb maj 13th tonality (but without the 11th or Gb tone).

In Bar 135 (vhs location 00:07:22), the tempo marking is *Slowly* as only the gong, harp and piano sound off *mp*. The harp and piano play Contra-octave Fb/Great octave Fb/small octave Fb whole notes let vibrate. The gong plays a diamond-headed whole note (notated on the second line from the bottom of the staff). In Bar 136, the timp is trem rolled *pp* < > on Great octave Eb whole note held fermata (notated like the bowed trem of the strings). Then Rune pleads, “I don’t suppose you’d help me.” After a half rest and then a quarter rest held fermata in Bar 137, the bassoon and violas start to play the Doc Frail theme. They both play *mf* < > *espr* small octave Eb quarter note legato mini-slur up to (Bar 138) Ab half note to G quarter note crescendo hairpin legato down to (Bar 139) Eb dotted half note decrescendo hairpin to same Eb quarter note to (Bar 140) F up to Ab quarter notes to same Ab to G quarter notes to (Bar 141) Eb dotted half note (followed by a quarter rest for the bassoon). However, the violas and english horn continue the melody line on Db quarter note up to (Bar 142) F dotted half note to Eb quarter note down to (Bar 143) small octave Bb dotted half note down to G quarter note. The melody line ends in Bar 144 with the English horn alone playing small octave Ab [written Line 1 Eb] whole note held fermata. Also in Bar 144 the harp sounds ascending legato 8th notes Great octave Fb-small octave Cb-Fb-Ab up to (top staff) middle Cb-Fb-Ab 8ths up to Line 2 Cb 8th held fermata. In end Bar 144, CB play small octave E whole note held fermata, while VC play Great octave B/small octave E whole notes held fermata, and violas on small octave G# whole note held fermata. So the cue ends on the strong but simple E major tonality (E/G#/B).

Back in Bar 138, after a quarter rest, violins I *div a 2* (not double-stopped) play Line 1 C/Eb quarter notes to same C/Eb dotted quarter notes (followed by an 8th rest) to (Bar 139), after a quarter rest, Db/Eb quarter notes to Db/Eb dotted quarter notes (followed by an 8th rest) to (Bar 140), after a quarter rest, C/Eb tenuto half notes to C/Eb quarter notes to (Bar 141) a repeat of Bar 139 to (Bar 142), after a quarter rest, small octave Ab/middle C quarter notes to dotted quarter notes (followed by an 8th rest) to (Bar 143), after a quarter rest, G/Line 1 Db quarter notes to dotted quarter notes (followed by an 8th rest). After a quarter rest in Bar 138, four violins II play small octave Ab quarter note to Ab dotted quarter note (followed by an 8th rest) to (Bar 139), after a quarter rest, G quarter note to G dotted quarter note (followed by an 8th rest) to (Bar 140), after a quarter rest, Ab tenuto half note to G quarter note to (Bar 141), after a quarter rest, G quarter note to G dotted quarter note (followed by an 8th rest) to (Bars 142-3) *col* violins I. After a quarter rest in Bar 138, VC play Great octave Ab/small octave Eb quarter notes to dotted quarter notes (followed by an 8th rest) and repeated next bar to (Bar 140), after a quarter rest, Ab/Eb tenuto half notes to quarter notes to (Bar 141), after a quarter rest, Ab/Eb quarter notes to dotted quarter notes (repeated next two bars). CB are silent here. After a quarter rest in Bar 139, the harp sounds *mf* Great octave Ab/small octave Eb/A/middle C/Eb dotted quarter notes to same dotted quarter notes (followed by an 8th rest) to (Bar 139), after a quarter rest, Great octave Ab/small octave Eb/G/Line 1 Db/Eb quarter notes to dotted quarter notes, and so forth. So the tonality in Bar 138 is the Ab maj (Ab/C/Eb), and so on. [end session Sunday, November 20, 2011 at 10:53 pm]

[The Bullet] R2/2. *Andante misterioso* in C time, 16 bars, 4 pages. VHS location 00:10:00. Scene: Doc Frail shows Rune the bullet he pulled from his shoulder (put there by Frenchy). Now Rune is in effect his bondservant as payment for saving his life either from loss of blood (if he wasn't treated) or by a hanging by the enraged miners.

The english horn and harp play a syncopated simple rhythmic pattern. After an initial 8th rest, they sound *f* (forte) small octave tenuto notes (or at least the woodwind specified is tenuto-marked). So we find G#-G#-G# tenuto quarter notes to G# tenuto 8th (repeated next bar) to (Bar 3), after an 8th rest, B-B-B quarter notes to B 8th (repeated next bar) to (Bar 5) Line 1 Eb notes in that same pattern to (Bar 6) Eb-Eb-Eb quarter notes down to small octave Bb 8th.

Bassoons, VC/CB play *rinforzando* half notes thru Bar 5. So two Fags and the celli play *mp* > (*mf* > for the celli) Great octave D/A half notes to same D/A half notes (repeated next bar) to (Bar 3) F/small octave C half notes twice (repeated next bar) to (Bar 5) A/small octave E half notes (repeated next bar for the VC). Fags in Bar 6 play A/E *rinforzando* half notes to same A.E quarter notes tied to 8ths up small octave Bb *rinforzando* 8th. CB play *mf* > small octave D-D *rinforzando* half notes (repeated next bar) to (Bar 3) F-F half notes (repeated next bar) to (Bar 5) A-A half notes (repeated next bar). Meanwhile, horns/violins/violas play whole notes thru Bar 8. Violins I play *sfp* Line 1 C# *rinforzando* whole note (repeated next bar) to (Bar 3) Line 1 E whole note *sfp* (repeated next bar) up to (Bar 5) G# *rinforzando* whole note to (Bar 6) Ab whole note down to (Bar 7) Eb *rinforzando* whole note tied to whole note next bar. Violins II in Bar 1 play small octave G# whole note (repeated next bar) to (Bar 3) B whole note (repeated next bar) to (Bar 5) Line 1 D# *rinforzando* whole note to (Bar 6) Eb whole note (actually enharmonic D#) down to (Bar 7) small octave Bb whole note tied to whole note next bar. Violas play the same as violins I but an octave lower register. Three horns play *sfp* small octave C#/G#/middle C# [written small octave G#/Line 1 D#/G#] whole notes (repeated next bar) to (Bar 3) E/B/Line 1 E *rinforzando* whole notes *sfp* (repeated next bar) to (Bar 5) Ab/Line 1 Eb/Ab whole notes to (Bar 6) Ab/Eb/Ab dotted half notes tied to 8ths down to small octave Bb *rinforzando* 8th.

In Bar 7 we come to the *molto rubato* tempo-marking as the Doc Frail motif (in effect the Hanging Tree theme) starts to play from the E.H., clarinet, bassoons and horns. At the end of Bar 6 the clarinet plays small octave Bb [written middle C natural] *rinforzando* 8th up to (Bar 7) Line 1 Eb *rinforzando* 8th legato mini-slur up to Bb 8th to same Bb tenuto-marked dotted half note tied to (Bar 8) dotted half note (followed by an 8th rest) to Ab *rinforzando* 8th, and so on. The E.H. plays the same notes and register as the clarinet. Bassoons play small octave Bb 8th down to (Bar 7) Eb 8th up to Bb 8th to same Bb dotted half note tied to dotted half note next bar (followed by an 8th rest) to Ab *rinforzando* 8th, etc. Two horns play small octave and Line 1 Eb 8ths up to Lines 1 & 2 Bb 8ths to same Bb dotted half notes tied to dotted half notes next bar, and so on. VC/CB play small octave *rinforzando*-marked Cb dotted half note down to Great octave Bb *rinforzando* quarter note *accel* to (Bar 8) A legato to Ab quarter notes to G legato to Gb quarter notes. The bass clarinet plays this as well but written an octave higher register. The timp in Bar 7 is trem rolled on small octave Cb dotted half note (followed by a quarter rest). The harp in Bar 7 finishes the rhythmic pattern on Line 3 Cb quarter note (followed by rest marks). This is as far as I got with this cue. [end session Monday, November 21, 2011 at 4:09 pm PST]

[Doctor Up In Hill] R2/3. *Broad* in C time, 4 bars, 1 page. Vhs location 00:12:03. Scene: Rune rings the cowbell announcing that Doc Frail has set up practice on the hill. This is an interesting short cue, rather ominous and ponderous.

Two bassoons/trombone/VC/CB sound *f* Great octave Bb dotted half note *rinforzando*-marked tied to dotted 8th note down to Gb *rinforzando* 16th (repeated next bar) up to (Bar 3) small octave C dotted half note *rinforzando*-marked tied to dotted 8th down to Great octave Ab 16th to (end Bar 4) G dotted half note *rinforzando*-marked legato to F quarter note held fermata. The bass clarinet also plays this but written an octave register higher. The tuba also plays this pattern but an octave lower register. The timp plays the same pretty much as the VC/CB/Fags but *sfp* to *f* sound dynamics and also largely rolled. So the timp trem rolls Great octave Bb dotted half note tied to 8th (followed by a 16th rest) to Gb *rinforzando* 8th (repeated next bar) and so on.

After a quarter rest in Bar 1, violins I sound *forte* Line 1 Cb up to D up to F quarter notes on the down-bow (repeated next bar) to (Bar 3), after a quarter rest, Db up to E up to G quarter notes on the forceful down-bow to (Bar 4), after a quarter rest, Ab to B quarter notes on the down-bow up to Line 2 D quarter note on the down-bow and held fermata. Violins II play this pattern on small octave Ab-B-Line 1 D quarter notes in Bars 1-2 to (Bar 3) Bb-middle C-E quarter notes to (Bar 4) F-Ab-B quarter notes. Violas play this on small octave F-G-B quarter notes in both Bar 1 and Bar 2, and then G-A-middle C in Bar 3 to (Bar 4) Line 1 D-E-G#. Horns sound *ff* this same pattern in *con sord* muted effect on small octave F/Ab/middle Cb *rinforzando* quarter notes to G/B/Line 1 D quarter notes up to B/Line 1 D/F quarter notes (repeated next bar). After a quarter rest in Bar 3, they then play G/Bb/Line 1 Db quarter notes to A/middle C/E quarter notes to C/E/G quarter notes. After a quarter rest in Bar 4, the horns finally play small octave D/F/Ab to E/Ab/Bb *rinforzando* quarter notes to G#/B/Line 1 D quarter notes held fermata. Clarinets play this pattern *forte* and tenuto-marked on small octave F/Ab quarter notes to G/B quarter notes to B/Line 1 D quarter notes (repeated next bar) to (Bar 3), after a quarter rest, small octave G/Bb quarter notes to A/middle C quarter notes to Line 1 C/E quarter notes to (Bar 4, *Rit*), after a quarter rest, D/F quarter notes to E/Ab quarter notes to G#/B quarter notes held fermata. Finally the oboe plays precisely as violins I.

Overall Steiner constructs diminished chords here, although there is plenty of ambiguity at several spots, especially in the first few bars. Clear-cut chords would be found in Bar 3 with the A min (A/C/E) to C maj (C/E/G) triads. The cue ends on the G# dim 7th (G#/B/D/F). [end session Monday, November 21, 2011 at 7 pm]

[The Little Girl] R2/3A. *Moderato* in C time, 35 bars, 8 pages. Vhs location 00:12:15. Scene: Doc Frail treats a cute but malnourished little girl. He loans a cow to her dad to "fatten her up." Delightful, sweet, sympathetic music. Delightful Steiner! The Doc Frail theme is elevated here to almost a sublime level to convey the noble, healing side of the mysterious Doctor.

Let's focus first on the strings. In the grace bar, violins I sound *mf* unison Line 2 G quarter note to (Bar 1) *divisi* dotted half notes Line 2 E/Line 3 C to E/B quarter notes down to (Bar 2) Line 1 B/Line 2 G dotted half notes to same B/G quarter notes to (Bar 3) Line 2 C/A quarter notes legato up to E/Line 3 C quarter notes to same E/C quarter notes to E/B quarter notes down to (Bar 4) Line 1 B/Line 2 G dotted half notes to same quarter notes legato mini-slur to (Bar 5) Line 2 C/A dotted half notes to C/G quarter notes down to (Bar 6) Line 1 F/Line 2 D dotted half notes to same quarter notes up to (Bar 7) A/Line 2 E whole notes tied to quarter notes next bar. Then the violins under the temporary *Rit* tempo-marking goes unison in Line 3 register starting to play the Doc Frail theme (a variation of the Hanging Tree theme) as Doc interacts one-on-one with the darling girl. More on this later.

Back in the grace bar, violins II play *mf* Line 1 G unison quarter note up to (Bar 1) Line 2 C/G dotted half notes to Line 1 B/Line 2 G quarter notes down to (Bar 2) G/Line 2 D dotted half notes to same quarter notes to (Bar 3) A/Line 2 E quarter notes legato mini-slurs up to Line 2 C/G quarter notes to same C/G quarter notes to Line 1 B/Line 2 G quarter notes down to (Bar 4) G/Line 2 D dotted half notes to same quarter notes to (Bar 5) A/Line 2 E dotted half notes to same quarter notes legato down to (Bar 6) Line 1 D/Bb dotted half notes to same quarter notes to (Bar 7) E/Line 2 C# whole notes tied to quarter notes next bar. Villas/VC/CB play response notes. So, after a quarter rest in Bar 1, violas play *mf* small octave E/G tenuto quarter notes to same E/G tenuto half notes. After a quarter rest in Bar 2, the violas then play F/G tenuto quarter notes to F/G tenuto half notes to (Bar 3) E/G half notes now to E/G quarter notes to (Bar 4) F/G quarter notes to same half notes to (Bar 5) E/A quarter notes to half notes. After a quarter rest in Bar 6, the violas (now marked as *Div*) D/F quarter notes to D/F half notes to (Bar 7), after a quarter rest, A/middle C# tenuto quarter notes played three times to (Bar 8) A/C# half notes to A/C quarter notes legato to B/Line 1 D quarter notes. After a quarter rest in Bar 1, cello play Great octave C/G tenuto quarter notes to C/G tenuto half notes (repeated next bar) to (Bar 3), after a quarter rest, C/G half notes now to C/G quarter notes to (Bar 4), after a quarter rest, C/G quarter notes to half notes (repeated next bar) to (Bar 6), after a quarter rest, F quarter note to F half note to (Bar 7), after a quarter rest, A/small octave E tenuto

quarter notes plays 3X to (Bar 8) A/E half notes to G/small octave F half notes. After a quarter rest in Bar 1, CB play small octave C tenuto quarter note to same C tenuto half note (repeated next bar) to (Bar 3), after a quarter rest, C tenuto half note to C tenuto quarter note to (Bars 4-5) a repeat of Bar 1 to (Bar 6), after a quarter rest, Great octave Bb tenuto quarter note to Half note to (Bar 7), after a quarter rest, Great octave A-A-A tenuto quarter notes to (Bar 8)A half note up to small octave G half note. OK. That covers the strings completely. In terms of tonalities we have C maj (C/E/G) in Bars 1-2 with also a C maj 7th (C/E/G/B) overlaid in Bar 2. Etc. By Bar 6 we have the Bb maj (Bb/D/F) and in Bar 7 the A maj (A/C#/E).

[The Preacher's Words] R3/1. *Andante* in C time, 18 bars, 5 pp. VHS location is 00:19:15. Scene: Preacher Grubb (played marvelously by George C. Scott) warns approaching patients about the evil Doc Frail. After Frail dispenses him (by exposing the liquor bottle Grubb was hiding), Rune questions Frail. The music starts.

The timp rolls rather forcefully *mf* on A whole note tied to next three bars. The VC/CB also play the Great octave A note tied thru Bar 4. The trombones in felts play the Doc Frail theme, starting with unison small octave A quarter note to (Bar 2) D major dotted half note chord 1st inversion (F#/A/D), etc. Then in Bar 5 the piano (with the pedal) plays a tremolo-like effect, D#/E and E/D# (octave higher). After an 8th rest in Bar 5, flute I plays *agitato* Line 2 E rinforzando dotted 8th tied to half note and tied to whole note next bar. Flute II plays this on Line 2 D# tied notes. Clarinets play similarly but Line 1 D#/E tied notes.. Fags play Contra-octave Bb/Great octave F sforzando-marked quarter notes (followed by a quarter and half rest). Pos in Bar 5 play *sff* small octave D/F/A sforzando quarter note triad (followed by a quarter and half rest). The timp beats the Great octave Bb quarter note. Etc.

[Stagecoach Robbery] R3/2. *Agitato* in C time, 81 bars, 20 pp. Scene: A stagecoach rides along the mountain trail (with Elizabeth Mahler on board) when robbers appear. The horses are startled by gunshot, the driver is shot dead to the ground, and eventually the stagecoach overturns downhill.

In Bar 7, as the robbers appear, the music changes to 6/8 time. The D note unison is emphasized. The timp and strings play the ostinato pattern of quarter to 8th note, quarter to 8th note per bar, in D minor (notes D/F/A).

In Bar 35 the cue changes to 2/4 meter when the horses are startled. The music here is borrowed from previous Steiner westerns such as the delightful family western *The Boy From Oklahoma* (starring Will Rogers, Jr.) and I believe *Wyoming Kid*. It's basically chase or "out-of-control" motion music. The piano and harp play D quarter note half-diminished chord (notes D/F/Ab/C), sforzando (forced accent), followed by Gb quarter, octave apart. The flute/piccolo/violins play a three 32nd note run (notes Ab/Bb/B) to (Bar 36) C 8th note. In Bars 57-60, two open trumpets are highlighted playing an emphasis figure, D to E 8th notes to rising triplet 8th notes G#/B/D to (Bar 58) F quarter double dotted note flutter to Eb/G 16th dyad to (Bar 59) E/G# half note flutter tongue dyad tied to next bar. Etc.

[Search For Lost Lady] R3/3. *Moderato* in C time, 45 bars, 12 pp. VHS location is 00:23:25. Scene: Men search for the survivors (if any) of the overturned stagecoach. Elizabeth is not in the vehicle but they find a letter from her father. They agree to search and meet at dusk at Stump Meadow.

Clarinets/Fag II/2 cued in horns/strings play the four note figure, *mf* crescendo-decrescendo hairpins (< >) in F major (F/A/C). Violins play quarter notes small octave A to B then Line 1 C down to small octave B; violas play small octave F to G, A to G; celli and bass play Great octave F down to C, repeated. Fag I/horn III play half notes small octave C-C, repeated next bar. The flute in Bar 3 plays Line 1 A whole note rinforzando-marked (repeated next bar) while the english horn also plays Line 1 A [written Line 2 E] whole notes. Etc.

In Bar 3 there is a four quarter note phrase played: A minor (actual notes A/E/A/C) to G major (actual notes G/D/B/D), etc. The flute and english horn sound the A whole note, rinforzando. So violins play small octave A/Line 1 C quarter notes legato and crescendo to B/D quarter notes to C/E to B/D quarter notes (repeated next bar). Violas in Bar 3 play small octave E-D-C-D quarter notes (repeated next bar). VC play Great octave A-G-F-G legato quarter notes, while CB play small octave A-G-F-G notes.

Then in Bar 5 the violins are unison playing < > Line 1 C-D-Eb-D quarter notes (repeated next bar). Violas play small octave Ab-Bb-Line 1 C-small octave Bb quarter notes. Celli play Great octave Ab down to Eb back up to Ab down to Eb quarter notes (repeated next bar). CB play this an octave higher register (as written).

In Bar 9 the horns/harp/CB play the repetitious beat quarter notes, F minor (F/Ab/C) to (Bar 10) C minor 1st inv (Eb/G/C) to (Bar 11) D half-diminished (notes D/F/Ab/C) for 3 beats, then Ab major for one beat (Ab/C/Eb) to (Bar 12) F minor again to (Bar 13) G major 2nd inversion to D minor to E major. Meanwhile, the violins/violas/celli play the melody line, Line 1 Ab) small octave for violas/celli) whole note tied to quarter note next bar, to G half note down to C quarter note to (Bar 11) F half note dotted to a three note figure Eb-F-Eb (Eb dotted 8th to F-Eb 32nd notes) to (Bar 12) D whole note tied to next bars. Clarinets and bassoons play harmony.

In Bar 22 the solo violin and vibe start to play the Elizabeth (or Lost Lady) Theme in D major. So, in Bar 23 (now 3/4 time) we have Line 2 F# dotted half note, repeated next bar, then in Bar 25 legato quarter notes F#-G-F# to (Bar 26) A-G-F# to (Bar 27) E half note dotted, repeated next bar. Then in Bar 29 quarter notes E-D-E to (Bar 30) F# half note to D quarter note tied to next bar. Bar 27 changes to G major, Bar 29 to A major, and back to D major in Bars 30-31.

Starting in Bar 23, the harp plays a series of 8th note ascending legato figures. So, after an 8th rest, ascending 8th notes F#-A-D-F#-A.

Bar 24 ascending notes F#-B-D-F#-B

Bar 25 G-B-D-F#-B

Bar 26 G-B-D-F#-A

Bar 27 B-D-G/-B-D (repeat Bar 28)

Bar 29 C#-E-G-A-C#

Bar 30 A-D-F#-A-D

[Camp Fire Talk] R3/4-4/1. C time, 38 bars, 10pp. VHS location is 00:25:31. Scene: Camp scene at night. Tom Flaunce the Store Keeper (played by Karl Swanson) notices Rune's shoulder is bleeding. The music starts here. Rune explains that a thorn bush did it (actually it is the bullet wound). Then Tom talks about Doc Frail's past.

Two oboes and muted horns play the bleeding shoulder scene, a rather strident but effective combination of tone colors, 16th note dyads G#/A to F double sharp/G# to G#/A 8th tied to half note, etc. In Bar 2 the timp and piano ("let ring") sound 8th notes C down to F#. At the end of Bar 3 the soli celli play descending quarter notes small octave A to (Bar 4) F#-Eb-D-C to (Bar 5) A-Eb up to A down to D up to (Bar 6) D dotted half note held fermata. Then the solo bass clarinet and cued in bassoon play the Doc Frail motif in G major.

Starting in Bar 28 Tom talks about a burning house at the juncture of the Ohio and the Mississippi started by a doctor named Temple. A man and a woman were killed in the house. [New material added here:] Skipping to the two end bars we find the violins in Bar 37 playing Line 2 E half note legato minislur to F half note to (end Bar 38) Line 3 Cb half note to Db half note held fermata. Violas play the same but an octave lower register (as also the celli). CB play Great octave F whole note tied to whole note held fermata next bar. The timp is rolled on Great octave F tied whole notes. Trombones in felts play Great octave F/small octave C/Ab (in effect the F minor tonality) whole notes tied to whole notes held fermata next bar. *Sords* trumpets, after an initial quarter rest, play Line 1 Ab [written Bb] half note to same Ab quarter note tied to quarter note next bar to same Ab half note rinforzando-marked decrescendo hairpin to Ab quarter note held fermata. Horns play small octave F/middle C [written Line 1 C/G] rinforzando whole notes tied to whole note held fermata next bar. Fags play Great octave F/small octave C tied whole notes. The bass clarinet plays Line 1 F [written G] tied whole notes. Clarinets play small octave Ab/middle C [written Bb/D] rinforzando whole notes tied to next bar held fermata. [end session for this section Saturday, March 31, 2012 at 9:47 pm. *Midnight in Paris* is showing on STARZ Channel now....]

[Morning Search] R4/2. 28 bars, 4 pp. Coma sopra from the beginning of the last cue.

[The Snake] R4/3. 9/8 time, 47 bars, 12pp. Scene: Frenchy hears a rattler and goes off the path to kill it. Then he discovers the Lost Lady. Here a small cymbal is rolled with soft sticks. The bassoons play sustained dyad notes Great octave F#/G dotted half notes tied to dotted quarter notes tied to (Bar 2) dotted quarter notes and tied to quarter notes (followed by an 8th rest). . The *solo* bass clarinet plays the creepy snake motif, largely in 8th note triplets (small octave F#-F-E, G-Gb-F#, etc).

As Frenchy spots the Lost lady, the orchestra plays a furious A minor 9th flat 5th chord (A/C/Eb/G/B) in four successive 16th notes, settling on an 8th note chord tied to quarter note dotted and tied to next bar's half note dotted. The woodwind and strings then play a rapidly descending series of 16th notes, B-Bb-A-Ab-G-Gb, F-E-Eb-C-B-Bb, A-Ab-G-Gb-F-E, etc.

In Bar 10, the cue changes to 3/4 time "molto espressivo." The harp is bisbigliando (special harp effect with the top stave descending notes Line 2 E-C-G repeatedly, and the bottom stave ascending notes Line 1 G-B#-E. The vibe is rolled on C major 2nd inversion (Line 1G/Line 2 C/E). The violins are bowed

tremolo on dyad notes G/E. The bass is on small octave G dotted half note tied to next few bars. The solo cello plays the Elizabeth (Lost Lady) Theme, E half note dotted for two bars, then quarter notes E-D-E, etc.

[House Call] C meter. R4/4. 14 bars, 4pp. VHS location is 00:32:33. Scene: Doc Frail is summoned to an old, filthy cabin in the woods where the Lost Lady is being temporarily housed. The Doc Frail theme is played again.

2 oboes/2 clarinets/2 horns play the Doc Frail theme *f* (forte). In the grace bar, they play unison quarter note Line 1 (small octave G for the horns) G with a tenuto marking over the note and most of the subsequent notes. This rises to C dotted half note in Bar 1 to B quarter note back to (Bar 2) G half note dotted. The harp/piano/strings play the response figure in Bar 1 (after a quarter rest) with quarter note to half note values. So we have C major 1st inversion (E/G/C) quarter to half note chords. In Bar 2, we find G Dominant 7/11(G/B/D/F/C), perhaps closer to the 3rd inversion however (C/F/G/B/D).

At the end of Bar 2, the melody line continues with the G quarter note to (Bar 3) tenuto quarter notes A-C-C-B to (Bar 4) G half note dotted. The response instruments again play C major 1st inversion to G Dom 7.

The melody line continues with a F quarter note to (Bar 5) E half note dotted to C quarter note to (Bar 6) D half note dotted to D quarter note to (Bar 7) E whole note tied to half note dotted next bar. The response instruments in Bar 5 play C major 1st inversion, then Bb major (notes Bb/D/F) in Bar 6 to A major (A/C#/E) in Bar 7. At the end of Bar 8, soli violas and celli take over the melody line. Etc.

[Bedside Doctor] R5/2. *Slowly* in 3/4 time, 65 bars, 17pp. VHS location is 00:39:57. Scene: At his own cabin, Doc Frail comforts the recovering but still blind Elizabeth. She finally lets go of Frenchy's canteen.

Con sordini (muted) violins are bowed tremolo *pp* on Lines 2 & 3 F dotted half notes for the first six bars. The harp strums on Lines 2 & 3 quarter notes F (followed by two quarter rests), and two vibes roll tremolo-like as the violins. Rune says, "She's awake," and Frail answers, "Only half awake..." In Bar 7, the violas join in playing notes Line 2 Cb/Eb, and violins II change to Line 2 Cb/Eb also. Total sound is the Cb major flat 5th (Cb/Eb/F). Starting in Bar 9, high celli join in with a slow descent of notes, Line 2 Eb half note to Cb quarter note to (Bar 10) Ab-G-Gb quarter notes to (Bar 11) F half note dotted tied to next bar.

In Bar 11 the flute joins in playing Ab half note dotted tied through Bar 16. The oboe joins in, after a quarter rest, with a descent of quarter notes Ab-F to (Bar 12) Eb-Cb-Ab to (Bar 13) F half note dotted tied to next five bars.

Meanwhile the soli celli continue with the descent of quarter notes starting again in Bar 13 thru Bar 16. In Bar 17 the harp plays six ascending 8th notes (small octave Bb-Line 1 D-F-Bb-Line 2 D-F),

repeated next bar. The strings etc play Bb major (notes Bb/D/F).

In Bar 19 the cue changes to an Eb major key signature (3 flats) "lento." Here the Elizabeth Theme is played in touching fullness by the celeste, harps and "rubato" strings. Violins play the Eb major half note dotted chord 1st inversion (G/Bb/Eb/G), repeated next bar. In Bar 21 we have quarter note chords Eb major 1st inv to Ab major (notes Ab/C/Eb) back to Eb major 1st inv. Etc.

Starting in Bar 35 the cue changes to moderato in C meter as the clarinet plays the Doc Frail theme, Db quarter note to (Bar 36) Gb to F quarter note to (Bar 37) Db half note dotted, etc. The harp plays a steady beat of quarter note chords starting with Gb major (notes Gb/Db/Bb). The strings play whole note Gb major in combined tones (violins on Bb/Db, violas on Gb, VC on Gb/Db).

By Bar 43 in 2/4 meter, there is a lovely combination of instrumental sound when Elizabeth says, "Who are you?" First we have the solo oboe, after an 8th rest, playing Line 1 F 8th note up to Bb quarter note tied to quarter note next bar to Ab quarter note. In Bar 45, after an 8th rest, the solo clarinet takes over, playing B 8th up to E quarter note tied to quarter note next bar to Eb. In Bar 47, after an 8th rest, the

solo flute takes over, E 8th note up to B tied to next bar to A quarter note, held fermata.

In Bar 51, the music is in the key signature of E major (4 sharps or F#/C#/G#/D#), C meter. Doc Frail just informed her, "Remember, I said you are temporarily blind." Elizabeth then asks, "My father, he's dead, isn't he?" The violins play *mf* the Hanging Tree motif "molto espressivo," B 8th to (Bar 51) E to octave higher B 8th to (same pitched) B half note tied to 8th. Then A 8th to (Bar 52) G# to E 8th to E half note tied to E 8th note, etc. The supporting strings play the harmonic structure of E major (E/G#/B) half notes, followed by the F# minor 7 half note chord (F#/A/C#/E).

The music seques to the next cue. Here Doc says "Don't be disturbed about anything. I'll take care of you."

[Breakfast For Three] R5/3. *Con moto* in C time, 18 bars, 5 pp. Scene: Doc goes out and greets Rune with a good morning and asks if there's enough breakfast for three. "Sure!" He tells Rune to set up a cowbell alarm for her to call them when needed.

2 bassoons/violins/celli play *mf* a refreshing melody line which changes to 2/4 meter in Bar 2, and back to C meter in bar 3. After an initial 8th rest, we find 8th notes B up to F# to E, then 8th notes D down to A, C to F. In Bar 2, notes B down to D, A to B.

In Bar 3 the violins take over the principal melody line soli with the G half note tied to G 8th, then 8th notes F/D/F. After an 8th rest, the celeste and oboe play an accompanying melody phrase, ascending 8th notes A-C-C to G quarter note dotted. The harp and *pizz* celli I play ascending 8th notes F-C-A-C, repeated again. The violas play whole notes A/D; celli II play whole notes F/C; CB play whole note F. The total effect is the F major 6 (actual notes D/F/A/C).

In Bar 4, we have the Eb major 7 (Eb/G/Bb/D). So the harp and celli I play Eb/Bb/G/Bb, repeated. The oboe and celeste play ascending 8th notes G-Bb-D to G quarter note dotted. Etc.

Change to 3/4 meter in Bar 11, "con moto." Here the Elizabeth Theme is played briefly in F major (F/A/C). The melody line starts on A half note dotted. Ends on F minor 7 (F/Ab/C/Eb). The harp plays rising triplet 8th notes Great octave F-small octave C-Eb, F-Ab-middle C, Eb-Ab-Line 2 C to (Bar 18) Eb-F-Ab, C-Eb-F, Ab-C-Eb. Seque to next cue.

[Saloon Construction] R5/4. *Allegro* in 6/8 time, 58 bars, 15pp. Scene: The town is busy building the Skull Creek saloon. Key signature of G major (one sharp for C instruments, three sharps for the B-flat instruments of clarinets and trumpets). 2 Fags/3 Pos/violas/celli play the ostinato pattern of quarter note to 8th note, played twice per bar. The Pos are most prominent, playing root position G major (G/B/D) quarter to 8th notes, then A minor quarter to 8th note chords (A/C/E). The bass drum licks off the beat and the cymbal sounds off on the second beat of the 6/8 meter. Tuba and bass play 8th note G on the 1st beat, C on the 2nd beat. The piano and horns also sound the aforementioned chords.

In the second beat of the 4th bar, two sordini trumpets (along with 2 oboes/2 cls/violins) start the Mining Camp melody line, rinforzando-accented. So we find G quarter note down to E 8th to (Bar 5) G half note dotted tied to quarter note next bar (violins start on g^{'''}). On the second beat of Bar 5, the open (not muted) trumpet III and 2 horns play a response figure an octave lower, also rinforzando. Bells add to the principal melody line.

In Bar 13 the lower strings etc play D major (D/F#/A) ostinato pattern. The cue climax starts on Bar 47 (key signature of F major or 4 sharps) after Tom Flounce says, "Good luck!" The E major chord (E/G#/B) is played on the 1st beat, then C# minor 7 (C#/E/G#/B). The Pos emphasize quarter note dotted E up to C# to (Bar 48) B to descending 8th notes G#/F#/E. Repeat next two bars.

In Bars 51-52 the Pos play C to A to (Bar 52) G to triplet E/D/C. Repeat next two bars. In Bar 55 the E major chord returns (E/G#/B). Two sordini horns play the concluding melody notes, B quarter note to G# 8th to B half note dotted tied to next bar, held fermata.

[The Ladies Committee] R6/2. *Slowly* in C time, 28 bars, 6pp. Scene: Elizabeth tries to describe what she thinks Rune and Frail look like. Shortly the local ladies committee of busybodies show up, expressing their moral disapproval of having Miss Mahler staying at Doc Frail's place.

At the beginning of the cue, Elizabeth says, "Rune is very handsome, I know..." The solo cello plays a sweet version of the Hanging Tree theme. The harp and muted violas and altri celli and bass add harmonic texture. The solo cello plays small octave quarter note A in the grace bar to (Bar 1) ascending 8th notes Line 1 D up to A to D half note tied to another D 8th note, followed by a descent to the G 8th note to (Bar 2) F# and D 8th notes to D half note, etc.

The strings play the D major chord (D/F#/A) with the harp playing low notes Great octave D/A/small octave F#/A/D. The chord changes in Bar 4 to A Dom 7/11 (A/C#/E/G/D), etc.

Starting in Bar 9, the Ladies Committee (consisting of four stuck-up middle aged women) come in their buggy to the front of the cabin. Very nice orchestrations here played mf "giocososo." The solo cello still is playing whole note G tied thru Bar 11. Two clarinets and bassoons play the Busybodies motif ostinato very effectively here. First the clarinets play an F acciaccatura (slashed grace note preceding the principal note) to each Gb 8th note played repetitiously. After an 8th rest, the clarinet plays seven such Gb 8th notes accompanied by an acciaccatura in Bar 9, eight in Bar 10, two in Bar 11 followed by a Gb half note.

Two staccato bassoons (playing an octave apart) and pizzicato violas and altri celli play a descending 8th note pattern: notes F-A-Ab, D-Db-C-Cb to (Bar 10) Bb-A-Ab-G, Gb-F-Fb-Eb to (Bar 11) D-Db to C half note (Great and small octave C for the bassoons). The CB also sound a C half note at this point.

In Bar 12, the committee leader states, "We're here to see Miss Mahler." The english horn plays an acciaccatura F grace note to Gb whole note rinforzando, repeated next bar. Stopped horns (cross mark or addition sign placed over the notes) play whole note Cb major flat 5th chord (Cb/Eb/F), repeated next bar. Clarinets play descending 8th notes Gb-F-C# to A 8th tied to quarter note dotted, repeated next five bars.

In Bars 14-15 the english horn plays acciaccatura Line 1 G# [written Line 2 D#] to G whole note. Stopped horns play C major flat 5th (notes Line 1 C/E/F#), though technically the F# should be a Gb.

Anyway, Frail tells the women to mind their own business and stick whips the horse gently to carry the busybodies away, shown musically with a triplet up rush of the flute/piccolo/clarinets, F-F#-G 16th notes to (Bar 19) A 8th note. Bassoons/horns/strings then play, after a quarter rest, a half note to quarter note marcato figure, A major half note chord (A/C#/E), etc.

[Frenchy's Late Visit] R6/4. *Misterioso* in C time, 50 bars, 13 pp. Scene: It's night and Elizabeth is alone in the cabin when Frenchy shows up, after disabling the cowbell alarm.

The first four bars were omitted in the final print of the film. Bars 1-2 has muted celli and basses on whole note Eb (Great octave Eb for VC/small octave Eb for CB) to whole note D next bar. The meter changes to 12/8 time where the Elizabeth theme is played *mf* "molto espressivo" by two soli flutes. The harp/violas/VC/CB play D major 7 chord (D/F#/A/C#). In Bar 4, they play G maj 6 (G/B/D/E).

Change to 3/4 time in Bar 7 "un poco con moto." The solo violin is highlighted, playing the melody line starting with the Line 2 B dotted half note, repeated next bar. The harp, after an 8th rest, strums ascending legato figure of five 8th notes (small octave G-B-Line 1 D-G-B). The strings play the G major chord. Next bar, the harpist fingers notes G-C#-E-G-B. The strings play, I believe, E minor 6th. Strings are muted.

By Bar 26 Frenchy shows up. The strings pluck a pizz C# min/9 chord (C#/E/G#/D#). The harp ("let ring") plucks a wavy gliss quarter note chord. The oboes and (partly)the clarinets play the Frenchy motif. So, after an 8th rest, Line 1F# up to B 16th notes down to quarter notes G and G#. Repeat next bar.

In Bars 28-29, oboes play G#-C# 16th notes to quarter notes A to A#. Clarinets and *sords* horns play G#, creating a dissonant effect.

In Bar 30 the gong sounds *ppp* a diamond-shaped dotted half note, and the pedal piano sounds a Contra-octave E quarter note.

In Bar 33 the strings are bowed tremolo while the flutes and clarinets play quarter note figures (F down to C, E to B, etc).

["Like what?!"] R6/5. *Dramatic* in C time, 11 bars, 3 pp. Scene: Frenchy suggestively says to Elizabeth, "Maybe just a little favor..." Suddenly Doc Frail enters the scene and exclaims, "Like what?!" 3 clarinets/2 bassoons/3 horns/ 3 trombones/tuba/violas/VC/CB sound a forceful D minor 16th note chord (D/F/A) to A major (A/C#/E) 8th dotted tied to half note dotted which in turn is tied to whole notes next two bars (except brass/cls/violas).

Frenchy sheepishly states, "I better be going, ma'am" and the Frenchy motif starts in Bar 4 in 3/4 meter "con moto." The strings are bowed tremolo, playing A min/9(notes A/C/E/B). In Bars 10-11 when Frail asks Elizabeth if she is all right, the clarinets and muted trumpets and vibrate play the Hanging Tree motif briefly.

[Fight Aftermath] R7/2. *Maestoso* in C time 28 bars, 5pp. Scene: After Doc goes down to the saloon to fist fight Frenchy, Rune confronts him after Elizabeth. "You don't own her, Doc!" The music starts just after Doc says to Frenchy, "It makes no difference whether you're wearing a gun or not. I'll kill you!" The Hanging Tree motif is sounded quite prominently, especially by the horns and trombones, but also the english horn and clarinets.

In the grace bar, *rinforzando* quarter note Bb is played unison by the woodwind/brass/VC/CB. Then the Eb minor whole note chord (Eb/Gb/Bb) is sounded as the horns etc play the motif, ascending 8th notes Eb-Bb to Bb half note dotted to Ab 8th to (Bar 2) descending 8th notes Gb-Eb to Eb half note, etc. The bass clarinet/Fags/tuba/VC/CB play a descending counterpoint figure.

In Bars 5-6 the soli brass sound a declarative short figure as Grubb appears and says, "Now you listen. I warn you again. That butcher doctor is the devil!" Two 16th note chords to an 8th note chord tied to a half note dotted chord tied to an 8th note is shown. The horns and trumpets play an ascending figure. So B minor 1st inversion (D/F#/B) to C# minor 2nd inversion (E/G#/C#) to Bb major 2nd inversion (F/Bb/D), sounded *rinforzando*. The trombones/tuba play this as a descending figure with the B minor 1st inversion (D/F#/B) to C# minor root position (C#/E/G#) to Bb root (Bb/D/F).

In Bar 7 the timp rolls *p* on Great octave whole note A for four bars. VC/CB also on A, *mp*. Someone says, "Looks like the Doc's gonna keep the little lady all to himself."

Three muted trumpets and muted Pos II play the Hanging Tree motif, small octave A quarter note to (Bar 8) Bb major 2nd inversion (F/Bb/D) 8th note chord to Bb major 7(notes Bb/D/F/A) 8th to same chord half note. Etc.

[Bandages Taken Off] R7/3. *Slowly* in C time. Key signature of G major (1 sharp or F#). 35 bars, 9pp. Scene: The shutters are closed and slowly the bandages are taken off. The music starts shortly before Frail says, "Open your eyes." She soon vaguely sees the lantern Rune passes before her eyes.

