

Those Callows

Music by Max Steiner

Film Score Rundowns Analysis by Bill Wrobel

[Commenced Saturday, January 16, 2010 at 12: 09 pm PST]

Continuing with the Disney-produced theme in this Film Score Rundowns Update (Disney's *20,000 Leagues Under the Sea*), let's focus more exclusively on Disney's 1965 early Thirties Vermont drama, *Those Callows*. Back in April 27, 1990 I received permission from the Walt Disney Music Company (via Nedra Pedersen, Coordinator, Music Publishing) to study the full score at their Music Library where Dominic Fidelibus was in charge. I also received the ok to xerox various pages of this score as well as John Barry's *Black Hole* and Goldsmith's *Baby*. Later in September of that year I received permission to potentially research *Third Man on the Mountain* (alas, not found in the Music Library), Horner's *Honey, I Shrunk the Kids* (I did some xeroxing of this score), *Something Wicked This Way Comes* (just a minor bit of research), and then *Tron*, *Zorro*, *Pollyanna*, and *The Little Mermaid* (but I never got around to research them).

The following are Internet links about the movie:

<http://www.imdb.com/title/tt0059796/>

<http://www.ultimatedisney.com/thosecallows.html>

<http://www.ultimatedisney.com/forum/viewtopic.php?t=172&view=previous&sid=83bd139510c5dbb6ca3a94b3afc256db>

<http://www.amazon.com/Those-Callows-Brian-Keith/dp/B0000DZ3G5>

As an audio reference, I will use the official Disney dvd release of the film. There is no cd of the music although I heard from sources that stereo tracks do exist. At least I know that M/E (Music/Effects) tracks are available to collectors.

“Buena Vista” C time, one page, 3 bars. Unfortunately I did not at the time of research (wish I did in hindsight) sufficiently focus on this cue tagged with the blue Buena Vista (Walt Disney) logo. It sounds very nice but I cannot tell you if Max Steiner himself composed it (I doubt it).

“Main Title” [1/B] *Allegro (in 1)* in 3/4 time, 33 pages, 135 bars. Key signature of E maj/C# min (4 sharps) initially (but changes soon). Production # 4550. The full

score was orchestrated by Murray Cutter on Highland Music Papers S-21 (33 staves). Dvd location: 00:00:07. Initial instrumentation: 2 flutes, oboe, 3 clarinets, 2 bassoons, 3 horns, 3 trumpets, 3 trombones, tuba, timp, vibe, piatti, bells, harp, celeste, piano, guitar, 12 violins, 6 violas, 6 celli, 3 contrabasses. On the two-stave piano-conductor sheet is written, “special click track sync: 19:00.” Footage: 278 feet. The sketch cue written in Max’s hand are in four-stave sections (three sections per page or nine bars). He notated at the upper left as “Cal” only (for Calloways).

The lovely *Those Calloways* theme is actually the geese-flying theme. It is indeed “powerful music” as Cam Calloway stated in effect at the end of the movie. The 3/4 meter is perfect for conveying the graceful, free birds almost waltzing up there in the Vermont skies. In the grace bar, violins play *f* (forte) small octave B-B rinforzando-marked (>) 8th notes (crossbeam connected) to (Bar 1) B rinforzando quarter note legato to middle C#-D# quarter notes to (Bar 2) C#-D#-E legato quarter notes to (Bar 3) D#-E-F# quarter notes to (Bar 4) E-F#-G# quarter notes to (Bar 5) F#-G#-A quarter notes to (Bar 6) G#-A-B quarter notes to (Bar 7) A-B-Line 2 C# quarter notes to (Bar 8) B-C#-D# quarter notes to (Bar 9) C#-D# 8ths (crossbeam connected) to E-F# 8ths (crossbeam connected) to F#-G# 8ths to (Bar 10) A-B 8ths to B#-C# 8ths to D-D# 8ths. The oboe is *col* violins I at least in Bars 1 thru 3 (I do not have the full score pages from Bars 4 thru 10).

Back in the grace bar, the violas play small octave B-B rinforzando 8ths to (Bar 1) B-C#-D# quarter notes to (Bar 2) C#-D#-E quarter notes to (Bar 3) D#-E-F# quarter notes, and so on. VC play Great octave B-B rinforzando 8ths to (Bar 1) B-small octave C#-D# quarter notes to (Bar 2) C#-D#-E quarter notes to (Bar 3) D#-E-F# quarter notes, and so on. CB play forte Great octave B to B rinforzando 8ths to (Bar 1) B dotted half note rinforzando-marked (repeated next two bars at least).

Bassoons I in the grace bar play forte small octave B-B rinforzando 8ths to (Bars 1-3) *col* CB. Bassoon II plays this an octave lower register (Contra-octave B-B 8ths, and so on). Trumpets I-II (sharing the same staff) play forte small octave B-B [written C#-C#] rinforzando 8ths to (Bar 1) B rinforzando quarter note (followed by two quarter rests and then a whole rest in Bar 2 and Bar 3 at least). Trumpet III in Bar 1 sounds *mf* B-Line 1 B-C#-D# legato quarter notes to (Bar 2) C#-D#-E quarter notes to (Bar 3) D#-E-F# [written E#-F#-G#] quarter notes, and so on. Trombone III in the grace bar plays Great octave B-B rinforzando 8ths to (Bar 1) B rinforzando quarter note followed by rest marks thru at least Bar 3. Pos I-II in Bar 1 sounds *mf* small octave F#/A tenuto-marked dotted half notes to (Bar 2) G#/B dotted half notes to (Bar 3) A/middle C# dotted half notes. Horns in Bar 1 sound *mf* Great octave B [written small octave F#] quarter note legato to small octave C# [written small octave G#] quarter note to D# [written A#] quarter note to (Bar 2) C#-D#-E quarter notes to (Bar 3) D#-E-F# quarter notes, and so forth. The tuba in Bar 1 sounds *mf* Contra-octave B dotted half note (repeated next two bars). The timp in the grace bar sounds *mf* Great octave B-B rinforzando 8ths to (Bar 1) B rinforzando quarter note (followed by rests thru at least Bar 3).

In Bar 1, the harp and piano (*no pedal* for the piano) sound *ff* descending legato 16th notes small octave B-A-F#-D# (connected as a figure by two crossbeams) up to middle C#-small octave A-F#-D# (connected by two crossbeams) up to Line 1 D#-C#-small octave A-F# 16ths up to (Bar 2) C#-B-G#-E up to Line 1 D#-small octave B-G-E up to Line 1 E-C#-small octave B-G# up to (Bar 3) D#-C#-small octave A-F# 16ths up to Line 1 E-C#-small octave A-F# up to Line 1 F#-D#-C#-small octave A 16ths. Clarinet III in Bar 1 plays forte small octave B-A-F#-D# 16ths up to Line 1 C# [written D#] stand-alone 16th (followed by a dotted 8th and quarter rest to (Bar 2) C#-B-G-E 16ths up to D# 16th followed by rests to (Bar 3) D#-C#-small octave A-F# 16ths up to Line 1 E 16th followed by rests. After a quarter rest in Bar 1, clarinet II plays forte C#-small octave A-F#-D# 16ths up to Line 1 D# 16th (followed by a dotted 8th rest) to (Bar 2), after a quarter rest, D#-small octave B-G#-E 16ths up to Line 1 E 16th (followed by a dotted 8th rest) to (Bar 3), after a quarter rest, E-C#-small octave A-F# 16ths up to Line 1 F# 16th (followed by a dotted 8th rest). Continuing with this successive cascading effect of the three combined clarinets, after two quarter rests in Bar 1, clarinet I plays Line 1 D-C#-small octave A-F# 16ths up to (Bar 2) Line 1 C# 16th (followed by a dotted 8th and quarter rest) to E-C#-small octave B-G# legato 16ths up to (Bar 3) Line 1 D# 16th (followed by a dotted 8th and quarter rest) to F#-D#-C#-small octave A 16ths, and so on. Note: Max never indicated in his sketch that the clarinets would play in this fashion. He merely in Bar 1 indicated “Hp + p” (harp and piano), notating the three four-note 16th figures on the second staff from the top. But then in Bar 2 on that staff he wrote “etc.” thru succeeding bars. So he relied on Murray Cutter to do the expected details. How Murray came about to do the patterns given for the clarinets, I do not know. He either did it on his own or, most likely, had a verbal communication or okay with Max. Except for the harp & piano line, Max did not indicate instrumentation on this page.

The ten-bar buildup climaxes in Bar 11 (dvd 00:00:15), start of page 4. Flute I is legato trem (notated like the fingered trem of the strings) between Line 3 E-F# dotted half notes (repeated next bar) to (Bar 13) E 16th (followed by rests thru Bar 14). Flute II in Bar 11 plays Line 3 E 16th followed by rests thru Bar 12 to (Bar 13) E-F# legato trem (repeated next bar) to (Bar 15) E 16th followed by rests thru Bar 16. Meanwhile flute I in Bar 15 returns with the Line 3 E-F# legato trem (repeated next bar) to (Bar 17) D# 16th (followed by rests). The oboe in Bar 11 plays Line 3 E 16th (followed by a dotted 8th rest) and then a legato trem of 8th notes Line 2 E-F# (repeated same bar) to (Bar 12) legato trem of dotted half notes E-F# (repeated thru Bar 16) to (Bar 17) D#-E dotted half notes legato trem (repeated next two bars). Clarinet I in Bar 11 is legato trem between Line 2 G#-B dotted half notes (repeated next bar) to (Bar 13) G# 16th note (followed by rests thru Bar 14). Clarinet II in Bar 11 plays Line 3 C# 16th followed by rests, returning in Bar 13 with a legato trem between Line 2 G#-B dotted half notes (repeated next bar). The bass clarinet shows up in Bar 13 playing legato ascending 8th notes small octave E-B-Line 1 E-G#-B-Line 2 C# to (Bar 14) small octave B-Line 1 E-G#-B-Line 2 C legato 8ths. Bassoons in Bar 12 play forte legato ascending 8ths Great octave E-B-small octave E-G#-B-Line 1 C# (silent next bar) to (Bar 14) same notes as before. Trumpets in Bar 11 play Line 1 G#/B/Line 2 E [written A#/Line 2 C#/F#] half notes tied to 8th notes (followed by an 8th rest) and silent for a long while. The tonality of course is E maj (E/G#/B) for the trumpets but this is not the full picture (see harp below). Trombones in

Bar 11 play Great octave B/small octave G#/Line 1 E dotted half notes tied to (and decrescendo hairpin) quarter notes and 8th notes next bar (followed by an 8th and quarter rest). Then the trombones in Bar 13 are “cued in” (small notation) playing Great octave B and small octave G# dotted half notes tied to next few bars and tied to Bar 16 to half notes and 8ths. The tuba in Bar 11 plays Great octave E dotted half note > (decrescendo hairpin) and tied to quarter and 8th note next bar (followed by an 8th and quarter rest) to (Bar 13) same E dotted half note (now *mf*) tied to dotted half notes thru Bar 19 to (Bar 20) E# dotted half note to (Bar 21) F# dotted half note (these two bars repeated next several bars).

The *soft cymbal* sounds a dotted half note let vibrate in Bar 11. The harp sounds forte ascending legato 8th notes Great octave E-B-small octave E-G#-B-Line 1 C# (repeated thru Bar 19). The tonality is not the simple E maj but actually C# min (C#/E/G#/B). This of course fits the four-sharps key signature at the beginning of this cue (E maj/C# min).

Violins I (top staff) are fingered trem between Line 2 G#-Line 3 C# dotted half notes and B/Line 3 F# dotted half notes (repeated thru Bar 16 to (Bar 17) G#/Line 3 D# to B/E dotted half notes (repeated next bar). Violas play small octave G#/Line 1 E dotted half notes tied to (Bar 12) quarter notes and 8th notes (followed by an 8th rest) followed by the melody line (more on this shortly). VC in Bar 11 play ascending legato quarter notes Great octave E-B-small octave G# (repeated thru Bar 19 to (Bar 20) E#-B-small octave D quarter notes to (Bar 21) F-small octave D#-A. CB play small octave E dotted half note tied to dotted half notes thru Bar 19 to (Bar 20) E# dotted half note legato to (Bar 21) F# dotted half note.

After two quarter rests in Bar 12, all three horns are *sol*i playing forte the start of the geese melody line. The violas join in and violins II have written in parentheses “melody cued into violins.” So we find small octave B quarter note [written Line 1 F# for the horns] to (Bar 13) Line 1 E dotted half note tied to quarter note next bar to F# to G# quarter notes to (Bar 15, dvd location 00:00:18) F#-G#-F# “3” triplet value 8ths (crossbeam connected) to E to D# quarter notes to (Bar 16) C#-D# 16ths to C# 8th three-note figure to small octave B dotted quarter note to C# 8th to (Bar 17) D# dotted half note tied to (Bar 18) quarter note to E to F# legato quarter notes to (Bar 19) “3” triplet value 8th notes E-F#-E to D# to C# quarter notes to (Bar 20) B-C# 16ths to B 8th note figure to A dotted quarter note to G# 8th to (Bar 21, dvd location 00:00:24) B dotted half note tied to quarter note next bar to A dotted quarter note to G# 8th (repeat Bars 21-22 in Bars 23-24) to (Bar 25) B-A-G# legato quarter notes (repeated next bar) to (Bar 27) B quarter note (followed by two quarter rests for the second violins). The brass are especially accentuated (or at least noticed) in Bars 27-28 as a crescendo transition to the next phase of the melody line (but in a higher register) starting in Bar 29 with a new key signature of F maj/D min (one flat or B-flat). Also in this section around Bar 29 is the yellow title card, “Walt Disney Presents.”

So, in Bar 29 (dvd location 00:00:31), violins and flute I play forte the melody of Line 3 F dotted half note tied to quarter note next bar to G to A quarter notes to (Bar 31)

“3” triplet value 8th notes G-A-G to F to E quarter notes to (Bar 32) D-E 16ths to D 8th figure to C dotted quarter note to D 8th to (Bar 33) E dotted half note tied to quarter note next bar to F-G quarter notes to (Bar 35) F-G-F “3” triplet value 8ths to E to D quarter notes to (Bar 36) C-D 16ths to C 8th down to Line 2 Bb dotted half note to A 8th up to (Bar 37, dvd location 00:00:39) C dotted half note tied to quarter note next bar down to Line 2 Bb dotted quarter note to A 8th, and so forth. The violas and celli play this melody two octaves lower (Line 1 register). Horn I plays the melody in the Line 1 register, so Line 1 F [written Line 2 C] dotted half note tied to quarter note next bar, and so forth. CB play in Bar 29 small octave F quarter note (followed by two quarter rests) down to (Bar 30) C quarter note (followed by two quarter rests), repeating these two bars in the next four bars. CB then sound in Bar 35 F quarter note to (Bar 36) F# quarter note (these two bars repeated in Bars 37-38).

Back in Bar 29, after an 8th rest, flute II sounds forte Line 2 G-F 16ths legato to E-F-A-Line 3 C 8ths to (Bar 30) Line 3 F quarter note (followed by two quarter rests), repeated in Bars 33-34 except that in Bar 34 it settles on Line 3 E quarter note. The oboe is *col* flute II. Clarinet I sounds *f* Line 2 A 8th to G-F 16ths to (see flute II). Clarinet II plays Line 2 F 8th to G-F 16ths to (see flute I). The bass clarinet plays Line 1 C dotted half note tied thru Bar 32, resounding C tied notes in Bars 33-34 up to (Bar 35) A dotted half note legato down to (Bar 36) D# [written E#] dotted half note to (Bar 37) E dotted half note. Fag I plays this an octave lower register. Fag II plays Great octave F quarter note (followed by two quarter rests) to (Bar 30) Great octave C quarter note (these two bars repeated in the next four bars). After a quarter rest in Bar 29, horns II-III play small octave A/middle C 8ths (followed by an 8th rest) to same A/C 8ths (followed by an 8th rest) and repeated thru Bar 35 to (Bar 36), after a quarter rest, C/Eb [written G/Bb] 8ths (followed by an 8th rest) to C/Eb 8ths (followed by an 8th rest), and so forth. After a dotted 8th rest, trumpets I-II play *mf* Line 1 A/Line 2 C rinforzando 16ths to A/C staccato 8ths (followed by an 8th rest) to A/D staccato 8ths (followed by an 8th rest) and repeated thru Bar 35. After two quarter rests, trumpet III plays C staccato 8th (followed by an 8th rest) and repeated thru Bar 35. After a dotted 8th rest, Pos I-II play small octave A/middle C rinforzando 16ths to A/C staccato 8ths (followed by an 8th rest) to A/C 8ths (followed by an 8th rest) and repeated thru Bar 35. The tuba plays Great octave F quarter note (followed by two quarter rests) down to (Bar 30) C quarter note (repeat these two bars in the next four bars). The piatti crashes a half note let vibrate in Bar 29. After a quarter rest in Bar 29, the bells (xylophone) sound *f* ascending 8th notes Line 1 E-F-A-Line 2 C (crossbeam connected) to (Bar 30) F quarter note (followed by two quarter rests). After a quarter rest in Bar 33, the bells return to sound E-F-A-Line 2 C 8ths up to (Bar 34) E quarter note (followed by two quarter rests). After a quarter rest in Bar 37, the bells play Line 1 C-D-E-G 8ths to (Bar 38) Line 2 C quarter note (followed by two quarter rests). After a quarter rest in Bar 29, the harp is arpeggiando (vertical wavy line rolled chord) on Line 1 C/F/A/Line 2 C (F major tonality) quarter notes to D/F/A/Line 2 D (D minor chord) quarter notes to (Bar 30), after a quarter rest, I believe (hard to read) C/G/A/C quarter notes to D/F/A/D quarter notes to (Bar 31), after a quarter rest, C/F/A/Line 2 C quarter notes to D/E/A/D quarter notes to (Bar 32), after a quarter rest, C/F/A/C quarter notes to D/F/A/D quarter notes, and so forth.

Skipping to Bar 45 (dvd 00:00:45), we come to a secondary motif that perhaps you can call the “Calloways” motif. If I had the cue sheets, perhaps they would’ve identified the theme here. However, in the movie, the yellow “Those Calloways” title shows up exactly at this section of music, so one can safely assume Max wanted it to be the Calloways statement. Right here the key signature changes again in this cue to D maj/B min (2 sharps or F#/C#). At the end of Bar 45, the trumpets and Pos I-II play forte small octave A quarter note (tenuto-marked) up to (Bar 46) Line 1 D to E quarter notes to F# dotted quarter note up to A 8th to (Bar 47) E dotted half note down to small octave A tenuto quarter note up to Line 1 E to F# tenuto quarter notes to G dotted quarter note to B 8th down to (Bar 49) F# dotted half note down to small octave A quarter note up to (Bar 50) Line 1 E to D quarter notes to C# dotted quarter note to small octave B 8th to (Bar 51) A to G quarter notes to F# dotted quarter note to E 8th to (Bar 52) F#/A tenuto quarter notes to G/B tenuto quarter notes to A/middle C# tenuto dotted quarter notes down to G/B 8ths to (Bar 53 in Cut time) F#/A quarter notes (followed by rests). Pos III in Bar 45 plays Great octave A whole note tied to whole note next bar to (Bar 47) D whole note (repeated next bar) to (Bar 49) D dotted half note (followed by a quarter rest). Then that trombone in Bar 50 plays F# to F half notes to (Bar 51) E down to Great octave Bb half notes to (Bar 52), after an 8th rest, Great octave A-A-A quarter notes to A 8th. The key signature changes for the third time in Bar 53 at the pet bear cub scene to G maj/E min (one sharp or F#). More on this later.

Back in Bar 45 (dvd 00:00:45), violins I play Line 3 F# (violins II play the following pattern an octave lower register) whole note tied to whole note next bar to (Bar 47) G half note to “3” triplet value 8th notes G-F#-E to G-F#-E triplet 8ths once again up to (Bar 48) B whole note legato to (Bar 49) A half note to “3” triplet value 8ths A-F#-G to A-G-F#. Then all violins in Bar 50 play Line 3 E to D quarter notes to C# dotted quarter note to Line 2 B 8th to (Bar 51) A to G quarter notes to F# dotted quarter note to E 8th to (Bar 52) D to E tenuto quarter notes to F# dotted half note to E 8th. Violas I (top staff) play forte divisi small octave A/Line 1 D whole notes to (Bar 46) unison A quarter note (tied for the lower violas here) to unison B tenuto quarter note to middle C# half note to (Bar 47) B dotted half note to A quarter note to (Bar 48) B to middle C# quarter notes to D half note to (Bar 49) C# dotted half note (followed by a quarter rest). Bottom staff violas play small octave F# whole note tied to quarter note next bar to G tenuto quarter note to A tenuto half note to (Bar 47) side-bracketed double-stopped small octave G/Line 1 E whole notes to (Bar 48) G to A quarter notes to B half note to (Bar 49) F#/A dotted half notes (followed by a quarter rest). In Bar 50, violas play (after an initial 8th rest) small octave B/Line 1 B quarter notes to A/B 8ths (followed by an 8th rest) to Line 1 D/G# quarter notes to D/G# 8ths, and so forth. VC in Bar 45 play Great octave D/A whole notes tied to whole notes next bar and then re-sounded in Bar 47 and then Bar 48 to (Bar 49) D/A dotted half notes up to unison small octave A quarter note to (Bar 50) Line 1 E to D quarter notes to C# dotted quarter note to small octave B 8th to (Bar 51) A to G quarter notes to F# dotted quarter note to E 8th to (Bar 52), after an 8th rest, Great octave A-A-A quarter notes to A 8th. CB in Bar 45 sound *f* small octave D whole note tied to whole note next bar, resounded in Bar 47 and Bar 48 to (Bar 48) D dotted half note (followed by a quarter rest) to (Bar 50) F# to F half notes to (Bars 51-52) the same

notes and register as Pos III as delineated earlier. Flutes are *col* violins in those two registers (the oboe and clarinets in Line 2 register).

The timp in Bar 45 is rolled on small octave D whole note decrescendo hairpin and tied to quarter note next bar (followed by rests). The piatti crashes a half note forte in Bar 45. The harp in Bar 45 plays ascending “6” sextuplet 16th figure Great octave D-A-small octave D-F#-A-Line 1 D (connected as a figure by two crossbeams) up to descending “6” 16ths F#-D-small octave A-F#-D-Great octave A and then repeating these two figures in the second half of this bar. Of course this shows in linear or horizontal fashion the D major tonality (D/F#/A). The harp in Bar 46 then plays ascending 16ths Great octave D-A-small octave D-F#-A-Line 1 D up to descending E-D-small octave B-G-E-Great octave B (E min 7 or E/G/B/D), and so forth.

As given earlier, the key signature changes in Bar 53 (dvd 00:01:06) to one sharp in the new meter of Cut time (“C” with the vertical bar thru the middle or in effect 2/2 time). Bars 53-54 are the transition bars to the main “Keg” (cub bear) scene when Liddy (Mrs. Calloway played by Vera Miles) comes out, grabs the broom, and is about to butt-hit the bear for going thru the garbage. She stops and looks up at the geese flying overhead (precisely when the lovely geese music starts up again but in a far more relaxed manner).

At the end of Bar 52 the harp is gliss from Great octave A half note gliss line and crescendo hairpin up to (Bar 53) Line 3 D quarter note. Double bar lines vertically traverse the cue at this point between Bars 52-53 denoting a change in the character of music at this point of the cue. The piano in Bar 53 of course is divided into two staves (treble-bass/top-bottom). On the bottom staff the piano sounds *rinforzando*-marked Great octave D/small octave D quarter notes (followed by a quarter rest) down to Great octave and small octave C *rinforzando* quarter notes (followed by a quarter rest) to (Bar 54) Great octave D/B *rinforzando* quarter notes (followed by a quarter rest) down to Contra-octave and Great octave A *rinforzando* quarter notes (followed by a quarter rest) to (Bar 55) Contra-octave and Great octave G quarter notes (followed by a quarter and half rest).

The top staff trombones play small octave F#/A quarter notes followed by rests. Pos III plays a combined tenuto-marked and *rinforzando*-marked short series of quarter notes starting with small octave D quarter note (followed by a quarter rest) to C quarter note (followed by a quarter rest) down to (Bar 54) Great octave B quarter note (followed by a quarter rest) to A quarter note. The tuba plays the same as Pos III but written an octave lower register. VC/CB are *col* Pos III. Violas are *col talone* (of the French *du talon* that indicates a forceful effect—probably the down-bow indication). So violas play small octave F#/A/D (D maj 1st inversion) *rinforzando* quarter notes to same F#/A/D quarter notes (followed by a quarter rest) to same quarter notes to (Bar 54), after a quarter rest, F#/B/D *rinforzando* quarter notes (followed by a quarter rest) to F#/C/D quarter notes. Horns play the same as the violas. So we have small octave F#/A/Line 1 D [written Line 1 C#/E/A] quarter notes, and so forth. The timp plays small octave D quarter note (followed by a quarter rest) to same D quarter note (followed by a quarter rest) and repeated next bar to (Bar 55) Great octave G quarter note (followed by rests). The flutes,

oboe, and violins play Line 2 D whole note tied to dotted half note and 8th note next bar (followed by an 8th rest). The clarinets play Line 1 F# [written G#] whole note tied to next bar as given.

At the end of Bar 54, the baritone sax sounds *f* “3” triplet value 16th notes Line 1 D-E-F# [written Line 1 B-Line 2 C#-D#]. The E-flat baritone sax (the alto sax is also an Eb transposing instrument) means that the C *written* note on the baritone sax *sounds* as the Eb note a major sixth lower. In Bar 55 (dvd 00:01:09), the sax continues the comedic line (the melody played by the sax and bassoons) G [written Line 2 E] quarter note to same G quarter note (but *rinforzando*-marked for syncopation effect) to G quarter note again (but not *rinforzando*-marked) to G again on the fourth beat (but here also *rinforzando*-marked) to (Bar 56) G-G quarter notes to G dotted 8th to A 16th to B dotted 8th to A 16th. Repeat these two bars in Bars 57-58. The bassoons play the same melody line but in the Great octave register. The clarinets add a snappy two-note flourish in the music design. So, after a quarter rest in Bar 55, both clarinets play Line 2 F# grace note to G 8th (followed by an 8th and quarter rest) to F# grace note to G 8th (followed by an 8th rest) to (Bar 56), after a quarter rest, F# grace note to G 8th (followed by an 8th and quarter rest) and then up to Line 3 C grace note to D 8th note (followed by an 8th rest). Repeat these two bars in Bars 57-58. After a quarter rest in Bar 55, the horns play small octave B/Line 1 D/G [written Line 1 F#/A/Line 2 D] *rinforzando* 8ths (followed by an 8th and quarter rest) to B/E/G *rinforzando* 8ths (followed by an 8th rest) to (Bar 56), after an initial quarter rest, C/E/C *rinforzando* 8ths (followed by an 8th and quarter rest) to C/D/F# 8ths (followed by an 8th rest). Repeat next two bars. The tuba sounds *f* and *pesante* (heavily) Great octave G quarter note (followed by a quarter rest) down to E quarter note (followed by a quarter rest) down to (Bar 56) C quarter note (followed by a quarter rest) to D quarter note (quarter rest mark following).

The guitar in Bar 55 plays the “G” quarter note chord on the second beat and then the “Em” chord on the fourth beat to (Bar 56), after a quarter rest, the “C” chord on the second beat (followed by a quarter rest) and then the “D7” chord on the fourth beat. The notes were not actually notated. What you find in those named chords is a single diagonal slash. The “C” in Bar 56 stands for C maj (C/E/G) and the “D7” here stands for D Dom 7th (D/F#/A/C). Repeat these two bars in the next two bars. After a quarter rest in Bar 55, the violins play on the down-bow (*col talone*) small octave B/Line 1 D/G (G maj) *rinforzando* quarter notes (followed by a quarter rest) to B/E/G (E min) *rinforzando* quarter notes to (Bar 56), after a quarter rest, C/E/G (C maj) *rinforzando* quarter notes (followed by a quarter rest) to C/D/F# *rinforzando* quarter notes. After a quarter rest, violas play small octave B/Line 1 D *rinforzando* quarter notes (followed by a quarter rest) to B/E quarter notes to (Bar 56) C/E to C/D notes in that same rest pattern. VC are silent here except for the initial Great octave G quarter note in Bar 55. CB pluck *pizz* Great octave G quarter note (followed by a quarter rest) up to small octave E quarter note (followed by a quarter rest) down to (Bar 56) C quarter note (followed by a quarter rest) to D quarter note (followed by a quarter rest). Repeat these two bars in the next two bars. Notice that the CB play the root notes of the aforementioned chords.

The key signature changes once again in Bar 63 (start of page 17; dvd location 00:01:22) to Bb maj/G min or two flats (B-flat & E-flat). As given earlier, the geese waltz theme returns here as Liddy looks up and sees the birds leisurely flying overhead. The tempo marking is now *Lento (in 3)* in 3/4 time. The instrumentation is less involved than before. Here we have the strings, soft percussion, two horns, and some woodwinds.

Violins I play *f* Line 2 Bb dotted half note tied to quarter note next bar up to Line 3 C legato to D quarter notes to (Bar 65) “3” triplet value 8th notes C-D-C down to Line 2 Bb to A quarter notes to (Bar 66) G-A 16ths to G 8th three-note figure to F dotted quarter note to G 8th to (Bar 67, start of page 18) A dotted half note tied to quarter note next bar to Bb to Line 3 C quarter notes to (Bar 69) “3” triplet value 8ths Bb-C-Bb to A to G quarter notes to (Bar 70) F-G 16ths to F 8th figure to Eb dotted quarter note to D 8th up to (Bar 71, dvd 00:01:32) F dotted half note tied to quarter note next bar to Eb dotted quarter note to D 8th to (Bars 73-74) a repeat of Bars 71-72 to (Bar 75) F-Eb-D legato quarter notes (repeated next bar) to (Bar 77) F-E-F quarter notes to (Bar 78) F#-G-A quarter notes. In Bar 79 (dvd 00:01:42), violins I continue the wild geese melody line exactly as played starting in Bar 63.

Back in Bar 63, divisi violins II play forte Line 2 D/F dotted half notes tied to quarter notes next bar to same D/F quarter notes up to F/Bb quarter notes down to (Bar 65) D/F dotted half notes to (Bar 66) Line 1 Bb/Line 2 D half notes tied to 8th notes and then re-sounding Bb/D 8ths to (Bar 67) D/F dotted half notes tied to quarter notes next bar and then sounding D/F half notes to (Bar 69) D/F half notes again legato down to Bb/D quarter notes to (Bar 70) Ab/B half notes tied to 8ths and then Ab/B 8ths to (Bar 71) A/Line 2 Eb dotted half notes tied to quarter notes next bar down to Ab/B half notes to (Bars 73-74) a repeat of Bars 71-72). In Bar 75 violins II then play A/Line 2 Eb quarter notes down to Line 1 F/A half notes to (Bar 76) Ab/D quarter notes down to F/Ab half notes to (Bar 77) A/Line 2 Eb quarter notes to A/C half notes to (Bar 78) C/Eb dotted half notes to (Bar 79) D/F dotted half notes tied to quarter notes next bar to D/Eb up to F/Bb quarter notes to (Bar 81) D/F dotted half notes, and so on.

Violas are *col* violins I but an octave lower register. After two quarter rests in Bar 63, VC play forte small octave F quarter note to (Bar 64) Bb up to Line 1 D up to F legato quarter notes down to (Bar 65) D dotted half note up to (Bar 66) F dotted half note. After a quarter rest in Bar 67, celli then play small octave D up to F quarter notes to (Bar 68) A up to Line 1 D to C quarter notes to (Bar 69) D quarter note down to small octave F to G quarter notes to (Bar 70) G# dotted half note legato to (Bar 71) A dotted half note to (Bar 72) G# dotted half note (repeat these last two bars in Bars 73-74) to (Bar 75) A dotted half note to (Bar 76) G# dotted half note to (Bar 77) A half note to middle C quarter note up to (Bar 78) Eb-C-small octave A legato quarter notes. CB in Bar 63 are now *arco* (formerly *pizzicato*) sounding *f* Great octave Bb dotted half note (repeated next six bars thru Bar 69 to (Bar 70) B dotted half note legato to (Bar 71) small octave C dotted half note to (Bar 72) B dotted half note (repeat these two bars in the next four bars) to (Bar 77) C dotted half note down to (Bar 78) Great octave F dotted half note up to (Bar 79) Bb dotted half note (repeated next two bars at least).

Back in Bar 63, the harp plays *mf* ascending 16th note figures legato starting on Great octave Bb-small octave D-F-Bb (connected as a figure by two crossbeams) up to (top staff) Line 1 D-F-Bb-Line 2 D 16ths (connected by two crossbeams) up to F-Bb-Line 3 D-F 16ths (repeated thru Bar 69). In Bar 70, the harp then sounds Great octave B-small octave D-F-G# 16ths up to (top staff) B-Line 1 F-G#-B 16ths up to F-G#-B-Line 3 F 16ths to (Bar 71) small octave C-E-F-A up to (top staff) middle C-E-A-Line 2 C up to F-A-Line 3 C-F (F maj 7th) 16ths (repeat these two bars in the next two bars). Back in Bar 63, the celeste is arpeggiando (vertical wavy line rolled chord) small octave Bb/Line 1 D/F/Bb/Line 2 D/F/Bb (Bb maj tonality) dotted half notes, returning in Bar 65 to play arpeggiando middle C/D/F/Line 2 C/D/F/Line 3 C quarter notes (followed by two quarter rests) to (Bar 66) Line 1 D/F/G/Bb/Line 2 D/F/G quarter notes (followed by two quarter rests) to (Bar 67) Line 1 D/F/A/Line 2 D/F/A dotted half notes, and so forth. Back in Bar 63, after a quarter rest, the guitar sounds *mp dolce* arpeggiando half notes Line 1 F/Bb/Line 2 D/F (repeated thru Bar 69) to (Bar 70), after a quarter rest, F/G#/B/Line 2 F half notes to (Bar 71), after a quarter rest, F/A/Line 2 Eb/F half notes (repeat Bars 70-71 in Bars 72-73). Back in Bar 63, the left hand of the percussionist sounding the vibraphone sounds Line 2 D/F dotted half notes tied thru Bar 69. The right hand plays Line 2 Bb dotted half note tied to quarter note next bar to Line 3 C to D quarter notes to (Bar 65) C to Line 2 Bb to A quarter notes to (Bar 66) G quarter note to F dotted quarter note to G 8th to (Bar 67) A dotted half note tied to quarter note next bar to Bb to Line 3 C quarter notes to (Bar 69) Bb-A-G quarter notes. Then the vibe in Bar 70 sounds F quarter note to Eb dotted quarter note to D 8th to (Bar 71) F dotted half note tied to quarter note next bar, and so forth.