A solo flute and vibe II slowly play whole notes Line 2 D tenuto for the first three bars to (Bar 4) D tenuto dotted half note to same D quarter note tied to (Bar 5) half note and then sounding again a D half note tied to half note next bar, and so on. By the end of Bar 4, the solo violin and Vibe I play the Elizabeth theme "dolce." The violin starts on quarter note Line 3 D (d") to (Bar 5)G dotted half note to F# quarter note to (Bar 6) D dotted half note, then a D quarter note. Altri violins (violins II) are divisi bowed tremolo on dyad whole notes Line 1 B/Line 2 D. Violas play Line 1 G bowed trem whole note (repeated next four bars). Etc. Total sound is the G major. The celli play an auxiliary soli figure.

In Bars 23-24 the scene ends with Elizabeth saying, "I love you for everything." The strings play a

beautiful sounding sustained B major chord (B/D#/F#). The harp plays ascending 8th notes Contra-octave B-Great octave F#-B-small octave D#, F#-B-D#-F# to (Bar 24) descending quarter notes Line 2 C#-Line 1 B-F#-D#. The flute in Bar 23 plays descending quarter notes Line 2 G#-F#-D#-Line 1 B up to (Bar 24) over an octave higher C#-B-F#-D#.

Then in Bar 25 in 3/4 time, the solo cello plays the Elizabeth theme as she stands by the cabin door, Line 1 G dotted half note (repeated next bar) to (Bar 27) quarter notes G-Ab-G to (Bar 28) Bb-Ab-G, etc. Then the cue seques to the next cue comprising of the stagecoach music lifted from R 3 pt 2.

[Stagecoach Fright] R7/4. Scene: Elizabeth is alone at the cabin door outside when suddenly she is frightened by a noisy passing stagecoach. She runs off half-blind to the edge of a cliff. Note: According to my notes, the fully orchestrated cue is missing (edited from R 3 pt 2).

[Edge of Cliff] R8/1. *Slow* in C time, 36 bars, 10pp. Scene: The crowd below is captivated as they hear her scream at the edge of the cliff. Doc Frail goes to her, and in a beautiful scene, he lets go of her hands over her eyes and beholds (blurry at first) the figure of Doc Frail for the first time.

Very nice simple musical effect here with the solo oboe playing the Doc Frail theme *p* "dolce." The vibe also plays along with the oboe. So we find quarter note Line 1 G in the grace bar up to (Bar 1) Line 2 C dotted half note to B quarter note to (Bar 2) G dotted half note. Here, after a half note rest, three trombones play a tenuto half note G major chord 1st inversion (Great octave B/small octave D/G) *pp* (pianissimo). The piano is wavy gliss on G Dom 7(G/B/D/F) but actual notes used are Contra-octave F/Great octave F/B/small octave D/G. The celli and bass play F half note tied to next two bars, "morendo."

The oboe continues the melody line with G quarter note at the end of Bar 2 to (Bar 3) quarter notes A up to Line 2 C, C down to B to (Bar 4) G half note dotted and G quarter to (Bar 5) A half note dotted to G quarter note down to (Bar 5) D half note dotted to D quarter to (Bar 7) E whole note tied to next bar.

In Bar 6 the harp joins the piano with a wavy gliss of Bb major (actual notes Contra-octave Bb/Great octave F/Bb/small octave D/F/Bb). In Bars 7-8 we have a nice effect with the harp playing, after a quarter rest, seven C major quarter note chord wavy gliss rising inversions. So we start with the root position (C/E/G), then E/G/C, G/C/E, etc. Actual starting gliss notes are C/G/C/E/G/C/E.

Then the solo cello and vibe clearly (close miking) play the Doc Frail theme. The 2nd stand of the other celli are bowed tremolo on note C, as well as the violas on whole notes E/G. The harp is "bisb"(bisbigliando) on notes C/E/G. Etc.

In Bars 12-19, as she opens her eyes, 12 violins are prominent playing the conclusion of the Elizabeth theme. We find F major 1st inversion quarter note chord (A/C/F) to (Bar 13) C major 2nd

inversion (G/C/E) half note dotted chord to C major 1st inv quarter note chord (E/G/C) to (Bar 14) D minor 1st inv half note dotted chord (F/A/D) to G major 2nd inversion quarter note chord (D/G/B) to (Bar 15) C major 1st inversion whole note chord (E/G/C). The oboe and two celli also play the melody line. The bassoons and altri celli play descending quarter notes (C-B-A-G) in Bar 13, etc. The solo horn starts to play quarter notes in Bar 15. The harp strums rising legato 8th and later 16th notes. In Bar 22, after Rune says, "She's free now," the meter changes to 3/4 and the harp strums an F minor 7 chord along with the strings, while the solo english horn plays the Elizabeth theme "triste"(sadly).

[The Kiss] R8/3. *Allegretto giocoso* in 3/8 time, 76 bars, 19pp. Scene: Rune is with Doc who is playing poker at the saloon. He tells Doc that Elizabeth has spent all day preparing for dinner, but he won't budge. The scene cuts to Elizabeth later on who greets the returning Doctor. He retires to his place across the way. She then hurries to his room, tells him of her love, and kisses him passionately.

The violins and celeste play a delightful melody as we see Elizabeth hurry over to Doc's place. First two flutes/vibe/harp/violas sound a D minor 6 quarter note dotted chord 1st inversion (F/A/B/D). The oboe sounds a tenuto D note. The english horn plays note A, and the clarinets dyad F/B.

After a 16th rest, the melody consists first of largely descending 16th notes, F-C#-D-G#-A to (Bar 2) B-AF-D-B-A. The harp/vibe/violins play the D minor 6 chord (D/F/A/B). In Bar 3, the chord played is C major 7 (C/E/G/B). The melody continues with 16th notes G-D#-E-B-C to (Bar 4) D-C-B-A-G-E. The chord sounded in Bar 4 is the C major 7th, third inversion (B/C/E/G).

In Bars 5-6 the D minor 7 chord is played (D/F/A/C). The melody continues with Line 2 G 8th to descending 16th notes F-D-C-D, repeated next bar. The harp also strums ("let ring") a C 8th note on the second beat, and the A 8th note in Bar 6.

In Bar 9 the english horn changes to oboe II. The flutes/oboes/clarinets start to play ascending staccato 16th notes, joined by the harp. In Bar 10 the flutes stay on Line 3 E while the oboes and clarinets play descending 16th notes. The bells strike on Line E. The harp & celeste play 8th notes on the last two beats, and the violins and violas are pizzicato.

Bar 33 is the placement of the cue when Elizabeth approaches Doc with a kiss and embrace. The harp is gliss from Db above middle C to Line 3 E (e'''). Very lushly, the violins are soli playing an up rush of ten 32nd note chords starting with the Bb major (actual notes small octave Bb/Line 1 D/F/Bb). Below shows the upsweep passage:

Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins I)
F -G -Ab-Bb-C -D -Eb-F -G -Ab (Violins II)
D -Eb-F -G -Ab-Bb-C -D -Eb-F (Violins I)
Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins II)

So again we have the Bb major, then C minor (C/Eb/G/C), D diminished, Eb major, F minor, G minor, Ab minor, then the higher octaves of the Bb major again, C minor, and D dim.

In Bar 34 (now C meter) the strings settle on Eb major half note dotted chord (Eb/G/Bb/Eb), playing the Doc Frail theme to G major 2nd inversion quarter note chord (D/G/B/D) to (Bar 35) half note dotted Bb major chord (Bb/D/F/Bb). Then we find the quarter note Bb major chord to (Bar 36) quarter note chords C minor (C/Eb/G/C), Eb major (Eb/G/Bb/Eb), repeated Eb major, down to Gb minor 2nd inversion (D/G/Bb/D) to (Bar 37) Bb major half note dotted. Etc.

In Bar 34, after a quarter rest, the solo horn/harp/altri strings play a response figure of Eb major quarter note chord to half note chord. Etc.

Starting in Bar 45, the sub-tone clarinet and soli bassoons play a sad piece conveying Frail's apparent rejection of Elizabeth. The violas join in at the end of Bar 49.

Starting in Bar 59, the discussion of ghost money in a ghost town is conveyed by the piano tremolo on notes F#/F# (octave apart). The tremolo vibe and solo bass play both a spooky yet sad version of the

Hanging tree motif. That section ends with a solo bassoon figure followed by a solo bass clarinet figure. Then the gong sound as Rune demands, "I'll trouble you for that bullet you're holding on me!"

[The Contract] R8/4. Note: This cue is *com a sopra* from the beginning of R 8 pt 3.

[The Sluice Box] R9/1. *Allegretto* in 6/8 time, 122 bars, 18pp. Scene: The sluice box is being given finishing touches. Rune is above and lets loose stream water. The first 90 bars are *com a sopra* of the rousing Mining Camp Theme (see R 5 pt 4) but also extended one half tone higher. The theme starts on E major (E/G#/B) by the muted Pos/2 Fags/violas/celli. The tuba/timp/bass drum/cymbal/harp/piano/CB add beat. Then the sordini trumpets, flutes, oboe, clarinets, violins play the Mining Camp Theme, G quarter note down to E 8th up to G half note dotted, etc. Frenchy yells "Let her come!" and the music changes to the dynamically piercing sluice box theme in 2/4 meter. The flutes/oboes/clarinets/celeste are trill *f* (forte) on D.

In Bar 94, flutes/oboes/clarinets alternate each beat with a six-note figure of 16th notes. So Flute

I/Oboe I/Clarinet I start off with a descent of 16th notes Line 3 (for flute I) Bb-Ab-F-Db-Gb-Ab, then Flute II/Oboe II/Clarinet II takes over the descent with notes Ab-F-Db-Bb-Ab-F, etc. The harp descends notes Line 4 F-Db-Bb-Ab-F-Db, Db-Bb-Ab-F-Db-Bb, etc. Violas are fingered tremolo. Violins play Bb minor quarter note chord (Line 2 Bb/Line 3 Db/F/Bb) to Db major 2nd inversion (Ab/Db/F/Ab). Etc.

[Doc Visits Elizabeth] R9/2-10/1. *Moderato* in 6/8 time, 72 bars, 16pp. Scene: Frail rides out to Elizabeth's and Frenchy's budding gold mine. The oboe/clarinets/bass clarinet perform a "giocoso" (playful) figure for four bars. The bassoons then play the Doc Frail theme, G quarter note up to C half note dotted, etc.

In Bars 56-57 when Elizabeth tells Frail sitting on his horse, "We both miss you, Doctor," the music beautifully depicts the bucolic nature scene with the sustained strings and gliss harp. Specifically, we find the C# minor 7 chord of the violins (notes C#/E/G#/B) followed, after a half note rest, by the wavy gliss of the half note chord harp. After that half note rest, the violas/VC/CB also play the half note tones tied to next bar, held fermata.

In Bar 57, the harp then plays a sweet upward legato figure of 16th notes to quarter note held fermata. So we find notes E-B-C#-E, G#-B-C#-E, G#-B-C#-E-G# to B quarter note. The violins are divided (a4) each in three staves. Lowest note is E (e") to highest note Line 3 B (b").

Then in Bar 58 we see Frenchy coming out of the mine entrance, sarcastically saying to Frail, "What are you doing? Spying on us?!" The E major key signature (four sharps) is canceled by four natural signs. The strident Frenchy motif is now played in 3/4 time. Strings are pizzicato. The oboe and clarinets play the motif.

The music changes *pastorale* again as Doc slowly leaves Elizabeth within the otherwise peaceful surroundings (sans Frenchy). So in Bar 63 the bassoons and violas play an ostinato figure of 8th notes. We find, after an 8th rest, 8th notes F-G-F followed by another 8th rest, then F-G-F again. The violas play the same figure but crescendo-decrescendo (< >). The harp strums a whole note wavy gliss in Bb major (notes Bb/D/F). VC/CB play two half notes per bar on F notes (octave apart).

At the end of Bar 64, the solo english horn and solo clarinet both play "espr" a lovely rendition of the Doc Frail theme, F quarter note up to Bb half note dotted to A quarter to (Bar 66) F note, etc. Here the gliss harp and strings play the F major chord (F/A/C).

At the last two bars, two bassoons play a very serene, classical Western or cowboy-sounding four-note figure. So we find the quarter note dyad D/F to 16th note dyads C#/E to C/Eb, then finally a half note dyad Bb/D held fermata. Essentially we have a descent of minor thirds resolving into a major third. With the other instruments playing, the tonality is the Bb major (Bb/D/F).

[The Harlot] R10/2. C time, 44 bars, 11pp. Scene: Edna Flaunce tells Elizabeth and Rune that Doc Frail is essentially paying for the mine expenses (Elizabeth's jewelry is worthless as collateral). She then slurs Elizabeth by saying that she is nothing but a harlot. Rune retorts, "Liar! Stupid female snake!" In Bar 4, the trombones play a diminished triad (D/G#/B) inversion. Two muted horns sound note F. Low strings also sound, as well as the piano and bass clarinet.

In Bar 8, as Elizabeth confronts Frail, the gongs resounds, and the piano/cls/english horn play low E. Ditto violas/VC/CB. By Bar 23, the low violas and celli play the Hanging tree motif. Etc.

[Glory Hole] R10/3. C time, 17 bars, 5 pp. Scene: Elizabeth and Rune are huddled in their tent during a torrential downpour at night. Suddenly loud bending noise erupts and they barely escape when a nearby tree becomes uprooted from the excess rain and crashes on their tent. Rune looks at the hole the tree left and spots hundreds of gold nuggets! It's a glory hole!

In Bars 1-2, two flutes/two clarinets/bells/vibe/piano/violins are trill on whole note A. The harp is rapidly alternating an octave apart on notes A with 32nd notes (8 per figure, 4 figures per bar).

In Bars 3-4 the trill is now on B (to C#). Oboes now join in. The clarinets join in also, playing

rapidly oscillating notes, notationally like the fingered tremolos that the violins are now playing. The clarinets play these two half note figures between E down to C#, and C# up to E. The violins are fingered trem on C# half diminished chord (C#/E/G/B). The violas are now joining in on the trill with notes G/B. The harp is now bisbigliando on top descending notes Db-Bb-Gb-Bb, and bottom stave ascending notes Gb-Bb-Db-Bb.

In Bars 7-8, Frenchy yells "What are you doing in that hole?!" Trill on F. The harp is bisbigliando on F-C-A-C, and rising F-A-C-F. Strings are fingered tremolo on F major (F/A/C). Etc.

In Bars 9-10, the trill is on A. Strings play D major trem (D/F#/A).

In Bars 11-12 the trill is on C#. Strings play C# major (C#/E#/G#). Muted trumpets join in with the Db major whole note chord (Db/F/Ab) *sfp*. The bass clarinet/bassoons/trombones/VC/CB play a response figure G# 8th, 8th rest, B half note tied to 8th next bar. Etc.

[Skull Creek Celebration] R11-12/1. C time, 59 bars, 15 pp. Scene: Frenchy's seedy friends keep Rune at bay while Frenchy seeks out Elizabeth for some "fun." Cue ends when the mob sets a torch to Frail's cabin. Strings are bowed tremolo on Eb. Three horns/english horn/bass clarinet also play Eb tied to quarter note next bar, then they play descending quarter notes D-Db-C, etc. Trombones and tuba play *sfz* whole note C# min chord (C#/E/G#), repeated next few bars.

[Doc Kills Frenchy] R12/2. *Agitato* in 3/4 time, 31 bars, 6 pp. Scene: Frenchy corners Elizabeth: "Frenchy's waited long enough!" Here the Frenchy motif is played by the high woodwind and violins, F# to B 32nd notes, then quarter notes G to Ab. The harp plays ascending and descending 16th notes (Db-G-Fb-Ab, Eb-Ab-Eb descending to Ab, Eb-Ab-Fb-Ab, etc.

In Bar 22 Elizabeth is slapped. The harp plays a downward gliss. Low woodwind/Pos/tuba/timp low strings play A minor (A/C/E).

In Bars 25-28 the flutes/oboes/clarinets/strings play a desperation motif, prominently played by the violins F "espr." After an 8th rest, descending 8th notes C/B/A up to E and D# quarter notes, etc. The harp plays four 6 note figures of 16th notes, rising and falling equally in an arch pattern.

[To The Hanging Tree] R12/4. *Maestoso* in C time, 68 bars, 17pp. Scene: The mob takes Frail up the hill to the Hanging Tree for their version of a "swinging" party (namely, his feet!). The bass

clarinet/Fags/tuba/timp/piano/VC/CB play the quarter note ostinato, Cb down to F, performed "pesante." 2 horns/Pos III sound a Cb whole note, repeated several bars. By the end of Bar 2, the trumpets and Pos I & II plus violins/violas/oboes/clarinets play the Hanging Tree theme very dramatically. Violins are sul G.

Note: A long portion of this cue was deleted in the final print, the scene when Elizabeth pleads with the crowd to please spare his life. She finally gives up her glory hole claim to the mob as payment.

In this unused portion of the cue, the Elizabeth theme is played in 3/4 meter starting on F minor by the violins "appassionato," supported by the celli. Violas are bowed tremolo. The vibe rings and the harp plays a rising and falling legato figure of sixteen 16th notes. The music then becomes further developed as the drama unfolds. Too bad it was not included in the pic!

[Song reprise]

R 12 pt 5 [Finale] R12/4. *Maestoso* in C time, 4 bars, 2 pp. Overlaps from the song segment. Essentially an E major 1st inversion to A major 1st inversion to E major conclusion (E/G#/B).

* * * * *

Bill Wrobel wj@pavenet.net Sunday, May 16, 1999 4 pm PDT

<http://www.geocities.com/Vienna/Opera/2247/>
revised May 17, 1999 10:40pm

[Revised and added to sporadically up to early April 2012]

KING RICHARD & THE CRUSADERS

Music by
Max Steiner

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) information since I do not plan to do an exhaustive rundown. Thanks for your time & interest!]

The following is a cue rundown and analysis of Max Steiner's brassy chivalrous score to the 1954 Warner Bros costume feature, *King Richard and the Crusaders*. The fully orchestrated score (by Murray Cutter) is titled *The Talisman* so obviously that tentative working title was abandoned by the producers for a more epic-sounding movie title. This is a bit misleading since Richard I the Lion-Hearted (played by George Sanders) had a rather subsidiary role in the story. The focus was placed on two principle characters: Saladin, the possessor of the Talisman (played by Rex Harrison in his pre-Professor Higgins days), and Kenneth (played by Laurence Harvey), the brass and brave Scot who pledged to protect the Lionhearted King. Virginia Mayo plays Lady Edith, the love interest of both principle male leads who battled not only for their respective religions but also for the fair hand of the royal blonde. Robert Douglas plays a terrific villain (as he did in *The Adventures of Don Juan*) who would rather usurp the power of the

Throne than chase after Lady Edith! Michael Pate plays his evil-grinned, scheming sidekick (who later gets outwitted by Kenneth's hefty-sized dog). A rather silly B movie, but it has a certain charm and vitality of performance. And the music by Max elevates it into a "Must See" (or "Must Hear") motion picture. I believe the music will eventually be released in CD fashion just as Max's *The Flame and the Arrow*.

King Richard & the Crusaders

“Main Title” Cue #35885 *Maestoso* in 12/8 time, 8pp., 33 bars. Instrumentation (for M.T.): 2 flutes, 2 oboes/english horn, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, 4 Bb trumpets, 4 trombones, tuba, timp., street drum, cymbals, vibre, harp, chimes, large gong, organ, piano, 24 violins, 6 violas, 4 celli, contrabass.

The cue commences with a triumphant brass fanfare for five bars as the Warner Bros logo appears, followed by the "CinemaScope Production" logo. The horns are unison with accented or *rinforzando* (>) notes along with the other brass choirs. The unison horns and trumpet I play the melody line fanfare, starting with quarter note F to Eb (flat) 8th back to F quarter-dot note tied to quarter note, followed by two F 16th notes to a F/Eb/F 8th triplet. In Bar 2, the fanfare continues with a descending triplet of G-F-Eb to F dotted quarter note tied to quarter note to two F 16th notes to triplet F-G-F. In Bar 3, two triplets Eb-F-G,

F-G-F, then repeated that bar to (Bar 4) triplet Eb-F-G to F quarter note, etc.

At the start of Bar 1, the four trumpets play (low to high) quarter notes F-Bb-C-F to 8th notes Eb-F-Bb-Eb, etc. Pos play combined dyads Bb/C quarter note to F/Bb 8ths, etc. What we find here is a melody line consisting of suspension chords: F_{sus4} to Bb _{sus 4} that later leads to a G_{sus4}, etc. The "sus" or suspension replaces the third degree of a chord, making the interval into a perfect 4th (five half steps). So the interval between Bb to Eb, and F to Bb, as examples, is a perfect 4th. In a F _{sus 4} (F/Bb/C), the C note following the Bb is a major 2nd interval (2 half steps). So the interval pattern of a _{sus4} chord is a combination of a perfect 4th and a major 2nd. Unusual to see this prominent in a Main title. It seems to lend itself to a majestic air (no minor intervals as is natural in even a major chord). In the middle of Bar 2, the bassoons/timp/VC/CB play a pronounced *sforzando*-marked emphasis (more than a *rinforzando*) on note F.

By the time the movie title appears (after the "CinemaScope" one) in Bar 6, the cue changes to C meter and also marked *Maestoso*. Just previously, at the end beat of Bar 5, the fls/oboes/clarinets/violins/violas play a ten 32nd note upward flourish (F-G-A-Bb-C-D-Eb-F-G-A). The music turns more ponderous and regal.

Bar 6 = In overview, we find half chords Bb _{sus 4} (Bb/Eb/F) to F_{sus4} (notes F/Bb/C). Violins I play whole notes Bb and F tied to next bar. Violins II play descending half notes Eb to C (ditto for the top violas). The lower violas play whole notes F and Bb tied to next bar's whole notes. Ditto for the trumpets and Pos. CB on tied Bb whole notes. After a quarter rest, the chimes play quarter note Eb, then another quarter rest, then a C quarter note.

Bar 7 = Here we finally find a major chord, the Bb maj chord (Bb/D/F). Violins II etc play half notes D to Bb. Chimes strike quarter notes D and Bb.

Bar 8 = Here we find the Eb _{sus4} (Eb/Ab/Bb) to Bb _{sus 4} again. Violins II etc play half notes Ab to F. Chimes also on Ab to F.

Bar 9 = Bb _{sus 6} (Bb/Eb/F/G). Violins II etc play G to Eb half notes. By Bar 18 we come to another subsection of the cue announced by the large gong. The Pos (trombones) in felts play *mf* (mezzo forte) notes C (octave apart). The Celeste is introduced with the primary chord (along with the strings and clarinets) of B major (B/D#/F#) changing at the last 8th note to Bb min (Bb/Db/F). This changes in Bar 19 to an A min half note chord (A/C/E), etc. Low woodwind/horns/tuba/organ/VC/CB play ascending quarter notes F-G-Bb-Eb. Etc.

In Bar 27 the music is marked "accel e cresc" leading again to the Maestoso of Bar 28, emphasizing Asus4 chords. Chimes strikes quarter notes D down to B. The harp plays sixteen ascending 16th notes (A-E-A-D, E-A-D-E, A-B-D-E, A-B-D-A). Etc.

[The Desert] Cue #35886. R1/2. C time, 24pp, 91 bars. Note: No cue title is assigned to this cue nor almost all of the cues in this score (as is typical for Steiner, unlike Herrmann). The cue titles given in brackets after each Reel/part (eg., "The Desert") are simply descriptive on my part.

Scene: Off screen the narrator says, "Upon this seemingly peaceful desert..." The year is 1191 as King Richard leads his crusaders to capture the Holy land. A battle ensues with ambushing Moslems protecting their land.

Bars 1-2= Two bassoons play *mf* whole notes C and G with the tenuto mark above each note. This is repeated thru Bar 9. The timp beats notes G/C dyad quarter notes followed by a quarter rest on the second beat, then the dyad followed by another quarter rest on the 4th beat. Small cymbals strike on the second beat. Finger cymbals, after an 8th rest, play an 8th note followed by an 8th rest, then another 8th note played, followed by a quarter rest and the playing of a quarter note on the 4th beat. A small gong sounds (L.V) sounds a half note. Two harps play 8th note dyads C/G to C/G octave higher, repeated, followed by quarter note dyad to octave higher quarter note dyad. The celeste plays dyad C/G in the same pattern as the finger cymbals. 8 divisi violins I play *mp* whole note Line 3 G (g^{'''}) and Line 4 C (c^{'''}) tied to same in the next eight bars. 4 violins II play whole note C (c^{'''}) tied to same next eight bars. VC (celli) play pizzicato 8th

notes C/G (lower stave on C; upper stave on G) on the first beat, followed by an 8th rest. Then C/G an octave higher on the 2nd beat, then lower octave again C/G on the 3rd beat. The 4th beat is silent. So what we find are simply perfect 5th intervals here conveying the spaciousness of the desert with no intermediary 3rd interval notes (eg., the E of the C maj chord).

Bar 3-4 = Soli flutes/oboes/violas play the Moslem flavor melody, starting on whole note Bb (b-flat ") tied to 8th note next bar, part of a two set descending/ascending 8th note pattern (Bb-C-Bb-G, F#-G-A-Bb).

Bars 5-6 = Repeat previous two bars.

Bars 7-8 = The melody line continues on Db (d-flat ") whole note tied to 8th note next bar, part of Db-Eb-Db-Eb 8th notes connected customarily by a bar to Db half note trill (with two grace notes on C/Db at the end of the trill).

Bar 9= That previous Db trill descends on whole note C here.

Bar 10= After a quarter rest, two trumpets and two trombones play a triplet in 8th notes and two quarter notes, all in C. The woodwind and violins make a rapid descent of notes. The last beat is a C 16th notes connected to five descending 32nd notes G/F/E/D/C.

In Bar 11, the cue changes to 6/8 meter as the serene desert scene changes to the crusaders riding briskly on their horses. Here we find the ostinato motion of quarter note to 8th note in E min (notes E/G/B). Violins play *mf* the ostinato on note B. Violas play dyad E/G; celli on dyad E/B; bass on E. The clarinets/bass cl/Fags also play the ostinato pattern conveying steady horse riding. Two harps play two quarter note chords (1st and 3rd beats) on notes E/B/E/G/B. Timp beats on E. Trumpets and Pos are sustained (tied) on note B.

Bars 13-14 = The ostinato pattern changes to the B min chord (notes B/D/F#). Violins still play on B; violas are unison on F#; celli on D/B dyads; bass on D. Harp on notes D/B/D/F#/B. Timp beats on D. In Bar 14 the trumpets/Pos/ 2 horns play a fanfare of two 16th notes on B, then a rising *rinforzando* marked 8th notes (horns play rising notes B/C#/D; ditto violins).

Bar 15 = Horns are half note dotted E (octave apart); trumpets, Pos and violins on E. Ostinato now on C maj. Violas on dyad E/C; celli on C/G dyad; bass on C. Etc.

Soon a battle erupts (poorly staged, I dare say!). The music is a grand tutti performance that I care not to get into. By Bar 78 the higher woodwind and violins are trill on note A. The other instruments play a

forced pattern of quarter and 8th note combinations primarily on chords A min (A/C/E) to D maj (D/F#/A).

[Crusaders' Camp] R1/3. 12pp, 45 bars. The cue seques from the previous cue as the battle ends and the crusaders return to camp at night. The king is given a fanfare with four open trumpets in Bars 39-45. The trumpets start with a three-note figure on a disjointed chord (D/G/A/C) to half note chord notes G/C/D/E. Horns on C/E; Pos on G/C/E/G; tuba on C. Timp ostinato beat of 8th notes C down to G. So it looks like a C maj6/9 sound (C/E/G/A/D) rather than a min7/11 (A/C/E/G/D) since the bass notes and trumpet I are on note C. Also the street drum rolls and the piatti crash.

The cue ends on B major for most of the instruments (B/D#/F#), half-dotted note held in fermata tied to 8th note for abrupt end, followed by an 8th rest. The timp beats on notes B down to F# three times, then rolls on B. Violins on notes B/F#, violas on F#, celli and bass on B. Clarinets on F#/B/D# (B maj 2nd inv); Fags on B/F#; Pos on F#/B/D#/F#, horns on B/D#. Trumpets on F#/B/D#/A (B Dom7th chord).

[Intrigue] R1/4-2/1. *Misterioso* in C time, 13pp, 50 bars. Scene: Kenneth, in response to the King's comment on loyalty, mutters (as he looks suspiciously at Sir Giles and Conrad), "And seldom found where expected." Conrad (Michael Pate) whispers something to Sir Giles (Robert Douglas), and the unseen narrator starts to speak: "Loyalty. A word of thin meaning here..."

Bar 1 = The cue starts with what I call the Intrigue Theme, focused on the bold plotting schemes of Sir Giles and Conrad. Violas and celli *sf* play "rubato" the theme soli. We find Gb 8th to F quarter dot tied to 8th, down to C# 8th, up to E and Eb 8ths, down to D and Ab 8th notes.

Bar 2 = The theme continues with the rise to Db 8th to C quarter down to F# 8th, up to B 8th to A# quarter dot tied to next bar. Etc. The theme ends on C.

By Bar 8 the cue changes to 3/4 meter as Leopold, the slovenly Duke of Austria, is introduced by the narrator. The theme is played principally by the horns, but also fls and clarinets. The 3rd beat of Bar 7 was held fermata on note C. On the 4th beat, the harp and violas play eight ascending 16th notes (C-D-E-F, G-A-B-C), basically a slow gliss. The horns and clarinets play a C maj 1st inversion chord (E/G/C) held tenuto. Flutes play unison note C.

Bar 8 = Horns and clarinets play quarter note dotted Db maj 1st inv (F/Ab/Db) to Db maj 2nd inv (Ab/Db/F) 8th note chord to a root Db maj (Db/F/Ab). Flutes play unison notes Db to F 8th up to Ab quarter note. All notes for all instruments are tenuto.

Bar 9 = The top two horns and clarinets play dyads Bb/Db quarter dot notes down to Ab/C 8th to Gb/Bb quarter notes. The bottom stave plays Db half note tied to adjacent 8th. Etc At the end of Bar 17, the harp plays an upward gliss (notes Bb/Cb/Db/Eb/F/Gb/Ab,etc).

Bar 18 = The cue changes to marziale in 2/4 meter as the scene changes to King Phillip of France. Timp is trill roll on Bb half note tied to next few bars. Strings *mf* are unison on Bb tied to next bars. The sordini trumpets and Pos (along with the oboes/clarinets/Fags) play the bright and penetrating King Phillip theme, starting with the Bb maj chord of two 32nd notes, then two 16ths.

Bar 19 = It rises a tone to C maj (C/E/G) 8th to Ab maj (Ab/C/Eb) 8th, back to two Bb maj 8ths.

Bar 20 = Two C maj 8ths to bb maj quarter note chord tied to next bar. The stgs and timp and street drums play fast ostinato figures on note Bb.

By Bar 26, the narrator comments, "A moody monarch who felt that Frenchmen should fight only under the French banner..." The celeste is now highlighted, playing D maj (D/F#/A) with the same fanfare pattern. The woodwind play it "grazioso"(gracefully). It develops (Bar 27) into an Eb maj (Eb/G/Bb) and C# min (C#/E/G#) chords.

In Bar 33 the strings finish their ostinato on note D. The top violins and woodwind are held fermata on D maj. Then the harp plays twelve ascending 16th notes (D-F#-A-D, F#-A-D-F#, A-D-F#-A).

Bar 34 = The cue changes to C meter "slowly" as the scene changes to Sir Giles and evil buddy, Conrad, up to no good. The harp plays repeated quarter note dyads Bb/F. Celli play repeated quarter notes F; bass on Bb. Clarinets and horns play Gb 16th notes (octave apart) to F 8th tied to next notes, a fragment variation of the Intrigue Theme. The bassoon plays sustained (tied) F note. C.F. on Bb. Bass Cl III and E.H. on Cb. By Bar

36, the bass cl and bassoon play ascending quarter notes F-F#-G-Ab as the other instruments repeat their patterns.

Bar 40 = The guard to the King's pavilion is slain by Conrad. Here we find an 8th note shock chord of Bb aug (Bb/D/F#) as played by the Pos, etc. The harp makes a rapid downward descent, mickymousing the scene of the guard falling to the ground with a knife in his back (Bb/F#/D, Bb/F#/D, etc for two more octaves). Then Sir Giles meets with his assassin, an archer. "There's your mark..." pointing to the shadowed silhouette of the King in the tent. The harp plays repeated dyads again, notes C/G; ditto for VC. CB repeats quarter notes on C. Clarinets and horns play the fragmented Intrigue Theme, notes Cb to Bb. Bassoon on note F; C.Fag. on C. Pos on straight mutes on Eb. Piano on Eb ostinato (four 16ths to four 8th notes). By Bar 42, the flutes, after a quarter rest, are tenuto on C half note dotted each succeeding bars. Etc.

[Assassin's Arrow] R2/2. Cue #35889. 7 pp., 26 bars. Scene: The arrow pierces Richard's chest, below the heart. By Bar 5, after an aide yells, "An assassin! Bring a doctor!" the music depicts the frenzy and panic of the emergency. Fls/oboes/clarinets/violins, after an 8th rest, play *ff* four ascending 32nd notes D-E-F-G to A half note dotted. Bass cl./Fags/Pos IV/tuba/violas/bass play whole note A. Actually, the violas play dyad D/A. Timp trill (roll) on A. The horns and celli play the frenzy motif, D quarter dot to C# 8th rinforzando to C and B quarter notes. The trumpets play pronounced D min (D/F/A) triplets. Etc.

After a general pause, the music turns reverent in Bar 18 when Kenneth carries the wounded king to his bed nearby. Woodwind and stgs play half note dotted D to Eb quarter note to (Bar 19) Eb and D half notes, ritardando. Timp rolls on F# in Bar 18, then A to Bb half notes in Bar 19. Etc.

[Search For Bow] R2/3. 6pp., 24 bars. Scene: Kenneth looks at the arrow and comments it means nothing. "Finding of the bow will give the answer." Then there is a general search for the apparent Moslem assassin. The cue ends tutti on E min (E/G/B).

[King Carried] R2/4. C time, 7 bars. 4 trumpets, timp, 2 street drums only. Scene: As the assemblage tries to appoint a new leader (rigged for Sir Giles to win), the King is unexpectedly carried to the makeshift throne. A four-trumpet fanfare announces his entrance starting on chord notes C/E/F/B. The short cue ends on the timp (and st. drs) trill on Bb.

[Sir Giles' Command] R3/1. 4pp., 16 bars. Scene: Richard orders Sir Giles before him. Anxious, he whispers to Conrad, "If this be trouble..." The unison horns/organ/celli/bass are prominent, ending on note C in Bar 5. The timp and piano sound various 8th notes on C.

Bar 6 = The cue turns *maestoso* in C as Sir Giles is appointed command of the crusaders in Richard's absence (due to sudden ill health!). Horns and Pos pronounce the appointment in a rising 8th note triplet chord pattern to half note dotted, followed by trumpets in felts. So, the horns/Pos play Fsus4 in various inversions: triplet, 2nd inversion (C/F/Bb)/root (F/Bb/C) 1st inv (Bb/C/F) to Fsus4 2nd inv half dot chord. The trumpets respond (with the clarinets) with the same Fsus4 inversions, but in a different notational pattern, ending on C/F/Bb in Bar 8.

[King Departs] R3/2. 4pp., 13 bars. The king fanfare is played again as he is carried back to his royal pavilion. Sir Giles tells Conrad there is a flaw in their plan (namely, the king is still alive, and Kenneth is doubly on guard). In Bars 6-11, the Fags/timp/2 pianos/violas/VC/CB play two quarter note ostinato beats, Bb down to F, rinforzando. Two st drums are trill.

Bar 11 = Horns are unison on low F half dot note to 8th, with an 8th rest between. Fags/VC/CB are sustained (tied) on Bb. Timp beats 8th notes on Bb to (Bar 18) Cb, etc.

[Lady Edith (Love Theme)] R3/3-4/1. *Lento* in C time, 9pp., 34 bars.

Scene: Kenneth sneaks a meeting with Lady Edith, relative of King Richard. When he finally meets her, she exclaims, "Beloved!" and they kiss passionately. Note: The Edith/Love Theme is an identical self-borrowing of Max from his "Three Musketeers" (see Track #19 "Love Theme" on the Marco Polo CD of John Morgan).

Eight Violins I play the pre-Love Theme motif Bars 1-12. Four divisi Violins II play descending quarter notes. Unison violas and celli also play descending quarter notes. In the grace bar, Violins I play 8th note B (b) to (Bar 1) Line 1 B (b') dotted half note tied to adjacent 8th note held in a fermata. Then the same octave lower B (b) 8th sounds to (Bar 2) higher octave B half note dotted, etc. Repeated again in Bar 3.

Bar 1 = Violins II, after a quarter rest, play descending quarter note chords in *p* (piano), "rubato" and "espr." Violins II and violas play dyad D#/G# on the first quarter note chord combination; celli play quarter note B. This amounts to a G# min chord 1st inversion (B/D#/G#). The second quarter note chord is an F# min 1st inv (A/C#/F#). The third quarter note chord on the last (4th) beat of Bar 1 is E maj 1st inv (G#/B/E).

Bar 2 = After the quarter rest on the first beat, the altri strings descend on D maj 1st inv (F#/A/D) to Db maj 1st inv (F/Ab/Db) to C maj 1st inv (E/G/C).

Bar 3 = After the quarter rest, the altri strings descend on quarter note chords B maj 1st inv (D#/F#/B) to A maj 1st inv (C#/E/A) to G# min 1st inv (B/D#/G#). Actually, the last chord is an 8th note chord played *sf*, accentuated also by the harp playing wavy gliss notes B/D#/G#/B/B (octave higher), followed by an 8th rest.

Bar 4 = Silent with rest marks except for the Violins playing low 8th note B (b) again at the end of the bar.

Bar 5 = The cue changes to *con moto* in 12/8 meter. Violins continues the set-up melody line with the B (b') half note dotted tied to an 8th note (part of a triplet B/A/B) to D 8th to F 8th dotted to A 16th. After a quarter rest, violas are bowed tremolo on notes B/F; celli are also trem *sfp* on notes A/D. All combined this is the B half diminished chord (B/D/F/A) thru Bar 6.

Bar 6 = The melody line continues with the A (a") quarter dot note down to the B (b') half note tied to quarter note, followed by a B 8th.

Bar 7 = Rise to the F half note dotted tied to an 8th (part of the triplet F-D-E), etc etc. After a quarter rest, the violas and celli are bowed trem on notes B/F/D/A.

By Bar 12, we see Kenneth exclaiming to lady Edith, "Then kiss me quickly, my bonnie, while these lips are still warm!" Interesting largely ascending swell of the violins. The cue changes to C meter, "rall" towards the end of the bar. So we find 16th notes Line 1 Eb-D-C#-D (connected as a figure by two crossbeams) to E-F#-G-G# 16ths changing to eight 32nd notes A-B-Line 2 C-D-D#-E-E#-F# (connected as a figure by three crossbeams) to "9" value 32nd notes G#-A-B-Line 3 C-D-E-F#-G#-A, also rising in crescendo volume. The celeste also plays the 32nd rising notes after the initial half rest, starting on dyad notes F#/A. Harp II is gliss starting on small octave D (d). The other strings and woodwind all combined play the D Dom7th (D/F#/A/C).

In Bar 13 the music changes to *appassionato* in 9/8 time. Finally this is the Love Theme with its origins in *The Three Musketeers*. The violins play Line Bb dotted half note tied to dotted quarter note tied similarly thru Bar 15 and most of Bar 16 (dotted half note). The violas and celli play the melody line *molto espressivo*. The theme starts with the Line 1 F dotted quarter notes of legato down to Eb dotted quarter note to triplet 8ths F-Eb-F. The bass plucks pizzicato an 8th note Great octave A on that triplet beat (followed by two 8th rests). Ditto the same note of the piano (but Contra-octave Bb). The clarinets are on tied notes small octave Bb/middle C; bass clarinet on Line 1 Gb tied notes; Fags on Great octave Ab tied notes. Harp II finishes the 32nd note run (slowed gliss) on quarter note Line 3 Bb. Harp I plays a ascending run of twelve 16th notes (Great octave G#-B#-small octave D#-F#-A#-B# to Line 1 D#-F#-A#-B#-Line 2 D#-F#) to A# quarter note, followed by an 8th rest.

Bar 14 = The melody line continues with the Line 1 Eb dotted quarter note to Db dotted quarter note to triplet 8ths small octave Bb-middle C-Db. Bases *pizz* on Bb and piano on Bb the same as previous bar. Clarinets are on tied notes Ab/Bb; bass clarinet on F; Fags on A. Harp I makes an identical sweep

with notes Great octave G#-A#-small octave C#-E#-F#-A#, C#-E#-G#-A#-C#-E# to A# quarter note.

Bar 15 = repeat Bar 13.

Bar 16 = Melody line continues with the ascent to Gb half note dotted. Then there's a rise of low

8th notes (triplet notes Db-Eb-F) of the violins that take over the melody line at this point. This leads to quarter dot notes Bb to Ab to triplet notes Bb-Ab-Bb. Etc etc.

By Bar 24 Lady Edith says, "Scots are quite long lived, I've heard." The cue changes to "meno" in Bar 25 and the solo cello takes over the melody line, quarter dot notes D# to C# to triplet D#-C#-D# to (Bar 26) quarter dot notes C# to B to triplet G#-A#-B, etc. Altri celli are on sustained (tied) note F#. The oboe/bassoon/vibe are on note F#. Horns on notes E-G#-A#; harp wavy gliss on F#/E/G#/A#. Etc.