After a quarter rest in Bar 63, horns I-II sound *mf* small octave Bb/Line 1 D [written Line 1 F/A] tenuto half notes (repeated thru Bar 69) to (Bar 70), after a quarter rest, small octave F (horn III joining in here) and G#/B tenuto half notes to (Bar 71), after a quarter rest, A/Line 1 Eb/F tenuto half notes (these two bars repeated next two bars). Back in Bar 63, bassoon II plays ascending legato quarter notes Contra-octave Bb-Great octave F-small octave D (silent next bar) while in Bar 64 Fag I takes over with the same legato notes, then Fag II returns in Bar 65 to play them, and so forth thru Bar 69. In Bar 70, Fag I plays Contra-octave B-Great octave F-small octave F quarter notes, and then Fag II takes over in Bar 71 on Great octave C-F-small octave F quarter notes, and so forth. After two quarter rests in Bar 63, both clarinets play small octave F [written G] quarter note legato to (Bar 64) Bb quarter note, and so forth (see the violas).

I did not work on the next scene change of a mildly drunk Cam Calloway looking at an empty liquor bottle, and then looking p to see the wild geese returning to the area. It appears the sax plays the drunken motif. The wild geese melody returns in Bar 92 as the camera shows the flying geese. The key signature here changes to E maj/C# min (4 sharps). In Bar 92 (dvd 00:02:08), the violins play small octave B quarter note (actually from the end of Bar 91) to Line 1 E dotted half note in Bar 92 tied to quarter note next bar to F# to G# quarter notes to (Bar 94) “3” triplet value 8th notes F#-G#-F# to E to D# quarter notes to (Bar 95) C#-D# 16ths to C# 8th figure down to small octave B dotted quarter note to C# 8th to (Bar 96) D# dotted half note tied to quarter note next bar, and so forth. Violas and celli are *col* the violins (and same register). CB play small octave E

quarter note in Bar 92 (followed by two quarter rests) down to (Bar 93) Great octave B quarter note (followed by two quarter rests) up to (Bar 94) E quarter note to (Bar 95) C quarter note to (Bar 96) E quarter note, and so on. The English horn is *col* the strings' melody line, and also the two clarinets. Bassoon I plays Great octave B dotted half note tied to next two bars and then resounded in tied B dotted half notes in Bars 95-96. After an initial dotted 8th rest in Bar 92, horns play *mp* small octave G#/B [written Line 1 D#/F#] *rinforzando* 16ths to same G#/B staccato 8ths (followed by an 8th rest) to G#/B staccato 8ths (followed by an 8th rest), repeated next several bars. Similarly, after a dotted 8th rest, the guitar sounds *mf* Line 1 E/G#/B/Line 2 E 16ths to two such quarter note chords (repeated thru at least Bar 96). After a quarter rest, the harp is arpeggiando *mf* on Line 1 E/G#/B/Line 2 E/G#/B (simple E maj tonality) to E/G#/Line 2 C#/E/G#/Line 3 C# (C# min tonality) and repeated next bar. After a quarter rest in Bar 94, the harp then is arpeggiando on E/G#/B/E/G#/B quarter notes to D#/G#/Line 2 C#/D#/G#/Line 3 C# quarter notes, and so forth.

That's as far as I got in my research of this long cue. [rainy Wednesday, January 20, 2010 at 8:50 pm]

[After the Fight] [Note: There was no cue title for this cue and the overwhelming number of cues for this full score. I will simply insert my own description] Reel 1/3. *Slowly* in C time, 4 pages, 14 bars. Dvd location: 00:06:29. Scene: Bridie (Linda Evans) consoles Bucky Calloway (Brandon D Wilde) after losing his fight with Whit Turner (a very young Tom Skerritt). Instrumentation: 2 flutes, english horn, 2 clarinets, bass clarinet, 2 bassoons, harp, piano, 12 violins, 6 violas, 6 VC, 3 CB.

The Calloways theme is played here but in a subdued and mild dramatic fashion. In the grace bar, the violins and english horn sound *f* small octave tenuto-marked A [written Line 1 E for the E.H.] quarter note up to (Bar 1) Line 1 D to E tenuto quarter notes to F tenuto dotted quarter note up to A 8th down to (Bar 2) E dotted half note (followed by an 8th rest). Then they play small octave A 8th up to (Bar 3) E to F tenuto quarter notes to G dotted quarter note to Bb 8th legato to (Bar 4) A tenuto whole note. Back in Bar 1, top staff violas play forte small octave A to Bb tenuto quarter notes up to Line 1 D tenuto half note to (Bar 2) side-bracketed double-stopped (not divisi) small octave G/Line 1 E dotted half notes (followed by an 8th rest) to small octave A 8th to (Bar 3) Bb up to Line 1 D tenuto quarter notes to same D legato to E quarter notes to (Bar 4) F tenuto whole note. Bottom staff violas play small octave F-G tenuto quarter notes to A to B quarter notes to (Bar 2) Bb dotted half note (followed by an 8th rest) to A 8th to (Bar 3) G up to Bb tenuto quarter notes to Bb half note to (Bar 4) A tenuto whole note. Celli play Great octave D/A tenuto half notes tied to 8th notes (followed by an 8th rest) to same D/A tenuto quarter notes to (Bar 2) D/A quarter notes to unison Bb to small octave C to Db legato quarter note (and crescendo hairpin) to (Bar 3) Bb up to small octave G to F tenuto quarter notes to F legato down to C# quarter notes to (Bar 4) Great octave A/small octave E tenuto whole notes. CB play small octave D tenuto half note tied to 8th note (followed by an 8th rest) to D tenuto quarter note tied to whole note next bar to (Bar 3) another sounding of small octave D whole note (repeated next bar). Clarinet I plays forte small octave A [written B] to Bb [written Line 1 C natural] tenuto quarter notes up to Line 1 D [written E] half note to (Bar 2) E dotted half note (followed by a quarter rest) to (Bar 3)

Bb up to Line 1 D tenuto quarter notes to D legato to E quarter notes to (Bar 4) D to C# to C tenuto quarter notes to C to small octave B legato quarter notes. Clarinet II in Bar 1 plays small octave F to G tenuto quarter notes to A legato to B quarter notes to (Bar 2) Bb dotted half note (followed by a quarter rest) to (Bar 3) G to Bb tenuto quarter notes to Bb tenuto half note to (Bar 4) *col* clarinet I. The bass clarinet shows up in Bar 2 to play Line 1 G [written A] dotted half note (followed by a quarter rest) to (Bar 3), after a quarter rest, G tenuto quarter note to F legato down to C# quarter notes to (Bar 4) D quarter note (followed by a quarter and half rest). Fag I plays Great octave A tenuto half note tied to 8th note (followed by an 8th rest) to same A tenuto quarter note tied to quarter note next bar crescendo hairpin to Bb legato to small octave C to Db quarter notes to (Bar 3) Great octave Bb half note tied to 8th note (followed by an 8th and quarter rest) up to (Bar 4) Line 1 D tenuto quarter note to C# tenuto quarter note to C tenuto quarter note legato to small octave B quarter note. Fag II plays Great octave D tenuto half note tied to 8th note (followed by an 8th rest) to D tenuto quarter note tied to whole note next bar. Then in Bar 3 Fag II plays Great octave D dotted half note to D tenuto quarter note to (Bar 4) D tenuto whole note.

After a quarter rest in Bar 5 (dvd00:06:44), the flutes play *mf* descending legato quarter notes Line 1 E-D-C# (repeated next bar). The English horn plays Line 1 G [written Line 2 D] tenuto whole note decrescendo hairpin (repeated next bar). Clarinet I plays small octave Bb whole note decrescendo (repeated next bar) while clarinet II plays small octave G [written A] whole note. After a quarter rest, Fags play descending legato quarter notes small octave E-D-C# (repeated next bar). Violins play Line 1 G tenuto whole note (repeated next bar). Violas play small octave G/Bb tenuto whole notes (repeated next bar). VC are double-stopped on Great octave D/Bb tenuto whole notes (repeated next bar) and CB play small octave D tenuto whole note.

In Bar 7 (dvd 00:06:50), *poco accel*, violins play descending quarter notes while celli ascending quarter notes (contrary motion). Violins sound *mp dolce* legato descending quarter notes Line 1 Bb-Ab-Gb-F (repeated next bar). VC similarly sound *mp dolce* ascending quarter notes small octave Eb-F-Ab-middle Cb (repeated next bar). Violas top staff play *mp* Line 1 Eb whole note down to (Bar 8) Cb whole note, while bottom staff violas play Line 1 Cb whole note to (Bar 8) Eb whole note. CB play small octave F whole note (repeated next bar). Woodwinds here are temporarily silent.

In Bar 8, flute I and Fag I now play that contrary motion pattern. The flute sounds *p dolce* descending legato quarter notes Line 1 Bb-Ab-Gb-F to (Bar 9) Eb whole note decrescendo hairpin. Fag I plays ascending legato quarter notes small octave Eb-F-Ab-middle Cb down to (Bar 9) Great octave Bb-small octave C quarter notes to D dotted quarter note to C 8th to (Bar 10) Great octave Bb quarter note (followed by a quarter and half rest). In Bar 9, clarinet I returns to play crescendo small octave Bb-Line 1 C quarter notes to D dotted quarter note to C 8th to (Bar 10) small octave Bb quarter note decrescendo hairpin (followed by a quarter and half rest). Clarinet II in Bar 9 plays small octave Gb to Ab quarter notes crescendo to Bb dotted quarter note to Ab 8th to (Bar 10) Gb quarter note decrescendo (followed by rests). Top staff violas in Bar 9 play small octave Bb-middle C quarter notes legato to D dotted quarter note to C 8th (repeated next

bar) to (Bar 11) Bb whole note (repeated next bar). Bottom staff violas in Bar 9 play small octave Gb-Ab quarter notes legato and crescendo to middle Cb dotted quarter note to Ab 8th (repeated next bar) to (Bar 11) Gb whole note to (Bar 12) the same Gb whole note. Celli in Bar 9 play Great octave Bb to small octave C quarter notes legato and crescendo hairpin to D dotted quarter note to C 8th (repeated next bar) to (Bar 11) Great octave Eb/Bb whole notes (repeated next bar). CB in Bar 9 play small octave Eb whole note (repeated next three bars). Violins in Bar 9 play Line 1 Eb whole note (repeated thru Bar 12). Fag II in Bar 8 plays *p* Great octave F whole note to (Bar 9) Eb whole note tied to quarter note next bar (followed by rest marks). The harp in Bar 9 is arpeggiando (vertical wavy line rolled chord) on Great octave Eb/Bb/Gb/Bb/Line 1 Eb quarter notes (followed by rests) and repeated next bar. In Bar 11, the harp is arpeggiando on Great octave Eb/Bb and (top staff) Gb/Bb/Line 1 Eb whole notes (repeated next bar). We have a clear-cut simple Eb min (Eb/Gb/Bb) tonality here in Bar 11.

In Bar 11 (dvd 00:07:03), after a quarter rest, the english horn is *solo* playing *mf* Line 1 Bb [written Line 2 F] quarter note to Db [written Ab] dotted quarter note to C 8th to (Bar 12) Bb to C quarter notes to Db dotted quarter note to C 8th to (Bar 13) Bb [written F] whole note tied to whole note next bar. After a quarter rest in Bar 13, the harp plays Contra-octave and Great octave Eb to D# to Ab quarter notes (repeated next bar). Interesting how Max used Eb/Db because they are enharmonic (same) notes. After a quarter rest, the piano plays Contra-octave and Great octave Eb-Eb-Eb quarter notes and repeated next bar > *morendo*. For the piano we have no enharmonic notes... Finally we come to the strings. Violins play Line 1 Eb whole note tied to whole note decrescendo and *morendo* in end Bar 14. Violas top staff play small octave Bb tied whole notes, and bottom staff violas play small octave Gb tied whole notes. VC play Great octave Eb/Bb tied whole notes decrescendo hairpin, and contrabasses play small octave E whole note tied to whole note in end Bar 14 decrescendo hairpin. Of course the end tonality is the simple Eb min (Eb/GB/Bb) chord.

[Flying Fortune Up There] Reel 2/1. *Grazioso* in ¾ time, 16 pages, 72 bars. Dvd location: 00:10:42. Scene: The money-interest stranger in town looks up at the wild geese flying overhead, and states, “There’s a flying fortune up there if someone could just find a way to use it.” Then we cut to Bucky washing his cut lip along a stream. Steiner reprises the Main Title (Wild Geese) melody here.

Skipping to Bar 33 (dvd 00:11:35), we come to the scene when Bucky greets his dad watching the geese along the lakeside. The key signature here is E maj/C# min (4 sharps). The top staff violins play at the end of Bar 32 Line 1 A/Line 2 E quarter notes to (Bar 33) A/Line 2 F# dotted half notes (*meno* section here) tied to half notes next bar to A/D# quarter notes to (Bar 35) G#/Line 2 E dotted half notes tied to half notes next bar and then sounding G#/E quarter notes, and so forth. Violins II play Line 1 B quarter note to (Bar 33) Line 2 C# dotted half note tied to half note next bar and then same C# quarter note to (Bar 35) Line 1 B dotted half note tied to half note next bar and then B quarter note, and so forth. Violas and celli are silent in this section. CB play Great octave B dotted half note legato up to (Bar 34) small octave B dotted half note down to (Bar 35) E dotted half note up to (Bar 36) B dotted half note. After a quarter rest in Bar 33, the

celeste and flute sound Line 1 B quarter note up to Line 2 B 8th (followed by an 8th rest) and repeated next several bars. After a quarter rest, the oboe plays Line 2 F# rinforzando quarter note decrescendo (followed by a quarter rest) and repeated next several bars. Clarinet I plays Line 1 C# to small octave B to C# legato quarter notes to (Bar 34) B-C#-B quarter notes. Then clarinet II takes over this pattern and notes in the next two bars. Fag I plays middle C# to small octave B to C# quarter notes to (Bar 34) B-C#-B quarter notes, and then Fag II takes over this pattern for two bars. Horns play *pp* small octave A/Line 1 D# [written E/A#] dotted half notes tied to dotted half notes next bar and then, in Bar 35, G#/Line 1 E dotted half notes tied to next bar. The vibe sounds Line 1 G#/Line 2 C#/F# dotted half notes tied to half notes next bar to A/C#/D# quarter notes to (Bar 35) G#/B/E dotted half notes tied to half notes next bar, and so forth.

In Bar 47 (*Rall.*), combined violins I now play Line 2 Bb/Line 3 Eb dotted half notes tied to next few bars, while violins II play Line 2 Eb/G tied dotted half notes, and VC on Great octave Bb/small octave G dotted half notes, and CB on small octave Eb. Violas play small octave Bb-middle C-Bb quarter notes to (Bar 48) C-Bb-C quarter notes. The harp plays Great octave Eb up to Bb up to small octave G quarter notes (repeated next bar). After a quarter rest, the vibe sounds Line 1 G/Bb/Line 2 Cb half notes. The horns plays *dolce* Line 1 Bb [written Line 2 F] dotted half note tied to half note next bar. Clarinet I plays as the violas.

In Bar 51 (dvd 00:11:42), *meno*, the former key signature of 4 sharps is canceled by 4 natural signs and replaced with three flats (Eb maj/C min). The *solo* cello is accentuated in this section starting with small octave Bb quarter note at the end of Bar 50 legato up to (Bar 51) Eb dotted half note tied to quarter note to F to G quarter notes, continuing the Wild Geese melody touchingly. Altri celli play Great octave Eb/Bb dotted half notes tied to half notes next bar decrescendo hairpin (followed by a quarter rest). Violas play small octave G/Bb dotted half notes tied to half notes next bar. CB play small octave Eb dotted half note tied to half note. So we have the Eb maj (Eb/G/Bb) tonality here as suggested by the key signature. After a quarter rest, the harp and celeste play Lines 1 & 2 Eb to F to G to Bb legato 8th notes up to (Bar 52) Lines 2 & 3 Eb quarter notes let vibrate extending curve lines (followed by two quarter rests).

Skipping to Bar 59 (dvd 00:11:55), the solo cello plays Line 1 G dotted half note, and altri celli play Great octave Eb/Bb dotted half notes, and CB on small octave Eb. After a quarter rest, the harp is arpeggiando on small octave A/Bb/Line 1 D/F/A/Bb/Line 2 D/F quarter notes to Bb/Line 1 F/A/Bb/Line 2 D/F/Bb quarter notes. The celeste plays Line 1 D/A//Line 2 D/F quarter notes arpeggiando to A/Line 2 D/F/Bb quarter notes.