At the last two bars of the cue, Kenneth says to the guard: "Tell cousin Richard...eh, tell the King his humble servant awaits." The cue turns to C meter. The horns/Pos/piano play an unusual C# min quarter note chord (C#/E#/G#), sforzando. The tuba/violins/violas play C# quarter note, sforzando. Clarinets on quarter notes F/Ab. The following instruments are held fermata: Bass clarinet on Db; Fags on C# notes (octave apart); timp trill (roll) on C#; street drum on roll; VC/CB on C# whole note held fermata and tied to quarter note next bar.

[Desert Vanguard] R4/2. Cue #35893. *Giocoso* in 6/8 time, 6pp., 22 bars. Scene: Kenneth enters the King's chamber and the scene fades to Kenneth riding alone in the desert as vanguard to the queen's caravan. He spots a tiny oasis. Then he spots a sole Moslem rider approaching him (Rex Harrison as Ilderim/ Saladin). Incredibly uplifting cue! One of the best in the score.

The music seques from the last cue after a second or two break. Two clarinets and sord trumpet IV play C# half note dotted note (full value of bar) tied to the next bar. Bells play a rising triplet of notes C#-F#-B to E quarter note. The triplet notes are also tied to the corresponding quarter notes (sustaining the full tone). The total sound is the F# Dom7 sus (F#/B/C#/E). The other muted trumpets play F#-B-E progressively. At the end of Bar 1, the celeste and violins play 8th notes F# up to B to (Bar 2) E half note dotted on a trill.

In Bar 3 the cue changes to 2/4 time. Eight violins I play Line 3 Ab half note tied to same notes thru Bar 11. The other strings (except a solo cello) are pizzicato playing beat notes (four 8th beats per bar). The first and third 8th beats are played by two celli and bass (bass on Ab; celli on Great octave Ab/small octave Eb dyad). The 2nd and 4th beats are played by the violas and four violins II (violas on dyad small octave Ab/middle Cb/Ab; violins on dyad Line 2 C/Eb). So we have an Ab maj chord sound (Ab/C/Eb). The celeste and harp also play the 2nd and 4th beats (Ab/Line 1 C/Eb/Ab/Line 2 C/Eb). *Sords* trumpets sound *mf* half notes Line 1 Eb/Ab/Line 2 C/Eb [written F/B/D/F] tied to next bar. Fags in Bar 5 play notes Great octave Ab/small octave Eb half notes tied to half notes next bar. Clarinets play note Line 1 C.

Bar 4 = Repeat Bar 3.

Bars 5-6 = Soli flutes and oboe play a close variation of the Love Theme, quarter notes Line 2 F to Eb (tied to quarter note next bar) followed by "3" triplet value 8th notes F-Eb-F. Solo cello plays Line 1 Bb half note tied to next bar. Altri celli play 8th notes Great octave Ab/small octave Gb on the 1st and 3rd beats. CB on small octave Ab 8th (followed by an 8th rest) to Ab 8th (followed by an 8th rest). Violas on Gb/Bb/C on the 2nd and 4th beats, joined by the violins on Gb/Bb. Fags on half note dyad Ab/Gb tied to next bar, etc.

Bars 7-8 = Melody line continues on quarter notes Line 2 Eb quarter note to Db quarter note tied to

quarter note next bar, followed by triplet ascending 8th notes Bb-C-Db. Solo cello on Ab half note tied to next bar. Altri celli on Ab/F on 1st and 3rd beats. Violas on F/Ab/Bb/A on the 2nd and 4th beats, joined by violins II on F/Bb. It appears to be a Bb min7 chord sound (Bb/Db/F/Ab), although a Db maj 6 is not

out of the question (Db/F/Ab/Bb).

Bars 9-10 = Repeat Bars 5-6.

Bars 11-12 = Melody line ends with the high woodwind on Ab half note tied to 8th note next bar. The other instruments play the Db maj chord (Db/F/Ab). The tutti violins take over the melody line on the last quarter beat of Bar 12 with triplet rising notes Db/Eb/F.

Bars 13-14 = Melody line of the violins continue with quarter notes Bb to Ab tied to next bar, followed by triplet notes Bb-Ab-Bb.

Bars 15-16 = Melody continues with quarter notes Ab to Gb tied to next bar, followed by triplet notes Eb-F-Gb. Supporting harmony is Eb min7 (Eb/Gb/Bb/Db).

Bars 17-18 = Melody line on quarter notes Bb to Ab tied to next bar, followed by triplet notes B-A-C, but with a fermata over each triplet note, lengthening the notes' duration *Sempre ritard.*

Bar 19 = Cue changes to C meter. Tutti performance on Db maj (Db/F/A) half note dotted held in fermata and tied to 8th note. So the violins play *f* (forte) notes Line 2 F/Ab/Line 3 Db (Db maj 1st inv). Violas play dyad small octave F/Line 1 Db; celli on Great octave Db/Ab; CB on small octave Db. Timp rolls forte on Great octave Bb dotted half note held fermata and tied to 8th note (followed by an 8th rest). Muted trumpets play F/Ab/Line 2 Db. Pos on small octave Db/F/Ab/Line 1 Db. Tuba on small octave Db. Horns play small octave Db/F/Ab/Line 1 Db. Etc.

After a general pause, the last bars play when Kenneth says, "In the desert, no man meets a friend" and charges at Saladin with his lance.

["Defend Yourself!"] R4/3. 2/4 time, 20pp., 79 bars. Scene: Kenneth charges at the Moslem stranger and yells, "Defend yourself!" This battle is well staged, unlike the opening battle en force in Reel 1 pt 2.

Bar 1 = The music starts with a Scottish feel to it with a familiar Scot ostinato comprised of an acciaccatura (grace note) to half note, repeated for several bars. Clarinets/bassoons/trombones/violas/celli play *sf* this pattern acciaccatura dyad notes D#/A# to E/B half notes, repeated next bars.

By Bar 10, the flutes/oboes/clarinets play an Arabian figure: F quarter note to D-F-E-D# 16th notes to (Bar 11) C quarter note followed by C-Db-E-F 16th notes. Repeated next two bars. In Bar 12, after a quarter rest, violins play a sweep of six 16th notes (quarter beat value) octave apart of E-F-G-Ab-Bb-B to (Bar 13) C 8th note. Etc. The cue is too involved and fast to analyze here. We still have many more cues to go!

[Saladin's Arrow] R4/4. 21 pp., 83 bars. Scene: The battle continues and culminates with Saladin riding off a bit to position himself to shoot arrows at Kenneth. This arrow sequence is fabulous music-making, though a healthy bit of mickey-mousing is employed! When the last arrows fly, fls/oboes/clarinets/violas play an upward flourish of six 16th notes to seven 32nd notes to an 8th or quarter note are played. In Bar 44, we find 16th notes G#-A-B-C-D-E to 32nd notes F-G-G#-A-B-C-D to concluding E quarter note. Cl I also plays an additional line of notes, D#-E-F-G-A-B 16ths to 32nd notes C/D/D# etc.

At the end of Bar 46, on the second to last arrow shot, we first find a triplet of 16th notes G-A-Bb to (Bar 47) 16th notes C-D-E-F-G-A to Ab-C-D-E-F-G-A 32nd notes to Bb 8th note. On that 8th note, Harp I plays a descending glissando right thru the next bar (now 2/4 meter) and into Bar 49 (back to C meter) first beat. Fags play *rinforzando* 8th notes F to E repeatedly. Ditto bass cl/horns/violas/celli/bass. In Bars 49-50, trumpets and Pos play *sforzando* 8th notes on the 1st and 3rd beats, notes E-B-E. In Bar 50 they play 16th notes E-B-E up to F-C-F and back to E-B-E.

Then the last arrow flies toward Kenneth and, after a quarter rest, the harp is gliss, Line 1 E (e') half note up to Line 4 E (e''') or three octaves higher. The high woodwind and violins/violas play rapidly ascending 16th and 32nd notes (E-F-G-A-B-C to D-E-F-G-A-B-C-D to E quarter note). The arrow pierces Kenneth's chest apparently, and this is musically symbolized by three trumpets *sf* being sharply and stridently flutter-tongued (notationally like the unmeasured bowed tremolo of the strings) on notes

C/D#/E. The woodwind/horns/Pos/tuba/stgs then play descending notes *rinforzando* starting on note E as Kenneth slowly falls to the sand. Essentially an E min sound overall.

[Playing Dead] R4/5. *Agitato* in C time, 3pp., 12 bars. Scene: Kenneth plays dead on the sand, face down, as Saladin cautiously approaches. As he starts to lift him by his shoulders, Kenneth grabs his feet and trips him on his back. A short fight ensues.

Oboes/clarinets/bass clarinet/Fags/celli are trill on E. Horns/Pos/tuba/CB are *sforzando* on Ab min quarter note chord (Ab/Cb/Eb). Bass drum sound a quarter note, and the timp plays a triplet of 16th notes on Eb. Then 3 flutes/2 oboes/ 2 clarinets/violins/violas play rising triplets *rinforzando* (triplet value 8th rest-Eb-F, Ab-Bb-Eb).

Bar 2 = Flutes/trumpets/Pos/tuba/violins/celli/CB play rising quarter notes *sf*. For example, trumpets play quarter notes D-G-D to F-Bb-F to A-D-A. Pos play G-D-G to Bb-F-Bb to D-A-D. Flutes/violins/celli play dyads G/D to Bb/F to D/A. Oboes and clarinets and violas play rising and falling 16th notes D-Eb-F-G, Ab-Bb-C-Db to falling notes Eb-D-Bb-Ab-F to trill C# quarter note tied to half note next bar. Etc.

The last several bars show the strings playing a mad rush of 16th notes culminating on note E *sforzando*. So, in Bar 9, 16th notes B-C-D-C, B-C-B-A, B-C-D-C, E-F-Gb-F.

Bar 10 = F#-G-Ab-G, B-C-Db-C, C#-D-Eb-D, D#-E#-F#-E#.

Bar 11 = F#-G-G#-A-A#-B-B#-C, D-D# 16th to Line 3 E (e'') 8th, played twice.

Bar 12 = After a quarter rest, they play note E two octaves lower (e') *sforzando* (of course, part of a tutti performance; the gong only holding its tone).

[Oasis] R4/6. *Lento* in 3/4 time. 2pp., 7 bars. Scene: Kenneth and Saladin peacefully share the water of the oasis after their weary battle. Instrumentation: flute, english horn, finger cymbals, two harps, celeste (cued in), violas, celli and bass.

The music here is simple yet enchanting, starting in A min (notes A/C/E). The flute and english horn play the Arabian-style melody, A half note dotted tied to 8th note next bar (part of a six note figure, notes A-G#-F-A-G#-F to (Bar 3) E half note dotted, etc. The finger cymbals play on the 2nd and 3rd beats. The harps play 8th notes: dyad A/E on the 1st beat, E/A/C on the 2nd beat, and A/C/E on the 3rd beat (inversion change only). The "cued in" celeste plays E/A/C on the 2nd beat; A/C/E on the 3rd beat. Violas play the C half note dotted down to (Bar 2) A. Celli play E to F; note A of Bar 1 is tied to Bar 2. The bass pluck pizz A 8th note on the 1st beat, repeated next bar.

In Bar 2, the celeste plays notes F/A/B/D on the 2nd beat; A/B/D/F on the 3rd beat--a B half-dim7 chord (notes B/D/F/A) The harps play the same overall sound: dyad A/F on the 1st beat to F/A/B/D on the 2nd beat to A/B/D/F on the 3rd beat. Etc.

[Horn Call] R5/1. Scene: In the distance, a horn call is heard. The Queen's caravan is nearby, and Kenneth must hurry to dress back in his outfit. This ad lib solo horn passage is not included in the full score.

[Queen's Caravan] R5/2. *Molto modto* in C time, 12pp., 47 bars. Key signature of B major (5 sharps). Scene: The Queen and lady Edith are sitting together, being escorted thru the desert on a camel's back to a holy shrine. Delightful cue! The focus is on the celeste and violins. Bassoons/finger cymbals/bells/vibe/harps/celli and bass provide beat emphasis and ostinato.

Bars 1-2 = Celli and bass play *mf* tenuto two half notes Great octave F# (celli) and Great octave B (contrabasses) per bar, repeated thru Bar 8. The bottom/bass clef of Harp II plays dyads Contra-octave B/Great octave F# on the 1st and 3rd beats (quarter marks on the 2nd and 4th beats), while the top/treble stave plays quarter notes small octave F#/Line 1 C#/F# on the 2nd and 4th beats, again repeated thru Bar 8. Harp I, after a quarter rest, plays half notes small octave and Line 1 C (octave apart or c and c') to D# quarter notes octave apart, repeated thru Bar 8. The vibe plays a similar pattern with half notes C#/F# to D#/F# quarter notes. Bells (with soft hammers) sound dyad notes Line 2 C#/F# on the 2nd beat; D#/F# on the 4th beat. Finger cymbals also sound quarter notes on the 2nd and 4th beats as x-headed quarter notes,

again repeated thru Bar 8. Like Harp II, bassoons play, after a quarter rest, half notes small octave and Line 1 C# to D# quarter notes.

The key signature is B maj (triad notes are B/D#/F#). The addition of the C# note makes it a D maj/9; that is, the slash means the tone is added to the major chord. In this case, the ninth is added after the basic major triad with no intermediary seventh note.

Bars 3-4 = The celeste is now introduced, playing descending 8th notes after an 8th rest each bar. Both staves are in the treble clef in Bar 3, then treble and bass clefs in Bar 4. After an 8th rest, the celeste plays *mf* the notes an octave apart, starting on Lines 2 & 3 F# (F sharp " and F sharp "). So we find descending 8th notes F#-C#-F# (connected as a figure by a crossbeam) up to Lines 2& 3 D#-B-F#/Lines 1 & 2 D#. In Bar 4, after an 8th rest, the celeste plays (octave apart) Lines 1 & 2 F#-D#-F#, D#-B-F#-D# (d#, d#). Remember, middle C is designated as c'. "optional" bells play the same pattern "cued in."

Bars 5-8 = Repeat Bars 1-4.

Bars 9-10 = Celli play tenuto half notes Great octave A-A, basses play small octave D-D tenuto half notes (repeated thru Bar 12). The lower stave of harp II plays quarter note dyad great octave D/A on the 1st and 3rd beats. The upper stave plays notes small octave A/Line 1 D#/FF/A on the 2nd beat; notes A/C#/F#/A on the 4th beat. Harp I, after a quarter rest, plays notes E to F# quarter note. Etc.

Bars 11-12 = Celeste plays descending notes A-E-A, F#-D-A-F# (D major tonality). In Bar 12, notes F#-C#-F#, D#-B-F#-D#.

Bars 13-16 = Same pattern in C# maj (C#/E#/G#). Fags on C# to D# notes. Etc.

Bars 17-18 = Fags/harps etc repeats Bars 1-2.

Bars 19-20 = Celeste plays F#-C#-F#, D#-B-F#-D#. In Bar 20, played an octave lower.

Bars 21-22 = The violins are finally introduced, playing "molto espr" the melody line starting with high whole note Line 3 F# (f# " ") tied to 8th note next bar, part of an eight note figure of 8th notes F#-G#-A#-G#, F#-D#-C#-B. The rest of the instruments still repeat Bar 1, except that violas are now introduced playing half notes F# (octave apart) to G quarter notes.

Bars 23-24 = Violins melody line continues on the D# whole note tied to 8th next bar, part of notes D#-E-F#-E, D#-B-G#-F#. The celeste repeats Bars 3-4.

Bars 25-26 = Melody line on C# whole note tied to 8th next bar, part of notes C#-D#-E-D#, C#-D#-E-C#. The other instruments repeat Bar 21.

Bars 27-28 = The melody line continues on whole note B tied to half note next bar which itself is tied to an 8th, part of a four note figure B-C#-D#-F#.

Bars 29-30 = Melody line on whole note F# tied to 8th next bar, part of F#-G#-A#-G#, F#-D#-C#-B.

Bars 31-32 = Melody line on Bb whole note tied to 8th next bar, part of figure Bb-Bb-C-Bb, Bb-Bb-C-Bb. Celeste descends 8th notes Eb-Bb-Eb, C-A-F#-F to (Bar 32) the same notes an octave lower. Celli on half notes Bb; bass on Eb. Violas, after a quarter rest, play half notes G (octave apart) to quarter notes Ab-D-F#. Etc.

Bars 33-34 = Melody line on Eb whole note tied to next several bars. Harp I, after a quarter rest, plays half notes F (octave apart) to G quarter note. Harp II plays whole note dyad Eb/Bb on the 1st and 3rd beats. Etc etc.

[Search The Oasis] R5/3. *Moderato* in C time, 3pp., 11 bars.

Scene: The rearguard of evil castalains spot Saladin clinging tightly to a fig tree. In Bar 5, they scare Saladin's steed which runs off into the desert. "Heathen beast! He was hiding cleverly in that thicket." The music plays an Ab sus4 (Ab/Db/Eb). Two harps and piano play a five-note figure of four 16th notes to quarter note (basically an inversion rise). The small gong sounds. Flutes are on whole note Db held fermata (sustained pause). Clarinets are on Eb/Ab; bass cl on Db; Fags on Db/Ab.

Bar 6 = As the rear guard continue the search thru the oasis, a military beat plays, commencing with a five stroke ruff *mf* of the snare drum (four grace notes preceding a quarter note in this case). The timp strikes *mp* an ostinato (repeat figure) of 8th note beats of A to G# (with 8th rest marks in between).

Harps and piano also play beat notes A/A/A (three octaves apart) to G#/G#/G#. Strings also play 8th beat notes pizzicato, notes A/G#/A/G# per bar. Etc.

[Sir Knight] R5/4. *Modto* in 6/8 time, 4pp., 16 bars. Scene: Vanguard knight Kenneth rides up to Lady Edith. The Queen asks what delays the rear guard. Again, as in the start of R 4 pt 3, we hear the Scot ostinato of an acciaccatura to half note dotted played by a clarinet (notes G# to A), a bass cl (notes C# to D) and two bassoons (notes C#G# to D/A). Strings play 8th notes *pizz.*, etc. Then at the end of Bar 2, the fl/picc/oboes play a scottish motif starting with a 16th note triplet (D-D#-E) to (Bar 3) F# 8th note dotted to F# 16th to F# 8th to F#-G-A to (Bar 4) accented A to descending 8th note triplet G-F#-E, etc etc.

Starting on Bar 11, the Lady Edith (Love Theme) is reprised in 3/4 time as Kenneth and Edith speak (quarter notes G# to F# to 8th note triplet G#-F#-G#, etc). Harp plays rising 16th notes B-F#-A-C#, D#-F#-A-C# to G# 8th, etc.

[The Rescue] R5/5. *Agitato* in 6/8 time, 12pp., 48 bars. Kenneth rides off back to the oasis to fight the three rear guard castalains. The music starts soli on two horns on B[transposed from written F#]half note dotted tied to quarter note next bar, then F# 8th in an altered triplet figure, etc.

Bar 3 = The scot ostinato plays again with two oboes (acciaccatura A# to B half note dotted), two clarinets and 2 Fags (D#/A# to E/B), and strings. Pos rinforzando on half note dotted E/B. Horns III & IV join in on the B last beat triplet, etc. The cue ends on the castalain statement, "No! The Scot is our mark!"

[Battle With The Scot] R5/6. *Allegro* in 6/8 time, 16pp., 70 bars. A wild series of 8th note triplets are played rinforzando, notes G-F#-C#, E-Eb-D, down to (Bar 2) Ab-Db-C, down to F#-B-Bb to (Bar 3) A-E-Ab, G-Eb-D, etc. The battle ends on Bar 58. The timp rolls on Fb (unusual note) solo thru the next few bars.

Bars 62-64 = The piano sounds low bass clef notes E (octave apart), mp "let ring." The celli and bass in unison "espr" play half note dotted E up to B quarter note to (Bar 62) E (octave higher) to F# quarter note tied to next bar, etc.

Bars 65-66 = The vibe and wavy gliss harps play, after a quarter rest, quarter note D maj chord (D/F#/A) octave apart to D maj 1st inv (F#/A/D) to C maj 1st inv (E/G/C) down to (Bar 66) half note dotted C maj (C/E/G). Etc.

[“Fear Not”] R6/1. *Lento* in 3/4 time, 8pp., 35 bars. Scene: Saladin is preparing his healing concoction in the King's pavilion and says, "I am a physician. Fear not. I'll heal the Lion."

The solo oboe plays 8th note B in the grace bar up to (Bar 1) B half note dotted (octave higher) down to (Bar 2) F# half note, etc. The solo Harp I plays, after an 8th rest, a rising 16th note triplet to quarter note figure.

Bar 5 = The cue changes to C time as Kenneth sees Richard ill on the bed. Celli and bass play *p* (piano)"espr" on whole note E tied to next bar, etc. The Love Theme is restated in Bar 8 in 9/8 meter, played by the Fags and Horns *mf*. As Saladin undiplomatically instructs Lady Edith to prepare the brazier for the searing of Richard's wound, 8 violins play rising quarter note dotted G to D to G (octave higher) in bowed tremolo fashion. Etc.

[Dog Protects Kenneth] R6/2. *Agitato* in 2/4 time (Bar 1) then in C (Bar 2). 6pp., 24 bars. Scene: Kenneth confronts Sir Giles, Conrad and the archer (assassin) outside the King's pavilion. Giles swings his sword at Kenneth, and as Conrad pulls a knife behind him, the dog grabs Conrad's arm.

The clarinets and E.H. play rapidly ascending 32nd notes, and bass clarinet and Fags play descending 32nd notes as the sword swings. Clarinets play two groups of "7" septuplet value 32nd notes small octave D-D#-E-E#-F#-G-G#, A-A#-B-middle C-C#-D-D#. After a quarter rest, the english horn

plays the 2nd set. Bass clarinet and bassoons, as stated, play a descending set of six then seven 32nd notes, Line 1 (small octave for Fags) Db-C-Cb-B-A-Ab to G-Gb-F-E-Eb-D-Db.

Bar 2 is now C time. rinforzando of largely quarter notes starting in A minor. For example, violas top staff play *ff* Line 1 E up to G rinforzando quarter notes (followed by an 8th rest) down to D quarter note to E 8th to (Bar 3) F up to A to B to Line 2 C# rinforzando quarter notes. VC/CB play *ff* small octave C down to Great octave Bb rinforzando quarter notes (followed by an 8th rest) up to small octave D quarter note to C 8th to (Bar 3) Great octave Bb to A to G to F# descending quarter notes (still rinforzando-marked).

Bar 3= two flutes/piccolo/oboes/clarinets/violins play a figure of 16th notes. For example, all violins sound *ff* Line 2 16th notes G to G# to A 8th rinforzando, same A to A# 16ths to B 8th rinforzando, B to B# 16ths to C# 8th.

Bar 4= The dog attacks Conrad. After a half rest, the strings and woodwind swell upward in rapid 16th note dyads. Violins I play forte small octave Bb-middle C-D-D# 16ths (connected as a figure by two crossbeams) to E-E#-F#-G# 16ths.

Bars 5-7= As the flutes/oboe/E.H./Fags/trumpets/strings are trill on D#/F#, four Pos are highlighted with triplet 16ths.

In Bar 22, the orchestra plays rinforzando a 16th note triplet in F min (F/Ab/C) followed by an 8th and quarter rest, and a fermata held over the half rest. Conrad declares, "I doubt the soldier rabble will spare you long enough for a trial!" Then the "Intrigue" theme plays in Bars 23-24 (notes Gb to E to C# etc) played by horns/tuba/stgs and low woodwind.

“Ilderim’s Song” "Ilderim's Song" [Wound Seared] R7/1 *Agitato* in 3/4 time, 22 pp., 85 bars. Note: The cue title "Ilderim's Song" is actually written on the fully orchestrated page. Scene: Saladin sears the King's wound with a knife taken from the brazier. Four trumpets in straight mutes are highlighted as the wound is burned shut. They sound *sf* Line 1 F/B/Line 2 C/Gb rinforzando 32nd notes to Gb/Line 2 C/Db/Gb 32nd notes to F/B/C/Gb dotted 8ths tied to “3” triplet value 8ths to Gb/C/Db/F triplet value 8ths back again to F/B/C/Gb triplet value 8ths to (now *Rit*) Gb/C/Db/G dotted quarter notes to G/C#/F# 16ths to (Bar 2) Line 2 D/Eb/F#/A rinforzando dotted half notes tied to 8ths in Bar 3 (followed by rests). In Bar 2 two trombones now show up with straight mutes to sound *sf* Line 1 A/Bb dotted half notes tied to 8ths next bar. Two bassoons also here play on Line 1 A/Bb dissonant minor 2nd interval dotted half notes tied to 8ths next bar.

In Bar 18, the solo flute "espr" plays an Arabian motif, Line 2 A (a'') half note dotted tied to 16th note next bar, part of a descending/ascending set of 16th notes A-G#-F-E, D-E-F-G# to A quarter note; "accel" on the first four notes, "rall" on the quarter note.

Bars 20-21= Melody line continues on the descending then ascending set of 16th notes A-G#-F-E, D-E-F-G# to eight 32nd notes (rall) A-B-C-D-C-B-A-G to (Bar 21) A dotted half note. After an 8th rest, the oboe slowly descends 8th notes G#-F-E to descending “6” sextuplet 16th notes (D-C#-Bb-A-G-F) to (Bar 22) E half note. In Bars 18-21, the vibe and novachord are sustained (tied) on note A.

Starting in Bar 22, the music conveys the bubbly effect of the healing talisman acting as Alka-Seltzer being put in a gold cup half full of water, emitting the colors yellow/blue/red of some mysterious healing substance. Two harps play notes "Bisbigliando"(whispering); that is, a special effect where you repeatedly play several notes quietly and fast as a tremolando effect. Here the harp plays three twelve-note figures per bar. The upper stave of Harp I plays descending 32nd notes B-G-E repeated twelve times (four per quarter note value). The upper stave of Harp II plays ascending notes E-G-B (the reverse pattern of the exact same pitches). An octave lower, the lower staff (still a treble clef) of Harp I plays ascending notes E-G-B. The lower stave of Harp II (still treble clef) plays descending notes B-G-E. So we have an E minor sound here. Sordini violins play dotted half note bowed trem notes B/E/B tied to next bar. The vibe also rolls on those notes (Vibe I on E/B; Vibe II on B/E). Bass clarinet is solo *mf* on note E.

Bar 23 = The bis is played on notes B-D-F# (B min). Solo bass clarinet descends on B half note to B quarter note.

Bar 24 = Bis on E min again. Bass clarinet plays up to E to D 8th notes to E dotted quarter to E 8th, etc.

In Bar 46, "Ilderim's Song" finally starts "very slow" with Rex Harrison singing : "Dream....Dream...When Paradise is in the heart..." The vibes *p* (piano) play an F min half note dotted chord (F/Ab/C), 12 violins divisi play "dolce" the F min chord: a4 on F (f'), a3 on Ab, a3 on Line 3 C (c'''), and top two violins on Line 4 C (c''''') or an octave higher. On the 3rd beat, the harp and celeste plays eight ascending 32nd notes C-D-Eb-F-G-Ab-B-C. A separate "voice on track" starts on Line 1 note F (f'), singing "Dream...." in Bar 46. Etc.

[Edith and Kenneth] R7/2. 12/8 meter. 8pp., 35 bars. Scene: Annoyed with Saladin's awful singing, Kenneth goes to scold Edith. The music restates the theme given in bars 5-11 in Reel 3 pt 3 which precluded the Love Theme.

Bar 8 = Lady Edith speaks of this strange land and ideas of "Peace...starlight...Bethlehem." The flutes/E.H./violins play the motif here, C 16th up to (Bar 8) D dotted half note, etc. Two harps and pizz strings play 8th notes on the 2nd/3rd/4th beats in D min (D/F/A). Finger cymbals also play on those beats.

The Love Theme is restated "poco appassionato" in Bar 14 in 9/8 time when Kenneth says, "I'll wage war no more..."

[King Healed] R7/3-8/1. 4pp., 13 bars. Scene: King Richard arises from his bed feeling much better, and offers Ilderim (Saladin disguised as a physician) any wish Richard can fulfill.

[Jousting] R8/4. C time. Trumpet, snare drum, three streets drums. Scene: The King participates in lance fighting festivities.

[Ilderim and Lady Edith] R8/5. 10pp., 38 bars. The music here pretty much reprises the Queen's Caravan music of cue 6/2. In Bar 25 when Ilderim speaks of the love of a Moslem for a Christian, the flute plays the descending 8th note pattern, then the oboe takes over in Bar 26. Etc.

[Richard's Anger] R9/1. 7pp., 28 bars. Scene: Richard angrily discovers cousin Edith kissing Kenneth. The cue ends in Bars 26-28 when Richard declares "Restore the banner!" The music here is "risoluto" in B maj (B/D#/F#) half note dotted to D min (D/F/A) quarter note chord. The timp beats on quarter note B to triplet B to B quarter note up to D quarter note. In Bar 27, two triplets on B to B quarter to D quarter note.

Bar 28= The chord ends on G maj (G/B/D) sforzando quarter notes. Bass plays G, celli on G/D, violas on D/G, violins on B, etc.

[Conrad Summoned] R9/2. 3pp., 12 bars. Scene: Richard summons Conrad to determine if Kenneth is royal blood, or else Richard will simply slay him. "He'll likely be the youngest son of Earl of Huntington." Two horns are prominent playing D 8th to C half note dotted. The timp beats 8th notes on C, then Db, etc.

[Battle Fanfare] R9/4. 2pp., 6 bars.

[Fanfare] R9/6. 4pp., 14 bars.

[The Death Joust] Reel 10.15 pp., 62 bars. Scene: Kenneth manages to knock Richard from his horse with a lance flat on his back. Fls/ob/E.H./clarinets/violins/violas make a rising set of six 16ths notes and seven 32nd notes to quarter note in Bar 5. Then the trumpets/Pos/tuba play

descending (falling Richard) notes, ending on the E maj quarter note chord (E/G#/B). Etc. By Bar 24, they battle with sword and shield on foot. Etc.

[Outcast Kenneth] R10/1. 7pp., 24 bars. Scene: Kenneth's life is spared by Saladin's wish now granted, but he is outcast: "He shall be stripped of knighthood..." The music is held fermata on Db maj (Db/F/Ab) in Bar 13. Etc.

[Aftermath] R10/2A. 2pp., 8 bars.

[Strange Awakening] R10/2. 2pp., 6 bars. Scene: Kenneth awakens in strange surroundings in Saladin's pavilion.

[Moslem Dance] R10/3. Cue #35912. C meter. 6pp., 30 bars. Scene: Kenneth is subjected to Arabian girls ordered to dance for him.

This is the most exotic music in this score. It employs a syncopated rhythm played by the percussion: Finger cymbals, quasi large tom tom, small Tom Tom, tambourine. The finger cymbals play quarter notes on beats one and two, then an 8th rest followed by a quarter note and then an 8th note. Repeat next bars. The large Tom Tom plays an 8th note at the very beginning and end of each bar. The small Tom Tom, after an 8th rest, plays a quarter note, then five 8th notes. Sticks play on the rim of a tamb: 8th note to two 16th, etc.

Two harps pluck close to the sounding board ("metallic" sound) dyad quarter notes D/G after an 8th rest, then dyad C/F after another 8th rest, followed by an 8th rest and an 8th dyad C/F. The Cymbalum plays 8th notes C-G-D down to G. Then C down to F, F down to G. the bass clarinet four 8th notes on a syncopated beat (1st 8th, 4th, 6th and 8th).

Bar 2 = Two oboes are highlighted playing the Arabian dance melody *f* (forte) starting on Line 2 A (a'') 8th connected to a 16th triplet of notes G-A-G to F# 8th to Eb 8th dotted tied to quarter note, followed by 16th triplet D-Eb-D to 16th notes C/D to (Bar 3) Eb half note, etc. The Eb clarinet plays two quarter notes on the "chalumeau" range. The Bb clarinet plays the last two 8th notes on the 4th beat (notes G to F). The Novachord also plays notes after a quarter rest, D to A quarter notes to G and F 8th notes. Etc.

[The Bowman] R11/1. C meter. 5pp., 18 bars. Scene: The assassin bowman of Sir Giles is brought in, dying. The gong sounds, and three horns play. Then in Bar 2, after a half rest, the strings and E.H. play Bb (celli on Db) half note to (Bar 3) Bb half note dotted, etc. After a quarter rest, two pianos play three wavy gliss quarter note chords Cmaj7#9 (C/E/G/B/D#), etc. Clarinets/C.B.Cl/Fags also play notes after a quarter rest. The Pos play a G maj whole note chord (G/B/D) in Bar 16. The timp rolls on G *sfp* <. The piano is trem on notes G to G octave higher. Etc.

[Ilderim Is Saladin] R11/2. *Con moto* in C time. Scene: Ilderim (Rex Harrison) steps out of his pavilion and everyone bows down to him. Kenneth finally realizes that Ilderim is actually the sultan king. The gong sounds. The timp plays 8th notes F up to C, F to C again, then quarter notes F to C. The finger cymbals play syncopated notes. The bass drum sounds quarter notes on the first three beats, then the large cymbal is struck with a stick. Etc.

Bars 3-4 = Four Pos/E.H./Fags/horns/tuba play the Sultan motif: a B 8th note in Bar 3 to (Bar 4) D# half note down to B half note tied to next bar. Etc.

[Emissary Fanfare] R11/3=12/1. 4pp., 19 bars. Scene: Kenneth, disguised as Saladin's emissary, rides in.

[Street Drums] R12/2.

[Richard Meets Emissary] R12/3. 2 pp., 17 bars. Scene: Richard and the shrouded Kenneth talk. Coma sopra from an earlier cue.

[The Bargain] R12/5. 17 pp., 68 bars. Scene: Kenneth reveals his true identity and tells of Saladin's bargain (peace for Edith's hand in marriage). In Bar 48, after Edith says, "...settle the matter with more bloodshed?!" the cue changes to 3/4 meter, "molto appassionato." It reprises the Love Theme (F# to E# quarter notes to triplet F#/E#/F#, etc).

[Moslems Slain] R12/6. *Slowly* in C time, 3pp., 9 bars. The "Intrigue" theme is played again as Sir Giles and his knights steal in to slay the Moslems there for their clothes as part of an evil scheme to abduct Edith. The large gong sounds mp. Then E.H./2 clarinets/ bass cl/ 2 Fags play the theme (Gb 8th to F note, etc). The cue ends with Richard ordering "Bring me the master of the Castalains." The Pos *ff* and other instruments play half note dotted chord C maj 1st inv (notes E/G/C) held fermata tied to 8th note. The crescendo sign (<) precedes that 8th note followed by an 8th rest.

[Conrad's Deceit] R13/1. 2pp., 5 bars. Scene: Conrad deceives the guard who lets him in the King's pavilion to do murder. But Kenneth trusty dog spots him hiding.

[Kenneth Kills Conrad] R13/2. C meter. 17 pp., 66 bars. Scene: Once again, Kenneth's dog outsmarts scheming Conrad, attacking him. Kenneth finishes the job after a short sword fight with a sword jab thru the heart. Once again we find the same music shown in 6/2. So Bar 4 of 6/2 = Bar 1 of 13/2, etc, except that the cymbals are not struck in the latter cue. Etc.

[Edith Abducted] R13/3. *Slowly* in C time, 3 pp., 11 bars. Scene: Sir Giles and his gang, dressed as Moslems, deceive and then abduct Edith. The music is a reprise of 1/4-2/1 towards the end of that cue when Giles tells the archer, "There's your mark," except the music now is tones higher. So instead of C quarter notes, the bass plays E pizz notes. The sordini Pos play note G. Timp plays dyad E/G quarter notes. In Bar 3, the solo flute plays an Arabian motif *mf* "cantabile"(E half note dotted to B, etc). Finger cymbals sound quarter notes, etc.

[Discovery] R13/4. 12pp., 48 bars. Scene: Richard and Kenneth discover that Edith was abducted. By Bar 13, suspecting that Saladin's men did it, he departs for the Moslem camp.

Bars 13-14 = *Maestoso* (in C). After a quarter and 8th dotted rest marks, strings/E.H./clarinets/Fags play a rapid ascent of accented notes: G to A 32nd notes to B 8th dotted *rinforzando*, then B to C 32nd notes to D, etc.

Bars 15-16 = *Sords* horns (and snare Drum) are prominent playing the same pattern on note B repeatedly. Etc.

[“Sound The Welcome!”] R13/5. 2pp., 7 bars. At Saladin's camp, Kenneth and Ilderim spot the heralds of the Kind, including Richard himself.

[Hawk's Message] R13/6. *Agitato* in C time, 11 pp., 43 bars. Richard sadly informs Saladin that Sir Giles murdered his priests and took their clothes in order to abduct Edith undetected. "How else could Giles Amery and his knights elude my search?"

Bar 1 = Bass cl/Fags/Euphonium/Tuba/timp/celli/bass on Bb note held fermata. Then clarinets/violins/violas play a sweep of 32nd notes A#-B-B#-C#-D-D#-E-E#.

Bar 2 = Cue changes to 3/4 meter "a tempo." The Love Theme is played by the violins and clarinets (F# to E quarter notes to F#-E-F# triplet, etc). Violas are bowed tremolo on G/C# half note dotted *sf*. Celli and bass play Bb half note dotted. Harp is wavy gliss on notes Bb/Bb/G/C#/F#, etc.

Later in the cue, "Allegro" in 2/4, the music switches to the flight of the messenger hawk. The novachord and piano play B Dom 7th chord (B/D#/F#/A). Timp rolls on A. Small gong sounds with brushes. The violins and violas play a rising sweep of 16th notes (A-B-C-Eb, F-Gb-A-B to (next bar) C-

Eb-F-Ab, A-B-C-Eb-F-Gb to (next bar) Line 3 A whole note (a'') in C time. The piccolo and violins play the hawk flight motif. Etc.

[Moslems Bushwhack Castalains] R13/7-14/1.23 pp., 98 bars. Scene: Moslem archers got the hawk's message and bushwhack Castalains riding from their castle to Sir Giles aid much further up the rode.

[The Chase] R14/2. 17pp., 75 bars. Scene: Kenneth/Saladin/Richard/ etc chase after the fleeing Sir Giles with abducted Edith.

[Saladin Catches Up] R14/3. 19 pp., 82 bars. Scene: More chase scenes. Saladin rides off alone and eventually catches up to Sir Giles' bunch and sneaks in amongst them. Very interesting chase music here. Trumpets and Pos play pronounced ostinato figures of Cb 16th to Bb held notes in Bars 67-68. Then C to B next two bars. Etc. Violins etc play rapid triplet F-D-E, F-D-E to (Bar 68) F-D#-F played four times that bar, then Gb-E-Gb four times that bar and next. This pattern keeps rising a half tone every two bars generally. The cue ends with Giles yelling, "Hurry, you sluggards! Keep apace!" Seque to next cue.

[Turn Back] R14/4. 14pp., 79 bars. The chase continues on. Giles sees Moslems up ahead and tells his men to turn back. Meanwhile, disguised Saladin steals Edith away. Starting in Bar 38 (when they turn back), the strings play in 6/8 time "col legno" a series of triplets (F#-G-B to next bar's C#-D-C#, descending C-A-G#, etc).

[Kenneth's Chase] R14/5. 6/8 time. 14pp., 54 bars. Scene: Kenneth races after Sir Giles. In another scene, Saladin and Edith talk alone.

[Kenneth Catches Up] R15/1. 19 pp, 90 bars. Kenneth battles the catalains alone for a while but is soon joined by the King and his men.

[Race To The Fortress] R15/2. 13 pp., 51 bars. Giles and two of his men manage to break free and race to the castle. Kenneth catches up and slays his men.

[Moat and Bridge] R15/3. Cue #35929. *Maestoso* in 3/4 time, 18pp., 70 bars. Trill of flutes in D# minor (D#/F#/A#). Oboes trill on F#/A#. Clarinet I trill on D#. Horns and trumpets rinforzando on half note dotted chord Eb min (Eb/Gb/Bb), enharmonically the same as the flutes D# min. Clarinets/bass cl/Fags/piano/organ/stgs play rapidly descending series of 16th notes, each set bracketed as "6." So, after an 8th rest, notes Cb-Bb-Cb-Bb, Ab-Gb-Ab-Gb-Ab-Gb, F-Eb-F-Eb-F-Eb to (Bar 2) Db/Cb set, then Bb/Ab set, then Gb/F set.

Bar 3 = Then an ascending series of 16th notes, etc. When Sir Giles kicks Kenneth nearly off the bridge, the music descends to note F by the low woodwind/horns/Pos/tuba/timp/violas/VC/CB in Bar 42. Etc.

[End of Battle] R15/4.13 pp., 57 bars. Scene: Kenneth slides down the bridge and fights to lower it. Saladin and his men ride off and bid farewell in the distance.

[Finale] R15/5. 7pp., 27 bars. The cue end on the Bb sus4 quarter note sforzando (Bb/Eb/F).

[Trumpets] R15/5A. 2 pp. Addition of trumpets in separate track.