Skipping to Bar 69 (dvd 00:12:14), the violins I are *Div in 3* playing, after a quarter rest, Line 1 G/Bb/Line 2 C quarter notes legato up to Line 2 G/Bb/Line 3 C quarter notes. After a quarter rest, violins II play side-bracketed double-stopped Line 1 F/Bb tenuto half notes. Violas play small octave Bb half note. VC play Great octave Eb/Bb/small octave G dotted half notes, and CB on small octave Eb. The piano plays Great octave Eb/Bb dotted half notes, and harp on small octave G/Bb/Line 1 C.

Etc. [rainy Thursday, January 21, 2010 at 4:58 pm]

[Return Home] [Reel 2/2] *Moderato* in C time, 14 pages, 55 bars. Dvd location: 00:13:28. Scene: Cam and Bucky walk back home. Bucky then wrestles playfully with Keg, the young dumber than the average bear.

12 violins in Bar 1 sound *mf* Line 1 C/D tenuto half notes to C/D to C/D tenuto quarter notes, while 6 violas play this pattern on small octave F# notes, and VC on Great octave D/A tenuto notes, and CB on small octave D notes. The harp is arpeggiando on Great octave D/A/small octave F#/Line 1 C/D half notes to two quarter notes. The implied tonality is D Dom 7th (D/F#/A/C). Skipping to Bar 6 (dvd 00:13:41), the harp is arpeggiando on Contra-octave B/Great octave F#/B/small octave D#/F#/B/Line 1 D#/F# half note to two quarter note chords. Violins I play Line 1 D#/F# tenuto half notes to D#/F#-D#/F# tenuto quarter notes, and so forth down the strings. So we have the B maj (B/D#/F#) chord here. Double bar lines traverse the cue at the end of Bar 7 signifying a music section change of enough significance. Here we come to the Keg (bear) scene.

At the very end of Bar 6 [dvd 00:13:44), the *solo* trombone starts to sound a comedic gliss from Great octave B rinforzando-marked 8th gliss line up to (Bar 7 in Cut time in the key signature of one flat or F maj/D min) small octave F quarter note (followed by a quarter and half rest). The tuba in Bar 7 is *solo* and *quasi grotesque* playing Great octave F rinforzando-marked quarter note (followed by a quarter rest) down to D rinforzando quarter note (followed by a quarter rest). The Fags play forte Great octave and small octave F rinforzando quarter notes (followed by a quarter rest) to unison small octave D rinforzando quarter note (followed by a quarter rest). After a quarter rest, horns play forte small octave A/middle C/F rinforzando 8ths *sf* (followed by an 8th and quarter rest) to Bb/Line 1 D/F 8ths (followed by an 8th rest). After a quarter rest, the guitar plays an “F” quarter note chord (merely designated as a diagonal line) followed by a quarter rest and then a “Dm” chord. After a quarter rest, *col talore* violins play double-stopped small octave A/Line 1 F rinforzando quarter notes (also the down-bow sign is above the notes) followed by a quarter rest and then A/F quarter notes once again. Violas play middle C to D rinforzando notes on the down-bow. The CB plays small octave F quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest).

Skipping to Bar 45 (this section has the key signature of 5 flats or Db maj/Bb min), Cam and Lydia make up after his recent bout with the booze in the woods! Violins play Line 1 F dotted half note tied to 8th note up to Ab 8th legato down to (Bar 46) Eb whole note tied to dotted half note next bar down to small octave Ab quarter note up to (Bar 48) Eb to F half notes. Violas play small octave Ab/middle C whole notes to (Bar 46, dvd location 00:14:53) Gb/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest) to (Bar 48) Gb/Bb half notes to Ab/C half notes. VC play Great octave Ab quarter note to Ab half note to Ab quarter note to (Bar 46) Ab tenuto quarter note to Ab half note to Ab quarter note tied to quarter note next bar, and so forth in this pattern. The bottom staff of the harp plays this pattern too. CB play small octave Db whole note (repeated next three bars at least). The top staff of the staff sounds small octave Ab/middle C/F whole notes to (Bar 46) Gb/Bb/Line 1 Eb whole notes (silent next bar). After a quarter rest in Bar 46, flutes are especially noticeable playing Line 1 Ab-Bb-Ab

legato quarter notes to (Bar 47) Bb-Ab-Bb quarter notes to Ab quarter note tied to dotted half note next bar (followed by a quarter rest).

Etc. [6:55 pm Thursday]

“Bridie” [R2/3 or 2C] Note: The three-stave piano-conductor sheets for this cue indicate the title, “Bridie.” It also states “click track, stop watch & picture” and “sync: 616 09; footage: 90 FT.” Dvd location: 00:16:30. The cue initially is tempo-marked *Moderato* in C time as Lydia muses over what she would buy during the first eight bars. Then the Bridie theme commences in Bar 9.

In Bar 1, the *solo* flute and vib play *p espr* Line 2 C# whole note legato down to (Bar 2) F# half note up to C# down to F# up to C# down to F# legato 8th notes (crossbeam connected) up to (Bar 3) C# whole note legato down to (Bar 4) F# quarter note up to C# half note tied to 8th note down to F# 8th to (Bar 5) Line 1 B whole note legato slur down to (Bar 6) E half note up to B down to E up to B down to E 8ths up to (Bar 7) B whole note (the music is now *Rit.*) legato down to (Bar 8) E dotted half note up to A quarter note held fermata. Back in Bar 1, the harp is arpeggiando (vertical wavy line rolled chord) Great octave B/small octave A/Line 1 D/F#/Line 2 C# whole notes let ring. Violas are divisi a 3 playing *p* Line 1 D/F#/Line 2 C# whole notes tied to whole notes next bar. VC play Great octave B/small octave A tied whole notes, and one contrabass on small octave B tied whole note. The tonality appears to be B min 9th (B/D/F#/A/C#). The combined tonality in Bars 3-4 appears to be E Dom 13th (E/G#/B/D/F#/C#). The combined tonality in Bars 5-6 appears to be A min 9th (A/C/E/G/B). The combined tonality in Bars 7-8 appears to be D Dom 13th (D/F#/A/C/E/B).

We now come to Bars 9-10 that starts the delightful Bridie theme melody. You can always count on Max to come up with a terrific light melody (I’m reminded at this moment of the Christine theme in the last third of the movie, *Ice Palace*). However, there are actually two versions of these bars. The one with the far more developed expression of the harp and celeste has annotated above it, “Play on repeat only.” The likely bars used in Bars 9-10 (dvd 00:17:01) has a reduced chord harp section but no celeste and no violins, and I am not aware of a repeat section. At any rate, I’ll describe both. In the likely version, the tempo-marking is *Allegretto grazioso* in Cut time. The key signature is G maj/E min (1 sharp). The flute ends its melody line on Line 1 G 8th note (followed by rests). The bassoons play small octave D whole note tied to whole notes thru Bar 13 to (Bar 14) G legato to F# half notes. Bells show up in Bar 11 to sound Line 1 D quarter note (followed by a quarter rest) up to Line 2 D quarter note (followed by a quarter rest) to (Bar 12) descending quarter notes B-G-E-D to a repeat of Bar 11 in Bar 13 to (Bar 14) A half note (followed by a half rest). After a quarter rest in Bar 9, the harp is arpeggiando sounding *mp* small octave B/Line 1 D/E quarter notes (followed by a quarter rest) to same quarter notes (repeated thru Bar 13) to (Bar 14), after a quarter rest, G/Line 1 C/E quarter notes (followed by a quarter rest) to F#/middle C/D quarter notes. Back in Bar 9, after a quarter rest, the guitar sounds *mf* Line 1 D/G/B/Line 2 E quarter notes (followed by a quarter rest) to another such quarter note chord (I believe G maj 6 or G/B/D/E). This is repeated thru Bar 13 to (Bar 14), after a quarter rest, “Am7” chord (indicated merely now as a diagonal slash) followed by a quarter rest and then the “D7”

quarter note chord. Back in Bar 9, violas play *mf* small octave B/Line 1 D/G 8ths (followed by an 8th rest) to B/D/E 8ths (followed by an 8th and quarter rest) to B/D/E 8ths (followed by an 8th rest) to (Bar 10), after a quarter rest, B/D/E 8ths (followed by an 8th and quarter rest) to B/D/E 8ths (followed by an 8th rest). This is repeated the next three bars to (Bar 14), after a quarter rest, G/middle C/E quarter notes (followed by a quarter rest) to F#/middle C/D quarter notes. Back in Bar 9, CB pluck *pizz* and *mf* small octave G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). This is repeated thru Bar 13 to (Bar 14), after a quarter rest, A quarter note (followed by a quarter rest, down to E quarter note (followed by a quarter rest). Repeat Bar 14 of the violas and CB in Bars 15 thru 17).

In Bar 11, after a quarter rest, clarinet II plays Line 1 D [written E] tenuto dotted half note tied to whole note next bar. After a quarter rest in Bar 13, clarinet II plays D dotted half note tied to 8th note next bar (followed by an 8th rest) to (Now joined with clarinet I) E 8th (followed by an 8th rest) to “3” triplet value 8th notes E-F#-E to D normal value 8th (followed by an 8th rest). After a half rest in Bar 11, the oboes plays Line 2 D grace note legato up to Line 3 D 8th (followed by an 8th and quarter rest), repeated in Bar 13.

In Bar 11 (dvd 00:17:05), the violins return to play the Bridie melody line. We find Line 2 D dotted 8th legato to E 16th figure back to D quarter note to D grace note up to Line 3 D 8th (followed by an 8th rest) down to Line 2 B dotted 8th to A 16th to (Bar 12) B 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) down to E 8th (followed by an 8th rest) to combined staccato and tenuto-marked D quarter note to (Bar 13) a repeat of Bar 11 except that the last note is the G 16th (not the A as before) to (Bar 14) A whole note.

In the “repeat only” version of Bars 9-10, the harp is arpeggiando on Line 1 G/B/Line 2 D/G 8ths (followed by an 8th rest) to small octave G/B/Line 1 D/G/B/Line 2 D quarter notes (followed by a quarter rest) to G/B/Line 1 E/G/B/Line 2 E quarter notes to (Bar 10), after a quarter rest, G/B/Line 1 D/G/B/Line 2 D quarter notes (followed by a quarter rest) to small octave E/G/Line 1 E/G/B/Line 2 E quarter notes. The celeste plays Line 1 G/B/Line 2 D/G 8ths (followed by an 8th rest) down to D/G/B/Line 1 D quarter notes arpeggiando (followed by a quarter rest) to E/G/B/Line 2 E quarter notes arpeggiando to (Bar 10), after a quarter rest, D/G/B/Line 2 D quarter notes (followed by a quarter rest) to E/B/G/Line 2 E quarter notes. After a quarter rest in Bar 9, the violins are staccato on small octave B/Line 1 D quarter notes (followed by a quarter rest) to B/E quarter notes to (Bar 10) a repeat of Bar 9. Violas play small octave B/Line 1 D 8ths (followed by an 8th rest) to B/D staccato quarter notes (followed by a quarter rest) to B/D staccato quarter notes once again to (Bar 10), after a quarter rest, B/D staccato quarter notes (followed by a quarter rest) to B/D quarter notes. CB are pizzicato on G down to D quarter notes as given before in the first version of Bars 9-10. Fags play small octave C# grace note to D whole note tied to next bar. The guitar does not play in the repeat version.

The strings repeat Bar 11 in Bar 15 to (Bar 16) Line 2 B 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) down to E 8th (followed by an 8th rest) to D 8th

(followed by an 8th rest) to (Bar 17) a repeat of Bar 11 (and 15) to (Bar 18) G whole note.

In Bar 18, after a quarter rest, violas play small octave G/B/Line 1 D/E quarter notes (followed by a quarter rest) to G/middle C/D/E quarter notes. CB pluck small octave G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). The guitar repeats Bar 14 thru Bar 16 to (Bar 17) two “D7” quarter note chords (as slashes) on the 2nd and 4th beats to (Bar 18) “G” chords (thru Bar 21). Bells in Bar 15 repeat Bar 11 to (Bar 12) descending quarter notes Line 1 B-A-E-D quarter notes to (Bar 17) D quarter note (followed by a quarter rest) up to Line 2 D quarter note (followed by a quarter rest) down to (Bar 18) G half note (followed by a half rest). The harp repeats Bar 14 in Bars 15-16 to (Bar 17), after a quarter rest, small octave F#/middle C/D quarter notes (followed by a quarter rest) to another such quarter note chord to (Bar 18), after a quarter rest, G/B/Line 1 D/E quarter notes (followed by a quarter rest) to another such quarter note chord. Fags in Bar 15 play small octave E whole note tied to whole note next bar to (Bar 17) F# whole note tied to 8th note next bar (followed by an 8th rest) up to Line 1 E quarter note to “3” triplet value 8ths E-F#-E to D quarter note. Clarinet II in Bar 15 plays (after a quarter rest) Line 1 D dotted half note tied to whole note next bar to (Bar 17), after a quarter rest, D half note to C quarter note to (Bar 18) small octave B whole note. After a quarter rest in Bar 18, clarinet I returns to play Line 1 E quarter note to “3” triplet value 8ths E-F#-E to D quarter note. After a half rest in Bar 15, the oboe plays Line 2 D grace note up to Line 3 D 8th (followed by an 8th and quarter rest) and repeated in Bar 17.

In Bar 19 (dvd 00:17:19) the flutes (unless it is one flute) and the oboe takes over the melody line from the violins. They exactly replicate Bars 11 thru 17 of the violins to (Bar 26) Line 2 G 8th note (followed by rest marks). After a quarter rest in Bar 19, clarinet II plays Line 1 D dotted half note tied to whole note next bar. After a quarter rest in Bar 22, both clarinets (after a quarter rest) play Line 1 E 8th note (followed by an 8th rest) to “3” triplet value 8ths E-F#-E to D quarter note. After a quarter rest in Bar 19, after a quarter rest, the harp plays B/Line 1 D/E quarter notes (followed by a quarter rest) to B/D/E quarter notes again (repeated next two bars) to (Bar 22), after a quarter rest, A/middle C/E quarter notes (followed by a quarter rest) to F#/middle C/D quarter notes (repeated thru Bar 25). The guitar in Bar 22 plays “Am7” on the 2nd beat and then “D7” on the 4th beat (repeated thru Bar 25).

The violins are *pizz* starting in Bar 19 plucking small octave B/Line 1 G/Line 2 D rinforzando quarter notes (followed by a quarter rest) up to Line 3 D rinforzando quarter note (followed by a quarter rest) to (Bar 20) descending quarter notes *p* Line 2 B-G-E-D to (Bar 21) Line 2 D quarter note (followed by a quarter rest) up to Line 3 D quarter note (followed by a quarter rest) to (Bar 22) Line 2 A quarter note (followed by a quarter and half rest) to (Bar 23) Line 2 D quarter note (followed by a quarter rest) up to Line 3 D quarter note (followed by a quarter rest) down to (Bar 24) descending quarter notes Line 2 B-A-E-D to (Bar 25) Line 2 D quarter note (followed by a quarter rest) up to Line 3 D quarter note. After a quarter rest in Bar 19, violas play small octave B/middle C/D/E quarter notes (followed by a quarter rest) to same quarter notes (repeated thru Bar 21) to (Bar 22), after a quarter rest, small octave G/middle C/E quarter notes (followed by a quarter rest) to F#/middle C/D quarter notes (repeated thru Bar 25). VC show up in Bar

19 play small octave D half note legato to E half note to (Bar 20) G-B-Line 1 D-E legato slur quarter notes to (Bar 21) E half note down to small octave B up to Line 1 D quarter notes to (Bar 22) C down to small octave E-F#-Line 1 D quarter notes to (Bar 23) small octave D up to F# half notes to (Bar 24) middle C-D-E-F# legato quarter notes down to (Bar 25) D-C-small octave E-F# quarter notes. CB play small octave G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest) and repeated next two bars to (Bar 22) A quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest) and repeated thru Bar 25.

In Bar 26 (dvd 00:17:31), after an 8th rest, violins are accentuated playing *arco* (formerly *pizz*) a string of legato 8th notes Line 2 E up to Line 3 C to Line 2 B (crossbeam connected) to A-G-E-D (crossbeam connected) up to (Bar 27) A-F-D-C (crossbeam connected) to D-C-Line 1 A-F (crossbeam connected) to (end Bar 28) E whole note held fermata. The harp is arpeggiando on Great octave A/small octave E/G/middle C/E/G whole notes (A min 7th or A/C/E/G tonality) to (Bar 27) Great octave F/small octave F/middle C/F/A whole notes (F maj chord). The guitar plays “Am7” quarter note chords (as diagonal slashes) on the 2nd and 4th beats in Bar 26, and then “F” (natural) in Bar 27) to (Bar 28) “E” quarter note chord on the 1st beat (followed by rests). After an 8th rest in Bar 28, the celeste plays Lines 1 & 2 E up to B back down to E 8ths up to Line 3 E 8th note (followed by an 8th and quarter rest). After an 8th rest in Bar 28, the bells play Line 1 E up to B down to E 8ths (crossbeam connected) up to Line 2 E quarter note (followed by a quarter rest).

Back in Bar 26, clarinet I plays Line 1 C [written D] whole note down to (Bar 27) A [written B] whole note to (end Bar 28) G# [written A#] whole note held fermata. Bassoons play Great octave A/small octave E whole notes to (Bar 27) Great octave F/small octave C whole notes to (Bar 28) Great octave E/B whole notes held fermata. After a quarter rest in Bar 26, violas play small octave G/middle C/E half notes to quarter notes to (Bar 27), after a quarter rest, small octave A/middle C/D half notes to A/C/D quarter notes to (Bar 28) small octave G#/B whole notes held fermata. VC in Bar 26 play small octave G whole note to (Bar 27) A whole note to (Bar 28) side-bracketed double-stopped Great octave E/B whole notes and also (divisi) small octave G# whole note held fermata. CB are *arco* in Bar 26 playing small octave A whole note down to (Bar 27) F whole note to (end Bar 28) E whole note held fermata. The end tonality is the simple E major (E/G#/B).

End of cue. [Friday, January 22, 2010 at 4:29 pm. Rainy day again.]

[Bridie & Bucky] [Reel 2/4] *Giocoso* in C time, 7 pages, 27 bars. Dvd location: 00:18:59. Instrumentation: 2 clarinets, 2 bassoons, 1 horn, harp, celeste, 12 violins, 6 violas, 6 cell, 3 contrabasses. Scene: Bucky saws timber and the piece drops on Bridie’s foot. She yelps in pain.

The *solo* violin plays a creative variation of the Bridie theme here. It sounds *mf giocoso* (playfully) Line 2 D *rinforzando* 16th to E 16th to D 8th three-not figure legato up to Line 3 D dotted half tied to quarter note next bar down to Line 2 Bb to A to G quarter notes down to (Bar 3) a repeat of Bar 1 but tied to (Bar 4) a whole note. After a quarter

rest in Bar 4, the *solo* cello makes a short response passage of Line 1 E legato to F# to G quarter notes. The harp in Bar 1 is arpeggiando *sf* on small octave Bb/Line 1 D/E/G rinforzando-marked whole notes let vibrate extending curve lines and repeated in Bar 3. This appears to be an inversion of the E half-dim 7th (E/G/Bb/D) considering also that the cello starts the response on E, although it is conceivable it can be the G min 6th (G/Bb/D/E). In an unsupported sparse section like this (no bass instruments present, for instance) I think it is a judgment call. I feel that in this scene (the hurt toe) there is call for mild tension here, and that's more representative, I think, of the half-dim 7th than the min 6, but once again it's a judgment call. At any rate, the clarinets in Bar 1 sound *sf-p subito* Line 1 E/G [written F#/A] rinforzando whole notes tied to whole note next bar, repeated in Bars 3-4 (except the E whole note in Bar 3 is tied to quarter note next bar followed by rests. Bassoons sound *sf-p subito* small octave Bb/Line 1 D whole notes next bar (repeats in Bars 3-4).

Skipping to Bar 13 (dvd 00:19:37), we have the key signature of G maj/E min (1 sharp) as the Bridie theme is reprised. The violins (*tutti*) sound *mf* Line 1 D dotted 8th to E 16th to D quarter note legato up to Line 2 D quarter note down to Line 1 B dotted 8th to A 16th to (Bar 14) B down to G down to E to D legato slur quarter notes to (Bar 15) a repeat of Bar 13 to (Bar 16) A whole note. After a quarter rest in Bar 16, the solo horn responds *dolce* > with Line 1 E [written Line 1 B] half note legato to D [written A] quarter note. Back in Bar 13, after a quarter rest, the harp is arpeggiando *mf* on Line 2 D/G/B/Line 3 D quarter notes (followed by a quarter rest) to another such G major chord (repeated next two bars) top (Bar 16), after a quarter rest, Line 2 E/A/Line 3 C/E quarter notes (followed by a quarter rest) to D/F#/Line 3 D quarter notes. The celeste in Bar 13 is arpeggiando *mf* on Line 1 D/G/B/Line 2 D quarter notes (followed by a quarter rest) to another such chord (repeated next two bars) to (Bar 16), after a quarter rest, E/A/Line 2 C/E (A min) quarter notes (followed by a quarter rest) to D/F#/Line 2 C/D quarter notes. Violas in Bar 13 play small octave B whole note (repeated next two bars) to (Bar 16) C whole note (repeated next two bars). VC in Bar 13 play small octave D (if back to the standard bass clef) legato to E half notes (repeated next two bars), and so forth. CB play small octave E whole note (repeated next two bars) to (Bar 16) G-G half notes down to (Bar 17) D whole note (repeated next bar). In Bar 17 (dvd 00:19:47), violins continue the melody line on "3" triplet value quarter notes Line 1 D-E-D up to normal value Line 2 D quarter note down to Line 1 B dotted 8th to A 16th to (Bar 18) B-A-E-D descending legato quarter notes. Etc.

[Bridie Leaves] [R3/1] *Allegretto* in C time, 2 pages, 7 bars. Key signature of G maj/E min (1 sharp). Dvd location: 00:20:13. Instrumentation: 2 clarinets, bass clarinet, 2 bassoons, 2 horns, harp, celeste, 12 violins, 6 violas, 6 VC, 3 CB. Scene: Bridie leaves Bucky on her carriage. He watches her go and then reaches his back pocket for his post that she gave him sealed ("The Manly Art of Self-Defense").

Violins sound *mf* Line 2 D whole note tied to dotted half note next bar down to Line 1 B quarter note down to (Bar 2) G whole note. VC play small octave F# whole note tied to whole note next bar down to (Bar 3) D legato to E half notes. CB pluck *pizz* small octave G quarter note (followed by a quarter rest) to same G quarter note (followed by a

quarter rest) and repeated next two bars. After a quarter rest, top staff violas play *mf* Line 1 A quarter note (followed by a quarter rest) to B quarter note (followed by a quarter rest), repeated next bar. In Bar 3, after a quarter rest, top staff violas then play small octave B/Line 1 D quarter notes (followed by a quarter rest) to B/E quarter notes. After a quarter rest in Bar 1, bottom staff violas play middle C/E quarter notes (followed by a quarter rest) to C/D quarter notes (repeated next bar) to (Bar 3), after a quarter rest, B/D quarter notes (followed by a quarter rest) to B/E quarter notes. After a quarter rest, the harp and celeste sound *mf* middle C/F#/A quarter notes (followed by a quarter rest) to C/D/B quarter notes (repeated next bar) to (Bar 3) small octave G/B/Line 1 D quarter notes (followed by a quarter rest) to G/B/E quarter notes (silent for rest of cue). After a quarter rest in Bar 3, both clarinets play Line 1 D [written E] half note legato to E [written F#] quarter note.

In Bar 4 (dvd 00:20:18), clarinets play Line 1 D#/F# [written E#/G#] *rinforzando* whole notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest). The bass clarinet plays small octave B [written C#] *rinforzando* whole note tied to next bar as given for the clarinets. Violins in Bar 4 play Line 1 D#/F# whole notes tied to whole notes next two bars. All violas play small octave D# *rinforzando* whole note tied to next two bars. VC are *rinforzando* on Great octave F# whole note tied to whole notes next two bars. CB are now *arco* playing Great octave B *rinforzando* whole note tied to next two bars. The whole note tonality is B maj (B/D#/F#). After a half/quarter/8th rest in Bar 5, both horns play (dvd 00:20:22) forte the Calloways theme on small octave F# [written Line 1 or middle C#] *rinforzando* 8th note up to (Bar 6) B [written F#] *rinforzando* quarter note to Line 1 C# [written G#] *rinforzando* quarter note to D# [written A#] *rinforzando* dotted quarter note to F# [written Line 2 C#] *rinforzando* 8th note.

In end Bar 7, clarinet I sounds *sf* Line 1 C# [written D#] whole note held fermata, while clarinet II plays small octave A# [written B#], and bass clarinet on small octave E [written F#] whole note. Fags play *sf* Contra-octave B/Great octave F# whole notes held fermata. Horns play Line 1 C# [written Line 1 G#] whole note held fermata. Violins I sound *sfz* middle C# *rinforzando* whole note held fermata, while violins II play small octave A# whole note. Violas play small octave E *rinforzando* whole note held fermata, VC on Great octave F#, and CB sound *sf* on Great octave B whole note held fermata. The end tonality appears to be the F# Dom 7/11 (F#/A#/C#/E/B).

End of cue. [Saturday, January 23, 2010 at 8:45 pm]

[The Scouting Trip] [R3/2] *Moderato* in Cut time, 10 pages, 39 bars. Dvd location: 00:25:34. Scene: Bucky and Cam, scouting potential pelt country, see a young white critter scurrying off into the woods.

Twelve violins are divided a 3 sounding *p* “3” triplet value quarter notes Line 1 B/Line 2 E/G# to Bb/Eb/G to Ab/Line 2 D/F# with the Ab/D/F# tied to half notes (repeat next bar). The oboe plays *mf* Line 3 C half note to Db 8th to C dotted quarter note (repeated next bar). In Bar 3 in 2/4 time (dvd 00:25:39), the xylophone is accentuated as Max has it mickey-mousing the creature’s motions. We find Line 2 F#-G#-G#-A (crossbeam connected) to A-B-B-Line 3 C (crossbeam connected) to (Bar 4) C-D-D-Eb

to Eb-F-F-F# to (Bar 5) F#-G#-G#-A to A-B-B-Line 4 C to (Bar 6) C-D-D-Db to E-F-F-F# to (Bar 7) F# quarter note. Back in Bar 3, the harp plays small octave Ab/middle C/F# rinforzando half notes let vibrate. Violins pluck pizzicato *sf* Line 1 C/F# rinforzando quarter notes (followed by a quarter rest). Violas pluck small octave Ab rinforzando quarter note *sf* (followed by a quarter rest). VC pluck small octave D rinforzando quarter note.

In Bar 7 (dvd 00:25:42) in 4/4 time, the harp is gliss from Line 2 Ab half note gliss line up to Line 4 F# quarter note (followed by a quarter rest). The bells sounds Line 2 F# quarter note on the third beat. Violins I are side-bracketed double-stopped *p* on Line 1 A#/Line 2 F# whole notes tied to quarter notes next bar (followed by a quarter and half rest) to (Bar 9), after a quarter rest, Line 1 A-G-E legato quarter notes down to (Bar 10) C up to B-A-E quarter notes. Violins II in Bar 7 play Line 1 F# whole note tied to quarter note, and then either silent for a while or *col* violins I (I forgot to place indications on them originally at this point). Top staff violas in Bar 7 play Line 1 E whole note tied to quarter note next bar (followed by a quarter and half rest) to (Bar 9) E whole note down to (Bar 10) middle C half note to C/E half notes. Bottom staff violas play middle C whole note tied to quarter note in Bar 8 (followed by rests) down to (Bar 9) small octave G whole note to (Bar 10) G to F# half notes. Top staff violas in Bar 7 play *p* small octave F# whole note tied to quarter note next bar up to (bottom staff celli now also join in) Line 1 E-C-small octave F# legato quarter notes to (Bar 9) Great octave (bottom staff) and small octave (top staff) B whole notes to (Bar 10) Great octave A/small octave E half notes down to Great octave D/A half notes. CB are silent. The harp in Bar 9 is arpeggiando (vertical wavy line rolled chord) on Great octave B/small octave G/B/Line 1 E (E min tonality) to (Bar 10) Great octave A/small octave E/G/B/Line 1 E half notes down to Great octave D/A/F#/middle C/E half notes (D Dom 9th).

Skipping to Bar 17 (dvd 00:26:06), Bucky asks his dad about the Jack Pine area that the Micmac Indians feel is spooked, “What kind of bad spirits?” Sords (muted) horns play a short phrase tied to a standard Indian theme (Max used it many times in past movies he scored). So three horns are *a3* on Line 1 E [written Line 1 B] rinforzando 16th to D [written A] dotted 8th tied to dotted 8th down to small octave B [written Line 1 F#] rinforzando 16th tied to half note and tied to (Bar 18) half note and 8th note to A [written Line 1 E] dotted quarter note. The traditional four-note beat alluding to Indians is played *arco* by VC on Great octave E.B quarter notes sounded 4X (repeated next few bars). The harp plays Great octave E 8th note (followed by an 8th rest) up to B 8th (followed by an 8th rest) up to small octave G 8th (followed by an 8th rest) down to Great octave B 8th (followed by an 8th rest) and repeated next few bars. Note the E minor linear-chord inference (E/G/B). Incidentally the tempo-marking in Bar 17 is *Lamenta*. At least one stand of violins I play Line 1 G whole note tied to whole note next bar.

Skipping slightly to Bar 24 (dvd 00:26:21), *Slowly* and still in C time, we start to come to the scene when Cam and Bucky very soon look up to see the flying geese again, so predictably Max reintroduces the Main Title “Wild Geese” theme starting in Bar 26. In Bar 24, the horns play small octave E [written small octave B] whole note continued deom a tied in the previous bar and also tied to whole note in Bar 25. VC play Great

octave E/G whole notes tied to dotted half notes next bar and then forte up to small octave G quarter note. CB plays *arco* small octave C whole note tied to whole note next bar. After a quarter rest, *tutti* violins play ascending legato quarter notes small octave G-A-Line 1 E up to (Bar 25) G-A-Line 2 E-G crescendo hairpin. After a half and quarter rest in Bar 25, violas play small octave G quarter note forte. In the same position, the English horn plays small octave G [written Line 1 D] quarter note, and the first clarinet plays small octave G [written small octave A] quarter note forte. So we have a rather quick dynamic build of the setup to the next bar's nearly full orchestra expression of the Wild Geese theme. Double bar lines traverse the cue at the end of this bar, signaling a change in the music.

In Bar 26 now in 3/4 time (dvd 00:26:30), violins are divided in 3 playing forte Line 2 E/G/Line 3 C dotted half notes tied to dotted half notes next three bars to (Bar 30) E/G/B dotted half notes tied to next three bars. CB play small octave C tied whole notes in Bars 26-19 and then C again in the next four bars. The English horn, clarinet I, violas and celli play the melody all in the same register. We find middle C dotted half note tied to quarter note next bar to D-E quarter notes to (Bar 28) "3" triplet value 8th notes D-E-D to C down to small octave B quarter notes to "3" triplet value 8th notes A-B-A to G dotted quarter note to A 8th to (Bar 30) B dotted half note tied to quarter note next bar to middle C to D quarter notes to (Bar 32) C-D 16ths to C 8th to B to A quarter notes, and so forth. Clarinet II plays small octave E dotted half note tied to next bar (repeated in Bars 28-19 and 30-31) to (Bar 32) E dotted half note. Fag I plays forte Great octave E up to G 8ths to same G half note tied to dotted half note next bar (repeated next four bars) to (Bar 32) small octave C dotted half note. Fag II plays Great octave C dotted half note tied to next bar (repeated next four bars) to (Bar 32) same C dotted half note. After an 8th rest, the bass clarinet plays forte ascending 8th notes small octave G-middle C-E-G-Line 2 C to (Bar 27) Line 2 E [written F#] dotted half note (repeat these two bars in the next four bars), and silent in Bar 32. The harp in Bar 26 sounds *f* ascending legato 8th notes Great octave C-G-small octave C-E-G-middle C to (Bar 27) Line 1 E dotted half note (repeated next four bars) to (Bar 32) Great octave C-G-small octave E-G-middle C-E 8ths, and so forth. After a quarter rest in Bar 32, *open* horns sound *p leggiero* (soft passage staccato) small octave G/middle C/E [written Line 1 D/G/B] staccato-marked 8th notes (followed by an 8th rest) to C/E/G staccato 8ths (followed by an 8th rest).

[The Jack Pine] [R3/3-4/1] C time (no tempo-marking), 18 pages, 72 bars. Dvd location: 00:28:05. Scene: Nigosh (played by Frank DeKova), the Micmac Indian friend of Cam's, appears a bit alarmed about the scouting trip, and exclaims, "Not the Jack Pine, Cam."

The piano sounds *p* the Indian beat Great octave F/small octave C quarter note played 4X and repeated next two bars and 3X in Bar 4 to two quarter notes. Six celli play similarly (same Great octave F/small octave C quarter notes). In Bar 3 (00:28:13), the alto flute is used to represent the Indian idiom. This is the transposing flute in G, meaning that the C *written* note for the alto flute *sounds* a perfect 4th lower as G. We find the alto flute playing Line 2 F to Eb [written Bb-Ab] 16ths to C [written F] 8th tied to half note to Line 1 Bb [written Line 2 Eb] quarter note to (Bar 4) "3" triplet value 8ths Ab-Gb-Eb

[written Line 2 Db-Line 1 B-Ab] to normal value 8ths Gb-Gb to Eb rinforzando 16th down to C dotted 8th *sf* and tied to quarter note.