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[Edited with some minor material added April 1, 2012]

VIOLENT MEN

Music by
Max Steiner

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) information. Thanks for your time & interest!]

The following is a cue rundown and analysis of Max Steiner's vibrant score to the 1955 motion picture, *The Violent Men* (aka "Rough Company"). Only the second and last score Max composed for Columbia Pictures, THE VIOLENT MEN proved to be an appealing B western, thanks in large part to Glenn Ford's likeable performance as John Parrish, to the stunning CinemaScope location shooting of Alabama Hills (Lone Pine, Ca), and to the rousing stereo score of Max Steiner. Edward G. Robinson (one of my favorite actors) plays Lew Wilkerson, an overly ambitious but crippled rancher, and Barbara Stanwyck plays his scheming, cheating wife, Martha. Brian Keith plays his jealous foreman brother, Cole. Richard Jaeckel gives a dynamic performance as Wade Matlock, the evil enforcer-hired gun. The full score is orchestrated by Murray Cutter.

THE VIOLENT MEN

Reel 1/A "Main Title" *Robusto* in C time, 12pp., 56 bars. 1:37. Cue #9882. Orchestration: flute/piccolo, oboe/English Horn, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets in B-flat, 3 trombones, tuba, timpani, snare drum, cymbals, bells, harp, piano, organ, 12 violins, 4 violas, 4 VC (celli), 3 CB (contrabasses).

As the Columbia Pictures logo lady shines her torch on the screen, the music immediately provides a sweeping six-note figure of 16th notes (G-A-Bb-C-D-D#) of the E.H./clarinets/Fags/horns/strings, with the snare drum adding sharp percussion. This sweep of the grace bar leads to the four quarter note beat of Bar 1 (and Bar 2). The primary beat notes played *rinforzando* (>) are E-F#-G-A (as Line 1 E-F#-G-A for the oboe). The horns/trumpets/Pos/harp/piano/violins play the beats in triadic fashion: E minor 1st inversion (G/B/E) on the first beat, then D major 2nd inversion (A/D/F#), C major (C/E/G), and D major root position (D/F#/A). Repeated next bar (Bar 2). Bassoons/tuba/bass clef of harp & piano/VC play the march in descending notes or chords. Bassoons play descending dyads E/B, D/A, C/G, B/F#. Timp beats quarter notes A to D, A to B. Etc.

The cue changes to 6/8 in Bar 3 thru Bar 6. The notation changes to E quarter note to E 8th note,

then F# quarter note to F# 8th note to (Bar 4) G quarter/8th to A quarter/8th. Repeat next two bars. At the end of Bar 6, the Pos and trumpets are prominent playing notes A-B-D in quasi-triplet notation.

In Bar 7, the cue changes to C meter and the trumpets/Pos descend on whole note E (tied to half note next bar) as the rest of the orchestra plays the beat pattern. Strings play quarter notes, all down-bowed.

For Bar 8, after an 8th rest following the E note, the trumpets/Pos play 16th notes F/G to quasi triplet A/B/D, with a crescendo marking underneath.

In Bar 9 the cue changes to 6/8 meter again. The trumpets and Pos ascend up to Eb half note dotted tied to quarter note next bar. The orchestra plays a syncopated beat on the 1st/3rd/4th/8th sub-beats. The piano plays Eb minor (Eb/Gb/Bb) on the 1st quarter beat, Db major (Db/F/Ab) on the 3rd beat.

In Bar 10 the piano plays Cb major (Cb/Eb/Gb) to D major, etc.

By Bar 36, the music dramatically changes from the adrenalin rush of the Violent men motif to the bucolic serenity of what I call the Lone Rider Theme. The only problem is that the editing is bad! You see in the distance Parrish's men following him, and towards the end of the cue you see the men quite plainly. When the next cue starts, those men are nowhere to be seen.

Anyway, this music is *come sopra* (or *come sopra*) from Reel 2/C, Bars 37-47. Here the music changes to *molto moderato* in C meter. As the soli horns on note G [written D, being transposed to "C" concert pitch for this analysis] die down (*ritard*), the strings at the end of Bar 38 are "*molto espr*" playing rising quarter notes unison on note C to Bb major quarter note chord (Bb/D/F) to C major (C/E/G). The primary or highest rising notes, then, are C to F to G. Bassoons and celli descend quarter notes C/Bb/C (octave lower).

In Bar 39 the violins rise to F major 2nd inversion (C/F/A) or primary note A. Flutes/E.H./clarinets play *mf* (*mezzo-forte*), after a quarter rest, a traditional horse gallop figure of C 8th dotted note to D 16th up to F 8th dotted down to D, up to F to G. Sparkling bells play the same pattern. The harp, after a quarter rest, plays wavy line gliss quarter note chords F major 2nd inversion (actual notes C/F/A/C), F major root position (F/A/C/F) down to D minor (D/F/A/D).

Bars 40-41 = Harp finishes that pattern back on the F major 2nd inversion (notes F/A/C/F). The organ/violins/violas continue to play the melody line with quarter note chords F major 2nd inversion (C/F/A), Bb major 1st inversion (D/F/Bb), G minor 7(G/Bb/D/F) to (Bar 41) F major 2nd inversion (C/F/A) whole notes connected to quarter notes next bar. In Bar 40, the horns play the gallop figure soli, rather unpronounced in the background. Etc.

Bars 42-43= Organ/violins/violas play rising quarter note chords F major root to F major 1st inversion (A/C/F) to F major 2nd inversion (notes C/F/A) to (Bar 43) A minor 2nd inversion whole note chord (notes E/A/C) tied to quarter notes next bar. In Bar 42, the horns again play the gallop figure soli.

The passage climaxes in Bar 49 with the emphasis on Db major 2nd inversion (Ab/Db/F). The soli trumpets are accented on quarter notes Ab to Bb down to Db to (Bar 50) F half note. The harp plays largely legato triplets (Db-Ab-Db, F-Ab-Db, etc). And so on.

Reel 1/B "Matlock's The Villain" *Moderato* in 6/8 time, 15pp., 57 bars. Cue # 9893. 1:59. This is "segue and overlap" from the Main Title. Scene: Captain John Parrish (Glenn Ford) rides in alone into town. Wade Matlock and his rowdy bunch ride just inches from him on the street, nearly hitting him.

Flutes/oboes/clarinets/horns/violins/violas *mf* make a sweep of six 16th notes in the grace bar. Violins I play the sweep an octave higher. Violas play dyads F-A/G-B/Ab-C/A-C#/Bb-D/C-E. Violins play Line 1 D-E-F-F#-G-G#. The clarinets and horns play the same dyads as the horns. Combined you have swiftly rising 16th triads D minor 1st inversion (F/A/D), E minor 1st (G/B/E), F minor 1st (Ab/C/F), F# minor 1st (A/C#/F#), G min 1st (Bb/D/G) and C augmented (C/E/G#).

In Bar 1 the violins are sustained (tied) on notes (octave apart) Lines 1 & 2 A for over two bars and tied to dotted quarter notes in Bar 3. The clarinets and horns play the melody line dyads Line 1 D/F quarter notes to two D/F 8ths. So we have the D minor sound starting off (D/F/A). The harp plays the D min *arpeggiando* (actual notes D/A/F/A/D/F). Pos I plays, after two 8th rests, F 8th note *rinforzando* (*sf*) tied to dotted quarter note, then E next bar. Etc. Piano plays dyads D/A to A/F 8th notes

on the 1st/3rd/4th/6th 8th note positions or sub-beats. CB is pizzicato ("pizz") on 8th note D, etc.

Bars 8-12= The strings are pronounced playing *rinforzando* (>) just before Parrish gets off the horse to speak an instruction to the blacksmith. After two 8th rests, the violins play D min 2nd inversion 8th note chords (A/D/F/A) tied to 8th, then another 8th rest, and a F major 8th note chord 2nd inversion (C/F/A/C) tied to (Bar 9) an 8th. This is repeated several times. As Parrish descends off his horse, the horns are prominent in Bar 13 in 3/4 meter playing six descending tenuto(- mark over each note) quarter notes D/Db/ (now C meter), C-B-Bb-A in Bar 14.

Parrish greets the sheriff "Good morning, Sheriff." Four rising 16th triads are played by the woodwind/horns/strings: G minor 1st inversion (Bb/D/G), A min 1st inversion (C/E/A), A# min 1st (C#/F/A#) and B minor 1st inversion (D/F#/B).

Bar 15 is marked as "risoluto." The Matlock Theme (Menace Theme) is first played in this score as Matlock and his bunch ride into town, nearly side-swiping Parrish. The theme starts with a quarter note double dotted chord to a 16th note chord, down to an 8th, etc. Violins play Line 2 C double-dotted quarter note tenuto and also *rinforzando*-marked down to Bb *rinforzando* 16th to Ab 8th (followed by an 8th rest) to G *rinforzando* quarter note tied to (Bar 16) double-dotted quarter note to F 16th to Eb 8th (followed by an 8th rest) to D quarter note tied to (Bar 17) half note to Db 8th (followed by an 8th rest) to C quarter note tied to (Bar 18) dotted half note crescendo hairpin and tied to 8th note *sf* (followed by an 8th rest). So combined we have the C minor 1st inversion (Eb/G/C) to Bb minor 1st inversion (Db/F/Bb) to Ab minor 1st (Cb/Eb/Ab) to G min 1st inversion tied to next bar (Bb/D/G) to F min 1st (Ab/C/F) to Eb minor 1st (E/G/C). The timp rolls on B. Fags/horns/VC/CB also are held on note B in Bars 19-20.

In Bar 21 the music changes to *Allegro marcato* in 6/8 time as Matlock's men brush up against Parrish. A quasi triplet sounds on note B in the previous bar (B dotted 8th to B 16th to B 8th). Then they play up to E quarter note, down to B 8th, up to G quarter and then down to D# up to (Bar 22) B quarter down to ascending 8th notes E#-F#-A-D to (Bar 23) Eb quarter notes, etc. This intimidation motif is played by the clarinets/bassoons/horns (Bar 21 only) /trumpets (starts Bar 22) /Pos/strings. It ends on F major 6 (F/A/C/D) as played by the horns/violins/violas--unless it is a Dmin7 chord (D/F/A/C) which I doubt. Also, the cymbals crash, and the bass drum pounds. In Bar 27, the cue changes to C meter, "maestoso." The Parrish Theme starts up (played by clarinets/bassoons/Pos celli etc.) as he walks to the doctor's office, passing the bar where Matlock and his bunch saddled up.

In Bar 39 the cue changes to 2/4 time *moderato de tango* as the Elena Theme (Mexican bar girl) plays. The pretty Latina woman speaks briefly with Matlock, asking where Cole is. The marimba and harp (quasi guitar with notes played near the board) play the tango rhythm in Eb minor (Eb/Gb/Bb). Caracas play occasional 16th notes. Bassoons and celli also play the rhythm, Eb 8th dotted note up to Bb 16th up to Gb 8th, down to Bb 8th(last two notes staccato), repeated next two bars. At the very end of Bar 40, a solo flute plays the theme. The solo clarinet takes over in Bar 43. Etc.

Reel 1/C "Matlock & Sheriff" *Con moto* in C time, 11pp., 41 bars. Scene: Parrish leaves the doctor's office. As he walks down to the street, he witnesses Matlock beating on a rancher who sold out reluctantly to Wilkerson (Edward G. Robinson, owner of Anchor Ranch). The sheriff intervenes and is soon summarily shot in the back by Matlock.

The Parrish theme is played as John says goodbye to the Doc. The melody line consists of an F quarter note held tenuto (full value) to a descending triplet F-Eb-D, back up to D quarter note down to C. Harmonically, the harp plays wavy gliss Bb major (actual notes D/D/F/Bb). In Bar 2 the melody line continues with four quarter notes, G (*rinforzando*-marked) down to D, F (*rinforzando*) to C.

In Bar 3 the pattern is repeated with quarter note Bb to triplet Bb/A/G to quarter notes A to F.

Skipping to Bars 35-36, a menacing motif if played by the E.H./Fags/horns as the sheriff says, "Mahoney, get out of here!" Then as the sheriff foolishly turns his back, Matlock shoots him. The motif is played by notes F to E to D# up to A in Bar 35. Then the same pattern next bar except for the last note (up to B). Flutes/clarinets/violas are trill on F, celli trill on Great octave A, bass non-trill on whole note small octave Db. Timp rolls on small octave Db. Pos and tuba play a combined Db major chord (Db/A/F). Etc.

In Bar 38, a "tragic" tempo-marking is written in as the Pos play the death motif, quarter dotted C min 1st chord (Eb/G/C) to Bb major 1st inversion 16th note chord (D/F/Bb) to Ab major 1st inversion 8th

note chord (C/Eb/Ab), followed by an 8th rest. Then a quarter note chord G major 1st inversion (B/D/G) tied to next bar's half and 8th note chords. In Bar 39, the flutes/oboe/clarinets/violins/violas take over the death motif in unison notes Lines 1 & 2 Ab double dotted quarter note to G 16th to F 8th (followed by an 8th rest) then E quarter note to (Bar 40) Eb double-dotted quarter notes. Etc.

Reel 1/D "Caroline Leaves" *Agitato* in 2/4 time, 5 bars. Scene: Parrish is talking with the parents of his fiancé, Caroline, upset about the sheriff's murder. He leaves. The music here is a bouncy transition piece as Caroline runs after him to the stable. Celli and basses pluck pizzicato on note G soli, the woodwind and altri strings play the rising figures. Violins play two 32nd note chords G major 1st inversion (B/D/G) to G# major 1st (B#/D#/G#) to A major 1st 8th note chord rinforzando (C#/E/A), and so on. For example, the oboe and violins I play Line 1 G-G# 32nd notes to A rinforzando 8th (followed by a 16th rest) to A#-B 32nd notes to (Bar 2) Line 2 C 8th, and so forth.

Reel 2/A "Stable Love" *Con moto* in C time, 14pp., 53 bars. 1:53. Scene: Caroline catches up to John. The Parrish theme first plays as you see John walking alone to the stable. Again we see the Bb major 1st inversion chord harmony starting off (D/F/Bb), etc. Caroline exclaims "John!" and the running motion music is performed in Bars 7-10. When she says "I'm sorry" in Bar 11, the cue changes

to 3/4 meter and indicates "rubato." The strings are divisi, "molto espr." Violins play half note D major chord (actual notes D/F#/A/D) to quarter note C major chord (C/E/G/C) to (Bar 12) three quarter note chords A min (A/C/E/A), B min (B/D/F#/B), G major (G/B/D/G) to (Bar 13) F# major half note chord (F#/A#/C#/F#) to F major quarter note chord (F/A/C/F) to (Bar 14) quarter note chord (marked "ritard") Eb minor (Eb/G/Bb/Gb), F major again, and finally to D major (D/F#/A/D) held fermata. The celeste also plays these chords, and the bassoons play a single note line. The harp then plays a slow upward gliss of ten 32nd notes at the end of Bar 14 (small octave D-F#-A-Line 1 D-F#-A-Line 2 D-F#-A-Line 3 D). The last note D (Line 4 D or d''') is held fermata.

Bars 15-16 = Solo oboe plays *mp* (mezzo-piano) a rubato figure, 8th notes Line 2 Eb to D up to Ab dotted 8th, etc. The harp is arpeggiando wavy gliss. Strings are tenuto.

Bars 17-18= Solo clarinet takes over the same figure. Harp and piano are wavy gliss on Ab major 7 (Ab/C/Eb/G) to (Bar 18) G maj7 (G/B/D/F#). Celli and basses combined play the same chords. Shortly a solo horn plays "risoluto" B 8th note to (Bar 21) E half note held fermata.

By Bar 32, the cue changes to C meter, "poco appassionato." The violins are highlighted playing a love theme variation of the Parrish theme (the Stable Love Theme). It starts with a Line 3 F (f''') quarter note to descending triplet F-Eb-D) back to F quarter note down to C quarter note. The harp plays four triplets in the bass clef (F-D-F, Bb-D-F, etc).

Bar 33 = Violins rise to Line 3 G quarter note down to D, F to C quarter notes.

Bar 34 = An octave lower now, F quarter note to triplet F-Eb-D to F quarter note to C, then a gliss down to (Bar 35) Line 1 F (f').

Bar 35 = The celli take over the pattern *mf* crescendo-decrescendo (< >) along with Horn I.

By Bar 50, the solo violin plays the Stable Love Theme "dolce," F# quarter note to descending triplet F#-E-D# to quarter notes F# down to C#, etc. The other strings combined play the B major sound (B/D#/F#).

Bars 52-53 = Soli oboes and clarinets play the finishing figures. The harp plays rising 8th notes. Strings held on B major again.

Reel 2/B "John's Men" *Risoluto con moto* in 6/8 time, :51. Scene: Caroline leaves her drunken would-be suitor, George, who was waiting for her at her parents' porch. Then we have a next morning shot

of Captain Parrish's men riding to his ranch house, starting in Bar 7 in 6/8 time. Clarinets and violins are sustained (tied) on dyad notes D/F#. English Horn and Pos (trombones) play rising quarter dot notes A to A# to (Bar 8) B to Bb, etc. Horns/timp/violas/celli play the gallop beat on the 1st/3rd/4th/6th 8th sub-beats starting with D major (D/F#/A).

Bar 26 = After the violins play a finishing figure, they descend on whole note middle C whole note crescendo to (Bar 27) Db whole note decrescendo to (Bar 28) C whole note again. Violas are on whole note small octave dyad E/G whole notes to (Bar 27) F/Ab whole notes. Celli and Fags play an 8th note ostinato, Great octave and small octave notes C (octave apart) to unison G, played four times per bar. Bass play the same patten, notes C up to G. Tuba on low Contra-octave C whole note. Pos on C major whole note chord (small octave C/E/G). Clarinets on middle C whole note.

Bar 27 = Change to Bb whole note. Ostinato pattern dyad C/Db to unison Ab. Pos on whole note chord Db major (Db/F/Ab). Etc.

Reel 2/C "Pa Hinkelman" *Moderato* in C time, 20pp., 76 bars. 3:53. Cue #9888. Scene: John gives his men a brief standup on how he's going to sell to Anchor. the music starts as soon as he says, "I must do it my way." Fags/VC/CB are held fermata on whole note C in Bar 1, tied to next bar. In Bar 2, the Parrish theme plays again, Ab major quarter note chord (Ab/C/Eb) to descending triplet chords Ab major/G major/F major back to Ab major quarter note chord to F major (F/A/C), etc. The English horn and clarinets are "cued in."

Pa Hinkelman rides up with his son, Bud, and asks him not to sell to Anchor. The English Horn/clarinets/bassoons play a quick triplet pattern to an 8th note tied to half-dot note, "un poco agitato." The solo horn plays descending tenuto notes E-D#-D-C#-E. The harp and pizzicato violas/VC/CB play descending triplet notes leading to the harp and piano arpeggiando on B major half notes (actual bass clef notes B-F#-B-D#-F#-B), "let ring" in Bar 12. A solo cello plays whole note B held fermata tied to 8th note next bar. In Bar 13, the solo cello plays that B pitch with two quarter notes and a triplet (all tenuto) to (Bar 14) the Parrish theme again played "pleadingly" as Bud pleads with John not to sell out. The harp plays an E major half note chord (E/G#/B) wavy gliss. Clarinets and bassoons add supporting harmony.

Bar 16= The violins take over the Parrish theme (Line 1 D quarter note to triplet notes D-C-B to D down to small octave A quarter notes, etc.) with the English horn. John says he won't get involved with the feud against the Wilkersons. Four horns are *rinforzando ff* (fortissimo) on E 8th notes, leading to F# major 8th note chord (F#/A#/C#) played by Fags/Pos/horns/celli etc. Piano is trem on notes F (octave apart). VC/CB are sustained on F notes. Timp rolls on F. The Hinkelmans leave and the Pos/Tuba descend on note Bb, and two bassoons play *agitato* 8th notes Bb to Cb.

Bar 32= The cue changes to *molto moderato* in C as John rides off to Anchor. This is the "Lone Rider Theme" that was inserted in the Main title, as detailed earlier.

Reel 3/A "Chip On Her Shoulder" *Agitato* in 6/8 time, 10pp., 47 bars. Scene: The Anchor Ranch sign is shown, and John is followed by Wilkerson's men. The orchestra plays a sharp C# minor sound (C#/E/G#). Then the strings etc play fast-paced quarter notes to 8th note figures (F# down to C#, A to F#, etc.) with occasional rising and falling triplets.

In Bar 19 (:19 into the cue) the music plays the opening motif used previously in the opening of "Matlock's The Villain." Soon the horns descend tenuto quarter notes.

Bar 31= In C time, the flutes/oboes are both on notes E (octave apart), *mp*. The vibe is also on whole note Line 3 E (e"). Then the celeste, most prominently, with the violins and violas play "rubato" quarter note chords E major (E/G#/B) to F minor (F/A/D), back to E major. The end part of that bar and the next two bars are deleted. The music is edited to Bar 34 as the clarinets/Fags/horns/Pos/tuba play a dark sound (as John turns around to see the Anchor men watching him suspiciously at the gate). D minor 8th note chord (D/F/A) to sustained dyad E/G#. Then the timp beats a triplet on E to (Bar 37) an E roll crescendo-decrescendo (< >) held tenuto and tied to an 8th note,

followed by an 8th rest. VC/CB also play the same note pattern. In the Grand Pause Bar 36, Parrish comments to Judith, Wilkerson's daughter (played by Dianne Foster), "Do you always provide an armed escort?" Then the Judith theme is played in a fragmented manner. The solo oboe plays E quarter note at the very end of the G.P.(silent or General Pause) bar to the next bar in 3/4 time, an E half note an octave higher, down to F quarter, etc. Violins and violas pluck a pizz quarter note on the 2nd beat, etc.

Reel 3/B "Meet The Family" *Con moto* in 3/4 time, 25 bars, 2:09. Cue #9890. Scene: Judith is talking outside near the porch with John. She says, "I was hoping you'd..." The English horn and violins play *mf* as soli instruments the Judith theme for a few bars, starting with the small octave G# [written Line 1 D#] quarter note in the grace bar up to (Bar 1) Line 1 G# half note (g# '), back down to small octave G# quarter note.

Bars 2-3 = The violins play small octave A quarter note up to Line 1 G# double dot note to F# 8th to (Bar 3) G# dotted half note. In Bar 2, the English horn plays a different figure. Two bassoons and celli play G# quarter note on the last (third) beat.

Bar 4 = Bassoons/celli continue the melody with the A quarter note up to G# quarter double dot note, etc.

Bar 5 = Violas are bowed tremolo on notes middle C/D/F# dotted half notes. After a 16th rest, the harp plays a legato string of 16th notes (Great octave D-small octave D-F, F#-Ab/Bb-middle C, D-E-F#-Ab to (Bar 6) Line 1 D-E-F#-Ab 16ths (connected as a figure by two crossbeams) and repeated three times that bar and next. Clarinets play a sustained dyad Line 1 D/F#. Fags play Great octave D/G dotted half notes; violins on Line 1 G# dotted half note tied to next two bars.

In Bar 8, Marta Wilkerson (Barbara Stanwyck) comes out to greet John with "Mr. Parrish, please come in." The harp and piano play wavy line gliss dotted half note chords. The harp plays Db major (Db/F/Ab); the piano plays C# major (C#/E#/G#). Enharmonically they are the same-pitched chords. Specifically the harp is arpeggiando on dotted half notes Great octave Db/Ab/small octave Db/F/Ab/Line 1 Db (followed by a quarter rest). The piano plays this on C# major notes.

Bar 9 = Two half note wavy gliss chords are played. The harp plays Great octave Db/Ab/small octave Db/E/G/middle C half notes, etc. The E.H./clarinets/Fags are "cued in" with the same notes. So the E.H. plays middle C [written G] tenuto half note to B [written F#] half note. Clarinets play small octave E/G half notes to D#/F# half notes. Fags play Great octave Db/Ab half notes to same Db/Ab half notes.

Bars 10-11 = VC/CB play whole note Great octave A *mf* rinforzando tied to next bar. The harp continues the half note wavy gliss.

Bars 12-13 = As Parrish is escorted in, the strings also enter in playing three pizzicato chords per bar, after the first beat rest. The harp and piano also play descending wavy gliss chords. So, Bb minor 7 chord (Bb/Db/F/Ab) to C major (C/E/G) to Bb minor 7 3rd inversion (Ab/Bb/Db/F), etc.

Bars 18-19= The drinks are brought in by a servant. Nice sound here with the small ensemble of instruments. I'll go into detail: The cue changes to C meter. Two bassoons play Ab whole note, decrescendo (>), repeated next bar. The piano strikes quarter notes Ab (A-flat) and octave higher on beats 1 & 3 (pedal). VC/CB pluck pizz quarter notes Ab also on those beats. After a quarter rest, the violins and violas play a half note to quarter note pattern in both bars, Bb major half note chord 1st inversion (D/F/Bb) to C major 1st inversion quarter note chord (E/G/C). In bar 19, back to Bb major 1st inversion to D major 1st inversion (F#/A/D) quarter note chord. The harp also plays the same chords. Specifically, in Bar 18, violins II play the lowest dyad notes

Bb/D to C/E quarter notes; violins I play the higher pitched notes F/Bb to G/C quarter notes. Violas play, also after a quarter rest, half note dyad notes D/F to E/G quarter note dyad. After a quarter rest, the harp plays notes D/F/Bb/D/F/Bb to E/G/C/E/G/C (standard triad doubling). Etc.

The cue ends tutti on unison note Bb rinforzando in bar 24 as Lew Wilkerson comes out of the upstairs room with brother Cole. Bar 25 is deleted, which is a shame because the scene lacked dramatic emphasis without the additional music. the camera was on Lew and Cole for several more seconds as Lew scowled at Parrish below. In Bar 25, the cue changes to 6/4 meter. Three tenuto quarter notes on Bb are

played "accel" to half note dotted Bb, held fermata. Very dramatic. Much preferred, in my opinion, than the empty silence of that scene.

Reel 3/C "No Bargain" *Misterioso* in C, 12 bars, :31. Scene: After trying to force Parrish to sell his ranch dirt cheap, Cole says, "Think about it." The Matlock (menace) Theme is played C min (C/Eb/G) quarter note tenuto, followed by an 8th dotted rest, then a 16th note Bb major chord (Bb/D/F) to Ab major (Ab/C/Eb) 8th note chord *rinforzando*, followed by an 8th rest, to "sfz" G major quarter note chord (G/B/D) held tenuto, etc. Then, starting in bar 5, the Parrish theme is played dramatically, highlighted by four horns playing "risoluto" A quarter note to descending triplet A-G-F, etc.

Reel 4/A "Cole Courting" C meter "very intense." 23 pp., 94 bars. Bars 20 thru 65 were deleted in final print. Scene: As Martha leaves Lew to take a nap downstairs; she goes upstairs to a bedroom where Cole is waiting. Poor napping Lew doesn't realize that his wife is fooling around with his own brother, Cole, under his own roof!

Rather than call it the "Martha Theme," let's say the music introduces the Mrs. Wilkerson Theme or the Cheating Wife Theme! Violins and the English Horn play the melody line, with the harp/piano/altri strings lending harmonic support. I'll focus on the violins. As a Line 1 E 8th note in the grace bar starts to play the theme "rubato" and "very intense," it rises to (Bar 1) F dotted quarter note, then D# 8th to E dotted quarter note, followed by an E 8th to (Bar 2) F dotted quarter note, then back to D# 8th to E, and E 8th to

(Bar 3) Ab dotted quarter note. Then G 8th to F#, etc. The harp and piano strum wavy gliss quarter note chord G half diminished (minor 7th flat 5th chord, or quarter notes Great octave G/Bb/small octave Db/F/G/Bb/Line 1 Db) on the 2nd beat. Then C major on the 4th beat. Violas/celli/bass are *pizzicato* on those beats. So CB (contrabasses) is *pizz* on note small octave G on the 2nd beat, then on small octave C on the 4th beat. VC (celli) are *pizz* dyad notes Db/F on the 2nd beat, then G/E on the 4th beat. Violas are *pizz* on dyad notes Bb/Db on the 2nd beat, etc.

The music abruptly ends on Bar 18 in the scene when Martha questions Cole if he was at Elena's place all night. The whole rest of that scene in the bedroom is without music--although it WAS scored by Max, later deleted in the final print. I think in *this* case the scene works better without the music. No need for a 30's style of wall-to-wall music inserted in this complete scene. Still, it would be nice to hear it on, say, an alternate track of a future DVD with that lost music somehow restored.

The cue resumes in Bar 66 with Judith riding back to the ranch and going into the house. Here we find a very delightful, bright movement of the Judith theme, starting with the flute playing Line 2 F (f") 8th note up to (Bar 67, now in 6/8 time) Line 3 F 8th note (f"), played "Grazioso"(gracefully). The oboes also play the melody, but an octave lower. So F to F octave higher, then an 8th rest, back to lower F 8th note to Gb to high F note again, etc. Clarinets and bassoons play two dotted quarter notes per bar, Bb to A for the bassoons, dyads D/F to Eb/Gb for the clarinets. So in effect we start off with the Bb major 7 chord (Bb/D/F/A) as supported by the harp figures and *pizz* strings. That sequence ends in Bars 76-77 with the descent of 8th notes by the piano (most prominently) and harp with descending notes Line 1 Ab-Gb-F-Eb-Db to (Bar 77) Bb major chord held fermata.

In Bar 78 (now *a tempo* in Cut time or C with a vertical line thru its center) Martha is upstairs looking out of the bedroom window at Cole passing by Judith. He rides off and Judith walks in. The harp and piano are wavy line gliss "a tempo" on Db major (Db/F/Ab), etc. The music swells to a crescendo tutti performance.

As Judith spots Martha looking at them, the music quickly winds down in a descending series of half note chords starting in Bar 89. Here we find D major 1st inversion (F#/A/D) half note chords to Db major 1st inversion (F/Ab/Db). Piano is wavy gliss.

Bar 90 = C major 1st inversion (E/G/C) to Cb major 1st inversion (Eb/Gb/Cb).

Bar 91 = Bb major 1st inversion (D/F/Bb) to A major 1st inversion (C#/E/A).

Bar 92 = F minor 7 (F/C/Eb/Ab) to Eb major 7 (Eb/Bb/D/G). By this bar all you find now are

harps wavy gliss and strings "dolce."

Bar 93 = D half-diminished 7th chord (D/F/Ab/C) "rall" to G major (notes G/B/D) tied to next bar and held fermata.

Bar 94 = Cue now in 4/4 time, not Cut time. The harp plays a nice legato string of rising 16th notes G-D-G-D, D-G-B-G to Line 2 G ("g") quarter note held fermata. The vibs and bells, after a half rest, strike G half note held in fermata. The strings are still decrescendo on G major. Then the celeste and harp plays Line 1 G quarter notes.

Bars 95-98 = Very beautiful end sequence when Judith comes into the house and looks at his napping dad on the chair. Judith starts to walk up the stairs when Martha greets her. The cue ends with Martha saying, "Judith, I've been looking for you." The celeste and harp play the Judith Theme here "delicato." Cue changes to 3/4 time, "slower." One of my favorite musical sequences in the whole score.

Bar 95 = In detail, both staves of both harp and celeste are in the treble clef for two bars. Upper staves play Line 2 G half note back down to Line 1 G quarter note. The lower staves play the C minor 7 half note chord 2nd inversion (Line 1 G/Bb/Line 2 C/Eb), followed by a quarter rest.

Bar 96 = Upper staves continue to play the Judith Theme, Line 1 Ab quarter note to G dotted quarter note to F 8th. The lower staves play two wavy gliss quarter note chords, Ab major 7 (small octave Ab/Line 1 C/Eb/G) to its 3rd inversion (Line 1 G/Ab/Line 2 C/Eb). The vibs start to play at the very end with a Line 2 F 8th note up to (Bar 97) G dotted half note tied to the next (final) bar.

Bar 97 = Celeste changes its lower stave to the standard bass clef. The upper stave lines of harp and celeste rises to Line 2 G quarter note. Then the harp & celeste doubles up on triads G major (small octave G/B/Line 1D/G/B/Line 2 D) to F minor 1st inversion (small octave Ab/middle C/F/Ab/Line 2 C/F). The cue changes here to "rit e dim."

Bar 97= This final bar repeats the last two quarter note chords. So G major to F minor 1st to G major held fermata. Very soft, relaxed, serene piece!

Reel 4/B "Wilkerson Asleep" *Con moto(rubato)* in $\frac{3}{4}$ time, 4pp., 13 bars. Scene: Judith leaves, disgusted with her mother. The scene then switches to Parrish riding to his ranch. Cue ends with him telling his foreman "Wilkerson offered me \$15,000." The Parrish theme starts on Bar 2, "modto e sostenuto" on G quarter note to descending triplet G-F-E, etc., played unison by violins/violas/celli. Etc.

Reel 5/A "Taking A Look" *Allegro* in 6/8 time, 5pp., 17 bars. :38. Cue #9894. Scene: One of Parrish's men comes in riding fast to the ranch with a message: Matlock's men are in the area where Bud Wilkerson is working. The cue ends with Parrish getting on his horse to investigate, saying, "You're bound to get me into this fight, aren't you?"

As the rider is seen riding in, the clarinets and strings flourish on four 32nd notes in the grace bar (Great octave for VC/CB and small octave for altri instruments Bb-C-Db-Eb) to (Bar 1) where triplets are played rinforzando up to Bar 6 (triplets F-Bb-C, Db-Eb-E, F-F#-G, A-B-C, etc.).

Bar 9 = Cue changes to C meter "Listesso." Etc. Cue ends on unison whole note F, but the cue seques into the next cue.

Reel 5/B "Whiplash" *Allegro* in C time, 27pp., 115 bars. Scene: Matlock and his men are on their horses: "You're on Anchor land." Soon they whip him with their ropes and ultimately he is shot by Matlock.

Bars 51-52 = As Bud is roped and tied by the surrounding horsemen, the flutes/oboes/E.H./clarinets/trumpet III/Pos/violins/violas play ascending quarter notes G/A/B/C (repeated next bar), played crescendo or increased volume (<). Meanwhile, bassoons/tuba/VC/CB play a unison descending figure of two 8th notes Eb-D to descending triplet C-B-Bb to A half note, also played crescendo. After a half rest in Bar 51, the timp strikes three triplet value quarter notes (bracketed as "3") on notes small octave A (or A-A-A quarter notes) repeated next bar and then, in Bar 53, B-B-B triplet value quarter notes (repeated in Bar 54).

Bars 53-54= Same pattern, but ascending quarter notes A-B-C#-D. Descending figures of VC/CB on small octave F-E 8ths to triplet value 8ths D-C#-C to Great octave B half note. Timp beats on B. Etc.

Bar 55 = Ascending quarter notes Bb-C-D-Eb. Descending figure on notes Gb-F, Eb-D-Db to C half note.

Bar 56 = Quick descent of 16th notes (G-F#-D-B-G-F#, G-F#-D-B-G-F#) on the first two beats by the flutes/oboes/violins. Essentially we have the G major 7 tonality (G/B/D/F#). The clarinets and violas play the second series of 16th notes on the 2nd beat. On the third beat, oboes/E.H./clarinets/bassoons/violins/violas enter in on the descent, notes G/F#/D/B/C/D. Then on the last beat we find a trill on note G. Etc.

Reel 5/C "John's Ruse" *Slowly* in C time, 3pp., 16 bars. Page 3 is coma sopra from R 11/B, Bars 8-12. Scene: That night in town, after getting no help from the deputy sheriff, John waits outside (hidden) and watches his men leave with his standing orders not to fight Anchor men in the bar (which was an ambush set-up anyway). Then he proceeds to go to that bar to confront Matlock. Basically we have the Parrish theme. Then, in Bar 7, now 6/8 meter, we have the horns and violas prominent, playing rising and falling triplet patterns, notes E-F-G, F-E-Bb, etc.

Reel 6/A "Facing Matlock" C time, 5pp., 21 bars.

Reel 6/B "Dead Matlock" *Maestoso* in C time, 7pp., 26 bars. Scene: Parrish strikes Matlock at the bar. Matlock draws but Parrish outdraws him. Dark brass chords play the Matlock theme, Eb minor (Eb/Gb/Bb) quarter double dotted note chord down to Db major (Db/F/Ab) 16th note chord to Cb major 8th note chord (Cb/Eb/Gb) to Bb minor quarter note chord (Bb/Db/Fb). Timp rolls on small octave Cb whole note. Tuba and CB on Cb also (contra-octave for tuba; small octave for CB). Pos (trombones) on notes Cb/Fb/Bb. Trumpets in Bar 2 on low Db/Fb. Bassoons on Great octave and small octave Cb *rinforzando* whole notes. The horns and celli play the Matlock theme. Violins play a sweeping six note 32nd note figure at the end of the bar of Line 1 E-F-G-A-Bb-Line 2 C to (Bar 3) Db double-dotted quarter notes to C 16th to Cb 8th, starting the Matlock theme again. Etc. At the end of Bar 4, flutes/oboes/clarinets make that six note flourish, etc.

Reel 6/C "John's Threat" 1page, 9 bars. Coma sopra from R 2/C, bars 24-31. Scene: Parrish rides out to Wilkerson's ranch and tells the family he killed Matlock and that he's not selling.

Reel 6/D "Scram Valley" *Slowly* in C time, 3pp., 11 bars. Scene: Lew finally capitulates to Martha and tells Cole to get Parrish out of the Big Valley! Same musical figures first seen in Reel 3/B "Meet The Family." So harp and piano play wavy gliss quarter note chords, starting with C# major 1st inversion (E#/G#/C#). Violins play Line 1 C# half note to C to small octave B quarter notes in Bar 1. Violas play small octave E#/G# half note dyad to quarter note dyads E/F to D#/F#. Celli play whole note dyad Great octave G#/small octave C#; basses play small octave C# whole note. All instruments play < > .

Reel 6/E "Caroline Waiting" *Furioso* in 6/8 time, 8 pp., 31 bars. Scene: John rides back furiously to his ranch where Caroline is waiting. Flutes/oboes/clarinets/violins/violas make a sweeping seven note flourish of 16th notes (notes C/D/E/F/G/A/B) in the grace bar to (Bar 1) a C note trill tied to next several bars. After two 8th rests, horns and trumpet III in a felt play the gallop figures of 8th notes tied to quarter note, C to D to E to F, then repeated. Pos play F minor chord (notes A/Ab/C), etc.

Reel 7/A "Caroline Lost" 4pp., 15 bars. Scene: Caroline gives back her engagement ring to John.

Bar 1= The harp plays an up rush of 16th notes E-G-Bb-Db, E-G-Bb-Db, E-G-Bb-Db-D. The clarinets and violins, after an 8th rest, play two 8th note triplet figures G/A, Bb-Db-E, to 32nd notes G-Ab-Bb-C-Db-Eb-E. Oboes play that last seven note figure of 32nd notes. Horns play Gb major (Gb/Bb/Db/Gb), etc.

Bar 2= Cue changes to C meter. The oboes/clarinets/violins play the Parrish theme starting on the F quarter note. Bassoons/violas/celli play ascending triplets, etc.

Reel 7/B "Laying Trap" *Modto di marcia* in C time, 8pp., 32 bars. Last two bars not used. Scene: Parrish orders "OK. Let's move out." The Main title opening march is performed once again, but much more ponderously, slowly. In the grace bar, the E.H./Fags/horns/violins/VC/CB play a five note flourish of 16th notes A-A#-B-C-C#. Snare Drum also beats that pattern.

Bar 1= The strings play quarter note chords (played on the down-bow) D minor (actual notes D/F/A/D), C major (C/E/G/C), Bb major (Bb/D/F), A min7 (A/C/E/G). Repeated next bar.

Bar 3= Cue changes to 6/8 time. Beat notation is quarter note/8th note, repeated, down bow to up bow on 8th notes. Etc.

Reel 7/C "House Burning" C time, 26 pp., 110 bars. Bars 1-16, 92-110 deleted. Key signature of E major (4 sharps). Scene: Parrish and his men are in the near hills watching Cole and his gang burn his ranch.

In Bar 59, the flutes/oboes/clarinets/violins play four sets of descending/ascending 32nd notes, eight notes per figure (total = 32) as the fire starts to roar.

Reel 8/A "John's Ambush" *Moderato* in 6/8 time, 2pp., 7 bars. Cue #9905. Note: This cue was deleted in the final print. Scene: Cole's men approach the rocky pass where Parrish and his men are waiting. Starts with an ascending legato motion of the piano in 16th and then 32nd notes in the first two bars. Pos in felts play the A minor chord 1st inversion (C/E/A). Timp rolls on B. Fags/VC/CB on B. Combined we have a A min/9 chord (A/C/E/B). Then the harp takes over the ascent of 16th notes in Bar 3, etc. Would've been a nice dramatic effect if the music was kept in.

Reel 8/B "Shoot It Out" *Agitato* in C time, 13pp., 48 bars. In the grace bar, flutes/oboes/clarinets/violins/violas play as ascending figure of seven 32nd notes to (Bar 1) a trill on B to (Bar 2) a rapidly descending series of 16th notes, four per figure, four figures per bar.

Reel 8/C "After Battle" *Andante*. 5pp., 18 bars. Bars 7-18 not used.

Reel 8/D "John's Torches" *Moderato* in C time, 12pp., 45 bars. Scene: Judith rides out to Parrish's night camp.