Skipping to Bar 13 (dvd 00:29:01), the small cymbal *with soft stick* sounds a four-sided diamond whole note crescendo-decrescendo hairpins (< >) and held fermata. After a half and quarter rest, the *solo* cello sounds *mf tenderly* the Calloways theme on small octave C# quarter note up to (Bar 14) F# to G# quarter notes to A# dotted quarter note up to middle (Line 1) C# 8th legato down to (Bar 15) small octave G# dotted half note down to C# quarter note up to (Bar 16) G#-A# quarter notes to B dotted quarter note up to Line 1 D# 8th down to (Bar 17) small octave A# whole note crescendo hairpin and legato to (Bar 18) G# whole note decrescendo hairpin. After a quarter rest in Bar 16, clarinets play *p* Line 1 Cb/Db [written Db/Eb] half notes to quarter notes, while the bass clarinet plays Line 1 F half note to F quarter note. After a quarter rest, bassoons play Great octave Db/Ab half notes to quarter notes. After a quarter rest in Bar 17, clarinets play small octave Bb/Line 1 Eb half notes to Bb/Db quarter notes to (Bar 18), after a quarter rest, Cb/Eb half notes to Cb/Db quarter notes. The bass clarinet plays Line 1 Gb half note to quarter note to (Bar 18), after a quarter rest, F half note to quarter note. After a quarter rest in Bar 17, bassoons play Great octave Gb/small octave Db half notes crescendo to quarter notes (repeated next bar). After a quarter rest in Bar 18, the flute shows up to play Line 1 Cb half note to quarter note decrescendo, while the oboe after the rest plays Line 2 Eb half note to quarter note, and the alto flute on F.

In Bar 19 (dvd 00:29:21), the oboe/clarinets/bassoons all play Line 1 F to F half notes to (Bar 20) F half note to “3” triplet value quarter notes F-Ab-Bb. The strings and piano play a different pattern to sound on different beats. So, after a quarter rest, violins II play Line 1 C tenuto half note to C tenuto quarter note tied to 8th note next bar (followed by an 8th rest) to C half note to C quarter note. After a quarter rest, the violas play this pattern on small octave G notes. After a quarter rest, *tutti* celli play this pattern on Great octave F/small octave C notes except for the end quarter notes in Bar 20 (Great octave Db/Ab instead). Similarly, after a quarter rest, CB play small octave F tenuto half note to F tenuto quarter note tied to (Bar 20) 8th note (followed by an 8th rest) to F half note down to Db quarter note. Top staff piano plays the pattern consistently on small octave G/middle C notes, while the bottom staff plays it on Great octave F/small octave C notes except for the end quarter notes in Bar 20 (Db/Ab).

Tempo-marked as *Faster* in Bar 24 (dvd 00:29:34), the alto flute and bassoon II play *mf* ascending legato 8th notes small octave A-B-middle C#-D# [written Line 1 D-E-F#-G# for the alto flute] to another such figure in the second half of this bar, repeated next bar. Violins I in Bar 25 play the same figures in the same register as bowed trem 8th notes. Back in Bar 24 the oboe plays Line 1 F tenuto-marked whole note legato to (Bar 25) A whole note (silent next bar), and both clarinets play the same (written G to B). Fag I plays small octave B tenuto whole note legato to (Bar 25) Line 1 D whole note. The harp in Bar 24 is arpeggiando on Great octave Cb/Gb/small octave Eb/A. In Bar 25 the harp then plays 8th notes as given (bottom staff) and also (top staff) Line 1 Eb/A/Line 2 Eb/A (followed by rest marks). Violins II play small octave A rinforzando whole note up to (Bar 25) A whole note bowed trem. Violas play small octave Eb rinforzando whole

note to (Bar 25) Eb/A rinforzando whole notes. VC play Great octave Gb rinforzando whole note (repeated next bar)> CB play small octave Cb rinforzando whole note (repeated next bar).

After a half/quarter/8th rest in Bar 26, the soli flutes (flute II is actually still the alto flute) sound (dvd 00:29:41) *mf* Line 2 E-G 16ths to (Bar 27) E dotted half note legato to D# 8th (followed by an 8th rest) to (Bar 28) E dotted half note to D# 8th note once again (followed by an 8th rest). Fag II in Bar 26 plays Line 1 F half note tied to 8th note decrescendo hairpin (followed by an 8th and quarter rest). After a quarter rest in Bar 26, the harp plays I believe small octave Fb/middle Cb quarter notes 3X to (Bar 27), after a quarter rest, Db/Ab quarter notes 3X (repeated thru Bar 33). Bottom staff piano plays Contra-octave Bb/Great octave F whole note and repeated next several bar. Violins play Line 1 F whole note tied to next bar and then F whole in Bar 28 repeated thru Bar 33 at least. After a quarter rest in Bar 26, violas play small octave Fb/Cb tenuto quarter notes 3X to (Bar 27), after a quarter rest, Great octave Eb/Bb tenuto quarter notes 3X (repeated next bars). In Bar 32 (dvd 00:29:51 when Bucky asks, "Feel it, Pa?"), the *solo* Fag I plays Line 2 Cb whole note tied to half note next bar to Bb to Cb quarter notes. In Bar 38 (dvd 00:30:06), the bassoon then plays "3" triplet value quarter notes Line 1 D-small octave Bb-D up to small octave F# half note. *Sords* horns I-II play Line 1 D [written A] rinforzando dotted half note crescendo down to middle C# [written G#] quarter note. The timp beats Great octave B quarter note (followed by two quarter rests) to another B quarter note. The harp plays Great octave Cb/Gb dotted half notes to quarter notes. The piano plays Contra-octave B/Great octave F# dotted half notes to quarter notes. VC play Great octave F# tenuto dotted half note to quarter note, and CB on Great octave B in that pattern.

In Bar 44 (dvd 00:30:22), the flute and alto flute play *pp* Line 1 B 16th to A dotted 8th tied to quarter note to F# half note tied to next bar. I may be in error if they are two normal flutes; in that case, we have Line 1 B/Line 2 E 16ths to A/D dotted 8ths tied to quarter notes to F#/B half notes tied to next bar. The timp beats softly small octave E quarter note (followed by a quarter rest) to E to E quarter notes (repeated next several bars). The piano bottom staff sounds Great octave E/B half notes to two quarter notes. Violas play small octave E/B tenuto half notes to two tenuto quarter notes. VC are *col piano*. One contrabass plays small octave E half note to E-E quarter notes. Skipping slightly to Bar 48 (dvd 00:30:33), the two horns sound *mf* and *bouche* (I believe this French term means "closed" although Steiner does not have the + sign above the notes) the Indian short phrasing. So we find Line 1 Eb/A [written Bb/Line 2 Eb] rinforzando 16ths to D/G [written A/D] rinforzando dotted 8ths tied to quarter notes to small octave Bb/Line 1 Eb [written Line 1 F/B] tenuto half notes tied to (Bar 49) dotted half notes and tied to 8th notes (followed by an 8th rest). The timp still beats as given. The piano bottom staff sounds Great octave C/G half notes to two quarter notes (repeated next bar). Violas play small octave Eb/G half notes to two quarter notes. VC play as the piano. The contrabass plays small octave C half note to C to C quarter notes (repeated next bar). Skipping to Bar 52 (dvd 00:30:46), the bassoons now play this pattern *mf* on small octave A/Line 1 D rinforzando 16ths to G/middle C rinforzando dotted 8ths tied to quarter notes down to E/A half notes tied to whole notes next bar. The timp beats on small octave D

quarter notes as given (2nd beat silent). The piano plays Great octave D/A half notes to two quarter notes (celli *col*) and CB on small octave D half note to D-D quarter notes (repeated next bar). Violins return in bar 52 and are now in *harmonics* (four-sided diamond) on Line 1 F whole note (harmonics tiny note on Line 2 Db) tied to whole note next bar. Bar 53 slows to *Rit.*

In Bar 54 (dvd 00:30:54), most of the instruments used play sforzando-marked quarter notes. Here Max somewhat mickey-mouses the instant of mild alarm when Cam hears something in the woods, and turns around. Celli and now *tutti* contrabasses, however, play Great octave B whole note tied to whole note next bar held fermata (only the VC/CB sound in Bar 55). Back in Bar 54, violins play Line 1 F# sforzando quarter note (followed by a quarter and half rest and then, in Bar 55, a whole rest held fermata). Violas top staff play small octave D#/B sforzando quarter notes, while the bottom staff sounds small octave F#. The harp and piano sounds Contra-octave B/Great octave F#/B/small octave D#/F#/B (B maj) sforzando quarter notes followed by rests. The timp beats Great octave B sforzando quarter note. Fag II plays Contra-octave B quarter note, and Fag I on Great octave F#. The clarinets play small octave F#/B quarter notes, and bass clarinet on Line 1 D# [written E#] quarter note (followed by rests). Double bar lines traverse the cue between Bars 56-57 signaling a change in the music. With guns in hand, Cam & Son slowly walk thru the woods to a huge pile of collected wood pieces. In Bar 56 (dvd 00:31:04), the clarinet plays *pp* Line 1 B quarter note mini-slur up to D 8th (followed by an 8th rest) down to A# quarter note up to Line 2 E 8th (followed by an 8th rest). Fag I plays this in contrary motion of Line 1 D quarter note down to small octave B 8th (followed by an 8th rest) to middle C# quarter note down to A# 8th (followed by an 8th rest). Violins I in Bar 56 (*Moderato*) sound *pp* Line 1 G/B half notes to G/Bb half notes. Violas play Line 1 E/G/B half notes to E/G/Bb half notes. After an 8th rest in Bar 62, the harp is *solo* playing ascending 8th notes Line 1 G#-B-Line 2 D (crossbeam connected) up to F-G#-B-Line 3 D (crossbeam connected) to a repeat of the figures. VC play *p* in Bar 63 (00:31:27) Line 1 E rinforzando half note to another E rinforzando half note. After a quarter rest, violins I play *p* Line 2 E tenuto quarter note (followed by a quarter rest) to F tenuto quarter note. After a quarter rest, violins II play Line 1 B tenuto quarter note (followed by a quarter rest) to Line 1 C tenuto quarter note. After a quarter rest, violas play Line 1 F# tenuto quarter note (followed by a quarter rest) to G tenuto quarter note. Skipping to Bar 67 (Cam is climbing on top of that heap of wood debris), the clarinet sounds *mf* Line 1 A-B-A-B legato quarter note (and so forth into Bar 68). Divisi violins I in Bar 67 (00:31:37) play Line 2 A/Line 3 C whole notes tied to next bar, while violins II play Line 2 Eb/Gb tied whole notes. Violas play Line 1 Eb/F# [enharmonic Gb] tied whole notes.

In Bar 69 (dvd 00:31:42) the temporary one-bar tempo-marking is *molto cresc* as the violins and violas are bowed trem just immediately prior to Cam's fall from the heap in Bar 90. Both clarinets play Line 2 C [written D] whole note crescendo hairpin. Violins I are bowed trem on Line 2 A/Line 3 C whole notes, violins II on Line 2 Eb/Gb whole notes, and violas on Line 1 Eb/Gb whole notes. This tension chord is either the C dim 6 (C/Eb/Gb/A) 1st inversion or A dim 7 (A/C/Eb/Gb) 2nd inversion (take your pick! :).

At the end of Bar 69, the flutes signal the sudden fall with “3” triplet value Line 3 C-Db-Eb 16ths (actually acting as grace notes here) crescendo to (Bar 70) F sforzando-marked quarter note (followed by a quarter and half rest). The oboe in Bar 70 sounds Line 2 F sforzando quarter note (followed by rests). Clarinets sound Line 1 Ab/Line 2 C [written Bb/Line 2 D] sforzando quarter notes, and the bass clarinet on Line 1 D [written E] quarter note. Bassoons play small octave D sforzando quarter note followed by rests. Horns play small octave Ab/Line 1 C/F [written Eb/G/Line 2 C] sforzando quarter notes. Violins I play Line 3 C/F sforzando quarter notes, and violins II on Line 2 F/Ab quarter notes. All violas play small octave Ab/Line 1 F sforzando quarter notes, VC on small octave D/middle C quarter notes, and CB on Line 1 D quarter note (followed by a quarter and half rest). The combined tonality is the D half-diminished seventh (D/F/Ab/C). Ah, the half-dim 7th is the “Herrmann Chord” as far as I’m concerned. But Steiner does not use it anywhere as much as, say, Rozsa, and certainly not in the frequency that Herrmann employed it. See my online paper regarding this topic.

In Bar 70 (dvd 00:31:35), the harp is accentuated as the *solo* instrument sounding *f* rapidly descending legato slur 32nd note figures as Max mickey-mouses or mimics Cam’s rude fall from the debris heap that causes him a broken leg. We start with Line 4 F-E-D#-C-Line 3 C-B-Ab-G-F 32nd notes (connected as a figure by three crossbeams) to E-D-C-Line 2 B-A-G-F-E (connected by three crossbeams) to next figure of D-C-Line 1 B-A-G-F-E-D (connected by three crossbeams) to C-small octave B-Ab-G-F-E-Db-B to (Bar 71) Great octave B sforzando quarter note (followed by a quarter and half rest).

In Bar 71 (dvd 00:31:47), violins I sound forte small octave B-B sforzando 16ths to B sforzando 8th tied to dotted half note and tied to (Bar 72) whole note decrescendo hairpin. Violins II play this pattern on small octave G notes. Violas play this pattern on small octave E notes, VC on Great octave E/B, and CB on Great octave E. The piano plays this pattern on Contra-octave and Great octave E/small octave E/G/B (E minor tonality) sforzando notes. The bass clarinet plays it on small octave E notes, bassoons on Great octave E/B notes, horns on small octave E/G/B [written B/Line 1 D/F#] notes, trombones on small octave E/G/B rinforzando-marked notes, and tuba on Great octave E. The timpani beats Great octave E-E sforzando 16ths to E sforzando 8th to E dotted half note roll decrescendo hairpin and tied to whole note next bar *p > morendo*. This pretty much ends the cue.

[The Broken Leg] [R4/2] *Moderato* in C time, 11 pages, 41 bars. Key signature of D maj/B min (2 sharps). Dvd location: 00:32:16. Scene: Bucky goes off to fetch sticks meant to set his dad’s broken leg.

In the grace bar, the violins and violas start to play the Calloways theme. 12 violins and 6 violas sound *mf* small octave A tenuto-marked quarter note to (Bar 1, *dramatic*) Line 1 D legato to E quarter notes on *sul* G to F# dotted quarter note to A 8th legato down to (Bar 2) E dotted half notes down to small octave A tenuto quarter note, and so forth. 6 celli play *mf* Great octave A tenuto quarter note tied to (Bar 1) 8th note and then sounds A-A-A quarter notes to A 8th to (Bar 2), after an 8th rest, A-A-A quarter notes to A 8th tied to 8th note next bar, and so forth. CB play in Bar 1 small octave D to D

half notes (repeated next bar). After an 8th rest in Bar 1, the timp softly beats *p* A 8th note (followed by an 8th rest) to same A 8th note (followed by an 8th rest) to A 8th (followed by an 8th rest) to A 8th (repeat next bar). Clarinet I in the grace bar plays *mf* small octave A quarter note tied to (Bar 1) quarter note to B quarter note to middle C# half note to (Bar 2) small octave B dotted half note to A quarter note. Clarinet II plays small octave A quarter note down to (Bar 1) F# to G quarter notes to A half note down to (Bar 2) small octave G dotted half note to A quarter note.

In Bar 5 (00:32:30), violins I play Line 2 E legato to D quarter notes to C# dotted quarter note down to Line 1 B 8th. Violas play this an octave lower register as written. Three CB play small octave F#-F# half notes. Flutes play Line 1 A legato to G# half notes. The english horn plays small octave A legato to G# [written Line 1 E to D#] half notes. The bass clarinet plays small octave F# to F half notes. After an 8th rest in Bar 5, Fag I plays small octave A tenuto quarter note to A 8th note (followed by an 8th rest) up to B tenuto quarter note to B 8th. Fag II plays this pattern on small octave F# notes to F notes. Clarinet I plays it on Line 1 A notes to G# notes, and clarinet II on Line 1 D notes to same D notes.

Skipping to Bar 17 (dvd 00:33:11), the music gets a bit more intense as Cam prepares to set straight his own broken leg. Horns play “3” triplet value 8th note figures *p*. Horn I plays Line 1 E-E-E [written Line 1 B-B-B] triplet 8ths (crossbeam connected) and sounded 4X (repeated next bar). Horn II plays this pattern on Line 1 D-D-D 8ths, and horn III on small octave Bb-Bb-Bb. VC/CB play *pesante* Great octave Bb up to small octave D to E tenuto-marked quarter notes to “3” triplet value tenuto 8ths Bb-D-E up to (Bar 18) A half note legato to G quarter note to “3” triplet value 8ths F#-F-E. The piano plays this pattern on Contra-octave Bb and Great octave Bb quarter note, and so forth (so two registers). Fag I is *col* celli and contrabasses as written but Fag II plays this an octave lower register. The bass clarinet plays it small octave BB tenuto quarter note up to Line 1 D tenuto quarter notes, and so forth. Violins play Line 1 A half note legato to G half note tied to whole note next bar, and violas (and clarinets) play small octave A to G half notes (repeated next bar). The english horn plays Line 1 A to G [written Line 2 E to D] half notes tied to whole note next bar.