Reel 9/A "Judith Rejected". Deleted cue.

Reel 9/A1 "Bring Judith" 1 page, 4 bars. Deleted cue.

Reel 9/B "Goodbye Cole" *Slowly* in C time, 4pp., 16 bars. Scene: Martha reluctantly says goodbye to Cole, who feels rejected.

Reel 9/C "Rousing The Help" *Allegro* in C time, 19pp., 82 bars. 2:44. Pages 7-12 not used (stampede scene). Coma sopra Reel 6/C, bars 1-8.

Reel 9/D "Sneaking Up" 3pp., 16bars. :32. Coma sopra Reel 6/C, Bars 1-6.

Reel 10/A "Evil Deed" *Allegro* in C time, 6pp., 22 bars. :46. Scene: A burning wagon smashes into the Wilkerson ranch house. Martha refuses to give Lew his crutches. rapid playing of 16th notes, six

notes per figure, four figures per bar. Starts with bassoons/celli/basses in Bar 1. then the clarinets and violas join in Bar 2. then English horn joins in bar 3; violins Bar 4; oboes Bar 5, then flutes in Bar 6.

Reel 10/B "Cole Kissed" 3pp., 16 bars. *Slowly* in C. :35.

Reel 10/C "Judith Finds Lew" *Agitato* in 3/4 time. 2:35.

Reel 11/A "Cole Takes Over" *Slowly* in C time, 2:00. 12pp., 46 bars. Scene: Martha is with Cole in town, talking about how they together can rebuild Anchor.

Reel 11/B "Wilkerson's Alive" *Agitato*. 3pp., 14 bars.

Reel 11/C "Arson Montage" *Allegro furioso* in 6/8 time, 15pp., 78 bars. Plenty of coma sopras here.

Reel 11/D "Martha Returns" *Modto* in C time, 1:03. 4pp., 21 bars. Coma Reel 4/A.

Reel 11/E "The Noose" *Agitato* in C time. :49.

Reel 11/F "Let's Go" *Maestoso*. 1 page, 2 bars. :03.

Reel 12/A "Some Leave" *Maestoso* in C. 4 pp., 16 bars. :32.

Reel 12/B "Sheriff Told Off" 10pp., 42 bars.

Reel 12/C "E.T." Cue # 9925

Reel 12/C "New E.T." Cue #9925-A. *Grandioso* in C time, 13pp., 67 bars. Scene: Cole is shot dead by John in a fair fight. Bar 1 is deleted. Still, the harp is gliss from low F. After an 8th rest, the flutes/oboes/clarinets/horns/strings play note Line 3 A (a" for violins) to Ab quarter note. Trumpets and Pos play Bb minor (notes Bb/Db/F). Timp rolls on F. Tuba on low Contra-octave F (FF).

Bar 2 =[deleted in final print]Harp gliss from low F#. Violins etc play G# (accel) to A quarter note(rall).

Bar 3 = Actual first bar in the final print. So Bar 3= Bar 1. Harp gliss from G#. Violins etc play Gb (accel) to F (rall).

Bar 4 = harp gliss from B. Violins etc on E (accel) to D# (rall).

Bar 5 = Harp gliss from C(c). Violins etc on Line 2 G (g") to F# (rall).

Bar 6 = Same harp and piano pattern heard several times earlier ("Meet The Family") as Lew rides up slowly to Martha. She runs starting on Bar 12, "allegro molto" in 2/4 time. The F# note is accentuated and the C# major chord (C#/E#/G#) as she starts to run, following by the running motion of rapid 16th notes (8 per bar). She turns the corner and is shot by Elena. Soon the scene changes back to town, and the sprightly

Judith theme is played "molto espr" and "poco rubato." She and John ride off together, and the majestic Lone Rider theme is played.

The cue ends with the open solo trumpet playing quarter notes F-C-A to (Bar 67) F half note tied to quarter bar and then a quarter rest. Harp plays descending then ascending 32nd notes, Line 3 A (a") down to Contra-octave G (GG) and back up to A. Then F to F in the final bar. Strings etc. play the F major chord (F/A/C).

* * * * *

Copyright Bill Wrobel Wednesday, March 3, 1999, 3pm PST.

MIRACLE OF OUR LADY OF FATIMA

Music by

Max Steiner

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) information. Thanks for your time & interest!]

The following is a cue rundown and analysis of Max Steiner's reverent score to Warner Bros' 1952 pic, *The Miracle of Our Lady of Fatima* starring Gilbert Roland and Frank Silvera (remember him as "Angel," the Mexican bandit, in the Paul Newman pic "Hombre"?). The orchestration is by Murray Cutter, with nominal assistance by Sid Cutner and Leo Shuken (eg., Reel 4 pt 4A). The score was nominated for an Academy award and it is indeed very moving music, well worth repeated listening! I purchased the video at Tower Records and, I must say, the film gets better at repeated viewings. It is a well-acted and well-written movie, directed competently by John Brahm. The costuming and set designs are superb.

Susan Whitney plays the innocent Lucia dos Santos, the eldest of three children who have seen the Blessed Virgin. Susan appears only in one more film, un-credited as an attendant in the Hitchcock film, *North by Northwest*. Sherry Jackson (who plays little Jacinta Morto) had better luck in acting, appearing in other Max Steiner-scored films such as *Lion and the Horse* and *Trouble Along The Way*, and later appeared in episodes of TV shows such as *The Virginian* (eg., "Show Me A Hero") and *Star Trek*.

Principal recording date was July 14, 1952. Total duration of score: 62 minutes, 47 seconds.

THE MIRACLE OF OUR LADY OF FATIMA

"Main Title" C time, 24 bars, 1:10. Several low register instruments play unison whole note C tied to whole note next bar. These include the bass clarinet, bass saxophone, 2 bassoons (Fags), horn IV, tuba, rolling timp, organ, piano and celli (bass clef octave apart, C and c), and CB (bass)--all played *ff* (fortissimo). Horn III in the low register and two trombones play C half notes tied to 8th dotted notes in Bar 1. Then (now the trumpets join in) they play the 16th note C major 2nd inversion chord (G/C/E) *rinforzando* (>) to quarter note chord Ab major (Ab/C/Eb) tied to half-dotted notes next bar.

Bar 2 = 3 flutes/2 oboes/2 clarinets/ 3 horns/treble clef piano/8 violins I/4 violins II/violas play three quasi triplet figures. They play various inversions of the Ab major chord starting with (after two 8th rests) an 8th note Ab major 1st inversion chord (C/Eb/Ab).

Bar 3 = Cue changes to 2/4 meter. Emphasis again is on the Ab major root position (Ab/C/Eb) quarter double dotted chord *crescendo* (<) to F minor 16th note chord (notes A/Ab/C/F for the violins).

Bar 4 = Back to C meter. Emphasis on E major 1st inversion half-dotted chord (G#/B/E/G#). The VC/CB/bassoons etc play G# half note tied to 8th note. The harp plays ascending arpeggio 16th notes G#-

B-E-G#, B-E-G#-B, E-G#-B-E, to G# 8th note followed by an 8th rest.

Bar 5 = Emphasis on C# minor chord (C#/E/G#).

Skipping to the end of Bar 7, the initial Fatima theme ends on the D# minor 1st inversion quarter note chord (F#/A/D#/F#) held fermata.

Bar 8 = The tutti performance doesn't resume until the last five bars of the cue, especially the brass. The harp strums the F# minor arpeggiando wavy gliss quarter notes (actual notes F#/A/C#/F#/A/C#/F#). The violins and violas play that chord whole note tremolo *sfp*, 1st inversion (A/C#/F#).

The vibe sounds the F# minor 1st inversion triad half dot chord. The flutes and clarinets play the F# min 1st inversion whole note chord tied to next bar. After a quarter rest, the chime strikes quarter note G# down to half note D#. The bassoons play half note dotted dyad F# (octave apart) to C# quarter note, etc.

Bar 9 = repeat Bar 8.

Bar 10 = The cue shifts gear to *religioso* as Max arranges Bach's "Jesu Der Su meine Seele," according to the official cue sheets. The previous section's music lasted 25 seconds; the elapsed time for this section from Bar 10 to the end of the cue is 45 seconds.

The mixed chorus is introduced here. These vocal arrangements are supervised by Norman Luboff. It consists of the women's section (soprano/alto) and the men's section (tenors/baritones/basses). They all "Ah---" their notes. In Bar 10 the tenors sing four consecutive quarter notes in E (repeated next bar). The sops play two E quarter notes down to B and up a full tone to C. The altos play two 8th notes A to B, then quarter notes C to B, and finally 8th notes A to G#. Baritones (bass clef) play 8th notes middle C to B, then quarter notes A to G#, and then F# to E. Basses play low Great octave A (A) quarter note up an octave to A (a) down to G# to 8th notes G#/A. Etc. The chorus ends the M.T. on E major (E/G#/B).

The orchestral section starting in Bar 10 consists also of the addition of the organ. The same pattern of the chorus is played, starting on the F major 7 chord (notes F/A/C/E). The strings are silent until the second half of Bar 13, playing bowed tremolo half notes, then joining in the melody line in Bar 14.

By Bar 20 the cue is designated "Maestoso" as the brass finally joins back in. Etc.

Reel 1 pt 2 [Revolt] *Agitato* in 2/4 time, 102 bars, 2:16. Note: No cue titles are given in the fully orchestrated score (except for the Main Title). However, the cue sheet designates the beginning of Reel 1 pt 2 as "Revolt."

Scene: This is the dramatic Revolution scene in 1910 Portugal. The Revolt Motif is played many times in the movie, signifying the oppressive, secular police state (which is anti-Christianity) and its representatives, especially the Administrator of the Province, Arturo dos Santos (played by Frank Silvera).

The basic bare-bones revolt motif is a six-note figure first played in Reel 1/2 by the trombones, most prominently. A sforzando mark (forced accent or ^) is placed over 8th note chord B minor 1st inversion triad (small octave D/F#/B) followed by same two 16th note chords. Then it rises to its 2nd inversion (F#/B/Line 1 D) 8th note chord back to the 1st inversion 8th note chord. This basic motif pattern is completed in Bar 2 as it rises to the half note B minor root position chord (B/D/F#). The trumpets join in after that first 8th note played by the Pos. The bass clarinet plays F# half note tied to next bar. Fags play dyad half notes B/F# tied to next bar. Horns are on B, VC/CB on B, etc.

Bar 2 = After an 8th rest, the flutes/oboes/clarinets/2 horns/violins/violas expand on the basic Revolt Theme. Again, after an 8th rest, we find two 16th notes G# to A to A# 8th note to B tied to (Bar 3) next bar. Then the pattern is repeated.

Bar 5 = Flutes/oboes/clarinets/violins/violas are trill on half note C. After a quarter rest, the brass/VC/CB etc. sound a resounding C major chord 1st inversion (E/G/C) played *rinforzando* (>). Repeated next bar. Etc.

Skipping to Bar 11, the mob roar ceases as the spokesman exclaims, "Citizens of Portugal! Soldiers and sailors of the Revolution!" The cue changes to C meter. The strings are bowed tremolo playing the C minor chord (C/Eb/G), *sfp*. Specifically all violins are bowed trem on middle (Line 1) C dotted half note tied to non-trem 8th note (followed by an 8th rest and repeated next bar). Violas play this on small octave Eb/G notes. Bottom stave VC are non-trem on side-bracketed double-stopped dotted half notes Great octave and small octave C tied to 8ths, while top staff celli play Great octave G/small octave Eb notes. CB are non-trem on small octave C *rinforzando*-marked dotted half note *sfp* > tied to 8th note

(followed by an 8th rest) and repeated next bar. The gongs sounds and the timp rolls on small octave C dotted half note tied to 8th note (followed by an 8th rest). The piano strikes quarter note Eb minor chord (actual quarter notes Great octave C/G/small octave C/Eb/G/Line 1 C) followed by rests. Clarinets also play the Eb minor triad. Fags play dyad Great octave C/G in the same duration of dotted quarter notes tied to 8ths (repeated next bar).

Skipping to Bar 43, the narrator is heard off screen saying, "In the Portugal of 1910, there was a swift and sudden uprising..." The violins are bowed trem between 8th notes Line 1 D#-E, A-Bb, C-D to (Bar 44) A#-B, C-Db, C-B, Bb-A to (Bar 45) Ab-G, F#-G, A-Bb, C-D to (Bar 46) Db-C, Cb-Bb, etc. After a quarter rest, the harp is arpeggiando wavy line rolled chord gliss on E Dominant 7th (actual notes Great octave Db/Ab/small octave F/B/Line 1 E dotted half notes tied to whole notes next bar). The flutes also follow the same notational effect of the strings.

Skipping to Bar 73 (page 19), the cue changes the tempo-marking to *Andante* in C meter. In that section, the narrator states, "And so began a savage persecution of all religious orders..." The English Horn and strings (minus basses) are prominent, playing the religious persecution theme (labeled as "Priests" in the cue sheets)"rubato" and "molto espressivo." After an 8th rest, they play unison 8th notes G/A/Bb, Bb/Bb/Bb/Bb (last four notes held tenuto).

Bar 74 = 8th notes Bb/Bb/Bb/C, Bb/A/Bb/Bb (last four notes held tenuto). Etc. The Pos in felts in bar 73 play *mp* the triad whole note G minor chord 1st inversion (Bb/D/G) tied to whole notes next bar. Etc.

Skipping to Bar 83, the cue changes to *Andante religioso*. The narrator says, "But the Portugese clung to their faith...after 7 years..." The woodwind and strings and organ play the Eb minor chord (Eb/G/Bb/Eb for the violins). The organist plays left hand (bass clef) whole notes Eb/Bb/G/Bb, right hand (treble clef) notes Eb/G/Bb/Eb. Etc.

Reel 1 pt 4 [Hugo] *Giocoso* in 2/4 time, 12pp., 47 bars. Note: The first 9 bars were deleted in the final print. The music starts, faintly at first (edited in) from Bar 10, *Leggiero* in 6/8 time playing the Children Theme when Hugo says, "That's fine for little girls but not for a big fellow like me."

Bar 10 = The flutes/violins/celeste play the melody line. The flutes play the motif with notes an octave apart. So Lines 2 & 3 D staccato 8th notes (followed by an 8th rest) to E 8th notes down to tenuto-marked Lines 1 & 2 A (a', a'') quarter notes, followed again by an 8th rest. The celeste right hand is *col* the first flute. Strings play two pizzicato quarter notes, each followed by an 8th rest. Repeat in Bar 11. The harp is arpeggiando on quarter notes. The bassoons, after two 8th rests, play small octave D 8th tied to D quarter note, followed by D 8th rest, to same D rinforzando 8th tied to (Bar 11) D quarter note, etc. The vib sounds "let ring" on Line 2 S 8th (followed by an 8th rest) to E 8th down to Line 1 A quarter note (followed by an 8th rest) and repeated next bar. Violins I pluck *mf pizz* Line 1 G/Line 2 D quarter notes (followed by an 8th rest) to E/A Line 1 quarter notes (followed by an 8th rest) and repeated next bar. Violins II play this on Line 1 D/B quarter notes to C/G quarter notes in this same rest pattern. Top staff violas play this pattern on Line 1 D to E quarter notes while bottom staff violas play it on small octave B to middle C quarter notes (also pizzicato). After a quarter rest in Bar 1, all VC pluck pizzicato small octave D 8th (followed by an 8th rest) to same D 8th (repeated in Bar 2).

Bar 11 = Repeat Bar 10 (except for the bassoons).

Bar 12 = Melody line continues with 8th notes D to E to 16th triplet F-G-F down to 8th notes E to D. The pizzicato strings play G major 2nd inversion again to F major 2nd inversion (C/F/A/C).

Bar 13 = Melody line continues with 16th note triplet E-F-E to 8th notes D to C to (Bar 14) D half note dotted tied to next bar. The pizz strings play E major (E/G#/B/E) to D minor (D/F/A/D).

Skipping to Bar 30, the tempo-marking changes to *moderato grazioso* in 6/8 time finally playing the Hugo Theme as Hugo talks with Father Ferreira (Richard Hale). The solo oboe plays the theme in quasi-triplet fashion 8th dotted to A 16th to B 8th, followed by notes C to D to C in the same quasi-triplet format. Specifically, at the end of Bar 29, the oboe plays *mf* Line 1 A-Ab 16ths to (Bar 30 in 6/8 time) G dotted 8th to A 16th to B 8th figure (connected by a crossbeam) to the next three-not figure of Line 2 C rinforzando-marked dotted 8th to D 16th to C 8th to (Bar 31) Line 1 B rinforzando dotted 8th to A 16th to G 8th tied to G in the next figure down to E to F staccato 8ths to (Bar 32) a repeat of Bar 30. 8 divisi violins I

in Bar 30 play Line 1 E/G 8ths (followed by an 8th rest) to F/B 8ths (crossbeam connected) to G/Line 2 C 8ths (followed by an 8th rest) to A/C 8ths. Violins II are *a4 div* on middle C 8th (followed by an 8th rest) down to small octave B 8th back to C 8th (followed by an 8th rest) up to F 8th. Violas play small octave F 8th (followed by an 8th rest) to same F 8th to same F 8th (followed by an 8th rest) to A 8th. VC play small octave C 8th (followed by an 8th rest) to D 8th to E 8th (followed by an 8th rest) to F 8th. CB is silent here. The harp plays small octave C/G/middle C/E/G 8ths (followed by an 8th rest) to E/G/middle C/F/B 8ths (crossbeam connected) to E/G/middle C/G/Line 2 C 8ths (followed by an 8th rest) F/A/Line 1 C/F/A/Line 2 C 8ths.

In Bar 41, the solo bass clarinet plays *solo grotesque* Line 1 acciaccatura (grace note) to quarter notes as Hugo jokes about taking the collection money as a condition of returning back to the Church. The piccolo and flute then finish the melody line, ending on Line 3 dotted half note C held fermata. Violins here play Line 1 C/E dotted half notes held fermata, violas on small octave G, and so on.

Reel 2 pt 2 [Pastorale Scene] 3/4 time, 44 bars, 1:14. Scene: The little boy Francisco Morto is on a flat rock playing a single reed instrument out in the shepherd cova. The *solo* flute (literally solo for the first four bars) plays *mf* crescendo starting on Line 3 C (c^{'''}) half note dotted held fermata and tied to 8th note in Bar 2 to Line 2 Bb-Line 3 C-Bb 8ths down to G dotted 8th up to Bb 16th to (Bar 3) Line 3 C up to Eb 8ths down to C double-dotted quarter note down to Line 2 Bb 16th to (Bar 4) G up to Bb 8ths up to Line 3 C double-dotted quarter note down to Bb 16th. Then in Bar 5 the flute plays Line 3 C quarter note tied to 8th (followed by rests).

Bar 5 = The strings come into play here after a quarter rest, playing half note Bb minor 9th chord (Bb/Db/F/Ab/C) tied to 8th note next bar. Specifically Violins I play (after an initial quarter rest) *mp* Line 2 C half note tied to 8th note in Bar 6 to Line 1 Bb *rinforzando* 8th down to G up to Bb up to Line 2 C up to Eb 8ths to (Bar 7) Line 2 C dotted half note tied to 8th note in Bar 8. Violins II in Bar 5 play Line 1 Ab half note tied to quarter note next bar to G-Eb-G-Ab-Line 2 C 8ths crescendo to (Bar 7) Line 1 Ab dotted half note tied to 8th note next bar. Violas (after that initial quarter rest) play Line 1 Db half note tied to 8th note in Bar 6 to C-small octave Ab-C-Db-Fb 8ths to (Bar 7) Db dotted half note tied to next bar's 8th note. VC top staff play *mp* small octave F half note tied to 8th note (etc.) while VC bottom staff play Great octave Bb half note tied to 8th note next bar (etc.) and CB on small octave Bb half note tied to 8th next bar (etc.).

After a quarter rest in Bar 7, the harp plays a nine-note 32nd note figure (Great octave Bb-small octave Db-F-Ab-middle C-Db-F-Ab-Bb) to Line 2 C 8th). Then the solo Celeste takes over with a seven note 32nd figure (Line 1 Db-Eb-F-G-Ab-Bb-B) to (Bar 8) Line 2 C 8th note followed by rests. After an 8th rest in Bar 8, the solo clarinet plays an ascending figure of Line 1 Db-Eb-F [written Eb-F natural-G] to "3" triplet value 8ths Bb-Line 2 C-F. After an 8th rest in Bar 8 the vibe plays (as flute I now) Line 1 Db-Eb 8ths to F 8th tied to quarter note. The harp in Bar 8 is "let ring" on 8th notes small octave Bb/Line 1 F/Line 2 Db/Ab/Line 3 C (followed by rests).

Bar 11 = The strings play the C# minor 9th (C#/E/G#/B/D#). The harp, after a quarter rest in Bar 11, plays *arpeggiando* small octave Db/Ab/Line 1 Fb/Line 2 Cb/Eb dotted half notes, enharmonically the same sound as the C# minor 9.

By Bar 15, the cue changes to *Allegro* in 6/8 time as Francisco snatches away Jacinta's red apron to taunt the nearby ram. The playful Children theme sounds again (as in the start of reel 1/4 in Bar 10). Flutes/oboes/vibe/celeste play the melody line, Eb 8th note, then an 8th rest, up to F 8th, down to bb quarter note (followed by an 8th rest). Repeat next bar. The harp and strings play the Ab major 1st inversion quarter note chord (C/Eb/Ab) to Db major 6 (Db/F/Ab/Bb) [or the Bb minor 7, Bb/Db/F/Ab].

By Bar 33 Jacinta is crying as she fails in retrieving her apron from the head of the fleeing ram. The violins play descending triplets (violins II an octave lower), notes A-Bb-A, G-A-G to (Bar 34) F#-G-F#, F-Gb-F to (Bar 35) E-F-E, D#-E-Eb to (Bar 36) D-Eb-D, C#-D-C to (Bar 37) C-D-C, B-C-B, etc. The glock plays with the violins II, also flute II and oboes. Flute I plays with violins I. The celeste plays both octaves.

Francisco suggests they eat lunch. In Bar 41, the violins play the Sympathy motif melody line with half notes (octave apart) Lines 1 & 2 F (f', f'') tied to F 8th notes followed by descending 8th notes E-C#-

D. The harp plays ascending 16th notes Great octave E-small octave Cb-D-G#-Line 1 Cb, D-F-G#-Line 2 Cb-D to F quarter note, followed by a quarter rest. Violas are on small octave G# and Line 1 D whole notes; celli on Great octave B half note up to small octave D half note; CB on small octave E whole note.

Bar 42 = Violins continue the melody line on D half note tied to 8th note, then unison 8th notes on C down to F# to G. Repeat next bar.

Bar 44 = Melody ends on F# whole note held fermata. The harp plays rising legato 16th notes D-F#-A-D, F#-A-D-F#, A-D-F#-A, D-F#-A-D.

The solo horn played a counter-point figure starting in Bar 42.

Reel 2 pt 3 [The First Visitation] *Maestoso* in C time, 14pp., 59 bars. Scene: As the children yell "Hail Mary!" in order to hear its echo, lightning and thunder suddenly surprise them. They quickly decide to forgo eating and to hurry home! The orchestra plays a five-note figure *fff* (fortississimo) comprised of two 32nd notes tied to an 8th note tied to a half note dotted tied to whole note next bar. The trumpets and trombones are most prominent, playing the C major 1st inversion (Line 1 E/G/Line 2 C). Three flutes play *fff* Line 3 C-C rinforzando-marked 32nd notes to same C rinforzando 8th tied to dotted half note and tied to whole note held fermata in Bar 2 > *pp*. Oboes play this pattern on Line 2 E/G notes (same for two clarinets), two bass clarinets on Line 1 E notes but in Bar 2 the bass clarinets are tied to E half note (not whole note) legato to small octave Bb [written middle C natural) half note held fermata and decrescendo *pp*. Etc. Violins I are bowed trem (double-stopped) on Line 2 E/Line 3 E whole notes tied to whole notes next bar (but decrescendo to *pp*) but still tied to E/C whole notes in Bars 3-4. Violins II play *divisi* bowed trem on Line 2 C/G tied whole notes. Violas top staff are bowed trem on Line 1 G tied whole notes while bottom staff (and double-stopped side-bracketed) violas play Line 1 C/E tied whole notes bowed trem. VC/CB play small octave E-E 32nd notes to E 8th tied to dotted half note tied to (Bar 2) E half note legato to Great octave Bb half note held fermata down to (Bar 3) Great octave E whole note tied to whole note in Bar 4.

Bar 2 = As the whole note is held fermata for most of the orchestra, the clarinets/bass clarinet/bassoons/tuba/timp/bass clef organ/VC/CB play E half note to Bb half note held fermata, the sound dying down to *pp*. The vibe and organ carries over the sound to the next few bars.

Bars 3-4 = The gong *p* sounds a diamond-shaped whole note tied to next bar, and the vibe still sounds the C major root position (Line 1 C/E/G whole notes tied to whole notes next bar). The woodwind and brass are now silent. The piano is trem on low E notes. The violins and violas are still bowed trem since Bar 1.

Bars 5-8 = Again lightning bolts and resounding thunder occurs. The orchestra now plays a seven note Lightning motif figure on F# major chord (F#/A#/C#).

In the original cue, Bars 9-18 were deleted in the final print. Instead, Reel 2 pt 3 "Revised" [3pp., 19 bars] comes into play in the final version. In my opinion, it is indeed the best version of the two depicting the visitation and set-up to the visitation.

Bars 9-10 = After an 8th rest, the celeste/vibe/top 4 violins I play the melody line of descending quarter note values. So Line 2 G-E-C (Line 3 for solo violin) quarter notes down to G 8th tied to (Bar 10) 8th note. Then back up to Line 3 G (g^{'''} for the violins) down to Eb to C to G 8th note. In Bar 9, the eight other violins play whole notes Line 1 E/G/Line 2 C/E bowed tremolo. Violas are bowed trem on G/Line 1 C. After a quarter rest, the VC/CB play Great octave tenuto-marked Bb half dotted note. The total sound is a C Dominant 7th (C/E/G/Bb). The harp is *bisbigliando* ("whispering"), a harp effect like a quiet tremolando in which the upper stave plays descending 32nd notes E-middle C-G and the lower staff plays ascending notes G-C-E, repeated several times in that bar. The Pos play dyad whole notes G/C; trumpets play E/G. After a quarter rest (like the VC/CB), the bassoon and contra-bassoon play half-dotted note Bb.

In Bar 10, the violins play whole notes G/C/Eb/G bowed tremolo; violas play dyad C/Eb. After a quarter rest, the VC/CB play (non-trem) Ab half dotted note. Total sound is the Ab major 7 chord (Ab/C/Eb/G).

Bar 11 = All the violins are now bowed tremolo whole notes C/Eb/G/C/Eb/G. Total sound is the C minor (C/Eb/G).

Bar 12 = The strange cloud descends on the small tree or bush near the children. The music now is "molto cresc." The women's chorus now enters in, singing "AH" quarter notes C/B/A/B, the last note held fermata. The flutes/clarinets/trumpets play whole notes D/G held fermata. Bass clarinet/Fags/horns/tuba/VC/CB play note G. Vibe and Pos play note B. Total sound is that of G major (G/B/D). About half of the violins and violas play along with the women's chorus with notes Line 3 C-Line 2 B-A-B bowed tremolo. The chorus sings this "AH" an octave lower register.

Bars 13-20 = Scene: The Lady appears within the cloud, and the two frightened girls run a few yards away, backs turned. Francisco sees nothing and asks what is wrong. Very effective scene and very moving music!

Focusing on the prominent women's chorus which plays triad whole notes, we start on Bar 13 with the C major triad (C/E/G). Below is a list of the religioso chords through Bar 20. The revised Reel 2/3 ends on Bar 18.

Bar 13 = C major (C/E/G)

Bar 14 = A minor 1st inversion (C/E/A)

Bar 15 = D major (D/F#/A)

Bar 16 = B minor 1st inversion (D/F#/B)

Bar 17 = E major (E/G#/B)

Bar 18 = C# minor 1st inversion (C#/E/G#).

Bar 19 = Eb major 2nd inversion (Bb/Eb/G)

Bar 20 = C minor (C/Eb/G)

In Bar 13 the harp beautifully plays ascending legato 16th notes starting with C. So Great octave C-G small octave C-E-G/(back down to previous) C-E-G, middle C/(back down to) E-G-C, E/(back down to) G-C-E. The gong and cymbal are tremolo. the vibe plays the exact same chords as the women's chorus. The organ in Bar 13 plays notes C/G/C/E (bottom stave), G/C/E/G (top stave) with pedal. The piano plays whole notes C/G/E, C/E/G/C. Violins play notes G/C/E/G. Violas plays dyad notes C/E; VC on C/G; CB on C(c). Pos play C major root position (small octave C/E/G whole notes) to (Bar 14) Great octave A/small octave E/A whole notes. Clarinets and trumpets sound the C major 1st inversion (E/G/C). Two horns are unison on note G tied to next bar. Bassoons play G, contra-bassoon on C. Bass clarinet sounds the C note. Oboes play Line 3 C (c''); flutes on notes E/G.

Bar 14 = The harp plays legato rising 16th notes Contra-octave A-Great octave E-A-C, etc.

Bar 19 = The original Reel 2 pt 3 cue comes into effect again as the Lady now speaks, "Don't be afraid. I won't hurt you." The oboe d'amore is introduced as the solo prominent instrument--quite a rarity in present day scoring. It sounds sweeter or less biting than the standard oboe. It is a minor third lower than concert "C" pitch. So a written C would sound as note A; written note Eb would sound as C, and so on. After a quarter rest, the instrument plays *mf dolce* quarter note Bb [written Db] up to half note Eb [written Gb] as the fading chorus play the Eb major chord (Eb/G/Bb). The violins are fingered tremolo half notes. Violas and celli (VC) are bowed trem on Eb half-dotted note to D quarter note. One half of them play ponticello (bowing near the bridge creating a rather nasal tone). Flutes play the Eb 1st inversion triad (G/Ab/Eb). Etc.

Bars 26-33 = The cue changes to *Andantino semplice* in 6/8 time. Here the Lady says, "I am from Heaven..." The music is from "Tis the Month of Our Mother"[unknown]arranged by Max. The flutes and clarinets are soli, playing dyad notes. So E/G# quarter notes to E/G# 8th, to 8th note triplet E-G#-D#-F#/E-G to (Bar 27) G#/B quarter note to F#/C# 8th to G#/B quarter notes, etc. The harp and celeste play this pattern in a chord fashion, starting with E major (E/G#/B) or actual treble notes E/G#/B/E/G# played wavy gliss. 6 violins play Line 3 B (b'') half-dotted note tied to next bar. The celli are bowed tremolo on E.

Skipping to Bars 46-47, after the Lady asks "Do you wish to offer yourself to God..."the cue becomes "Maestoso" playing C major tutti performances. Strings are non-trem. The celeste is tacet for two bars. The harp plays largely rising 16th notes. Etc.

Starting on Bar 48 the cue is "coma sopra" back to Bars 26-32["Tis the Month of Our Mother"].

Bars 56-59 = The cue concludes with the statement "The beautiful Lady

is gone." The music plays B major (B/D#/F#). The top single cello plays a beautiful solo passage of largely rising 16th notes D# down to F#-B-D#, F#/down to B-D#-F#, B (below middle C)/down to D#-F#-B, D#/down to F#-B-D# to (Bar 57) F# whole note. The harp plays nearly the same pattern.

Bar 57 = In the "morendo" indication, the oboe d'amore is solo again, playing triplet note values. After a half rest, F# quarter note to D#, repeated, then (in Bar 58) F# to G# quarter notes, back to F# tied to half note. The solo cello plays the last few notes, G# to F#.

Reel 3 pt 1 [Danger] *Misterioso* in C time, 16pp., 62 bars. Note: The title "Danger" is from the cue sheets. Scene: Hugo sees the children who tell him of the extraordinary vision. He warns them, however, that it'd be best if they told this story to nobody else: "You'll tell nobody but Hugo." Then he hops back on his donkey (with the Children Theme playing) and shortly the scene changes to the market where pigs are purchased.

The Danger motif starts with the bass clarinet/bassoons/timp/VC/CB on whole note D played *mf* (mezzoforte) tied to Bar 4. The timp is rolled.

Bars 3-4 = The violins play Db quarter note *rinforzando* to C half note, followed by an 8th note, then a Cb 8th tied to (Bar 4) whole notes. The violas play F/Ab quarter notes down to E/G half note, then Eb/Gb 8th. Clarinets and horns play the Db major 1st inversion quarter note chord (F/Ab/Db) to C major 1st inversion half note chord (E/G/C), then Cb major 1st inversion, etc.

Bar 6 = The piano and celeste play an upward swing of eight 32nd notes (D-E-F#-G-A-B-C-D) as Hugo gets back on his donkey.

Bar 7 = Cue changes to "a tempo grazioso" in 6/8 time as the Children theme is heard again by the flutes/piano/celeste. Then in bar 28, the night shot commences and so does the Pig Scene, as I call it, or "Romp With the Pigs"(real pigs, not the Police State "pigs"). ["pigs" in the Sixties in the United States meant policemen, for those young enough not to know!]

Reel 3/2-4/1 [Feast Day] *Allegretto grazioso* in 2/4 time. Key signature of A major (3 sharps for "C" instruments, 4 sharps for English horn, 5 sharps for Bb instruments such as the clarinet and appropriate trumpet). 15pp., 59 bars. Scene: The Morto family leave on their donkey cart to the St. Anthony Feast Day celebration in town. Jacinta and Francisco stay behind in order to go to the cova, as promised to the Lady, for the Second Visitation. Lucia, however, is being compelled by her mother to go to the celebration.

The harp/piano/violas/celli play the rhythmic beat ostinato of quarter note to two 8th notes per bar. The tambourine adds colorful percussion. As you would expect for the A major key signature, the violins play tenuto (a held or full value note value) quarter note chord triad in A major (A/C#/E). The celli play dyad notes A/E. Harp and piano play wavy gliss notes Great octave A/small octave E/A/middle C#/E. Horns play half note dyad notes E (octave apart, small octave and Line 1 but written B) tied to next two bars.

Bar 2 = After a quarter rest, the Feast Day motif with the oboe/celeste/violins playing four rising staccato 16th notes Line 2 E-F#-G#-A.

Bar 3 = The motif continues with a G# 8th note trill to staccato 8th notes F#-G#-A.

Bar 4 = The motif continues on B half note *rinforzando* tied to next bar. The ostinato pattern of the violas etc now play the B minor 7th chord (B/D/F#/A). Violas play triad notes A/B/D; celli play A/F#, etc. After a quarter rest, the flute/clarinet/bells are soli in 16th notes response pattern G#-F#-C#-B to (Bar 5) F# 8th note, followed by an 8th rest, then a repeat of the last pattern. Etc.

The cue changes to *Moderato* in C in Bar 15 as Lucia tells the other two children that she cannot go with them.

Bar 17 = Cue changes back to 6/8 meter "appass e rubato." The solo cello is prominent, playing a sad motif (heard at the end of the First Visitation scene) *molto espr mf*. The cellist plays Line 1 E quarter note down to middle C# 8th, then repeating it. The rolled vibe and 12 bowed trem violins play *p* (piano sound level) the A major triad (A/C#/E).

Bar 18 = The melody line continues with E-F#-E triplet to D quarter note, etc.

Bar 21 = The Feast Day ostinato resumes in Db major (Db/F/Ab). The flutes and violins play that

chord in half notes tied to next three bars.

Bars 33-37 = As Lucia cries on the way to town, the violins/violas/celli play a rising series of notes: Db quarter dot note to Eb 8th to (Bar 34) E quarter dot to F# 8th to (Bar 35) F quarter dot to G 8th to (Bar 36) Bb and C 8th notes to triplet Db-E-G to (Bar 37) B half note tied to quarter note next bar, etc.

Bar 43 = The cue changes to *modto religioso* in C time as travelers walking along the roadside stop to ask, "Can you tell us where the field is..." The harp plays wavy gliss half notes, starting with the Ab major (Ab/C/Eb) or actual notes Great octave Ab/small octave Eb/Ab/middle C/Eb. Violins start with half notes Line 1 C/Eb; violas play small octave Ab; celli on Ab/small octave Eb, etc.

Bar 48 = Lucia's mother scolds the pious travelers: "There's no such cova!" The cue changes to *a poco agitato* tempo-marking. The woodwind and strings play sforzando a C half-diminished chord (C/Eb/Gb/Bb). After an 8th rest, the horns/Pos in felts/tuba/CB sound the Gb quarter dot note tied to a quarter note.

Bar 50 = The woodwind, violins and violas play sforzando the D# half-diminished chord (D#/F#/A/C#) quarter note chord. After an 8th rest, the horns/Pos/tuba/VC/CB play note A, etc.

Bar 52 = The cue indicates "Broadly" in 2/4 meter as the Feast Day ostinato resumes on C major (C/E/G). CB play *mf* small octave C quarter note to C-C 8ths. VC play (also Fags) Great octave C/G notes in that pattern, and violas on small octave E/G notes (violins silent here). Horns play small octave E/G half notes.

Bars 53-55 = The clarinets and lowest register of the violins play the melody line. After a quarter rest, they play four ascending 16th notes small octave G-A-B-C to (Bar 54) 16th note triplet B-C-B to 8th note A, etc.

Reel 4 pt 2 [St. Anthony's Feast Dance] *Allegretto moderato* in 6/8 time, 18pp., 86 bars. Orchestrations include a tambourine, bass drum, tom tom, harp, 2 guitars, accordion, 2 mandolins, 2 vibes, 1 bass, piccolo, flute, etc. The cue sheets describe this music "vira do minho" [unknown author] arranged by Steiner. Reference is also made to "the vira and amoba gallega."

In the grace bar, the harp is gliss starting on middle C dotted quarter note gliss line up to (Bar 1) Line 3 E 8th. The accordion and violins make an upward sweep on "9" value 32nd notes Line 1 (Line 2 for violins) C-D-E-F-G-A-B-C-D, played forte

Bars 1-2 = Key signature of E minor (1 sharp). The melody line starts with quarter note Lines 2 & 3 E (e" for the violins, e" for the mandolin) to G 8th note, followed by descending triplet F#-E-D# to (Bar 2) E quarter note to B 8th, then E quarter to C 8th. The guitars strum a minor 1st inversion chord (B/B/E) to B major 2nd inversion (F#/B/D#), etc.

By Bar 33, the cue changes to the key signature of E major (4 sharps) as the music takes on a melody variation, playing quasi-triplets in dyads. The feast dance ends as the scene switches to the interior church as Father Ferreira speaks with a devout older lady parishioner whose son is crippled. The music is now Schubert's "Salve Regina" arranged by Max, part vocal, lasting 1:30

Reel 4 pt 4A [The Administrator Arrives] *Dramatic* in 2/4 time, 27pp., 106 bars, 4:15. Orchestrated by Sid Cutner and Leo Shuken. Scene: Arturos dos Santos, the head-twitching Administrator of the Province (played by Frank Silvera) arrives at the Feast by car with his aid and also the uniformed Captian of police. The exciting Revolt Theme or police state motif is again played with gusto here, with greater effect than in the opening shot of the movie since there is no crowd roar to drown out the music. Two trumpets are in felts; trumpet III in straight mute. Trombone III is the bass trombone. Also included is the bass saxophone and organ.

As the car rolls into the scene, the bass clarinets, bassoons (octave apart), bass trombone, bass sax, organ, piano, VC and CB all play unison B half note tied to the next two bars, "molto cresc." The timp rolls on Great octave B half note tied to next few bars.

Bar 4 = The Revolt motif is played by the oboes/clarinets/horns/violins/violas on C 8th note rinforzando(>) followed by two C 16th notes in that connected notation figure, then 8th notes E to C.

Bar 5 = The motif continues, all notes now *marcata* (strongly accented),

with emphasis). We find Line 1 G 8th double dotted 8th to 32nd notes A to A#, then B 8th to C (octave higher or c") tied to 8th dotted next bar.

Bar 6 = Repeated motif notes. Now the trombones are pronounced, playing C major (C/E/G) rinforzando quarter note chord tied to 8th. The bass clarinet/Fags/tuba/timp/bass sax/piano/VC/CB play note B, the combined sound with the Pos being the C major 7(C/E/G/B). Repeat next bar. Etc.

Bars 27-40 = Coma sopra from Reel 1 pt 2. Bar 74 starts a coma sopra from Reel 11 pt 1. Etc.

Reel 5 pt A [To The Cova] *Molto espr.* in C time, 16 bars, :34. Scene: Hugo spirits Lucia away from the town square. She requests that he take her to the cova on his donkey, which he does.

[Credo] Arranged by Max. :55. Scene: Waiting for the Lady to appear at the cova.

Reel 5 pt 1 [Second Visitation] 17 pp., 82 bars. Scene: Lucia finally arrives and the Lady appears again on top of the little tree. Cue ends when Hugo says, "We'll save it [his far-flung dragon story] for some other time." Much of this music is similar to the First Visitation music, though there is an interesting section in bars 29-32 when the scene switches to people in the crowd commenting that they only heard what sounded like a buzzing bee.

Bar 29 = Violins are bowed tremolo descending quarter notes G to F#, E to D. The violas play rapid 32nd notes. On the first quarter beat, they play eight descending 32nd notes G-F#-F-E-Eb-D-C#-D. On the second beat, they play seven rising 32nd notes C#-D-D#-E-F-F#. These two figures are repeated next two beats. The celli are bowed trem on whole note A.

Bar 30 = Violins are now fingered tremolo in half notes D# to E, then E# to F#. Celli are descending bowed trem, etc.

Bar 31 = The english horn comes into play with descending quarter notes, joined soon by the bass clarinet. Etc.

Reel 5 pt 2 [Hugo's Arrest] 16pp., 64 bars. Scene: Hugo argues with people in town. When he hears that there will be a multiple of people descending on Fatima, he gets a money-making idea that he discusses with Antonio, Lucia's father. Then Hugo is arrested by a policeman, serving a warrant from the Administrator.

Reel 6 pt 1 [Restless Sleep] *Quasi agitato* in Cut time, 13 pp., 49 bars. Scene: Lucia is tossing and turning in her sleep. She goes to her mother for comfort.

Bar 1 = the strings (12 violins, etc.) are now sordini (muted) bowed tremolo *sfp* on the G minor 2nd inversion whole note chord (D/G/Bb). The organ (on the vox humana or string stop mode) plays whole notes G/Bb/D/G/Bb. The basses are pizzicato, and the piano plays quarter notes G on the 2nd and 4th beats. The harp plays two eight-note figures in 16th notes per bar (G/Bb/D/G/Bb back down to D, up to G and Bb). The gong, after a quarter rest, plays a half note, then a quarter note, repeated next several bars.

Bar 2 = Strings etc play Ab major 7th chord 2nd inversion (Eb/G/Ab/C).

Bar 3 = C# minor 2nd inversion chord (G#/E/C#).

Bar 4 = F# minor 2nd inversion (C#/F#/A).

Bar 5 = D minor chord (D/F/A) tied thru Bar 7.

Bar 6 = English horn and 4 horns (2 open, 2 *sords*) play whole note B.

Bar 7 = They rise to B (octave higher) quarter note double dotted, back down an octave lower, etc., etc.

Skipping to Bar 21, the solo violin plays, after an 8th rest, *p* "tenderly" rising 8th notes D-Eb-E to F quarter note to 8th notes F#-G to (Bar 22) Bb whole note. After a quarter rest, the harp plays wavy gliss quarter note chord C# Dominant 9th (C#/E#/G#/B/D#).

Bars 23-24 = After an 8th rest, the solo violin plays the same pattern as before, but with notes D-

Eb-E-F, Gb-Ab to (Bar 24) Db whole note. After a quarter rest, the harp responds with three wavy gliss B Dom 9th chords (B/D#/F#/A/C#).

Starting on Bar 42, the tempo-marking is *Andante* as the scene changes to a mob in front of the town church: "Give us back our church!" Father Ferreira intervenes. The Pos/harp/piano play the G minor 1st inversion whole note chord (Bb/D/G) tied to next bar. The english horn/clarinets/strings play the Priests motif. So, after an 8th rest, low 8th notes G-A-Bb, Bb-Bb-Bb-Bb to (Bar 43) Bb-C-Bb-A to quarter notes A to G held fermata.

Reel 6 pt 2 ["Good Day!"] *Maestoso* in C time, 2 bars, : 07. The cue sheets titles it "Exit."

Scene: Father Ferreira is in his office speaking with the Administrator and his aide. the Administrator finally ends the conversation with "It is now in your hands. Good day!" and slams the door behind him.

Very dramatic for a tiny cue! 2 oboes/3 clarinets/bass clarinet/2 Fags/4 horns/3 trumpets/3 Pos/tuba/timp/2 pianos/strings. Immediately after the Administrator exclaims "Good Day!" the orchestra play *ff* a C minor 1st inversion chord *rinforzando* (Eb/G/C), followed by two quarter rests. Then on the 4th beat you have the Bb minor 7th quarter note 1st inversion chord (F/Ab/Bb/Db) to (Bar 2) the C major 1st inversion chord (E/G/C). All the instruments are quarter note *rinforzando* except the brass and rolling timp which are half note dotted tied to 8th note *rinforzando*, followed by an 8th rest.

[added material 4-3-12 :] Specifically two oboes play *ff* middle C *rinforzando*-marked quarter note (followed by two quarter rests) to Db *rinforzando* quarter note to (Bar 2) C *rinforzando* quarter note (followed by a quarter and half rest). Three clarinets play small octave E/G/middle C quarter notes to F/Ab/Db quarter notes to (Bar 2) E/G/C quarter notes in this same rest pattern. The bass clarinet plays middle C to small octave Bb to C notes in the same pattern. Bassoons play Great octave C/G to Contra-octave Bb/Great octave F to (Bar 2) C/G quarter notes in this rest pattern. Four horns play Great octave C/small octave Eb/G/middle C *rinforzando* quarter notes (followed by two quarter rests) to Bb/small octave F/Ab/Line 1 Db quarter notes to (Bar 2) Great octave C/small octave E/G/middle C dotted half notes tied to 8th notes (followed by an 8th rest). Trumpet I plays middle C quarter note (followed two quarter rests) to Db quarter note to (Bar 2) C dotted half note tied to 8th note. Trumpets II-III (lower staff) plays small octave G quarter note (followed by two 8th rests) to Ab [written Bb] quarter note to (Bar 2) G dotted half note tied to 8th. Three Pos play *ff* Great octave G/small octave C/Eb *rinforzando* quarter notes (followed by two quarter rests) to F/Bb/small octave F quarter notes to (Bar 2) G/small octave C/E (natural) dotted half notes tied to 8th notes. The tuba plays Great octave C quarter note to Great octave Bb quarter note to (Bar 2) C dotted half note tied to 8th note in the same rest pattern. The timp beats small octave C quarter note (followed by two quarter rests) to Great octave Bb quarter note to (Bar 2) C dotted half note rolled and tied to 8th note. Two pianos play Great octave (pedal) C/F/small octave C/Eb/G/middle C quarter notes (followed by two quarter rests) to Contra-octave Bb/Great octave E/Bb/F/Ab/Line 1 Db quarter notes to (Bar 2) C/G/small octave C/E/G/middle C quarter notes (followed by rests). Violins play small octave G/middle C *rinforzando* quarter notes (followed by two quarter rests) to Ab/Line 1 Db quarter notes to (Bar 2) G/Line 1 C quarter notes followed by rests. Violas play this pattern on small octave Eb to F to (Bar 2) E quarter notes. VC play this on Great octave G/small octave C quarter notes to F/Bb quarter notes to (Bar 2) G/small octave C quarter notes. CB play small octave C *rinforzando* quarter note (followed by two quarter rests) down to Bb *rinforzando* quarter note to (Bar 2) small octave C *rinforzando* quarter note (followed by a quarter and half rest).

I love this short cue scene and the terrific essence of power and potency it conveys.

Reel 7 pt 1 [Lucia Sleeps at Cova] 12pp., 48 bars. Scene: The two families discuss recent events. The father of the Morto children says, "They saw the Lady; the priest did not. I believe what they tell me." Then the scene changes to later that night when Lucia's restless sleep prompts her to run in the dead of night to the cova and appeal to the Lady. She falls asleep, crying.

Bars 1-9 = Family pow-wow scene. The oboe and violins play the Vision theme, Line 1 half note A tied to 8th note, followed by ascending 8th notes A-Bb-Line 2 C to (Bar 2) D double dotted quarter note down to D 16th octave lower, etc. The violas are bowed whole note tremolo on C minor triad (Line 1

C/Eb/G) to (Bar 2) G minor 1st inversion (Bb/D/G).

In Bar 2, the celli and basses play the exact same two-bar motif, starting it in the middle of the motif (still being played by the oboe and violins).

Bar 4 = The violas play descending quarter note chords bowed trem.

Bar 9 = The scene ends with the clarinets/bass clarinet/Fags/violas/VC/CB playing the combined sound of G major (G/B/D).

Bar 10 = The cue changes to "Slowly" in 4/4 meter. Lucia is tossing and turning in her bed. Same pattern as in reel 6 pt 1, again starting in the G minor 2nd inversion (D/G/Bb) bowed trem of the strings. The harp again plays two 8 note figures in 16th notes, etc. This segment of music runs for 20 seconds, followed by Max's arrangement of "Ave Maria" by Bach-Gounod for 51 seconds, and then "Tis the Month of Our Mother" for 48 seconds. The medley ends with an "Amen" motif for 10 seconds as a crowded village scene is shown.

Reel 7/2-8/1 [Crowd at Cova] *Molto agitato* in C time, 20pp., 80 bars. Scene: A crowd develops at the cova. Workers start to erect a wooden arch over the little tree when they discover Lucia asleep (end of page 6 in the cue).

The Lucia Theme is played for 41 seconds. 3 flutes/2 oboes/violins start the melody right after the trombones etc sound the Eb minor whole note chord (Eb/Gb/Bb). After an 8th rest, the melody line plays rising 8th notes Bb-Cb-Db to D quarter note, followed by Eb/F 8th notes to (Bar 2) Gb whole note.

Bar 2 = The english horn/clarinets/bass clarinet/organ/violas/celli play that same pattern.

Bar 3 = The violins etc take over the melody line again, exactly as in Bar 1.

Bar 4 = Instead of the Gb whole note, the violins play Bb whole note, etc. etc.

Bar 18 = The cue changes to Andante in 3/4 time, playing Max's arrangement of the Credo for 25 seconds as the woman instructs the workers where to put the arch. The harp strums an E minor tonality, wavy gliss (actual notes E/B/E, G/B/E/C). The english horn and violins play the melody line.

Bars 26-32 = The strings and organ start playing the Amen figure in Bar 26, then the harp joins in Bar 27, etc. the figure is played in A Dominant 9th (A/C#/E/G/B) half note chord to B minor (B/D/F#). The low B is played as a whole note by the CB and bass clef organ.

Bars 33-40 = A faster notational variation of the Lucia Theme is played within the B minor chord framework (B/D/F#). The high woodwind/organ/piano/strings play the theme, after a 16th rest, with 16th notes B-D-C# to B 8th dotted to A-G# 32nd notes to A half note. Then the bass clarinet/Fags/brass/CB play three rinforzando 8th note chords B minor (B/D/F#) to F# minor (F#/A/C#) and back to B minor.

Bars 41-50 = The frantic mother motif then comes into play for 19 seconds as Lucia's mom wedges through the over-powering crowd milling around Lucia. The horns/trumpets play a rapid triplet chord figure (four triplets per bar) in F# half-diminished mode (F#/A/C/E). The woodwind/Pos II & III/tuba/organ/piano/strings play the motif, F# half note tenuto to rising tenuto quarter notes G to A to (Bar 42) G to F# quarter notes tied to 8th note, etc. The harp plays ascending/descending 16th notes, six 16th notes per figure, 4 figures per bar. So ascending notes C-A-E-A-C-E, descending notes F#-E-C-A-E-A (repeated same bar).

Bar 51 = The cue changes to "poco meno" as mother says, "Oh, my darling, why did you run away from home?!" The violins are unison on C# whole note tied to next bar. Violas are bowed trem D major 2nd inversion (A/D/F#). The bassoons and celli play the melody line. Etc.

Reel 8 pt 2 [Father Ferreira Arrested] *Un poco agitato* in C time, 13 bars, : 24. Scene: Father Ferreira begs the crowd to disperse. The Administrator arrives and has him arrested.

Reel 8 pt 3 [Children at Little Tree] *Religioso* in 3/4 time, 4pp., 15 bars. Scene: The children kneel at the little tree. Max arranges the Credo for 44 seconds. Six violins I, violas and celli play as the oboe d' amore (key signature of three flats) takes center stage. In Bar 5 the violins are tutti.

Bars 12-13 = The cue changes to *Adagio agitato* in C time as the Administrator orders the Captain of police to have his men disperse the crowd by force. The gong and timp roll (timp on Great octave whole note A). The strings play the Amen figure bowed trem, half note G Dominant 7th chord 1st

inversion (B/D/F/G) to half note A minor chord 1st inversion (C/E/A). Repeated next bar.

Bars 14-15 = Same chords played but now notationally by four quarter notes, last note held fermata. The clarinets/bass clarinet/Fag/C.F. also play that pattern.

Reel 8 pt 4 [Mounted Police vs. Crowd] *Agitato* in 2/4 time, 15pp., 89 bars. Scene: The police on their horses attempt to intimidate and disperse the crowd, but it backfires: the police themselves are being mobbed. The Revolt motif is played to full hilt, largely *com a sopra* from Reel 1 pt 2.

Bar 60 = "molto rit" as the Administrator's men have retreated. The combined notes of the horns/Pos/tuba/timp/piano play the Ab Dominant 7th chord (Ab/C/Eb/Gb), though primarily in the 3rd inversion (Eb/Gb/Ab/C).

Bar 61 = "A tempo" as the clarinets/Fags/violas/VC/CB play whole note F minor 1st inversion chord (Ab/C/F). The harp plays legato 16th notes mp (notes F/C/F/Ab, F/C/Ab/C, etc). Lucia asks, "Are you there, our Lady?" 3 flutes join in playing the G major chord (G/B/D) in Bar 63 to E minor 1st inversion (G/B/E). The women's chorus also joins in thru Bar 85.

The following is a bar-by-bar breakdown of the women's chorus triadic notes:

Bar 65 = Bb major (Bb/D/F)

Bar 66 = Gb major 1st inversion (Bb/Db/Gb)

Bar 67 = C Diminished (C/Eb/Gb)

Bar 68 = Bb minor (Bb/Db/F)

Bar 69 = Quarter rest, followed by the Db major 2nd inversion quarter note chord (notes Ab/Db/F) to half note Db major root position (Db/F/Ab)

Bar 70 = Whole note chord Bb minor 1st inversion (Db/F/Bb)

Bar 71 = Unusual whole note chord Fb major (Fb/Ab/Cb)

Bar 72 = Whole note Fb major 2nd inversion (Cb/Fb/Ab)

Bar 73 = Whole note chord Eb minor 2nd inversion (Bb/Eb/G). Here the Lady says, "I ask that you be consecrated to the Virgin Mary..."

Bar 74 = After a half rest, the chorus sings a low half note C# minor triad (C#/E/G#). The C# is middle C#.

Bar 75 = Half note A major 2nd inversion (E/A/C#) to half note C# Diminished 2nd inversion (G/C#/E)

Bar 76 = Whole note F minor 1st (A/C#/F#)

Bar 77 = Whole note E minor 2nd inversion (B/E/G)

Bar 78 = Whole note F major 1st inversion (A/C/F)

Bar 79 = Whole note D minor 2nd inversion (A/D/F)

Bars 80-81 = Whole note Db major 2nd inversion (Ab/Db/F) tied to next bar.

Bar 82 = The crowd discuss what they think they hear as being a weird silence: "The whole earth is still." The strings are bowed tremolo Cb major (Cb/Eb/Gb). The harp and celeste is *bisbigliando*, descending notes (treble clef) Gb-Eb-Cb, ascending notes (bass clef) Cb-Eb-Gb. The vibre strikes Cb major 7th chord 3rd inversion (notes Bb/Cb/Eb/Gb). Etc.

Bars 88-89 = The solo oboe d'amore plays Max's arrangement of "Tis the Month of Our Mother." The organ and strings are fermata on Ab major (Ab/C/Eb). The solo cello plays quarter notes Eb to Ab. The vibre and bell strike a rising Ab half note.

Reel 8 pt 5 ["Regina Coeli"] *Allo modto* in Cut time. Key signature of Ab major (4 flats). Scene: Lucia starts to sing "Regina Coeli" and the crowd en masse join in. The music is sung by the mixed chorus, starting with the Ab major half note chord (Ab/C/Eb).

Reel 9 pt 1 [Ministry of Police] *Ominous* in 2/4 time, 2 bars, : 06. Scene: The singing stops and the scene switches to the Ministry of Police where a plan is proposed by the Magistrate (Carl Milletaire) to the bumbling Administrator. The Revolt motif is dramatically played as the Ministry of Police building is shown. The clarinets/bass clarinet/Fags/strings combined play the half note C# minor chord (C#/E/G#) tied to next bar. Specifically 3

CB play small octave C# rinforzando half note tied to half note held fermata in Bar 2. Two VC play similarly while other two other celli (bottom staff) play Great octave C#/G# tied half notes. Four violas play small octave E tied half notes. Six violins (and clarinet I) play small octave G# half note forte tied to half note next bar > *pp*. The trumpets play a forced 8th note dyad only in that cue (small octave G#/middle C#); tuba on Great octave C# rinforzando 8th followed by rests. The horns and trombones play the Revolt motif in C# minor 2nd inversion 8th note chord (G#/C#/E) up to two 1st inversion 16th note chords (E/G#/C#) up to G#/C#/E 8th notes, back down to 1st inversion (E/G#/C#) up to (Bar 2) high notes C#/E/G#. The timp rolls on small octave C# half note tied to Bar 2.

Reel 9 pt 2 [No Ride to Cova] *Ominous* in C time, 15pp., 75 bars. Scene: The Administrator uses deception to fool the parents to let him take the children allegedly to see the Bishop at Father Ferreira's church. Actually he is taking them in his car to the police station for interrogation.

The Revolt motif is played again, this time starting on the Bb minor 1st inversion chord (Db/F/Bb). The timp rolls on whole note Bb. Celli play dyad whole notes F/Bb, etc.

Bars 4-6 = The clarinets/violins/violas play the extension of the motif, finally making a sweep of rising 32nd notes to Bar 7 where the sprightly Children theme is reinstated for 30 seconds as the children enjoy the ride. The Revolt theme is played again for 8 seconds as the children realize that they are not going to the church as promised. The cue ends at the police station, and the Revolt motif is played by the lowest register of the strings in the last two bars.

Reel 11 pt 1 [Hugo Sells Rosaries] *Modto giocoso* in 6/8 time, 3pp., 16 bars, : 30. Scene: Hugo is at the roadside pitching special rosaries to the passing stream of pilgrims to the cova, this the day of the promised miracle. The flute/piccolo/oboe/celeste and cued in clarinet play the Hugo theme. In the grace bar, four 32nd notes sweep up (Eb-E-F-F#) to (Bar 1) G 8th-dotted note to staccato A 16th to B 8th, etc. The harp plucks the C major chord. The organ plays with an interesting sound (Harmonium color). The strings are pizzicato.

Reel 11 pt 2 [Advent of Miracle] *Appassionato* in C time, 23pp., 114 bars. Scene: The Bishop interrogates Lucia and tries to have her admit she lied. Lucia cries, "I didn't!" The Bishop resignedly says, "It's no use." Max's arrangement of the Ave Maria by Bach-Gounod is played for 50 seconds, then the Credo for 18 seconds, and then a five second Amen figure in Bars 19-20, playing C# min (C#/E/A) half note chord to B minor 1st inversion (D/F#/B) etc.

The scene switches briefly to Hugo pitching his rosaries again. Then the children and family walk joyously to the cova, but storm clouds are suddenly forming. It starts to rain very hard, the day turning almost to night. Father Ferreira again tries to persuade the children to leave because it is already past noon.

Reel 12 pt 1 [The Miracle] *Religioso* in C time, 20pp., 77 bars. Scene: The cloud finally descends amid the unrest of the expectant crowd that demands an instant miracle. The Administrator and his aide are gloating in their car. Hugo tries to hold back the wrath of the angry, encroaching crowd. Then the miracle [solar phenomenon] occurs ("The sun is falling!").

The flutes/vibe/strings play whole note Eb major chord (eg., notes Eb/G/Bb/Bb/Eb/G of the violins) tied to next bar. The cymbals roll with soft sticks.

Bars 3-4 = The Lady appears. Here the oboe d'amore returns. The two harps and celeste are bisbigliando, descending notes Bb-G-Eb, rising notes Eb-G-Bb. The organ plays the Eb major whole note chord. The violins are fingered tremolo; the violas and celli are bowed trem, one-half ponticello. The sops and altos return to sing low whole note Eb major chord (Line 1 Eb/G/Bb) to (Bar 4) C minor 1st inversion (Eb/G/Line 2 C).

Bars 5-6 = Women's chorus sings whole note chord B major (B/D#/F#) tied to next bar (sung Line 1 F#/B/Line 2 D#).

Bars 7-8 = Women's chorus sings chords D major 1st inversion (F#/A/D) to its 2nd inversion (A/D/F#).

Bars 9-10 = Women's chorus sings chord C# major (C#/E#/G#) tied to next bar. The chorus is silent from Bars 11-25.

Bars 23-24 = Lucia pleads, "Holy Mother, you promised us a miracle." The chimes ring whole note C to half notes D down to B in Bar 24. The violins and violas are bowed tremolo on F major 2nd inversion (C/F/A/C) to (Bar 24) half note chords D minor (D/F/A/D) to B half-diminished 1st inversion (D/F/A/B) as the Lady raises her left arm towards the Sun. Trumpet I is open; trumpets II thru IV are muted. Horns are open.

Bar 25 = D# major whole note chord (D#/F#/B/D#) held fermata, etc.

Bars 26-27 = "Look at the Sun!" exclaims the crowd. The harp/celeste/piano is bisbigliando, descending 32nd notes F#-D-A-F#, ascending notes D-F#-A-D. Violins and violas are fingered tremolo. Violins I play half note dyad D/F# down to A/D, repeated again that bar. Violins II play half note dyad A/A (octave higher) with D/F#. Violas I play F# up with A; violas II D up with F#. Horns play D half dot note rinforzando C# half note to (Bar 24) B half dot note to A quarter note. After a quarter rest, the solo open trumpet plays quarter note A up to D half note. In Bar 24, after a quarter rest, F# quarter note up to B half note.

The women's chorus sing whole note chords D major (D/F#/A) to B minor 1st inversion (notes D/F#/B).

Bars 28-19 = Women's chorus sings Bb major 2nd inversion (F/Bb/D) tied to next bar. Etc.

Bars 30-31 = The singing is now augmented by the men's chorus, playing C# major (C#/E#/G#).

Bars 37-40 = The Panic motif. Here the flutes/oboes/clarinets play descending quarter note trills Ab/G/D/Eb. The strings play descending quarter notes similarly (no trill). Violins play a-flat"/g"/d"/e-flat". The harps play two sets of 24 rising and falling 32nd notes (ascending notes G-C-Eb-G, C-Eb-G-C, Eb-G-C-Eb; descending notes G-Eb-C-G, etc).

Bar 38 = Descending quarter notes G-F-C#-D.

Bar 39 = Descending quarter notes A-G#-D#-E

Bar 40 = Descending quarter notes G#-F#-C #-D#.

The chorus is silent in Bars 35-47. In Bars 48-49, they sing D major (eg., women's chorus sings F#/A/D/F#) to E minor or notes (G/B/E/G) etc.

Reel 12 pt 2 [Aftermath] 9pp., 35 bars. This is essentially the End Title which begins with Max's arrangement of the Ave Maria by Arcadelt for 50 seconds, then the Magnificent for 1:35, then the Ave Vera Virginitas by Des Pres for 38 seconds, and finally "Tis the Month of Our Mother" for 1:02. The last bars play the "Amen" figure.

Magnificent score! I hope some day it will be newly recorded for all to enjoy.

Bill Wrobel wj@pavenet.net

Sunday, March 29, 1999 11:35 am PST.

[Edited with some material added Tuesday, April 3, 2012]

OKLAHOMA"

"THE BOY FROM

REELS 1 & 2

NO,	SELECTION	COMPOSER	PUBLISHE	EXTENT	HOW USED	TIME
1	Medley consisting of:					
	(a) SIGNATURE	MAX STEINER	WITMARK	ENTIRE	BKG. INS	0:06
	(b) ANIMATO	MAX STEINER	WITMARK	ENTIRE	" INST.	0:07
	(c) THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	PARTIAL	BKG.	0:32
	(a) POOR LONESOME COWBOY		WITMARK	ENTIRE	INST,	1:02
		Arr .RAY HEINDORF				
2	Medley consisting of:					
	(a) WHEN THE WORK'S ALL DONE THIS FALL	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	VIS.INST.	0:45
	(b) EARLY DAYS MEDLEY	DAVID BUTTOLPH	WITMARK	ENTIRE	VIS.INST,	2:30
	(a) FOR HE'S A JOLLY GOOD FELLOW	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	BKG.INST, BKG.	0:10
	(c) CON MOTO	MAX STEINER	WITMARK	PARTIAL	INST.	0:47
	(d) THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	ENTIRE	BKG.	0:08
	(e) DE CAMPTOWN RACES	FOSTER Arr.MAX STEINER	WITMARK	PARTIAL	BKG.	0:07
	(f) THE PRIZE	MAX STEINER	WITMARK	PARTIAL	BKG.	0:28
4	THE BOY FROM CELAHOHMA	MAX STEINER	WITMARK	ENTIRE	INST.	0:10
	THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	PARTIAL	BKG.	0:05
	THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	PARTIAL	INST.	0:05
5	THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	PARTIAL	BKG.	0:25
6	GALOP	SAM PERRY	WITMARK	PARTIAL	BKG.	1:03
7	GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BKG.	0:45
8	Medley consisting of:					
	(a) MENACE	MAX STEINER	WITMARK	PARTIAL	BKG.	0.35
	(b) GOODBYE MY LOVER	UNKNOWN	WITMARK	PARTIAL	BKG.	0.32
	GOODBYE	Arr.MAX STEINER				
	(c) CINDY	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	BKG.INST.	1.18
	(d) NIGHT HERDING SONG	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	REG,INST.	1.05
	(e) MENACE	MAX STEINER	WITMARK	PARTIAL	BKG.INST.	0.18
9	Medley consisting of:					
	(a) CON MCTO	MAX STEINER	WITMAKK	PARTIAL	BKG.INST.	0,09
	(b) STAGECOACH	MAX STEINER	WITMARK	PARTIAL	BKG.INST.	0.17
	(c) POSTMASTER	MAX STEINER	WITMARK	ENTIRE	BKG.INST.	0.18

REELS 3 & 4

10	VARSOVIENNE	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	VIS.INST.	1.15
11	FOR HE'S A JOLLY GOOD FELLOW	UNKNOWN Arr.MAX STEINER	WITMARK	PARTIAL	VIS,INST.	0.08

12	MONTANA	DAVID BUTTOLPH	WITMARK	PARTIAL	VIS. INST,	0.25
13	Medley consisting of:					
	(a) MENACE	MAX STEINER	WITMARK	PARTIAL	BKG,	0.11
	(b) STAGECOACH	MAX STEINER	WITMARK	PARTIAL	INST,	0.05
14	(a) MENACE	MAX STEINER	WITMARK	PARTIAL	BEG.	0.13
	MENACE	MAX STEINER	WITMARK	PARTIAL	INST.	0.10
15	CON MCTO	MAX STEINER	WITMARK	PARTIAL	BKG.	0.11
16	THE BOY FROM OKLAHOMA	MAX STEINER	WITMARK	PARTIAL	BKG.	0.40
17	Medley consisting of:					
	(a) CON MOTO	MAX STEINER	WITMARK	Entire	BKG.	0.20
	(b) GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0.35

Page 2

REELS 3 & "THE BOY FROM OKLAHOMA"
4
(Contd.)

N.O.	SELECTION	COMPOSER	PUBLISHER	EXTENT	HOW USED	TIME
18-	AS THE BRASS BAND PLAYED	JACK SCHOLL- RAY HEINDORF	HARMS	PARTIAL	VIS.VOC.	0:44
19	Medley consisting					
	(a) GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BKG INST.	0:20
	(b) CRAZY CEARLEY	MAX STEINER	WITMARK	ENTIRE	BKG INST.	0:49
20	RYE WHISKEY	UNKNOWN	WITMARK	PARTIAL	VIS.VOC.	0:04
21	RYE WHISKEY	UNKNOWN Arr. MAX	WITMARK	PARTIAL	VIS.VOC,	0:10
22	RYE WHISKEY	UNKNOWN Arr. MAX	WITMARK	PARTIAL	VIS.VOC,	0:10
23	Medley consisting					
	(a) RYE WHISKEY	UNKNOWN Arr .MAX	WITMARK	PARTIAL	BKG.VOC.	0:05
	(b) CARRY ME BACK TO OLD VIRGINNY	BLAND Arr .MAX	WITMARK	PARTIAL	BKG.INST.	0:11
	(c) JAIL	MAX STEINER	WITMARK	ENTIRE	BKG,INST.	0:15
	(a) GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BKG.INST.	0:16

REELS 5 & 6

24	Medley consisting					
	(a) GRAZIOSO	MAX STEINER	WITMARK	ENTIRE	BKG.INST.	1:29
	(b) POP	MAX STEINER	WITMARK	ENTIRE	BKG.INST.	0:30
25	Medley consisting					
	(a) THE BOY FROM	MAX STEINER	WITMARK	PARTIAL	BKG.	0:23
	(b) CON MOTO	MAX STEINER	WITMARK	PARTIAL	BKG.	0:13
	(c) MENACE	MAX STEINER	WITMARK	-PARTIAL	BKG.	0:10
	(d) THE BOY FROM	MAX STEINER	WITMARK	ENTIRE	BKG.	0:46
26	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG.	0:21
27	Medley consisting					
	(a) MISTERIOSO	MAX STEINER	WITMARK	ENTIRE	BKG.INST.	1:00
	(b) GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BEG.INST.	0:24
28	Medley consisting					
	(a) THE RANCH	STEINER	WITMARK	ENTIRE	BKG.	2:19
	(b) OUTLAWS	MAX STEINER	WITMARK	ENTIRE	BKG.	1:45
29	OUTLAWS	MAX STEINER	WITMARK	PARTIAL	BKG,	0:20
30	IN A HURRY	MAX STEINER	WITMARK	ENTIRE	BKG.	0:15
31	Medley consisting					
	(a) MENACE	MAX STEINER	WITMARK	PARTIAL	BKG.1NST.	0:30

"THE BOY FROM OKLAHOMA"

(b)	RED RIVER VALLEY	UNKNOWN Arr .MAX STEINER	WITMARK	PARTIAL VIS. INST,	0:38
(c)	EARLY DAYS MEDLEY	DAVID BUTT OF B"	WITMARK	PARTIAL VIS. INST,	0:45

REELS 7 & 8

32	MENACE	MAX STEINER	WITMARK	PARTIAL BKG. INST.	0:14
33	BILLY THE KID	MAX S2EINER	WITMARK	ENTIRE BKG, INST,	0:53
34	Medley consisting				
(a)	THE BOY FROM	MAX STEINER	WITMARK	ENTIRE BKG. INST.	0:52
(b)	WHEN THE WORK'S ALL DONE THIS FALL	UNKNOWN ARR. MAX	WITMARK	PARTIAL VIS. INST.	1:05
35	SHOOTING THE OWL	MAX STEINER	WITMARK	ENTIRE BKG,	0:18
36	FOLKS THAT PUT ON AIRS	UNKNOWN ARR. MAX STEINER	WITMARK	PARTIAL VIS.	0:10

REELS 7 & 8 (Contd.)

NO.	SELECTION	COMPOSER	PUBLISHER	EXTENT	HOW USED	TIME
37	Medley consisting					
(a)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:26
(b)	THE BOY FROM	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	0:55
38	THE BOY FROM	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:36
39	Medley consisting					
(a)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:15
(b)	GRAZIOSO	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:45

REELS 9 & 10

40	Medley consisting					
(a)	STAGECOACH	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:25
(b)	MENACE	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	:46
(c)	STAGECOACH	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:54
(d)	BANDITS	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:37
(e)	STAGECOACH	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:05
(f)	BANDITS	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:11
(g)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:36
41	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:14
42	Medley consisting					
(a)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:19
(b)	CON MOTO	MAX STEINER	= v i m (PARTIAL	BKG. INST.	0:15
43	BILLY THE KID	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:45
44	Medley consisting					
(a)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:17
(b)	CON MOTO	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:12
(o)	MENACE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:30
(d)	BANDITS	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:25
(e)	CON MOTO	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:10
(f)	BILLY THE KID	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:23
(g)	GRAZIOSO	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:00
(h)	THE BOY FROM	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:29
(i)	POOR LONESOME	UNKNOWN	WITMARK	PARTIAL	BKG. INST.	0:21

Arr. RAY HEINDORF

"NOW, VOYAGER"

NO, SELECTION	COMPOSER	PUBLISHE	EXTENT	HOW USED	TIME
1 Medley consisting of:					
(a) MAIN TITLE	MAX	WITMARK	ENTIRE	BKG. INST,	0:08
(c) FIRST LOVE		WITMARK	ENTIRE	BM, INST.	0:05
(b) PREFACE	STEINER	WITMARK	PARTIAL	BKG. INST.	1:09
	MAX STEINER	WITMARK	ENTIRE	BKG. INST	0:18
2 Medley consisting of:					
(a) FIRST LOVE	MAX STEINER	WITMARK	PARTIAL	BLU. INST,	0:25
(b) MOODY	MAX STEINER	WITMARK	PARTIAL	BKG, INST.	0:47
3 MEETING	MAX STEINER	WITMARK	ENTIRE	BLU. INST.	0:25
4 NERVES	MAX STEDIR	WITMARK	PARTIAL	BEG. INST.	0:26
5 Medley consisting of:					
(a) MOODY	MAX	WITMARK	PARTIAL	BEG. INST,	1:24
(b) PERSUASION	STEINER	WITMARK	ENTIRE	BEG. INST.	0:57
(c) IVORY BOX	MAX STEINER	WITMARK	PARTIAL	BKG, INST,	0:30
(d) DOCTOR	MAX STEINER	WITMARK	PARTIAL	BKG, INST,	1:43
(e) FIRST LOVE	MAX STEINER	WITMARK	ENTIRE	BKG. INST,	4:13
(f) NERVES	MAX STEINER	WITMARK	PARTIAL	BKG	0:38
(g) WIRELESS	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	0:13
(h) REBUKE	MAX STEINER	WITMARK	ENTIRE	BKG. INST,	0:14
(l) FRENa	MAX STEINER	WITMARK	ENTIRE	BKG, INST,	0:10

REELS 3 & 4

6 MOODY	MAX STEINER	WITMARK	PARTIAL	BKG. INST,	0:30
7 Medley consisting of:					
(a) DOCTOR		WITMARK	PARTIAL	BKG-. INST:	35
(b) CRUISE	MAX STEINER	WITMARK	ENTIRE	BKG, INST.	0:48
(c) STEPS	MAX STEINER	WITMARK	PARTIAL	BKG. INST,	0:09
(a) moodv	MAX STEINER	WITMARK	PARTIAL	BKG. INST,	0:48
(e) DOLCE	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:35
(f) FIRST LOVE	MAX STEINER	WITMARK	PARTIAL	BKG, INST.	0:19
(g) HORSE CART	MAX STEINER	WITMARK	PARTIAL	VIS. INST	0:04
(h) NASSAU		WITMARK	ENTIRE	BKG. INST.	3:10
(l) FRAGMENTARY	MAX STEINER	WITMARK	PARTIAL	BKG. INST	0:18
(j) TINA	MAX STEINER	WM+ITMARK.	PARTIAL	BKG, INST.	0:34
(k) JERRY	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:50
(l) PERKINS' DELIGHT	FRANK PERKINS	WITMARK	ENTIRE	BKG. INST,	2:31
8 Medley consisting of::					
(a) UPSET	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:13
b) MOODY	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:55
9 Medley consisting of:					
(a) CHARLOTTE	MAX STEINER	WITMARK	PARTIAL	BKG. INST,	0,48
(b) DEPARTURE	MAX STEINER	WITMARK	ENTIRE	BKG, INST,	0:10
(c) MOODY		WITMARK	PARTIAL	BKG, INST,	0:34
10 Medley consisting of:					
(a) CHARLOTTE	MAX Steiner STEINER	WITMARK	PARTIAL	BKG INST,	0:22
(b) SUGAR LOAF MOUNTAIN	MAX STEINER	WITMARK	ENTIRE	BKG. DIST,	0:22

REELS 5 & 6

11 Medley consisting of:					
(a) BOLERO	MAX STEINER	WITMARK	PARTIAL	BKG, INST,	2:10

February 3, 1938

GOLD IS WHERE YOU FIND IT

FIRST NATIONAL REELS 1 & 2

PRODUCTION #8559-68

NO	SELECTION	COMPOSER	PUBLISHER	EXTENT	HOW USED	TIME
I	Medley consisting of:					
(a)	SIGNATURE	MAX STEINER	WITMARK	PARTIAL	BKGG. INST	0:16
(b)	THE FARMERS	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	1:23
(c)	THE FARMERS (Paraphrase)	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:4
(d)	THE SEEDERS	MAX STEINER	WITMARK	PARTIAL	BKG. INST	00:17
(e)	THE MINERS	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	1:17
(f)	THE WATER	MAX STEINER	WITMARK	PARTIAL	BKG. INST,	0:17
(g)	TENSPOT	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:19
(h)	AGITATO	MAX STEI NER	WIT MARK	PARTIAL	HKG. INST.	0:13
(I)	LANCE	MAX STEDER	WITMARK	PARTIAL	BKG. INST.	0:18
(j)	THE MEETING	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:21
(k)	JARED	MAX STEINER	WITMAR K	PARTIAL	BKG. INST.	0:10
2	Medley consisting of					
(a)	THE FIGHT	MAX STEINER	WITMARK	PARTIAL	BKG INST	0:40
(b)	MISTERIOSO	MAX STEINER	WITMARK	PARTIAL	BKG. INST	0:11
3	Medley consisting of ;					
(a)	THE TROT	MAX STEINER	WITMARK	PARTIAL	BKG, INST.	0:38
(b)	SERENA	MAX STEINER	WITMARK	ENTIRE	BKG. INST,	3:18
(c)	JARED	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:19
4	Medley consisting of:					
(k)	SERENA	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:50
(b)	THE MINERS	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:10
(c)	THE GALOP	MAX STEINER	WITMARK	PARTIAL	BKG, INST.	0:12
(d)	JARED	MAX STEINER	WITMARK	ENTIRE	BKG. INST	0:22
5	Medley consisting of;					
(a)	THE FARMERS	MAX STEINER	WITMARK	ENTIRE	BKG INST	1:20
(b)	SERENA	MAX STEINER	WITMARK	ENTIRE	BKGinst	0:4
(c)	I GOTTA GET BACK TO MY GAL	M. K, JEROME-JACK SCHOLL	WITMARK	PARTIAL	VIS	5

REELS 3 & 4

6	Medley consisting of					
(a)	JARED	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:07
(b)	SERENA	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:30
(c)	THE FARMERS	MAX STEINER		ENTIRE	BKG. INST.	0:56
7	Medley consisting of:					
(a)	THE MINERS	MAX STEINER	WI MARK	ENTIRE	BKG, INST	0:42
(b)	THE FARMERS	MAX STEINER	WI MARK	PARTIAL	BKG. INST.	0:37
(c)	THE FLOOD	MAX STEINER	WITMARK	PARTIAL	BKG. INST	0:25
(d)	IDLE MOMENTS	MAX STEINER	WITMARK	PARTIAL	VIS. INST.	0:10
(e)	JARED	MAX STEINER	WITMARK	PARTIAL	BKG. INST	0:27
(f)	LANCE	MAX STEINER	WITMA	PARTIAL	BKGINST.	0:17
(g)	THE MEETING	MAX STEINER		PARTIAL	BKG. INST.	0:07

REELS 5 & 6

8	Medley consisting of I					
(a)	THE FARMERS	MAX STEINER	WITMARK	PARTIAL	BKG, INST.	0:30
(b)	AMERICA	UNKNOWN	WITMARK	PARTIAL	BKG. INST,	0.1
		Arr. MAX	Witmark			
(c)	IN THE MOONLIGHT	MAX STEINER	WITMARK	ENTIRE	BKG INST.	1:53
(d)	SERENA	MAX STEINER	WITMARK	PARTIAL	BKG. INST.	0:23

"GOLD IS WHERE YOU FIND IT"

SELECTION	COMPOSER	PUBLISHER	EXTENT	HOW USED	TIME
Medley consisting of					
(a)	THE BIG SUNFLOWER	UNKNOWN	WITMARK	ENTIRE	BKG. INST. 1:44
		Arr. MAX			
(b)	KINGDOM COMING	H. WORK	WITMARK	PARTIAL	BKG INST. 0:30
		MAX STEINER			
(c)	POLKA DES ENFANTS	A. WALLERSTEIN	WITMARK	ENTIRE	BKG INST. 1:20
		Arr. MAX			
10	Medley consisting of	S. FOSTER	WITMARK	ENTIRE	BKG. INST. 0:52
		Arr. MAX			
(b)	OH SUSANNA	S. FOSTER	Witmark	ENTIRE	BKG. INST. 0:40
		Arr. MAX STEINER			
11	Medley consisting of				
(a)	SERENA	MAX STEINER	WITMARK	PARTIAL	BKG. INST. 0:45
(b)	IN THE MOONLIGHT	MAX STEINER	WITMARK	ENTIRE	BKG. INST. 2:07
(c)	JARED	MAX STEINER	WITMARK	PARTIAL	BKG. INST. 0:20
(d)	THE FARMERS	MAX STEINER	WITMARK	PARTIAL	BKG. INST. 0:34
12	Medley consisting of:	MAX STEINER	WITMARK	ENTIRE	BKG. INST. 0:30
(b)	JARED	MAX STEINER	WITMARK	ENTIRE	BKG. INST. 1:06
(c)	SERENA	MAX STEINER	WITMARK	ENTIRE	BKG. INST. 1:06
(d)	IN THE MOONLIGHT	MAX STEINER	Witmark	PARTIAL	BKG. INST. 0:20

REELS 7 & 8

13	Medley consisting of:	Max STEINER	Witmark	PARTIAL	BKG. INST.	0:14
(b)	VALSE LA STRAUSS	MAX STEINER	WITMARK	ENTIRE	VIS, INST,	2:45
14	PORTLAND FANCY	UNKNOWN	WITMARK	PARTIAL	BKG. INST.	0:30
		Arr. MAX STEINER				
13	AMERICA	UNKNOWN	WITMARK	ENTIRE	VIS. INST.	0:30
		Arr. MAX				
16	WALTZ MARIE,	MAX STEINER	Witmark	ENTIRE	BKG Instr	4:13
17	Medley consisting of					
(a)	SERENA	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:03
(b)	THE MEETING -	MAX STEINER	WITMARK	PARTIAL	BKG HST.	0:13
18	THE FARMERS	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	1:03
19	Medley consisting of					
(a)	THE MINERS	MAX STEINER	WITMARK	ENTIRE	BKG. INST.	0:54
(b)	THE FARMERS	MAX STEINER	Witmark	ENTIRE	BKG. INST.	0:32
(c)	THE RIDER	MAX STEINER	Witmark	PARTIAL	BF. G.I. ST.	0:15
(d)	JARED	MAX STEINER	Witmark	ENTIRE	BKG. INST.	0:40

REELS 9 & 10

20	Medley consisting of					
(a)	THE WARRANT	MAX STEINER	Witmark	ENTIRE	13: G. INST.	1:09
(b)	LANCE	MAX STEINER	WITMARK	PARTIAL	13: IG NST.	0:48
(c)	SERENA	MAX STEINER	Witmark	PARTIAL	BKG. INST.	0:23
(d)	AGI TATO MIS TER	MAX STEINER	Witmark	ENTIRE	BKG. INST.	2:10

(e) JARED	MAX STEINER	WITMARK	PARTIAL	BKG,INS?	1 : 1 2
(f) THE DAM-	MAX STEINER	WITMARK	ENTIRE	B KG .INST.	0 : 3 2
(g) THE WATER	MAX -STEINER	'NITUARK	ENTIRE	B KG NST.	0 : 1 4
(h) AGITATO FURIOSO	MAX STEIN ER	WITMARK	ENTIRE	KG IINST.	1 : 0 0
21 Medley consisting					
of t	MAX STEINER	Witmark	ENTIRE	BKG.INST,	2 : 1 8
(a) THE FARMERS	MAX STEINER		PARTIAL	BKG.INST.	0 : 2 1
(b) THE FRUIT					

WARNER BROTHERS STUDIO

WE ARE NOT ALONE

PROD. NO. 9541 - 9552

RECORDED November 3, 1939

LEO F. FORSTEIN, Musical Director

Reel 1 & 2

1. MEDLEY:

a. SIGNATURE (Max Steiner)	M.P.H.C.	Entire	BKG. INSTR.	0:10
b. INTRODUCTION (Max Steiner)	M.P.H.C.	Entire	BKG.INSTR.	0:23
c. ??????[unclear]	Public Domain			0:21
d. APPASSIONATO (Max Steiner)	M.P.H.C.	Partial	“	0:29

2. MEDLEY:

a. SURPRISE SYMPHONY (Hayden) P.D.		VISUAL	VOCAL	1:56
b. RUNNING (Max Steiner)	M.P.H.C.	Entire	BKG.INSTR	0:09
c. APPASSIONATO (Max Steiner)	“	Partial	“	0:39
d. SURPRISE SYMPHONY (Hayden) P.D.		Partial	“	0:44
e. ALLEGRETTO CON MOTO (Steiner) MPHC		Entire	“	0:34
f. SURPRISE SYMPHONY (Hayden) P.D.		Partial	“	0:28

3. SURPRISE SYMPHONY (Hayden) P.D. Partial “ 0:29

4. MEDLEY:

a. TOMMY (Max Steiner)	M.P.H.C.	Entire	“	1:25
b. LENTO (Max Steiner)	“	Partial	“	0:15
c. SURPRISE SYMPHONY (Hayden) P.D.		Partial	“	0:45
5. a. I'D LIKE TO BE BESIDE THE SEASIDE (Feldman)			“	0:34
b. SURPRISE SYMPHONY (Hayden) P.D.		Partial	“	1:45
c. LENTO SOSTENUTO (Max Steiner) M.P.H.C.		Partial	“	:29

ETC.