Skipping to Bar 21 (dvd 00:33:25), violins I play Line 2 Eb half note legato to D half note (repeated next bar) to (Bar 23) D to Db half notes. Divisi violins II play Line 1 Ab/Line 2 Cb whole notes (repeated next bar) to (Bar 23) Line 1 G/Bb whole notes. Violas play Line 1 Eb to F half notes (repeated next bar) to (Bar 23) D to Db half notes. CB play small octave Cb whole note (repeated next bar) to (Bar 23) Eb dotted half note to E tenuto quarter note. Flutes play Line 1 Eb to D half notes (repeated next bar) to (Bar 23) D to Db half notes. The english horn plays the same but an octave lower register. Clarinets play Line 1 Ab/Line 2 Cb whole notes (repeated next bar) to (Bar 23) G/Bb whole notes. Fag II plays Great octave Cb whole note. The piano plays Great octave and small octave Cb whole notes in Bar 21. VC and bass clarinet play “3” triplet value 8th note figures that are emphasized here. After a “3” triplet value 8th rest, celli play small octave Cb up to Eb triplet value 8ths (crossbeam connected) to F-Ab-middle Cb triplet 8ths (crossbeam connected) with that Cb tied to triplet 8th up to Eb-D triplet 8ths to Db-

C-Cb triplet 8ths (repeat next bar). After a triplet value 8th rest in Bar 23, the VC then play Great octave Bb-B triplet 8ths to small octave C-Cb-Bb 8ths (followed by a triplet 8th rest) to Bb-Cb 8ths to Db-E-G 8ths. The bass clarinet plays the same but written an octave higher register. Clarinets (and predictably, violas) together play “3” triplet value ostinato 8th note figures. Clarinet I plays Line 1 A-A-A to A-A-A to A-A-A to A-A-A triplet 8ths (repeated next two bars) to (Bar 27 in $\frac{3}{4}$ time) Bb rinforzando dotted half note tied to next door. Clarinet II plays this pattern on F notes to (Bar 27) G dotted half note. Violas play this on double-stopped small octave A/Line 1 F notes. Horns in Bar 26 join in with this same pattern playing *p* small octave F/A/Line 1 F triplet value 8ths (silent next bar). Violins in Bar 24 play Line 2 Db half note down to Line 1 B legato to Line 2 C quarter notes (repeated next bar) to (Bar 26, *poco accel*) “3” triplet value quarter notes Db-B-C to Db-B-C to (Bar 27) Line 2 F# rinforzando-marked dotted half note. VC play the same an octave lower register (Line 1 Db half note, and so on). The same applies for the cor anglais.

Cam’s leg cracks into position in Bar 27. The timp is rolled on small octave C rinforzando dotted half note. Violins I are *sf* on Line 2 F# rinforzando dotted half note, and the E.H. on Line 1 F# (and VC). Flutes play *mf* Line 2 Db rinforzando dotted half note, and clarinets on Line 1 G/Bb, and Fags on Great octave C and small octave C. CB play *arco sf* small octave C dotted half note. After an 8th rest, violas sound *f* ascending bowed trem 8th notes small octave Db-E-G-Bb-Line 1 Db. The bass clarinet plays the same an octave higher as written.

That’s enough for this cue. [Tuesday, January 26, 2010 at 3:39 pm. Slight rain]

[Bucky Set To Leave] [R 4/3] *Moderato* in C time, 14 pages, 53 bars. Key signature of D maj/B min (2 sharps). Dvd location: 00:37:11. Scene: Music starts at the long distance cabin scene in winter. Bucky rolls up his bedding as he prepares for his hunting trip (sans Cam due to his broken leg).

In the grace bar, the harp sounds *mf* small octave A quarter note to (Bar 1) F#/A/Line 1 D quarter notes arpeggiando to G/B/Line 1 E quarter notes arpeggiando to F# quarter note to A 8th but also (primarily) A/C#/F# half notes to (Bar 2) F/B/Line 1 E dotted half notes arpeggiando down to A quarter notes to (Bar 3) a repeat of Bar 1) to (Bar 4) G/C#/F# dotted half notes (followed by a quarter rest). In bar 5, the bottom staff harp shows ascending legato 8th notes Great octave F#-small octave D-A-Line 1 F# (crossbeam connected) down to Great octave F-small octave D-G#-Line 1 D down to (Bar 6) Great octave E-B-small octave E-G down to Great octave F#-small octave E-A#-middle C# 8ths.

Back in Bar 1, VC play *mf* Great octave D/A dotted half notes to D/A tenuto quarter notes tied to (Bar 2) quarter notes to D/A tenuto half notes to D/A quarter notes tied to dotted half notes next bar to D/A quarter notes tied to quarter notes in Bar 4 to half notes to quarter notes. In Bar 5 the celli then play small octave D to D half notes legato to (Bar 6) Great octave B up to small octave E half notes. Back in Bar 2, after a quarter rest, divisi violins play *p* Lines 2 & 3 A half notes to A quarter notes, returning in Bar 4 to

play (after an initial quarter rest) Lines 2 & 3 F# half notes to quarter notes. After a quarter rest in Bar 3, violas play *mf* small octave A to B down to E legato quarter notes to (Bar 4) F# to A up to Line 1 E to D legato slur quarter notes to (Bar 5) small octave A to G# half notes to (Bar 6) G to A# half notes. CB in Bar 5 play small octave F# to F half notes to (Bar 6) E to F# half notes. After a half and quarter rest in Bar 4, the *solo* english horn sounds *mf* the Calloways theme of Line 1 D [written Line 1 A] quarter note up to (Bar 5) A to G [written Line 2 E-D] quarter notes to F [written C] dotted quarter note to E [written B] 8th to (Bar 6) D-C quarter notes to B dotted quarter note to A 8th. After a half and 8th rest in Bar 6, the clarinet plays middle C-Eb-Db legato 8ths.

Skipping to Bar 12, the contra bassoon plays a *solo* passage meant to musically depict the “Keg” (bear) seen by Bucky sleeping in the cellar. As part of the Calloway family now, the contra-bassoon plays the Calloway theme (not the Wild Geese theme!). After a half and quarter rest, the C. Fag plays Great octave A quarter note up to (Bar 13, *meno*), small octave E to D quarter notes to C dotted quarter note to Great octave B 8th to (Bar 14) A to G quarter notes to F# dotted quarter note to E 8th, and so forth.

Skipping to Bar 17 (dvd 00:38:18), the harp, in this case, is truly *solo* here (the only instrument playing in this bar). The two sharps of the previous key signature are canceled (so standard C maj/A min). The harp is arpeggiando on four quarter note chords starting on small octave G/B/Line 1 E/G/B/Line 2 E (C maj 7th or C/E/G/B) to small octave F#/A/Line 1 D/F#/A/Line 2 D (D maj) down to D/F#/B/Line 1 D/F#/B (B min) to C/E/A/middle C/E/A (A min) to (Bar 18) Contra-octave B/Great octave F#/small octave D#/A/Line 1 D#/F# (B Dom 7th) whole notes. Now we hear a concerned Cam stating, “Don’t go up there.” After a quarter rest in Bar 18, the *solo* horn I sounds *mf* small octave B half note to B quarter note tied to quarter note next bar to B-B-B quarter notes to B-B-B-B quarter notes next bar. In Bar 15 (*a little faster*), Fag I plays *mf* small octave A half note legato to F half note (repeated next two bars at least). Clarinet I sounds *mf* small octave A [written B] half note legato to F [written G] half note (repeated next few bars). In Bar 21, the flute plays *p* Line 1 G whole note while the alto flute below it plays Line 1 Eb [written Ab] whole note.

Skipping to Bar 33 (dvd 00:39:01), Bucky tells his ma that he’ll be back at the end of the week. The harp is the lively instrument (the others are playing egg or whole notes!) of the bunch here playing ascending 8th notes Contra-octave B-Great octave F#-B-small octave D# (crossbeam connected) to F#-B-Line 1 D#-F# (B maj) to (Bar 34) Line 1 B whole note held fermata. The alto flute plays Line 1 D# [written G#] whole note tied to whole note next bar held fermata. Fag I plays Line 1 tied D# whole notes as well. The horn plays small octave B [written Line 1 F#] whole note tied to whole note held fermata next bar. Violas (top staff) play small octave B whole note tied to half note next bar held fermata (followed by a quarter rest) to same B quarter note. Violins also play that end beat B small octave register quarter note. Bottom staff violas play small octave D#/F# whole notes tied to whole notes next bar held fermata. VC top staff play Great octave B whole note tied to whole note next bar, while the bottom staff celli play Great octave F# tied whole notes, and CB on Great octave B tied whole notes. Double bar lines traverse the cue at the end of Bar 34. Then in Bar 35 (dvd 00:39:10), the violins play the

Calloways theme in the key signature of 4 sharps (E maj/C# min). So we have Line 1 E to F# quarter notes legato to G# dotted quarter note to B 8th, and so forth. Top staff violas play small octave B to middle C# quarter notes to D# half note, while bottom staff violas play small octave G# to A quarter notes to B half note. CB play small octave E to E half notes. After an 8th rest, VC play *mf* Great octave B-B-B tenuto-marked quarter notes to B 8th. After an 8th rest, the harp plays Great octave B-small octave Cb-B quarter notes to Cb 8th (enharmonic B). In Bar 42, the E.H., clarinets, bassoon I, and violas play descending legato 8th notes, while the VC plays Great octave B whole note, and CB on small octave B down to Great octave B half notes. Violins settle on Line 1 B whole note.

Skipping to Bar 45 (dvd 00:39:45 when Bucky and the dog are actually on the trek to the Jack Pine area), the flute plays *mf* the Indian phrase of Line 1 Bb to Ab 16ths down to F (the former key signature of 4 sharps are now canceled) quarter note tied to dotted half note. The alto flute also plays here on Line 1 F to Eb 16ths to Db 8th tied to dotted half note. The clarinet plays Line 1 Db to C 16ths to Bb 8th tied to dotted half note. Fag I plays *mf* Great octave Bb dotted half note legato to Ab quarter note to (Bar 46) small octave Gb *rinforzando* half note. The timp beats *mf* Great octave Bb-BB-Bb-Ab quarter notes (repeated next bars). VC are *sul pont* on Great octave Bb dotted half note to Ab quarter note. CB plays Great octave Bb *rinforzando* whole note. Etc. [end session 9:58 pm Tuesday]

[Dog Chases I] [R4/4] *Allegretto* in 6/8 time, 10 pages, 37 bars. This cue is in the key signature of F maj/D min (1 flat). Dvd location: 00:40:14. Scene: The Calloway dog, Sounder, chases after a weasel. Note: I did not work on this specific cue because it is almost identical to the upcoming R5/1A cue (that I did work on) when the dog chases another wild critter. However, I did hand-copy the final three bars.

In Bar 35, the bassoon continues the tie of Line 1 D dotted quarter note and quarter note (continued from notes in Bar 34). Then (dvd 0040:42), the bassoon (and flute two octaves higher register) play small octave A-Bb-B 16ths (connected by two crossbeams) to (Bar 36) middle C 8th to (now staccato) small octave B to middle C 8ths to C#-D-E staccato 8ths to (end Bar 37) F staccato quarter note (followed by an 8th/quarter/8th rest). As indicated the flute plays Line 2 A-Bb-B legato 16ths to (Bar 36) Line 3 C-Line 2 B-Line 3 C to C#-D-E staccato 8ths to (Bar 37) Line 3 F staccato quarter note. In Bar 36, VC/CB play (I believe pluck) small octave C 8th (followed by two 8th rests) to C 8th note again (followed by two 8th rests) to (Bar 37) F quarter note (followed by rests). After a quarter rest, violas play small octave A/middle C/F (F maj 1st inversion) 8ths (followed by a quarter rest) to Bb/C/E 8ths to (Bar 37) A/C/F quarter notes. The harp plays the same.

End of cue.

[The Raccoon] [R5/1] C time (no tempo-marking), 4 pages, 15 bars. Dvd location: 00:40:44. Instrumentation: flute, oboe, 2 clarinets, bass clarinet, bassoon, harp, 12 violins, violas, VC/CB. Scene: Sounder spots a raccoon in a hollow tree stump.

In Bar 1, clarinets play *p* Line 1 F/Gb [written G/Ab] rinforzando whole notes tied to whole notes next bar. This is the m2 interval and repeated in Bars 3-4 to (Bar 5) F/Gb rinforzando whole notes. After an 8th rest in Bar 1, the harp (tuned Bb, F#, G#) plays Line 1 E 8th legato mini-slur down to C quarter note *let ring* (followed by a half rest). After a half and quarter rest in Bar 2, the harp then sounds E down to C 8ths. After an 8th rest in Bar 3, the harp plays descending 8th notes E-C-small octave Bb (crossbeam connected) down to (bottom staff) F#-A-G#-D to (Bar 4) same small octave D quarter note held fermata (followed by a quarter and half rest). After an 8th rest in Bar 3, the bassoon also plays *p* Line 3 E-C-small octave Bb 8ths down to F#-A-G#-D 8ths to (Bar 4) D dotted half note held fermata. The oboe in Bar 5 shows up to play *solo* (but remember the clarinets here sound F/Gb whole notes) Line 2 D#-G-F#-Line 1 D legato 8ths (crossbeam connected) to another such four-note figure. The harpist adjusts the pedal in silent (for the harp) Bar 5 to F natural and B natural. Double bar lines traverse the cue at the end of Bar 5 to signify a change in the music in Bar 6 (dvd 00:41:08).

In Bar 6 (*Moderato* in 2/4 time), we have a simple duple rhythm of the harp and pizzicato strings. The cello pluck small octave C 8th (followed by an 8th rest) to C 8th note again (followed by an 8th rest) and repeated in Bar 7. After an 8th rest, violas pluck middle C 8th (followed by an 8th rest) to small octave B 8th (repeated next bar). After an 8th rest, violins I pluck Line 1 A/Line 2 C 8ths (followed by an 8th rest) to G#/Line 2 D 8ths (repeated next bar). After an 8th rest, violins II (bottom staff or the staff below violins I) pluck Line 1 F 8th (Followed by an 8th rest) to same F 8th (repeated next bar). After an 8th rest, the harp plays Line 1 C/F/A/Line 2 C (F maj) 8ths (followed by an 8th rest) to small octave B/Line 1 F/G#/Line 2 D 8ths (repeated next bar).

In Bar 6, VC pluck Great octave B 8th (followed by an 8th rest) to Bb 8th note (followed by an 8th rest) crescendo hairpin to (Bar 9 in C time) Great octave A/small octave F#/A 8ths (followed by 8th/quarter/half rest marks). After an 8th rest in Bar 8, violas pluck small octave B/Line 1 D 8ths (followed by an 8th rest) to Bb/Line 2 D 8ths crescendo to (Bar 9) small octave A/Line 1 D/A 8ths for the bottom staff violas, and small octave A/Line 1 F#/A 8ths for the top staff violas. After an 8th rest, violins I pluck Line 1 A/Line 2 D 8ths (followed by an 8th rest) to G#/Line 2 E 8ths up to (Bar 9, now *arco*) Line 2 A rinforzando whole note bowed trem and tied to 8th note in Bar 10 (followed by rests). After an 8th rest in Bar 8, violins II pluck Line 1 F 8th (followed by an 8th rest) to E 8th up to (Bar 9, now *arco*) G# bowed trem whole note rinforzando marked and tied to 8th note next bar. After an 8th rest, the harp in Bar 8 plays small octave B/Line 1 F/A/Line 2 D 8ths (followed by an 8th rest) to Bb/Line 1 E/G#/Line 2 D 8ths crescendo to (Bar 9) Great octave A/small octave F#/A/Line 1 A/Line 2 D/F#/A 8ths (followed by rests). The oboe in Bar 9 returns (00:41:13) to play Line 2 A rinforzando whole note tied to 8th note next bar (followed by rests) while clarinet I play Line 2 G# [written A#] whole note tied to 8th note next bar. After an 8th rest in Bar 10, the harp is temporarily *solo* sounding descending 8th notes Line 2 F#-D-small octave B (crossbeam connected) to A-F#-D-small octave B 8ths to (Bar 11) Great octave E/B/small octave D/G (E min 7th or E/G/B/D) dotted half notes (followed by a quarter rest). After an 8th rest in Bar 11, the *solo* clarinet II plays small octave G-A 16ths (connected by two crossbeams) to B-Line 1 D 16ths to “3” triplet value 16ths E-G-B to Line 2 D [written E] half note. After a half

and 8th rest in Bar 11, violins I play on the up-bow Line 1 B 8th to A-B grace note (notated as tiny 16th notes) to A to G 8ths to (Bar 12) F# 8th (followed by rests). In Bar 12, after an 8th rest, the solo bassoon play Line 1 G#-C#-D# 16ths to E-G#-C#-D# 16ths to a repeat of these figures in the second half of this bar.