"ILLEGAL"

REEL 1

NO.	<u>SELECTION</u>	<u>COMPOSER</u> MAX	<u>PUBLISHER</u>	<u>EXTENT</u>	<u>HOW USED</u>	<u>TIME</u>
1	SCOTT	STEINER	MAX	WITMARK	PARTIAL BKG.INST.	0:08
2	MURDER	STEINER	MAX	WITMARK	ENTIRE BKG.INST.	0:34
3	SCOTT	STEINER	MAX	WITMARK	PARTIAL BKG.INST.	0:11
4	POLICE CAR	STEINER	MAX	WITMARK	ENTIRE BKG.INST.	0:54
5	SCOTT	STEINER	MAX	WITMARK	ENTIRE BKG.INST.	0:37
6	THE VERDICT	STEINER	MAX	WITMARK	ENTIRE BKG.INST.	0:15
7	ELLEN	STEINER	MAX	WITMARK	PARTIAL BKG.INST.	0:51
8	SURPRISE	STEINER		WITMARK	ENTIRE BKG.INST.	0:27

REEL 2

9	SCOTT	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:25
10	FUNERAL	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	1:15
11	NEWSBOY	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:33
12	SCOTT	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:25
13	SCOTT AND KNIGHT	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:35

REEL 3

14	ELLEN	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:58
15	THE DIVE	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:36
16	ELLEN	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:35

REEL 4

17	ELLEN	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:46
18	NEW OFFICE	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:10
19	EMBEZZLER	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:19

REEL 5

20	FRANK GARLAND	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	1:20
21	ELLEN	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:10
22	COURTHOUSE	MAX		WITMARK	ENTIRE	
23	MENACE	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:15
24	I GOTTA RIGHT	HAROLD	ARLEN	HARMS	PARTIAL VIS.INST.	0:40

25	I GOTTA RIGHT TO SING THE BLUES	PF4		HARMS	BKG.INST.	0:15
		TED KOEHLER			PARTIAL VIS.INST.	0:30
		HAROLD ARLEN				
		TED KOEHLER -				

REEL 6

26	SCOTT	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:22
27	THE BUS	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	0:32
28	SCOTT	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:28
29	ELLEN	MAX	STEINER	WITMARK	PARTIAL BKG.INST.	0:17
30	THE STUNT	MAX	STEINER	WITMARK	ENTIRE BKG.INST.	1:20

REEL 7

31	TOO MARVELOUS FOR WORDS	JOHNNY	MERCER	HARMS	ENTIRE VIS.VOC.	2:25
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John Paul Jones:

“Main Title” *Marcia* in 2/4 time (Yankee Doodle opening = Bars 1 thru 20), Then Main theme commences Bar 21 in C, key signature of one flat. 84 bars. On the four-stave sketch, the top staff in Bar 21 shows Line 1 F/A/Line 2 E/F rinforzando quarter notes down to Line 1 C/E/G/Line 2 C rinforzando quarter notes back up to F/A/C/F (F maj) quarter notes tied to 8th notes (followed by an 8th rest). In bar 22 we find Line 2 F/Bb/Line 3 D/F down to Line 1 C/F/A/Line 3 C rinforzando quarter notes back to F/Bb/Line 3 D/F tenuto quarter notes tied to 8ths. In Bar 23 we find Line 2 F down to C tenuto quarter notes up to F dotted 8th down to C 16th up to F dotted 8th up to A 16th up to (Bar 24) Line 3 C legato down to Line 2 A half notes. Etc.

-Reel 1/2 *Modto* in C time, key signature 3 flats, 23 bars.

Strings and woodwinds play Great octave and small octave Bb dotted 8th up to “3” triplet value 16ths C-C#-D to (Bar 2) Eb down to Bb quarter notes up to Eb half note (repeated next bar) to (Bar 4) Eb down to Bb quarter notes up to Db dotted 8th down to Bb 16th up to Eb dotted 8th up G 16th to (Bar 5) Lines 1 & 2 C half notes down to Bb half notes up to (Bar 6) C half note down to Bb dotted quarter note up to C 8th to (Bar 7) Bb down to G 8ths down to F-Eb 8ths down to C quarter note to D dotted 8th to Eb 16th. Etc.

-Reel 1/3 [Bagpipe—“Scotland the Brave”]

-Reel 1/4 *Agitato* in 2/4 time [British Grenadiers]

-Reel 1/5 *Agitato (misterioso)* in C time, 69 bars [Accidentally kills mutineer wanting pay]

Strings in Bar 1 play small octave and Line 1 B down to F quarter notes up to B half notes tied to whole notes next bar (repeat these two bars in Bars 3-4 and 5-6). After a half rest in Bar 2, three horns play small octave G/Bb/Line 1 Eb half notes tied to (Bar 3) quarter notes and 8th notes (followed by an 8th and half rest). After a half rest in Bar 4, the horns then play F/A/middle C half notes tied to quarter notes and 8th notes next bar. After a half rest in Bar 6, the horns play small octave Bb/Line 1 D/F half notes tied to next bar in the same pattern. Etc.

-Reel 2/1 *Fast, Ethereal* in C time, 71 bars. Opens with muted horns. “Not a very distinguished name, is it?” Meets “Scipio” and “Cato” boys Bar 35 on (3 flutes, banjo, celeste). Ends “It’ll be my pleasure, sit.”

-Reel 2/2 *With Dignity* in C time, 16 bars. [Patrick Henry] Yankee Doodle opening. “He’s the best lawyer in Virginia.”

-Reel 2/3 [First Minuet] 3/4 time. House of Burgesses. 32 bars. 4 violins, 2 violas, 2 celli, 1 bass, harpsichord, flute, bassoon.

-Reel 3/1 *Tempo di minuet* in 3/4 time. [Second Minuet] “Dorothea” 82 bars. Ends on, “Your arm, Captain Jones.”

-Reel 3/2 *Modto (Grazioso)* in 2/4 time, 56 bars. Key signature one flat. [The Farm] “All mine now!” Ends with the intro to the ride scene.

-Reel 3/2A *Con moto* in C time, Ride scene insert [NOTE: Not used]

-Reel 3/3 *Allegro* in 6/8 time, key signature of 4 sharps. [Horse ride scene] 66 bars.

-Reel 4/1 *Slow (misterioso)* in C time. Danders refuses Dorothea’s hand to Jones.

-Reel 4/1A *Allegro* in 6/8 time. Coma sopra R3/3, 16 bars. Ends on “John, I have serious news.”

-Reel 4/2 *Misterioso* in C time, 14 bars. Opens on “I’ve just been banned from the house.”

-Reel 4/4 Raising flag on the Alfred. Bugle, 2 field drums.

-Reel 4/5 *Misterioso* in C time, 14 bars. “British Grenadiers.” Two bassoons opening. Commander opens sealed envelope. Ends on “Where the devil is abaco...?”

- Reel 5/1 6/8 time. 5 bars. Sailing on calm waters. Dissolve to insert of map of the Bahamas Islands.
- Reel 5/2 *Misterioso* in 6/8 time, 124 bars. 4:312 duration. Maneuvering thru the reef.
- Reel 5/3 *Modto* in C time, 37 bars, key signature of two sharps. Coma sopra R2/1. "McBean, you old rascal, welcome aboard!" Ends "Tell him to find a berth for you."
- Reel 5/4 *Maestoso* in C time, 62 bars. [Battle at Sea]
- Reel 6/2 *Modto (molto espressivo)* Yankee Doodle. 24 bars. 1:37 duration. Ends with Guard stating, "Captain John Paul Jones, sir. (to George Washington). "Valley Forge" Resignation papers. Recorded 6-1-59.
- Reel 6/3 *Quasi maestoso* in C time, 20 bars. "I am convinced that victory will be ours by Spring" Recorded 6-1-59.
- Reel 7/1 Drums & bugle only.
- Reel 7/2 Key signature 2 sharps, 6/8 time, 58 bars. Coma sopra R1/4. The Ranger, rough seas, winter. Ends on : "Important that I see him" (Franklin). Paris.
- Reel 7/3 *Modto* in Cut time, 85 bars, key signature 3 flats. 2:29 duration. Aimee & Franklin. Seine. Notre Dame. Aimee & Jones walking. "Come back safe."
- Reel 7/3A Sailing again. "Keep the same course until night." 21 bars.
- Reel 8/1 *Risoluto, misterioso* in C time, 25 bars. Ends on Wooley not allowed to volunteer.
- Reel 8/2 *Marcia (molto misterioso)* in C time. "Attack on White Haven" Wooley found in boat under canvas.
- Reel 8/3 *Agitato (quasi misterioso)* in C time, 112 bars. Attack on White Haven # 2. Fire. Ends on "Pirates!" "We're no pirates!"
- Reel 9/1 *Modto (with Dignity)* in C time, key signature of 1 flat. 25 bars. Villagers let Jones' men row off... Fade to English fort... Fade to Lloyd's Coffee House.
- Reel 9/2 *Maestoso* in C time, 2 bars. English fanfare.
- Reel 9/3 *Tempo di Valse* in 3/4 time. 35 bars. Aimee.
- Reel 9/3A *Modto* in 2/4 time. Spinet.
- Reel 9/4 Drums, Fife, bagpipes, [Library Scene]
- Reel 9/6 Aimee. Seque to French fanfare.
- Reel 10/1 *Con moto* in 2/4 time, 22 bars. Queen's voice: "Bonhomme Richard" Ends on "Probably sails sidewise like a crab."
- Reel 10/2 *Modto misterioso* in 6/8 time, 128 bars. Coma sopra R5/2. "We've lost the rest of the squadron again, sir."
- Reel 11/1 *Molto agitato* 94 bars. Battle # 2.
- Reel 11/2 *Maestoso (quasi agitato)* in 12/8 time, 115 bars. Battle continued. Cut to Alliance sailing toward the Bonhomme Richard. Ends with Cato killed.
- Reel 11/3 *Triste* in C time, 75 bars. "You've got to fix him up, Doctor!"
- Reel 11/4 *Agitato* in 2/4 time, 113 bars. Cont. Battle and then funeral.
- Reel 12/1 Two drummers only.
- Reel 12/2 *Allegro con moto* in 2/4 time, 101 bars. French fanfare.
- Reel 12/3 *Triste* in C time. Jones given medal. Aimee. Ends royal dressing room.
- Reel 12/4 *Allegro* in 2/4 time. Russian Dance # 1.
- Reel 12/5 *Maestoso* in C time, 46 bars. Queen Catherine.
- Reel 13/1 5 bars. "Before making any abrupt decision, consider..."
- Reel 13/2 Russian dance! 48 bars.
- Reel 13/3 C time, 35 bars. Harp & piano. Toast to Imperial Fleet.
- Reel 13/4 *Allegro* in C time, 19 bars. Red Sea battle. Ends on "News...some good & bad."
- Reel 13/5 *Modto* in C time, 29 bars. Franklin talks to Aimee about Jones (he's ill).
- Reel 13/5A C time, 34 bars. Sleigh ride.
- Reel 13/6 *Slowly* in C time. Cello solo. 16 bars. Jones ill in bed.
- Reel 13/7 *Molto espr* in C time. 46 bars. Fire.

BATTLE CRY

Main Title (New) Orchestrated By Maurice de Packh, interestingly. Cue # 36051, 69 bars, 6 pages.

Bars 7-20 = Bars 8-17 copy R15/1 with changes in melody & rhythm 19-20-21

Bars 23-38 = Bars 35-44 copy R15/1 with changes in the melody & rhythm.

I worked on this score Friday, May 21, 2004 at USC.

The first two bars showcase the Warner Bros. Fanfare by Max. In Bar 3 you hear both a thunderous clap of (you guess it!) thunder—but also *sf* whole notes tied to dotted half notes next bar. Here three flutes play Line 3 E/G tied notes, 2 oboes on Line 2 E/Line 3 C tied notes, clarinets on Line 2 G/Line 3 D, bassoons on Contra-octave Bb/Great octave Bb. Horns play *sf* small octave E/G/middle C/E whole notes tied to dotted half notes next bar. Four trumpets here play G/Line 2 C/E/G tied notes, and Pos on Great octave Bb (Pos III-IV) and also small octave E/G. The timp is rolled *ff* on Great octave Bb whole note tied to dotted half note next bar. I believe the snare drum is rolled here. The piatti sounds a whole note value. The piano is rolled between whole notes Contra-octave Bb/middle C?E and Great octave Bb/small octave G. Violins are trill Line 3 G whole note tied to half note next bar and tied to quarter note to Line 2 B/Line 3 G rinforzando quarter notes *sf* <. Violas are trill on Line 2 G tied notes. VC play Great octave Bb whole note tied to dotted half note next bar up to small octave Db quarter note. CB play similarly. Etc.

Main Title (Old) cue # 36051, orchestrated by Murray Cutter 17 pages, 103 bars, *con spirito*. Key signature one flat. The first 9 bars of this “old” M.T. utilizes only the snare drum and bass drum. Then in Bar 10 the full orchestra comes into play. After a quarter rest, the violins play *ff* rapidly ascending 32nd notes Line 2 C-D-E-F-G-A-Bb-B to (Bar 11) Line 3 C 8th down to Line 1 C sforzando-marked C (followed by an 8th rest), repeating Bar 11 in Bar 12. Violas play the same as the violins but written an octave lower register. The flute, piccolo, oboes and clarinets play similarly. Other woodwinds and brass sound the two 8th notes in Bar 11. For instance, four Pos play forte E/G/Bb/middle C rinforzando 8ths down to small octave C rinforzando 8th (followed by a quarter rest) to (Bar 12) D#/F#/A/middle C 8ths down to small octave C 8th. Etc.

Reel 1/2 [Carnival at San Diego] cue # 36052, *Con spirito* in 2/4 time, 2 pages, 4 trumpets & 3 trombones. Marine theme. Pos I in the grace bar plays forte small octave G up to B 8ths to (Bar 1) Line 1 D to D quarter notes to (Bar 2) D-D quarter notes to (Bar 3) D dotted quarter note up to G 8th down to (Bar 4) D quarter note down to small octave B to middle C 8ths, and so on. Pos II-III play small octave B-B 8ths tom (Bar 1) B-B quarter notes to (Bar 2) middle C to D quarter notes, and so on. Trumpets play forte Line 1 D/G to D/G/B 8ths to (Bar 1) D/G/B/Line 2 D quarter notes sounded twice to (Bar 2) E/G/Line 2 C/D quarter notes to F#/A/Line 2 C/D quarter notes, and so on.

Reel 2/3A cue # 36053, 11 bars, 3 pages, *Molto moderato* [Inspection]

Reel 2/3 [Troop Trucks] cue # 36053 9 pages, 36 bars. *Con moto*

Reel 4/1 [San Diego-Coronado Ferry] Cue # 36054 *Tranquillo* in 6/8 time, 12 pages, 44 bars. Dvd location is 00:27:47; cd location is track # 6, Disc 1.

Horn I and then horn II systematically trade off on playing triplet 8th figures every two bars. In Bar 1, horn I sounds *mf* small octave A-G-A 8ths (crossbeam connected) to G-A-middle C 8ths legato to (Bar 2) Line 1 D-C-D 8ths to C-D-C 8ths decrescendo to (Bar 3) small octave A-G 8ths (followed by rests).

Horn II in Bar 3 takes over to play the same notes as horn I for two bars to (Bar 5) small octave G to F 8ths (followed by rests). Horn I returns in Bar 5 small octave G-F-G 8ths to F-G-Bb, and so on.

Back in Bar 1, the harp sounds *mf* arpeggiando dotted half notes Great octave F/small octave C/A/Line 1 E/A/Line 2 D to (Bar 2) Great octave D/A/small octave F/Line 1 D/G/Line 2 C dotted half notes (repeat these two bars in Bars 3-4). *Sords* violins I (eight) sound *mf* < > Line 1 AS/Line 2 D dotted half notes legato to (Bar 2) G/C dotted half notes (repeated next two bars). Violins I play Line 1 E dotted half note to (Bar 2) D dotted half note. The first viola plays Line 1 E dotted half note to (Bar 2) D dotted half note, while altri violas play small octave A dotted half note to (Bar 2) F dotted half note. Three top staff celli play (also muted) small octave C dotted half note down to (Bar 2) Great octave A dotted half note, while the 4th cello (bottom staff) plays Great octave F dotted half note to (Bar 2) B dotted half note. CB play small octave F dotted half note down to (Bar 2) D dotted half note. Two bassoons in Bar 1 play *mf* < Great octave F dotted quarter note legato up to small octave C dotted quarter note down to (Bar 2) Great octave D dotted quarter note up to A dotted quarter note (repeat next two bars). Etc.
Reel 4/3-5/1 start Bar 35. Track # 9 [Danny & Mrs. Yarborough]

Reel 5/2 Cue # 36055 *Tranquillo* in 6/8 time (similar R4/1) 10 pages, 39 bars

Reel 5/2A 2 bars (similar to R4/1)

Reel 5/3 cue # 36056 *Allegretto* in 2/4 time, 30 pages, 126 bars, key signature of Ab major/F minor (four flats) [After the Hayride/Mrs. Yarborough's Apartment]

Track # 10, Disc 1. DVD location 00:38:46

I really like this section of the movie, the delightful music, Mrs. Yarborough's modernistic apartment, and certain feminine features of the actress and her wardrobe (or lack of it! :)

In the grace bar, flute I and piccolo I sound *mf* an up-rush of 32nd legato notes Line 2 C-D-E-F-G-A-B. In Bar 1 the "Bells" and harp I and celeste now join in with the flute and piccolo playing the melody line. So we find in Bar 1 Line 3 C rinforzando-marked 8th note (followed by an 8th rest) up to Eb tenuto quarter note *sf* tied to 8th note next bar down to C down to Line 2 Bb to Ab tenuto-marked 8th notes down to (Bar 3) F tenuto half note tied to (Bar 4, start of page 2) 8th note to Eb-F 16ths up to Ab-F-Ab-Line 3 C 16ths crescendo to (Bar 5) Line 2 Bb rinforzando 8th (followed by an 8th rest) up to Line 3 Db rinforzando quarter note tied to 8th note next bar down to Line 2 Bb to Ab to G tenuto 8ths to (Bar 6) Eb rinforzando half note tied to 8th note in Bar 8 (start of page 3) to same Eb to E to F legato 8ths to (Bar 9) Ab 8th down to F quarter note to Eb 8th note tied to (Bar 10) 8th note to F quarter note to Eb 8th note tied to 8th note in Bar 11) to F quarter note legato to Eb 8th and so on.

After an 8th rest in Bar 1, the first bassoon plays *mf* Line 1 F quarter note to Eb 8th tied to 8th note next bar to F quarter note to Eb 8th tied to 8th note in Bar 3 to F quarter note again to Eb 8th, and so on. The violins and violas play "divisi on each stand." After an 8th rest in Bar 1, violins I sound *mf* side-bracketed double-stopped rinforzando 8th notes small octave Ab/Line 1 F (followed by an 8th rest) to Ab/Eb rinforzando 8ths (repeated in the next three bars). Violins II play this pattern on middle (Line 1) C 8th notes. Combined this is the F min tonality (F/Ab/C). Violas play the same notes and staff arrangements. The celli in Bar 1 sound *mf* small octave Eb half note tied to half note next bar to (Bar 3) F quarter note to legato 16th notes Ab-Bb-Line 1 C-Eb to (Bar 4) F dotted quarter note (followed by an 8th rest) then repeats the same phrasing starting in Bar 6. CB are pizzicato in Bar 1 on small octave Ab 8th (followed by an 8th rest) down to Eb 8th note (followed by an 8th rest) repeated thru Bar 4 to (Bar 5) Bb 8th down to Eb 8th in that same rest pattern.

Skipping to Bar 37, the cue is now *A Tempo* in 6/8 time with the canceling of the four flats. This new section of music and its changes correspond to the scene in the apartment where the Tab Hunter Marine has an itching fit due to the hayride. This is located at 00:39:30 on the dvd, and 00:45 into the cd track. The flute and clarinet II (also the celeste) play the repeating 16th note figures. So they sound *mf* Line 1 F#-G-F#-G-F#-G 16ths (connected as a figure by two crossbeams) to E-F#-E-D-C#-D 16ths. Repeat this bar in Bar 38. Then in Bar 39 flute II and clarinet take over the pattern for two bars playing Line 1 A-Bb-A-Bb-F#-G 16ths to G#-A-G#-A-D#-E 16ths. The harp in Bar 37 plays Great octave A/small octave

G/Line 1 C# quarter notes (followed by an 8th rest) to A/F#-B quarter notes (followed by an 8th rest) and repeated next bar. Six violins I play *mf* middle C# dotted quarter note down to B quarter note to A 8th

(repeated next bar) to (Bar 39) Line 1 D dotted quarter note crescendo and legato to C# dotted quarter note decrescendo hairpin (repeated next bar). Violins II return in Bar 39 on small octave Bb dotted half note < > and repeated next bar. Violas in Bar 37 play small octave G to F# dotted quarter notes (repeated next bar) to (Bar 39) F to E dotted quarter notes (repeated next bar). VC play Great octave A dotted half note (repeated next bar) to (Bar 39) G down to C dotted quarter notes (repeated next bar). CB are silent in this sequence.

Skipping to Bar 72 (2:00 on the cd track) we come to a new section of music displaying a beautiful and sexy melody, *Slowly* in $\frac{3}{4}$ time. The key signature is now five flats (Db major/Bb min). The violas, celli and *solo* horn play the melody *mf molto espressivo*. We find Line 1 F up to Ab down to Eb quarter notes legato to (Bar 73, now in C time) middle C dotted half note to “3” triplet value 8th notes small octave Bb up to Line 1 Db down to Ab down to (Bar 74) Gb dotted half note up to “3” triplet value 8th Bb-Line 1 Db-small octave Ab 8ths, and so forth.

In Bar 73 (again in C time) the clarinets play *mf* small octave Ab/middle C [written Bb/D] tenuto dotted half notes (followed by a quarter rest) to (Bar 74) Gb/Bb dotted half notes followed by a quarter rest. The bass clarinet plays Line 1 F [written G] tenuto-marked dotted half note to (Bar 74) Db dotted half note. Bassoons play Great octave Db/Ab tenuto dotted half notes (followed by a quarter rest) to (Bar 74) Eb/Bb dotted half notes. After a half rest, the vibe sounds Line 2 Ab tenuto half note decrescendo to (Bar 74), after a half rest, Bb half note. The harp plays ascending legato 16th notes Great octave Db-Ab-small octave C-Db-F-Ab to “7” septuplet 32nd notes Line 1 C-Db-F-Ab-Line 2 C-F up to Ab quarter note (followed by a quarter rest). Then in bar 74 the harp plays Great octave Eb-Bb-small octave Db-Eb-Gb-Bb 16ths to “7” 32nd notes Line 1 Db-Eb-Gb-Bb-Line 2 Db-Eb-Gb up to Bb quarter note (followed by a quarter rest). The piano is arpeggiando (vertical wavy line rolled chord) on Great octave Db/Ab/small octave F/Ab/middle C dotted half notes (followed by a quarter rest) to (Bar 74) Great octave Eb/Bb/small octave Db/Gb/Bb dotted half notes. CB in Bar 73 play small octave Db dotted half note (followed by a quarter rest) to (Bar 74) Eb dotted half note. Etc.

Reel 5/4-6/1 cue # 36057 *Con moto* in 6/8 time, 6 pages, 24 bars

Reel 6/2 cue # 36057 *Slowly* in C time, 7 pages, 26 bars. Bars 1-4 not used. Track # 12 [Danny’s Call from Home]

Reel 7/1 *Moderato* in C time, 4 pages, 12 bars Track # 14 [Danny at Home] 00:00 – 00:48. Key signature of one sharp (G maj/E min). Cue # 36058.

Eight violins I sound *mf* the melody line of Line 1 F#-G-A legato 8ths in the grace bar to (Bar 1) B dotted quarter note to A stand-alone 8th to B-Line 2 E-D-B 8ths to (Bar 2) A to G 8ths to E quarter note tied to 8th note up to G-B-Line 2 C 8ths to (Bar 3) D dotted quarter note to E 8th to D-Line 1 B-G-B 8ths, and so on. Four violins II play in the grace bar Line 1 E quarter note to D 8th to (Bar 1) same D dotted quarter note up to F 8th to G-A 8ths to B quarter note up to (Bar 2) Line 2 C dotted half note down to *div* quarter notes middle C/Eb. Violas top staff play middle C quarter note to D 8th to (Bar 1) small octave B dotted quarter note up to Line 1 Eb 8th to D up to A 8ths to G quarter note to (Bar 2) E dotted half note to Eb quarter note. Violas bottom staff play middle C quarter note down to small octave A 8th to (Bar 1) B dotted quarter note to middle C 8th down to B-C 8ths to D quarter note, etc. VC play small octave A-G-F# legato 8ths to (Bar 1) G down to D up to B to middle C 8ths up to D-F# 8ths to E quarter note. CB play small octave D quarter note to C 8th to (Bar 1) small octave G dotted quarter note up to Line 1 D 8th down to small octave G dotted quarter note up to D 8th. Etc.

Reel 7/2 *Tenderly* in C time, key signature of one flat, 39 bars. Track # 14 starting from 00:49. New ending. After Bar 39 : “This is Bar 1 of aria R8/1” Cue # 36051.

Violins I in the grace bar play Line 3 C to D quarter notes to (Bar 2) Line 2 F dotted half note to same F tenuto quarter note to (Bar 2) F legato mini-slur to G quarter notes up to Line 3 C quarter note

legato up to D quarter note down to (Bar 3) Line 2 F dotted half note down to D quarter note up to (Bar 4) G half note up to Line 3 C to D quarter notes to (Bar 5) E dotted half note to G quarter note, and so on. VC play a counter line of middle C down to small octave B to Bb down to C 8ths to (Bar 1) D quarter note to C quarter note tied to “3” triplet value quarter note to D up to F triplet value quarter notes to (Bar 2) A legato to G quarter notes to F to E quarter notes to (Bar 3) D to C quarter notes to “3” triplet value ascending quarter notes D-F-A, and so on. CB in Bar 1 play small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 2) G quarter note down to C quarter note in that same rest pattern to (Bar 3) a repeat of Bar 1 to (Bar 4) a repeat of Bar 2. Violas play middle C down to B quarter notes down to (Bar 1) A dotted half note to same A quarter note to (Bar 2) B-B half notes to (Bar 3) A whole note. Altri violins play divisi Line 1 E half note and also Line 1 A to G# quarter notes to (Bar 1) D dotted half note to D quarter note and also double-stopped F/A dotted half notes to F quarter note. After a quarter rest in Bar 1, the harp plays *mp* small octave F/A/middle C quarter notes (followed by a quarter rest) to F/A/C/D quarter notes. Etc.

Reel 7/3 cue # 36059 *Appassionato* in C time, 8 pages, 31 bars

Reel 8/2 *Broadly* in C, key signature 4 flats. Wellington Bay [New Zealand Anthem]

Reel 9/2 *Grazioso* in Cut time, key signature of 1 flat. 8 pages, 29 bars. Track # 18

Reel 9/3 *Slowly* in C time, 6 pages, 24 bars. Track # 19

Reel 10/3 *Broadly* in 6/8 time, cue # 36062. Actually the “Broadly” tempo-marking refers to Bar 34 of this cue, the very beautiful scene and music by Max. Key signature of 5 flats. DVD location Chapter 21 at 1:13. Combined violins I-II play *mf* Line 1 F/Ab/Line 2 Db/F dotted quarter notes up to Ab/Line 2 Db/F/Ab dotted quarter notes legato to (Bar 35) Gb/Ab/Line 2 Db/Gb dotted quarter notes to F/Ab/Db/F dotted quarter notes. To (Bar 36) Line 1 Eb/Gb/Bb/Line 2 Eb dotted quarter notes up to Bb/Eb/Gb/Bb dotted quarter notes tied to (Bar 37) Bb/Line 2 Gb/Bb dotted half notes (and also Line 2 F to Eb dotted quarter notes). Then in bar 38 they play Line 1 Eb/Ab/Line 2 C/Eb dotted quarter notes up to Bb/C/Eb/Bb dotted quarter notes to (Bar 39) Ab/Line 2 Db/Eb/Ab dotted quarter notes to Gb/Ab/Line 2 C/Gb dotted quarter notes to (Bar 40) Line 1 F/Ab/Line 2 Db/F (Db maj) dotted half notes tied to dotted half notes next bar. Flutes in bar 34 play *mf* Line 2 Db/F dotted quarter notes up to F/Ab dotted quarter notes to (Bar 35) Db/Gb dotted quarter notes to Db/F dotted quarter notes to (Bar 36) Line 2 Eb quarter note (followed by an 8th rest) up to descending 8ths Line 2 Bb-Ab-Gb to (Bar 37) F to Eb dotted quarter notes to (Bar 38) Line 2 C/Eb dotted half notes tied to next bar to (Bar 40) Db/F dotted half notes tied to next bar. Etc. Clarinet I and top staff celeste in Bar 34 play *mf* Line 1 Bb-Ab-Bb 8ths to Ab-Bb-Ab 8ths (repeated next bar) to (Bar 36) Line 2 C-Line 1 Bb-Line 2 C 8ths to Bb-C-BB 8ths (repeated next bar). Clarinet II plays this an octave lower register, while bottom staff celeste plays it also an octave lower register. The harp in Bar 34 plays ascending 8th notes Great octave Db-Ab-small octave F up to Ab down to F down to Great octave Ab 8ths (repeated next bar) to (Bar 36) Great octave Db up to small octave Db up to Gb 8ths up to Bb down to Gb-Db 8ths (repeated next bar). CB play small octave Db dotted half note tied to next bar (repeated thru Bar 41). Bassoons play Great octave Db/Ab dotted half notes tied to next bar to (Bar 36) Db/small octave Db tied dotted half notes. The English horn plays the first flute but an octave lower register (horn II two octaves lower). VC play small octave F to Ab dotted quarter notes to (Bar 35) Gb to F dotted quarter notes to (Bar 36) Eb up to Bb dotted quarter notes to (Bar 37) same small octave Bb dotted half note. Violas play small octave Ab/Line 1 Db dotted half notes tied to next bar to (Bar 36) Gb/Bb/Line 1 Eb dotted half notes tied to next bar. After a quarter and 8th rest in Bar 36, the oboe shows up to play the flutes line for Bars 36-37 only. Etc. Gorgeous music! [end session Wednesday, April 11, 2012 at 4:32 pm]

Reel 10/4 *Slowly* Key signature 5 flats

Reel 11/1 cue # 36063 *Tenderly* in C time, 9 pages, 34 bars Track # 24 [Andy Kisses Pat]

Reel 11/4-12/1 cue # 36066 C time, 24 pages, 94 bars. Part of disc 2 track # 3 2:00 on...

Reel 12/2 *Agitato* in 2/4 time, 24 pages, 93 bars. Disc 2 track # 3 6:24 on

Reel 13/1 *Maestoso* in C time, 3 pages, 11 bars Track # 4 (disc two)

Reel 13/2 cue # 36069 *Molto misterioso* in C time, 20 pages, 76 bars. Track # 5 [Malaria] Bars 30-35 copy from R11/3 Bars 27-32

Reel 14/2 cue # 36070 *Slowly* in C time, 6 pages, 24 bars

Reel 15/1 cue # 36071 *Moderato di Marcia molto marcata* 27 pages, 111 bars. Track # 8 00:00 – 2:18 [10,000 blisters]

Reel 15/2 cue # 36072 *Molto marcato* in 6/8 time, 21 pages, 82 bars. Track # 8 (disc 2) 3:45 on

Reel 15/3-16/1 cue # 36073 *Modto* in C, 8 pages, 29 bars, Track # 8 2:19 thru 3:45

Reel 17/1 cue # 36074 *Dramatico* in C, 24 pages, 93 bars Track # 10 (disc 2) [Like a Million Other Women]

Reel 17/2 cue # 36075 *Misterioso* in C, 10 pages, 37 bars. Track # 11 (disc 2)

Reel 18/1 *Maestoso* in C time, 7 pages, 27 bars Track # 12

Reel 19/1 cue # 36077 *Maestoso* in C, 19 pages, 88 bars. Track # 13

Reel 19/2-20/1 *Todo Marcia* in 2/4 time, 8 pages, 33 bars. Track # 14

Reel 20/3 *Modto* in C, 32 pages, 136 bars plus 19 bars from R14/2. Track # 16. Bars 58-65 from Bars 1-8 of R10/3, etc.

Cue #36083 “Melancholy Rhapsody” (in ink, not in Cutter’s hand)

ETC.

DECISION OF CHRISTOPHER BLAKE

MAIN TITLE C time, key signature of 3 flats. 18 pages, 70 bars. Includes brief dream sequence on train.

The Warner Brothers fanfare is played in the first two bars. In Bar 3, violins play *ff espr* Line 2 G/Bb/Line 3 Eb/Line 4 G (Eb major tonality) *rinforzando* half notes to F/Line 3 C/D/F quarter notes to Line 2 Eb/Ab/Line 3 C/Eb 8ths to F/Bb/Line 3 D/F 8ths to (Bar 2) Line 2 G/Bb/Eb/G half notes to F/Line 3 C/D/F half notes. 2 flutes, 2 oboes, 2 clarinets, 4 horns, 4 trumpets, 4 Pos, organ, 2 pianos, violas play the theme as well. After a 16th rest in Bar 1, VC and bassoons play *ff* ascending 16ths Great octave Bb-small octave C-Eb (connected by two crossbeams) to G-Bb 16ths to “3” triplet value 16ths middle C-Eb-G up to Bb 8th *rinforzando* legato down to small octave Bb quarter note (repeated in Bar 2). The tenor and

also saxes also play the same pattern. The timp is trem rolled forte on Great octave Bb dotted half note decrescendo hairpin (followed by a quarter rest) and repeated next bar. Etc.

Reel 1/2 *Modto grazioso* in # time, 4 pages, 16 bars. Key signature 1 sharp. Ends on “Hi, Clara!”

In the grace bar, the oboe and clarinet I sounds *mf* Line 2 C rinforzando 8th (followed by an 8th rest). Then in Bar 1 they play (along now with pizzicato strings) the melody line. But the oboe/clarinet/celeste specifically play *mf* < > Line 2 G rinforzando quarter note legato down to D 8th (followed by an 8th rest) to C 8th (followed by an 8th rest) to D 8th (followed by an 8th rest) tom (Bar 2) Line 1 B rinforzando half note tied to 8th note (followed by an 8th rest) to same B staccato 8th (followed by an 8th rest) up to (Bar 3) E rinforzando quarter note legato down to Line 1 B 8th decrescendo (followed by an 8th rest) to A 8th (followed by an 8th rest) to B 8th (followed by an 8th rest) down to (Bar 4) G rinforzando half note tied to 8th note (followed by an 8th and quarter rest). Violins in Bar play Line 1 G/Line 2 D quarter notes tied to same 8ths (followed by an 8th rest) to now *pizz* 8th notes middle C/G (followed by an 8th rest) to F#/A 8ths (followed by an 8th rest) down to (Bar 2) now *arco* D/G half notes tied to 8th notes, and so on.

Reel 1/3 *Allegretto* in 2/4 time, 7 pages, 25 bars. Key signature 2 sharps. Ends “Where’s Chris? (in the garage).”

In the grace bar, the celeste and two clarinets play *mf* “10” value 32nd note figure of Line 1 F#-G-A-B-Line 2 C#-D-E-F#-G-A to (Bar 1) B-G-F#-E legato 16ths (connected as a figure by two crossbeams) to D-E-D-C# 16ths figure to (Bar 2) Line 1 B-Line 2 C#-Line 2 B-A 16ths figure to G-E-D-middle C# 16ths to (Bar 3) F# half note In Bar 1 violins I sound *mf* Line 1 G/B half notes trill tied to half notes next bar to A#-B grace notes to (Bar 3) F# half note. Violins II are non-trill on middle C#/E half notes (tenuto marked) tied to half notes in Bar 2 to (Bar 3) A#/middle C# half notes. Four top staff violas play middle C#/G tenuto half notes tied to half notes next bar, while two bottom staff violas play Line 1 E tied half notes. Flute I is trill in Bar 1 *mf* on Line 1 B half note tied to half note next bar to A#-B grace notes down to (Bar 3) F# 8th (followed by rests). The harp in Bar 1 is arpeggiando on Line 1 C#/E/G/B half notes let vibrate (C# half-dim 7th). In the grace note the harp was gliss from small octave F# quarter note gliss line up to (Bar 1) Line 2 B 8th. After a 16th rest in Bar 3, the bassoons and 4 celli play small octave E-D-C# 16ths to D-E-F#-middle C# 16ths to (Bar 4) middle C natural 8th (for the bassoons, that is, followed by rests). Celli in Bar 4 play Line 1 C half note tied to half note next bar.

Reel 2/1 *Con moto* in C time, 6 pages, 22 bars. Toy train set in motion

Reel 2/2 *Tragic* in ¾ time, key signature 1 flat. 40 bars.

All violins in Bar 1 sound *mf* Line 1 A down to F# to G legato quarter notes down to (Bar 2) Db dotted half note. The flute plays Line 1 A to F# quarter notes to G quarter note tied to dotted half note next bar and tied to half note in Bar 3 (followed by a quarter rest). CB play *mf* small octave C dotted half note tied to next three bars. Etc.

Reel 2/3 *Modto* in C time, 1 page, 2 bars

Reel 3 *Molto grazioso* in ¾ time. Key signature 3 sharps. 17 pages, 79 bars.

In the grace bar, the two flutes and oboe play *mf* Line 2 E dotted 8th note rinforzando-marked to same E staccato 16th up to (Bar 1) A staccato 8th (followed by an 8th rest) down to E staccato 8th (followed by an 8th rest) to D-E 8ths down to (Bar 2) C# tenuto quarter note tied to 8th (followed by an 8th rest) to C# dotted 8th to C 16th up to (Bar 3) F# staccato 8th (followed by an 8th rest) down to C# staccato 8th (followed by an 8th rest), and so on. After an 8th rest in Bar 1, violins I sound *mp* and *spiccato delicato* ascending staccato-marked 8th notes Line 1 A-B-Line 2 C#-D-E to (Bar 2) A down to E up to A up to Line 3 C# 8ths (crossbeam connected) up to E staccato 8th (followed by an 8th rest). Etc.

Reel 4/1 *Rubato* in C time, 15 pages, 59 bars. Dream sequence begins (Mr. Bascomb).

In Bar 1 the timp is rolled *pp* on small octave C whole note tied to whole note next bar and tied to quarter note in Bar 3 to non-trem C-C quarter notes to now again rolled C quarter note tied to whole note in Bar 4. Two bassoons sound *p* Great octave and small octave C whole notes tied to whole notes next bar and tied to quarter notes in Bar 3 to resounded (and tenuto-marked) C to C quarter notes to C quarter notes tied to whole notes next bar. VC/CB play *mp* small octave C whole note tied to whole note next bar and tied to quarter note in Bar 3, and so on as given. After a half and 8th rest in Bar 1, the violins play *faccel* Line 2 D#-E#-F#-G# 32nd notes to “3” triplet value A-Line 3 C-D 16ths to D# 8th tied to whole notes next several bars. After a half and 8th rest in Bar 1, horns are stopped (+ glyph above the notes) *sf* on Line 1 C/Db/F/G dotted quarter notes tied to half notes next bar (followed by an 8th rest) to same stopped dotted quarter notes tied to whole notes next few bars. Four trumpets with “sharp mutes and felts” sound *sf* in the same placement as the horns F#/G#/B dotted quarter notes tied to whole notes next several bars. Similarly muted trombones here play middle C/Db/F/G dissonant interval dotted quarter notes tied to whole notes next several bars. Etc. The cue in Bar 9 (*Grotesque* in 6/8 time) plays a sort of distorted children’s theme (key signature now of two sharps). The clarinet and bassoon play *mf grotesque* Line 1 (small octave for Fag) D rinforzando quarter note to same D staccato 8th to E rinforzando quarter note to E 8th to (Bar 10) F# up to A down to F 8ths to D quarter note down to Great octave (Fag) and small octave (clarinet) 8th to B-C# grace notes to (Bar 11) a repeat of Bar 9, and so on.

Reel 4/2 C time. 4 pages, 14 bars. Cont. dream sequence (Fanfare brass—Mr. Bascomb arrives)

Reel 4/3 *Fast* in 2/4 time, 17 pages, 66 bars. Dream sequence continues (“But” from Butler who fixes hair, etc. Mr. & Mrs. Blake arrive)

First the gong sounds a quarter note let vibrate. The harp here plays forte *let ring* Contra-octave and Great octave E quarter notes. The piano is *col* the harp. VC/VB pluck *pizz* Great octave E quarter note. In Bar 2, the xylophone plays Line 3 D# grace note to E rinforzando quarter note. Two harps plays the same pattern on Lines 1 & 2 & 3 D# grace notes to E rinforzando quarter notes. After a quarter and 8th rest, the alto sax is *solo* playing middle C [written Line 1 A] to C# to D to D# 32nd notes to (Bar 3) Eb [written Line 2 C] rinforzando half note tied to next few bars. In Bar 3 the timp sounds *mf* a sforzando-marked quarter note (followed by a quarter rest). The harps here are arpeggiando on Great octave E/B/small octave D/G#/B/Line 1 E sforzando quarter notes. Violins here are pizzicato on small octave G#/Line 1 E rinforzando quarter notes forte (followed by a quarter rest) Violas pluck small octave D/B quarter notes. VC pluck Great octave E/B/small octave E quarter notes, and CB pluck *pizz* small octave E rinforzando-marked quarter note. Etc.

Reel 4/4 6/8 time, key signature 2 sharps. 33 pages, 131 bars. “Play” School scene. Ends “Bah! Humbug!”

Reel 5/1 *Modto* in 2/4 time. 16 pages, 62 bars. Solo violin section included.

Reel 5/2 *Barcarolle* in 6/8 time, key signature of 3 flats. 3 pages, 10 bars. Horn solo included.

Reel 5/3 *Barcarolle* in 6/8 time, 4 pages, 15 bars.

Reel 5/4-6/1 *Modto* in C time, 4 pages, 15 bars.

Sords violins I play *p dolce* the principal melody of Line 1 G whole note tied to half note next bar to F quarter note to Eb-F 8ths to (Bar 3) G to F half notes decrescendo. The melody line continues in Bar 4 on Eb to F to D quarter notes crescendo to C-small octave Bb 8ths to (Bar 5) middle C whole note. Violins II play in Bar 2 Line 1 Eb half note to D quarter note to Eb-D 8ths to (Bar 3) Eb to D half notes down to (Bar 4) small octave Bb dotted half note to C-Bb 8ths to (Bar 5) middle C whole note. Muted violas in Bar

2 play small octave G half note up to C quarter note to C-Bb 8ths down to (Bar 3) G up to middle C half notes down to (Bar 4) G dotted half note to A-G 8ths to (Bar 5) Ab whole note. VC top staff in Bar 2 play *p* (and also *sords*) Great octave Eb up to Bb up to small octave Eb up to G 8ths legato to Ab half note

(repeated next bar) to (Bar 4) Great octave Eb up to Bb up to small octave G 8ths up to Bb 8th tied to quarter note to A-G 8ths down to (Bar 5) Eb whole note. After an 8th rest in Bar 2, bottom staff celli play Great octave Bb tenuto quarter note to same Bb 8th (followed by a half rest) and repeated next bar. CB in Bar 2 play *p* small octave Eb half note (followed by an 8th rest) up to BB quarter note to same Bb 8th legato down to (Bar 3) Eb half note (followed by an 8th rest) up to Bb quarter note down to Great octave Bb 8th up to (Bar 5) small octave Eb up to G half notes. The oboe plays a solo passage in Bars 5-6. Etc.

Reel 6/2 C time, 25 pages, 98 bars.

Reel 7/1 *Molto modto* in 6/8 time, 4 pages, 17 bars.

Reel 7/2, 12/8 time, 26 pages, 104 bars. Presidential themes; trombone solo, etc.

Reel 7/3 *Agitato* in C time, 13 pages, 58 bars.

Reel 8/1 *Con moto* in C, 19 pages, 78 bars.

Reel 8/2 *Con moto* in C, 11 pages, 44 bars

Reel 9 *Molto grazioso* in C, key signature of 1 sharp. 9 pages, 33 bars.

Fort Dobbs

I highly recommend this fast-moving Western (the initial working title being "14 Bullets to Fort Dobbs") accompanied by a terrific Max Steiner score. It's available on Warner Archive and I already watched it three times since it arrived on 1/17/2011 (and watching it tonight on April 11, 2012) especially paying greater attention to the music. Several years ago I researched the written score at USC/Warner Bros. Archives. I made a Xerox order of maybe 52 pages at the end of my research on 9-25-96.

The "New Main Title" is a dramatic patchwork of several themes used within the music, the tempo-marking of *Maestoso* in 4/4 time, 9 pages, 36 bars. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, tenor sax, bass clarinet, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, timp., piatti, harp, 2 pianos, strings. The initial chord is the D minor 7th (D/F/A/C).

An engaging motion cue is Reel 6/Part 4 located on the dvd at 00:46:47 when the lovely Virginia Mayo character and her son rush across the open valley floor. *Con Moto* in 6/8 time, the violins and oboe sound *mf* middle (Line 1) C quarter note to C 8th to C quarter note to C 8th to (Bar 2) C quarter note to C-C 16ths to C-D-Eb legato 8ths (repeated next two bars). The piano and harp are arpeggiando (vertical wavy line rolled chord) on small octave F/Ab/Line 1 C/F/Ab/Line 2 C) 8ths (F minor tonality) followed by rests. After a quarter and 8th rest in Bar 2, the harp and now the celeste play middle C/Eb/G/Line 2 C/Eb/G (C minor tonality) 8ths. Effective and interesting orchestration.

The End Title (Reel 11/3) located at 1:29:03 on the dvd is quite good. My wife watched the movie with me and she was particularly taken by the music here, especially the two guitars. However, the end scenes were apparently shortened in the final edit because the music cue was a lot longer.

Once again, you will not be disappointed with this purchase, although many of you may pass it up

because it is a relatively obscure Fifties western title. Virginia Mayo is terrific here, although I noticed she sometimes forgot her character's Southern accent. Clint Walker is appealing here, and I'm sure most people

will simply identify him as "Cheyenne" here, not the character named "Gar." And if you appreciate good background music in a movie, then you won't want to pass up Max Steiner's score here! I can also add here my impression with that late Fifties score that Max's style seems at times to be edging toward being Herrmannesque in that there's a nice economy of specialized sounds. He did not overwhelm the ears in most cases. We can savor in certain musical effects like harmon mutes on trumpets during a tense night scene sneaking past Indians, and so on. So as Maxie got much older we hear a nice Herrmannesque touch or adept sonorities.

-Reel 1/1 "New Main Title" *Maestoso* in 4/4 time, 9 pages, 36 bars. Orchestrated by Michael Heindorf. Cue # 37924.

Flutes I-II (sharing the same staff) are trill *ff* on Line 3 D whole note (to Eb) thru Bar 3 to (Bar 4) Line 3 F whole note trill (to Gb) thru Bar 5 tied to 8th note in Bar 6 in 3/4 time (followed by an 8th rest) and then play non-trem Eb to F quarter notes to (Bar 7) G half note down to E quarter note *Faster* to (Bar 8) C to D to E legato quarter notes. Violins I play exactly the same as the flutes I-II. Flute III plays Line 2 A whole note trill (to Bb) thru Bar 3 to (Bar 4) Line 3 C whole note trill (to Db) thru the next bar and tied to 8th note in Bar 6 (followed by an 8th rest). Then this flutes plays as the other flutes but an octave lower register. Oboe I is *col* flute III. Oboe II plays Line 2 F whole note trill (to Gb) thru Bar 3 to (Bar 4) Line 2 Ab whole note trill (to Bbb) thru next bar and tied to 8th note in Bar 6. Then it is *col* flute II. Clarinets are trill on Line 2 D/F whole notes (to E/Gb) thru Bar 3 to (Bar 4) F/Ab whole notes trill thru next bar and tied to 8ths in Bar 6 (followed by an 8th rest). Then they play Lines 1& 2 Eb to F quarter notes to (Bar 7) G half notes to E quarter notes. After a quarter rest in Bar 1, the tenor sax and bass clarinet play *ff* Line 1 C [written D] half note *rinforzando* legato to small octave B quarter note to (Bar 2) after an initial quarter rest, they play small octave Bb *rinforzando* half note to A quarter note to (Bar 3), after a quarter rest, Line 1 (for the tenor sax) and small octave (bass clarinet) G half note to F quarter note to (Bar 4), after a quarter rest, Eb half note to D quarter note. Bassoons play the same as the bass clarinet but an octave lower register thru Bar 3. After a quarter rest in Bar 4, the bassoons then play Great octave and small octave Eb half notes to D quarter notes to (Bar 5), after a quarter rest, Db half notes to C quarter notes. After a quarter rest in Bar 1, three horns play *ff* Line 1 C [written G] *rinforzando* half note legato slur to small octave B [written Line 1 F#] quarter note to (Bar 2), after a quarter rest, Bb half note to A quarter note to (Bar 3) G half note to F quarter note, and so on. Trumpet I sounds *ff* Line 2 D [written E] *rinforzando* dotted half note tied to 8th note (followed by a 16th rest) to same D-D staccato 32nd notes (repeated next two bars) to (Bar 4) F dotted half note tied to 8th note (followed by a 16th rest) to F-F staccato 32nd notes (repeated next bar) to (Bar 6 in 3/4 time) F to Eb to F tenuto quarter notes to (Bar 7) G 8th (followed by rests). Trumpets II-III in Bar 1 play Line 1 F/A [written G/B] dotted half notes tied to 8ths (followed by a 16th rest) to F/A-F/A 32nd notes and repeated next two bars to (Bar 4) Ab/Line 2 C notes in this pattern. Trombone I plays as trumpet I but an octave lower register. After a quarter rest in Bar 1, Pos II-III play *ff* small octave and Line 1 C half notes to Great octave and small octave B quarter notes to (Bar 2), after a quarter rest, Great octave and small octave Bb half note to A quarter notes to (Bar 3), after a quarter rest, G half notes to F quarter notes. After a quarter rest in Bar 4, Pos II-III now play *a2* small octave Eb *rinforzando* half note to D quarter note to (Bar 5), after a quarter rest, Db half note to C quarter note. Etc. The tuba plays as Pos III but an octave lower register. The piatti sounds *sffz* a half note in Bar 1 and then again in Bar 4. The first piano is trill on Lines 2 & 3 D whole note thru Bar 3 to (Bar 4) F whole notes trill thru Bar 5. Piano II top staff is *col celli* while the bottom staff is *col celli 8va lower*. Violins I are *col* flutes I-II. Violins II are trill *divisi* on Line 2 F/A whole notes thru Bar 3 to (Bar 4) Ab/Line 3 C whole notes till thru next bar. Violas are trill on Line 2 D whole note thru Bar 3 to (Bar 4) F whole note trill, and so on. VC are *col* Fag I, as also the contrabasses. Etc. [end session Thursday, April 12, 2012 at 6:13 pm]

-Reel 1/3 (ends with gunshots). 5 pages, 14 bars. Cue # 37925.

Violins I sound forte Line 2 Db/Bb dotted half notes *rinforzando*-marked tied to 8th notes (followed by an 8th rest) and repeated next two bars while violins play Line 1 Bb/Line 2 F notes in this pattern. Violas

play small octave Bb/Line 1 Db/F dotted half notes tied to 8th notes. After a quarter rest in Bar 2, violas then play small octave Ab rinforzando half note legato to G quarter notes to (Bar 3) Gb half note to F quarter note in that same rest pattern. I, Bar 2 the celli (and bassoons/Pos III) now play (after an initial quarter rest) Great octave Ab rinforzando half note to G quarter note to (Bar 3) Gb half note to F quarter note in that pattern. The tuba plays this an octave lower register. Pos I-II and the bass clarinet play this an octave higher register. The tenor sax plays this in the Line 1 register, so Line 1 Ab [written Bb] half note to G quarter note, and so on. Back in Bar 1, three horns play forte small octave Bb/Line 1 Db/F [written F/Ab/Line 2 C] dotted half notes tied to 8ths (repeated next two bars). Three trumpets play this pattern on Line 1 Db/F/Bb [written Eb/G/C natural] notes. Two flutes play *f* Line 2 F/Bb rinforzando dotted half notes tied to 8ths (repeated next two bars), while oboes play this pattern on Line 2 Db/Bb notes. Clarinets play it on Line 2 Db/F [written Eb/G] notes. Etc.

-Reel 1/4

-Reel 1/5 (ends: "Till we get him, or they do!") 6 pages, 23 bars. *Agitato* in 6/8 time.

Three trombones sound *sfp* small octave D/Ab/middle C rinforzando dotted half notes tied to dotted quarter notes next bar and tied to 8ths to a re-sounding of the same D/Ab/C 8ths crescendo to same 8ths. Repeat next two bars. The tuba plays this on Great octave F notes. The gong sounds continuously on dotted half notes tied thru Bar 7. Two pianos play *mf* Contra-octave and Great octave F to unison Great octave F to Contra-octave and Great octave F 8ths to next figure of C to F to C 8ths, and repeated. VC and CB are "cued in" playing similar lines. Etc.

-Reel 1/6 (ends "Sheriff! It looks like they beat us to him!") 16 pages, 79 bars.

CB and contra-bassoon play *mf* small octave E whole note tied to whole note next bar to (Bar 3) Db whole note. After a quarter and 8th rest, 2 flutes and 2 oboes play *mf* Line 2 E 8th tied to 8th note to E quarter note down to Line 1 B 8th tied to (Bar 2) 8th note up to Line 2 D quarter note down to Line 1 A 8th tied to 8th up to Line 2 C quarter note down to Line 1 G 8th tied to 8th next bar up to Bb quarter note down to F# 8th tied to 8th up to A quarter note down to F 8th, and so on. After a half rest in Bar 1, the violas pluck and the bass clarinet sound Line 2 C to B quarter notes to (Bar 2) A to G to F# to F quarter notes, etc. After a half rest in Bar 1, two clarinets play Line 1 F#/B quarter notes to E/G quarter notes legato to (Bar 2) Eb/F# quarter notes to Db/F quarter notes to C/E quarter notes to Cb/Eb quarter notes tied to quarter notes next bar, and so on. After a half rest in Bar 1, violins I pluck *pizz* Line 1 A to G quarter notes to (Bar 2) F#-F-E-Eb quarter notes. Violins II here play Line 1 F# to E quarter notes to (Bar 2) Eb-Db-C-Cb quarter notes. Etc.

Skipping to Bar 7 (*Slowly*) VC sound *mf* "3" triplet value 8th note figures of Great octave Ab down to Eb up to Ab (crossbeam connected) down to Eb up to Ab-Eb 8ths and repeating these two figures in the second half of this and repeating this bar thru Bar 10. CB play this pattern on Great octave Ab up to small octave Eb down to Great octave Ab 8ths to next figure of Eb down to Ab up to Eb, and so on in the repeats. Piano I plays this on Contra-octave and Great octave Ab 8ths to Great octave Eb back to Contra-octave Ab 8ths (crossbeam connected) and so on. The harp in Bar 7 is arpeggiando on Great octave Ab/small octave F/middle Cb/Eb whole notes (repeated in Bar 9). The gong sounds *pp* a whole note in Bar 7 only. Pos II in felt sounds *mf* Great octave Ab whole note tied to next bar (repeated next four bars) while horns play small octave F/Line 1 Cb/Eb tied whole notes.

After an 8th rest in Bar 13, the bassoon is literally *solo* playing a largely descending passage of 8th notes. We find Line 2 Eb down to small octave Bb up to middle Cb 8ths (crossbeam connected) to Line 1 Fb-E-Cb-small octave Ab 8ths legato to (Bar 14) Fb-Eb-Cb-Great octave Ab 8ths (crossbeam connected)

down to Fb 8th to Eb dotted quarter note held fermata. In Bar 15 the English horns plays forte Line 1 D [written A] whole note tied to whole notes next three bars. Clarinets sound *f* small octave F#/Line 1 D sforzando-marked quarter notes (followed by a quarter and half rest). The bass clarinet plays lowest D quarter note. The Fag plays Great octave D quarter note, and the C> Fag on Great octave A. Horns play small octave F#/A#/Line 1 D (D maj 1st inversion) quarter notes followed by rests. The timp hits the small octave D sforzando quarter note. The vibe is rolled on Line 1 D whole note tied to next three bars. The piano plays Great octave D?A/.small octave D/F#/A/Line D sforzando quarter notes. Violins I are *agitato* playing forte Line 1 D whole note tied to next bar and then are trill in Bar 17 on same D whole note (to Eb) to (Bar 18) E whole note trill (to F) to (Bar 19) F# half note trill (to G) to G# half note trill (to A) to (Bar 20) B quarter note trill (to Line 2 C) to C# quarter note trill (to D) to D# quarter note trill (to E) to E# quarter note trill (to F# notated as a grace note). Violins II start to play in Bar 17 same D whole note to (Bar 18) C whole note trill (to small octave B) to (Bar 19) Eb half note trill (to D) to E half note trill (to D#) to (Bar 20) E# quarter note trill (to F#) to G quarter note trill (to A#) to A to B. Violas in Bar 17 are trill on Line 1 D whole note (to Cb) to (Bar 18) C whole note trill (to B) and so on (see violins II). VC are trill on small octave B whole note trill (to C) to (Bar 18) (Bb whole note trill (to Cb) to (Bar 19) Db half note trill (to C) to Eb half note trill, and so on.

In Bar 49 (dvd 00:07:19) in 6/8 time, Gar pushes over the body down the cliff. After an 8th rest, we find the violins/piano/flutes/oboes/clarinets playing *ff* Line 3 C# down to Line 2 B rinforzando 8ths to G# legato to F# 8ths (followed by a 16th rest) down to D 16th to (Bar 50) C# to Line 1 B to G# rinforzando 8ths to G# to D 8ths (followed by a 16th rest) to middle C# 16ths to (Bar 51) small octave B 8th (followed by rests for the violins/flutes/oboes) and continuing with the violas/clarinets part-wise and piano and celli on G# to F# 8ths to “8” 32nd notes F-E-Eb-D-Db-C-Cb-Bb to (Bar 52, start of page 10 of this cue) Great octave A whole note for the VC/CB/bassoons tied to whole note held fermata next bar. Pos play *ff* Great octave C/E/A 16thths to same C/E/A 16ths (both sforzando-marked) followed by rests. The tuba plays Contra-octave A-A 16ths, horns on small octave notes of that A minor chord. The piano plays on Contra-octave A/Great octave C/E/A 16ths. The bass clarinet plays small octave A [written B] whole note tied to whole note next bar held fermata. The timp beats Great octave A rinforzando 16th to same A dotted 8th tied to dotted half note trem roll tied to whole note trem next bar. Then in Bar 54 (00:07:32) the Pos play *mf* small octave D/Ab/middle C whole notes tied to next bar, and tuba on Great octave F tied whole notes. VC play the “3” triplet value 8ths again of Great octave F down to C up to F and then C up to F down to C, and repeated. CB play it on F up to small octave C down to F, etc. The piano plays Contra-octave and Great octave F to Great octave C to F 8ths, and so on.

Reel 2/2 (starts: “Come on! Let’s get out of here!”) *Molto modto* in C time, 17 pages, 71 bars. DVD location 00:08:59. The timp betas *p* Great octave B-B-B-B 8ths to same B-B-B-B 8ths with the rinforzando accents on beats 1-3-506, and repeated thru Bar 16. It also beats Great octave A quarter note (followed by a quarter rest) to A quarter note (followed by a quarter rest). The piano is pedal on Contra-octave F/B quarter notes (followed by a quarter rest) to same quarter notes followed by a rest, etc. In Bar 8 VC/CB play Great octave F whole note tied thru Bar 16 and tied to half note in Bar 17 in 2/4 time. Fags

in Bar 9 play Great octave B whole note tied to half note next bar up to small octave D half note up to (Bar 11) F whole note. In Bar 12 (dvd 00:09:41) the clarinets take over on small octave G# top B half notes to (Bar 13) Line 1 D to F half notes with that F tied to whole notes next three bars. Violas join in also in Bar 12 on small octave F whole note tied to end of Bar 17. In Bar 15 the two flutes and oboes join in (dvd 00:09:51) to play Line 1 G# up to B half notes to (Bar 16) Line 2 D half note up to F half note tied to half note next bar in 2/4 time. The music changes in Bar 18 (*Leggiero* in C time) as Gar walks thru the open country. Violins I play *mf* Line 2 F half note tied to dotted 8th to Eb 16th to F dotted 8th to Eb 16th to (Bar 19) F dotted 8th to Eb up-bow 8th to D quarter note on the down bow to C quarter note on the up-bow. Violins II play Line 2 D half note tied to dotted 8th to C 16th to D dotted 8th, and so on.

When Gar is shot by the boy at Bar 68 (dvd 00:12:35), the violins play *ff* “3” triplet value 16ths small octave B-B-B to B 8th tied to same B dotted half note tied to (Bar 69) same B half note tied to B 8th

followed by smoothly yet fast ascending 32nd notes B#-C#-D-D#-E-F#-G-G#-A-A#-B to (Bar 70) Line 2 C-C 16ths to C 8th tied to same C dotted half note held fermata and tied to (end Bar 71) C whole note held fermata. The clarinets play the same as violins I except for the end bar. Etc.

Reel 2/3 6 pages, 22 bars. Gar awakens.

In Bar 5 (dvd 00:13:02) in 6/8 time, Gar awakens blurry-eyed to see chickens pecking seed about his head on the dirt. Here oboes play *giocoso* and *mf* on Line 2 G# 8th to G#-G# 16ths to G# 8th to G# dotted quarter note to (Bar 6) same G# 8th to G#-G# 16ths to G# 8th down to Line 1 B# 8th to B#-B# 16ths to B# 8th, and so on. The first stand violins I play on Line 3 E dotted half notes tied next bars. Other violins pluck pizzicato Line 1 E/G# rinforzando 8ths (followed by two 8th rests) to Eb/G rinforzando 8ths (followed by two 8th rests) to (Bar 6) D/F# 8ths and then C#/E# 8ths in that same rest pattern. Violas pluck small octave B to Bb 8ths to (Bar 6) A to G 8ths in that pattern. The piano and/or harp play *mf* small octave B/Line 1 E/G# 8ths (followed by two 8th rests) to Bb/Eb/G 8ths, and so on. The piccolo plays *dolce* Line 2 E dotted half note tied to next bars. In Bar 15 (dvd 00:13:19) start to play various small passages thru Bar 18. After an 8th rest in Bar 19 (00:13:34) the solo violin plays a smooth legato passage of 8th notes Line 1 A-Bb-Line 2 C to Db-Eb-E to F with the F 8th tied to 8th next bar to G quarter note to G# 8th to A 8th to Bb quarter note to B 8th to (Bar 21) Line 3 C whole note tied to whole note held fermata next bar. After an 8th rest in Bar 21, the solo cello plays Great octave G up to small octave C to E 8ths up to G-middle C-E-G 8ths to (Bar 22) B half note to Line 2 C half note held fermata. Nice effect here. IN Bar 19 altri violins play Line 1 Db/F whole notes tied to end of bar. Violas play small octave G tied whole notes. VC play in Bar 17 Great octave E/B whole notes tied to next bar to (Bar 19) Eb/Bb whole notes tied to end of bar (except for that solo cello).

Reel 3/1 (starts: "Start walking to the house") 2 pages, 8 bars.

Reel 3/2 *Molto agitato* in 2/4 time. Cue # 37930. The Indians start to attack the ranch.

Reel 3/4-4/1 23 pages, 96 bars. Night Stealth. Dvd location 00:19:10. *Slowly* in C time. Oboes play *pp* Line 1 A/B tenuto half notes to same A/B tenuto half notes repeated thru Bar 11 and done *very slow*. The Fag plays Line 1 F-F tenuto half notes. The piano plays Line 1 F/A/B tenuto half notes. After a quarter rest in Bar 4, *sords* celli play Great octave C# half note crescendo to D quarter note tied to quarter note next bar up to G# half note up to small octave D quarter note tied to quarter note next bar to C# half note to C quarter note tied to quarter note in Bar 7 down to B half note down to F quarter note tied to next bar, and on. After a quarter rest in Bar 7, CB come in to play Great octave B half note down to F quarter note tied to quarter note next bar to E half note to same E quarter note tied to quarter note next bar (VC is *col*) to E half note, and so on. In Bar 12 (00:20:00) 8 violins I are bowed trem on Line 1 G#/Line 2 D whole notes tied to whole notes next bar while 4 violins II are trem on small octave BB/Line 1 E tied whole notes, and violas on small octave Bb/Line 1 E whole notes rinforzando. The solo oboe plays *molto accel* Line 2 D whole note up to (Bar 13) F half note up to Line 3 Cb half note tied to half note next bar. After rests in Bar 14 the harp is gliss from Line 3 Cb 8th down to (Bar 15) Contra-octave A 8th. CB pluck pizz in Bar 15 Great octave A 8th followed by rests. Etc.

Reel 4/2 (ends: "But I learned not to look back.") 4 pages, 37 bars.

Reel 4/3 14 pages, 53 bars.

Reel 4/4 27 pages, 106 bars. *Modto* in C time. Cue # 37934. Dvd location 00:27:32.

Reel 5/1 5 pages, 17 bars.

Reel 5/2 (ends: “My husband—you killed him!”) 9 pages, 333 bars. *Modto* in C time. Cue # 37935. Dvd location 00:33:48.

Violins I sound *sf* Line 1 G/Line 2 C# *rinforzando* whole notes tied to whole notes next bar and tied to dotted half notes next bar and tied to 8ths and 16ths (followed by 16th rest). A stand of violins II play this on Line 1 B notes. The lower stand plays Line 1 F-E 16ths back to F 8th tied to dotted half note and tied to the rest of the notes as just given. Violas play Line 1 F-E 16ths to F 8th tied to dotted half note (rests the rest of the next three bars at least). VC play *sf subito* Line 1 F-E 16ths to F 8th tied to dotted half note and tied to 8th next bar to E to Eb to D 8ths legato to Db-C-small octave B-Bb 8ths legato to (Bar 3) A-Ab-G-F 8ths legato to E-D#-Great octave B down to F 8ths to (Bar 4) E 8th followed by rests. CB in Bar 4 plucks pizzicato the Great octave A 8th followed by rests. The bass clarinet also plays those descending 8th notes. Oboes and clarinets play the tied notes. Oboes play on Line 2 C# notes, clarinet I on Line 1 B, and so on. In Bar 4 horns I-II play small octave E [written B] whole note *p*. The timps sound *mp* Great octave A/small octave E repeated quarter notes. The bass drum plays one quarter note followed by rests. The finger cymbals play x-headed quarter notes. The pianos are pedal on Contra-octave A/Great octave E whole notes. Etc. [end session Wednesday, April 11, 2012 at 10:21 pm]

Reel 5/3-6/1 “Kill me & you’ll never get to Dobbs” 22 pages, 94 bars.

Reel 6/2 12 pages, 105 bars.

Reel 6/3 Indians 28 pages, 111 bars

Reel 7/2 5 pages, 18 bars

Reel 7/3 “Turn her loose!” 14 pages, 55 bars.

Reel 7/4-8/1 2 pages, 21 bars.

Reel 8/2 9 pages, 42 bars.

Reel 8/3 2 pages, 8 bars.

Reel 8/4 Indian fight. 22 pages, 111 bars.

Reel 8/5 19 pages, 61 bars.

Reel 8/6 3 pages, 15 bars.

Reel 9/1 7 pages, 54 bars.

Reel 11/1 12 pages, 87 bars.

Reel 11/2 15 pages, 121 bars.

Reel 11/3-End Title 9 pages, 42 bars. *Modto* in 4/4 time. Cue # 37955. Michael Heindorf orchestrated this one. Dvd location 1:29:03. The first 11 bars or so are the “old” bars for the End Title. Then the “New” End Title takes over without the guitars.

Two guitars sound *mf* to play the “F Maj” quarter note chord on the first beat in 4/4 time (followed by a quarter rest) to two more quarter note chords and repeated next bar to (Bar 3) “D Min” chords in the same pattern (repeated next bar) to (Bar 5) “Bb Maj” chords in the same pattern (repeated next bar) to (Bar

7) now actually laid out as quarter notes small octave F/Line 1 E/Bb/Line 2 C/G quarter notes (followed by a quarter rest) to two more such quarter note chords, and so on.

Four violas pluck pizzicato and *mf* (and double-stopped) small octave A/middle C quarter notes (followed by a quarter rest) to two more such A/C dyads (repeated next bar) to (Bar 3) A/Line 1 D quarter notes in that pattern (repeated next bar) to (Bar 5) small octave F/Bb quarter notes (repeated next bar) to (Bar 7) E/B quarter notes to (Bar 8) E/B quarter notes (followed by a quarter rest) to F/B to E/B quarter notes. Violins come into play double-stopped starting in Bar 5 plucking *pizz* similar pattern quarter notes. So we find violins I playing Line 1 D/F quarter notes thru Bar 6 to (Bar 7) small octave B/Line 1 G quarter notes in this pattern to (Bar 8) B/G quarter notes (followed by a quarter rest) to Line 1 D/F back to B/G quarter notes. Violins II pluck in Bar 5 small octave Bb/Line 1 D quarter notes for two bars to (Bar 7) middle C quarter notes to (Bar 8) C quarter note (followed by a quarter rest) to B/D quarter notes to C quarter note. Two top staff VC pluck small octave C/A quarter notes in Bar 1 in this same pattern (repeated next bar) to (Bar 3) Great octave B/small octave E notes (repeated next bar) to (Bar 5) Great octave F/small octave D notes thru Bar 6 to (Bar 7), now *divisi*, Great octave F/small octave E quarter notes to (Bar 8) same quarter notes (followed by a quarter rest) to F/D to F/E quarter notes. Bottom staff celli pluck in Bars 1-2 Great octave F/small octave C quarter notes in this same pattern to (Bars 3-4) F/D notes to (Bars 5-6) F/D notes to (Bar 7) now part of the *divisi* separation. CB pluck small octave F quarter notes in all first eight bars. The harp is arpeggiando in this same pattern. In Bar 1 we find Great octave F/small octave C/F/A/Line 1 C quarter notes thru Bar 2 to (Bars 3-4) Great octave F/small octave D/F/A/Line 1 D quarter notes to (Bars 5-6) Great octave F/small octave D/F/Bb/Line 1 D/F quarter notes arpeggiando to (Bar 7) Great octave F/small octave E/B/Line 1 C/G quarter notes. The piano is *col harp*.

Bassoons in Bar 1 play *mf* Great octave F/small octave C whole notes tied to dotted half notes and 8th notes in Bar 2 (followed by an 8th rest) to (Bar 3) F /small octave D whole notes tied to notes next bar in the same pattern to (Bars 5-6) F/D tied notes. In Bar 7 Fag I plays small octave E whole note tied to half note next bar to D to E quarter notes, while Fag II plays Great octave F whole note tied to whole note in Bar 8. Three horns in Bar 1 play *mf* small octave F/A/middle C [written Line 1 C/E/G] whole notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest). That of course is the F major tonality. In Bars 3-4 they play F/A/Line 1 D (D minor tonality) tied notes. In Bars 5-6 they play Bb/Line 1 D/F [written F/A/Line 2 C] tied notes (Bb major tonality).

The music changes in Bar 11 to *Molto Grazioso* and *Listesso* in 6/8 time. Violas play *col legno* small octave A/middle C 8ths (followed by an 8th rest) to same A/C 8ths to A/C 8ths (followed by an 8th rest) to A/C 8ths (repeated next bar). VC play the same pattern on Great octave F/small octave C/A notes. CB pluck small octave F 8th (followed by two 8th rests) to same F 8th (followed by two 8th rests). After a quarter and two 8th rests in Bar 12, the violins start to play the delightful melody line *mf* Line 2 A-B 8ths (the celeste plays the same for the top staff and an octave lower for the bottom staff). However I believe in the New E.T. the celeste is not used. So in Bar 13 the violins then continue on Line 3 C dotted quarter note down to Line 2 A dotted quarter note tied to quarter note next bar down to F 8th legato to G quarter note to A 8th legato down to (old Bar 15 but new Bar 13) C dotted half note tied to dotted quarter note next bar and also tied to 8th note up to A to B 8ths. Then they play Line 3 D dotted quarter note down to Line 2 B dotted quarter note tied to quarter note next bar to G 8th to A quarter note to B 8th down to (new Bar 21) C dotted half note tied to dotted quarter note next bar up to G quarter note to A 8th, and so on. [end session 7:25 pm]

Old notes show that I worked on Steiner's sketches (no full score was available) of *Searchers* at least on 9/28/90. Here is part of the score basic information:

- “Main Title” Part 1, *Modto* in C time, 10 bars.
- Song 3/4 time, key signature of 3 sharps.
- Reel 1/B Key signature of 5 flats, 39 bars.

- Reel 1/C *Con spirito* in 6/8 time, 33 bars.
 - Reel 1/D *Sentimentale* in C time, 40 bars
 - Reel 1/5 *Misterioso* in C time
 - Reel 2/1 *Andante Espressivo* in C time, 10 bars, key signature 3 sharps
 - Reel 2/2 *Misterioso in C time [Posse]*
 - Reel 2/3 *Molto misterioso* in 2/4 time, 5 bars [throws lance]
 - Reel 2/4 *Agitato* in 6/8 time, 19 bars, [birds]
 - Reel 2/5 *Misterioso adagio* in C time, 21 bars [Aaron/Martha]
 - Reel 3/1 *Misterioso* in C time, 6 bars
 - Reel 3/2 *Agitato e misterioso* in 6/8 time, 35 bars
 - Reel 3/3 *Maestoso* in C time, 36 bars ["The Burning Ranch"]
 - "Shall We Gather At The River" by Robert Lowry
 - Reel 3/5 ??? alternate cue?
 - Reel 3/5 39 bars ["Ethan Joins the Posse]
 - Reel 3/6 *Heavily* in 6/8 time ["Indians Grave"]
 - Reel 4/1 79 bars ["Indians Surround the Posse"]
 - Reel 4/2 *Molto Agitato* in 6/8 time ["Death Chant"]
 - Reel 4/3 *Furioso* in 2/4 time, 94 bars ["Indians Charge Into River"]
 - Reel 4/4 *Tragic* 19 bars ["Saddle Up"]
 - Reel 4/5 *Con moto(misterioso)* in C time, 23 bars ["No Bonfires"]
 - Reel 5/1 *Con moto* in 2/4 time, 14 bars ["Ethan Returns from Scouting"]
 - Reel 5/2 86 bars, ["Brad dies/Rides Away"]
 - Reel 5/3 *Con moto* in C time, 16 bars ["Laurie & Marty"]
 - Reel 6/1 24 bars ["Laurie & Marty Argue"]
 - Reel 6/2 *Molto misterioso*, 48 bars ["Ethan's Dummy Ruse"]
 - Reel 7/1 *Misterioso misterioso Ominous* in C time, 90 bars ["News of Debbie"]
 - Reel 7/2 *Leggiero* in 2/4 time, 67 bars ["Camp by Lake"]
 - Reel 7/3 *Modto misterioso* in 2/4 time, 48 bars ["Buffalo Herd"]
 - Reel 7/3 A Two timps, bass drum 00:48 duration
 - Reel 8/2 *Marcia* in 6/8 time, 142 bars, key signature 2 flats ["Cavalry Crosses Snowfield"]
 - Reel 8/3 17 bars, 3/4 time Guitar solo
 - Reel 8/5 7 bars, ["Moses!"]
 - Reel 9/2 45 bars ["Cicatriz"]
- ETC.

I worked on Korngold's *Constant Nymph* on Masrch 29, 1991 at USC. I believe it happened to be in the room that another researcher had left there. So I ordered to have about twenty of the titles pages of various cues xeroxed

I worked on Steiner's *Jim Thorpe, All American* on at least 7-2-1992. I simply wanted xeroxed the revised Main Title (seven pages) and the conductor score version (3 pages). Total cost was \$10.

I worked on *Cheyenne* by Max, finishing on 9-25-96 (xeroxing 52 pages). Here are some of the cues:

- Reel 1/3, 4 pages, 15 bars "Take a look at this map"
- Reel 1/4, 11 pages, 46 bars, tenor sax, bassoon, etc "Whoever had that call for 6:15..."
- Reel 1/4A, 8 pages, 30 bars "They're coming in by themselves!"
- Reel 2/1, 44 pages, 168 bars, [stagecoach]
- Reel 2/2, 22 pages, 117 bars, coma sopra from *Virginia City* Reel 9/6 [Holdup]
- Reel 2/3, 3 pages, 11 bars, [strongbox shot open]
- Reel 2/4, 12 pages, 48 bars, "Guess you'd like these too, eh?"

- Reel 2/5, 11 pages, 48 bars, [Stagecoach]
- Reel 3/1, 5 pages, 17 bars, "Going Back To Old Cheyenne" dated 6/12/46 "Frank Perkins"

- Reel 3/2 "Going Back to Old Cheyenne" 17 pages, 136 bars
- Reel 3/3, 6 pages, 23 bars, ends on "Drop it!"
- Reel 3/4, 5 pages, 19 bars, "Start walking..."
- Reel 3/5, 7 pages, 26 bars, "You know this fella?"
- Reel 3/6, 4 pages, 14 bars "Poet's Inspiration" from Reel 1/3
- Reel 4/1, 26 pages, 103 bars "What is it?"
- Reel 4/2 4 pages, 24 bars ends "Miss or Madame..."
- ETC.
- Reel 9/8-10/1 END 13 pages, 51 bars

Completed Monday, April 23, 2012 at 8:35 pm

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