In Bar 13 (00:41:27), the bassoon settles on Line 1 E whole note tied to whole note next bar. After an 8th rest in Bar 13 (*faster*), celli are bowed trem on ascending 8th notes Great octave D#-E-G (crossbeam connected) to Bb-small octave C#-D#-E to (Bar 14) G-Bb 8ths (followed by rests). After an 8th rest, the bass clarinet shows up to play legato 8th notes small octave D#-E-G (crossbeam connected) to Bb-Line 1 C#-D#-E 8ths to (Bar 14) G 8th (followed by an 8th/quarter/half rest). After an 8th rest in Bar 14, the bowed trem violins I and clarinet II take over that pattern. Violins play small octave A#-Line 1 D#-E bowed trem 8ths up to G-A#-Line 2 D#-E 8ths to (end Bar 15) B 8th followed by an 8th rest mark, quarter rest mark, and then a half rest mark held fermata. After an 8th rest, the clarinet play small octave Bb [enharmonic A#] to Line 1 D#-E 8ths legato to G-Bb-Line 2 D#-E 8ths. In Bar 15, the flute is *flutter* (tongued) on Line 2 G whole note held fermata. After a half rest, the oboe plays *mf* (a Steiner response on the screen when Sounder sees another critter he is about to chase!) Line 2 E rinforzando 16th to D# 16th to E 8th tied to quarter note held fermata. After a half rest, clarinet I plays Line 2 Db-C 16ths to Db 8th tied to quarter note held fermata. After a half rest, clarinet II plays Line 1 Bb-A 16ths to Bb 8th tied to quarter note held fermata.

End of cue. [Sunday, January 31, 2010 at 11:33 am. Break for chores...]

[Dog Chases II] [R5/1A] *Allegretto* in 6/8 time, 22 pages, 86 bars. Key signature of F maj/D min (1 flat). Dvd location: 00:41:33. Instrumentation: flute, piccolo, oboe, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, xylophone, harp, guitar, piano, 12 violins, 6 violas, 4 VC, 2 CB. Scene: Sounder chases I believe a weasel once again. Delightful, fun, diversionary cue.

In the grace bar, bassoons, VC/CB play forte small octave (Great octave for Fag II) “3” triplet value 16ths Db-Eb-E to (Bar 1) F rinforzando 8th (followed by two 8th rests) down to C rinforzando 8th (followed by two 8th rests) and repeated next bar decrescendo hairpin. After a quarter rest in Bar 1, violas play forte small octave A/middle C/F (F maj 1st inversion) rinforzando 8ths (followed by a quarter rest) to same A/C/F rinforzando 8ths (repeated next bar). After a quarter rest, horns play forte small octave A/middle C/F [written Line 1 E/G/Line 2 C] rinforzando 8ths as well (followed by a quarter rest) and then A/C/F 8ths once again (repeated next two bars at least). After a quarter rest, the guitar strums an “F” chord (notated simply as a note-less quarter note stem with the *F* identification to its left) followed by a quarter rest and then another F major 8th note chord (repeated next to bars at least). After a quarter/9th/quarter rest in Bar 2, the flutes and violins play *mf* the chase melody line of Line 2 C 8th to (Bar 3) F-E-F (crossbeam connected) up to A-G#-A to next several bars (not hand-copied). However, I did start hand copying again from Bar 10 because the music is the same in the second run but with the added flourishes that I liked in that section, especially the run of 16th note figures played by the two clarinets.

At any rate, in Bar 10, the violins alone play Line 2 A 8th (followed by an 8th rest) up to Line 3 D 8th legato down to Line 2 A quarter note and then down to the start of the melody again (as in the end of Bar 2) of Line 2 A 8th up to (Bar 11) F-E-F 8ths legato to A-G#-A 8ths to (Bar 12) Line 3 D 8th (followed by an 8th rest) to C *rinforzando* 8th down to Line 2 A tenuto quarter note up to Line 3 A 8th legato down to (Bar 13) Line 2 F 8th (followed by an 8th rest) up to Line 3 C 8th legato down to Line 2 E 8th (followed by an 8th rest) up to Line 3 C 8th legato down to (Bar 14) G 8th (followed by an 8th rest) up to A grace note to A 8th legato to G quarter note to E 8th up to (Bar 15) G 8th (followed by an 8th rest) to F 8th legato mini-slur to E 8th (followed by an 8th rest) to D 8th up to (Bar 16) A 8th (followed by an 8th rest) to G 8th to F 8th (followed by an 8th rest) to E 8th to (Bar 17) F-G-A 8ths legato to B-Line 3 C-D 8ths to (Bar 18) C-Line 2 Bb-G 8ths to E-D-C 8ths, and so forth.

After a quarter rest in Bar 10, the xylophone and piccolo plays Line 2 A-Bb-B “3” triplet value 16ths to Line 3 C 8th (followed by two 8th rests). This is apparently a Steiner mickey-mouse effect depicting a quick action on the screen but I’ll need to consult my dvd to recheck... Yes, that is when the weasel rears up and nips at the dog’s nose(very precise click-tracking synchronization or catching the action). Here, at the end of Bar 10, the clarinets add to this effect playing forte middle C-D-D#-E 32nd notes to (Bar 11) F 8th (followed by rests). The bass clarinet here plays Line 2 G-A-A#-B 16ths to (Bar 11) C 8th. Then the flute at the end of Bar 10 follows the violins thru Bar 12, and then the oboe takes over at the end of Bar 12 thru Bar 14, and so far in alternation. Meanwhile, the rest of the strings, harp, guitar, and horns continue the rhythmic movement. VC in Bar 11 pluck small octave C 8th (followed by two 8th rests) down to Great octave F 8th (followed by two 8th rests), repeated next bar, to (Bar 13) Great octave A 8th (followed by two 8th rests) to Ab 8th (followed by two 8th rests) to (Bar 14) G 8th to G 8th in that same rest pattern. CB play this an octave higher register as written. After a quarter rest, violas II (or bottom staff) pluck middle C 8th note (followed by a quarter rest) to same C 8th (repeated next bar) to (Bar 13), after a quarters rest, C 8th (followed by a quarter rest) to B 8th to (Bar 14) C to C 8ths in that same rest pattern. Top staff violas, after a quarter rest in Bar 11, play small octave A/Line 1 F 8ths (followed by a quarter rest) to A/F 8ths again (repeated next bar) to (Bar 13), after a quarter rest, A/F 8ths (followed by a quarter rest) to Ab/F 8ths to (Bar 14), after a quarter rest, A/E 8ths (followed by a quarter rest) to G/E 8ths. The guitar plays the “F” chords in the same rest pattern as the violas thru Bar 12. In Bar 13, the guitar plays the first 8th note chord as “F” and then the second chord as “F dim” (I believe it says) and then “C” chords in Bar 14. The horns play as the viola in Bar 11 and Bar 12 (then rests). Then the harp takes over at the end of Bar 12 on Lines 2 & 3 C *rinforzando* 8ths to (Bar 13) C 8ths again, etc.

An enjoyable auxiliary line starts at the end of Bar 12 (dvd 00:41:43) when two clarinets play a long run of largely ascending 16th note legato figures mimicking the weasel sliding along the thinly frozen pond. This is notated in 2/4 time (not 6/8 time as the rest of the cue). So we find the clarinets sounding *f* (after an initial quarter and 16th rest) small octave A-Bb-B 16ths to (Bar 13) C-B-C-C# 16ths (connected as a figure by two crossbeams) to D-C#-D-D# 16ths [written E-D#-E-E#] legato to (Bar 14) E-F-E-D# to E-F-E-F to (Bar 15) F-G-E-F to G-A-F#-F to (Bar 16) A-B-G#-B to Bb-Line 3 C-Line

2 A-Bb, and so forth thru the very start of Bar 20 on Line 3 C 16th (followed by rests). The flute and piccolo take over in Bar 20 (in 2/4 time, not 6/8 time) on Line 3 C-C#-D-D# 16ths to E-D#-E-F to (Bar 21) E-F-F#-G to Ab-G-Ab-A to (Bar 22) G#-A-Bb-B 16ths to Line 4 C 8th (followed by an 8th rest). That's the end of *this* particular mickey-mousing section at least! The bassoon in bar 20, incidentally, play descending 8th notes Line 1 E-D-C to small octave B-G-E to (Bar 21) C dotted quarter note tied to 8th note (followed by two 8th rests). After an 8th rest in Bar 21, the oboe and clarinets (returning) play Line 1 G 8th down to C 8th up to Line 2 C dotted quarter note tied to dotted quarter note and tied to 8th note next bar (followed by two 8th rests).

Skipping to Bar 36 (00:42:03), the clarinets and harp play an added dimension figure of staccato ascending 8ths for a few bars as the dog scrambles to get out of the icy pond. After an 8th rest, they play Line 1 C-D staccato 8ths (crossbeam connected) up to F-A-Line 2 C staccato 8ths (crossbeam connected), and so forth in this nice aural effect. The violins play Line 3 F 8th (followed by an 8th rest) to E 8th legato to D 8th (followed by an 8th rest) to C 8th. The guitar plays "F" 8th note chords here, and the violas (after a quarter rest) small octave A/middle C/F 8ths, and so forth.

Skipping to Bar 47 (dvd 00:42:12) we come to another mickey-mousing scene and corresponding music bar when Sounder, getting out of the freezing water, vigorously shakes off the water. This motion is mimicked by Max (Max the Mimicker!) by the shaking of the tambourine as a four-sided diamond shaped dotted half note tied partly to next bar. The strings also replicate this scene by the vigorous bowed tremolos. Side-bracketed double-stopped violins are bowed trem on Line 2 D/F dotted half notes *rinforzando* marked while violins II are bowed trem on Line 2 Bb dotted half note. Top staff violas are bowed trem on small octave G/Line 1 F dotted half notes while bottom staff violas are trem on small octave Bb/Line 1 D dotted half notes. The CB sounds a Great octave G 8th note (followed by rest marks). So the combined tonality appears to be the G min7th (G/Bb/D/F). The guitar sounds the small octave Bb min seventh 8th note chord followed by rests. The harp is *Bisb.* (*bisbigliando*, a murmuring effect quasi tremolo ala strings). The top staff of the harp sounds descending 32nd notes Line 2 F-E (not sure here—hard to read my old notes) while the bottom staff sounds ascending (contrary motion) Contra-octave B-Great octave D-G-A 32nd notes and so forth. The piano is trem rolled between (top staff) Line 2 D/F dotted half notes down to G/B dotted half notes, while the bottom staff is rolled between Contra-octave B/Great octave D dotted half notes and Great octave F/A dotted half notes.

Skipping to Bar 70 (dvd 00:42:30) in C time, the chase music just ended as the flute plays Line 3 F 8th followed by rests, and oboe on Line 2 F 8th. In Bar 70 (*Slower*), violins play Lines 2 & 3 F whole notes tied to whole notes next bar. Divisi violas sound *mf* small octave G/Line 1 D whole notes legato to (Bar 71) F/middle C whole notes. VC play Great octave Eb/Bb whole notes to (Bar 71) Db/Ab whole notes. CB play small octave Eb whole note legato slur to (Bar 71) Db whole note. The bassoons are *col* the celli. Horns play *mf* small octave G/Line 1 D [written Line 1 D/A] whole notes to (Bar 71) F/middle C [written C/G] whole notes. The tonalities are Eb maj 9th (Eb/G/Bb/D/F) to Db maj (Db/F/Ab/C).

Skipping to Bar 76 (dvd 00:42:51), the solo bassoon sounds *mf* a lonely melody line depicting the somewhat apprehensive entry of Bucky into the spooky Jack Pine area. The bassoon plays Line 1 Ab whole note tied to dotted half note next bar to G quarter note to (Bar 78) F *rinforzando* 16th to Eb 16th down to C 8th tied to dotted half note. The clarinet plays small octave Bb up to Line 1 F down to Bb down to F legato quarter notes (repeated next several bars). Violas play small octave F/Bb whole notes (repeated next several bars). Contrabasses play Great octave F whole note repeated next bars.

That's about it for this cue. [Sunday, January 31, 2010 at 8:07 pm. Grammy Awards are on now...]

[Night Scene and Signs of Wolverine] [R5/2] *Andante* in C time, 13 pages, 52 bars. Dvd location: 00:43:42. Scene: Bucky and his dog next to him bed down for sleep but it's not easy to relax for Bucky, ever attentive of every sudden noise (including the pop of his camp fire). Initial instrumentation: 2 flutes, oboe, 2 clarinets, bass clarinet, Fag, C. Fag, 2 horns, tuba, harp, piano, timp, 12 violins, 6 violas, 6 VC, 3 CB. The strings are muted (at least initially) in this cue.

In Bar 1, top staff violas and horn I play *pp* small octave F [written middle C for the horn] whole note tied to dotted half note next bar up to Ab [written Eb for the horn] quarter note legato down to (Bar 3) F whole note tied to whole note and tied (with a crescendo hairpin) to (Bar 5) quarter note *rinforzando* (followed by a quarter rest and then a half rest held fermata). The *rinforzando* note happens when Bucky is startled by a crack (actually a burning campfire ember). Bottom staff violas play small octave D whole note tied to dotted half note next bar to Eb quarter note to (Bar 3) D whole note tied to whole note next bar and to quarter note in Bar 5 (followed by aforementioned rests). *Sords* VC play Great octave F whole note tied to dotted half note next bar up to small octave Cb quarter note legato down to (Bar 3) F whole note tied to whole note next bar crescendo hairpin and tied to quarter note in Bar 5 that is *rinforzando*-marked. CB plays Great octave Bb whole note tied to dotted half note next bar up to small octave Cb quarter note back down to (Bar 3) Bb whole note tied to whole note next bar and quarter note in Bar 5. The tonalities are Bb maj (Bb/D/F) to Ab min (Ab/Cb/Eb) back to Bb maj.

In Bar 6 (00:44:03), the *solo* clarinet I sounds *mp* Line 1 G# [written A#] dotted half note to F# quarter note to (Bar 7) E-D#-C#-D# legato quarter notes down to (Bar 8) small octave G# whole note tied to dotted half note next bar decrescendo hairpin (followed by a quarter rest). In Bar 8 (00:44:07), the now *solo* bass clarinet takes over this phrase line sounding *mp* < the same notes and written register as the clarinet thru Bar 11. In Bar 10 (00:44:12), the contra bassoon takes over to play small octave G# dotted half note to F# quarter note legato to (Bar 11) E-D#-C#-D# quarter notes down to (Bar 12, *Rit.*) Great octave G# whole note to (Bar 13) G quarter note (followed by a quarter and half rest). In Bar 13 (00:44:21), the scene changes to early morning where Bucky inspects his traps. Flute I plays *mp* Line 3 *rinforzando*-marked C 16th down to Bb 8th to F 16th tied to dotted half note (repeated next bar). Clarinet I plays Line 2 G *rinforzando* 16th to F 8th to D 16th tied to dotted half note (repeated next bar). Clarinet II plays Line 2 Eb *rinforzando* 16th to D 8th to C 16th tied to dotted half note (repeated next bar). CB are

senza (sords) playing Great octave G whole note. After a quarter rest in Bar 13, *senza sords* celli play *mf* Great octave G up to small octave G up to Line 1 G legato quarter notes (repeated next bar). The tonalities are C min (C/Eb/G) to Bb maj (Bb/D/F) back to C min in a different inversion. [end session Sunday at 10:01 pm]

Skipping slightly to Bar 19 (dvd 00:44:38), Bucks starts to see signs of destruction on his traps. Horn I is *solo* playing *sfp subito* small octave B [written Line 1 F#] *rinforzando*-marked whole note tied to dotted half note and dotted 8th note next bar to Bb 16th crescendo hairpin to (Bar 21, horn II & III now joining) small octave D/F/A *sforzando*-marked quarter notes (followed by a quarter and half rest). The harp in Bar 19 sounds Contra-octave B/Great octave F#/B/small octave D#/F#/B (B maj) *rinforzando* whole notes let vibrate extending curve lines. The piano is *col* the harp (and with *pedal*) but also tied (unlike the harp) to dotted half notes next bar followed by a quarter rest. Senza sords violins in Bar 19 pluck *pizzicato* I believe (unclear notes) small octave and Line 1 B *sforzando* quarter notes (followed by a quarter and half rest). Violas pluck small octave D#/F# quarter notes followed by rests. Divisi celli pluck Great octave F#/B quarter notes followed by rests. The CB pluck I believe a Great octave B quarter note followed by rests. In Bar 21, *arco* violas sound *sfp* small octave D/A whole notes bowed trem and *rinforzando*-marked. VC are bowed trem on Great octave A/small octave F whole notes, and CB bowed trem on small octave D whole note.

Skipping to Bar 31 (dvd 00:45:07), Bucky finds his catch killed by what appears might be a wolverine. He's determined to kill that killer. Fags/ horns/rolled timp/VC/CB play Great octave A *rinforzando* dotted half note tied to 8th note *sfp* < and then resounding the A *rinforzando* 16th (followed by a 16th rest). The bass clarinet plays this in the small octave register, and the tuba on the Contra-octave register.

Skipping slightly to Bar 33 (dvd 00:45:37), we come to the new section tempo-marked as *molto marcato* when Bucky has the steely resolve to get him a nasty wolverine that has been killing his trap catches. There is a general pause of music in the bar prior. Violins *sul G* play forte the determination motif (itself a variation of the Calloways theme). We find Line 1 D dotted 8th to C 16th to D *rinforzando* quarter note to D dotted 8th to C 16th to D *rinforzando* quarter note to (Bar 34) D dotted 8th to C 16th to "3" triplet value 8th notes D *rinforzando* 8th to V 8th to D 8th (crossbeam connected) to D dotted 8th to C 16th to D *rinforzando* quarter note. Then the violins in Bar 35 play Line 1 F dotted 8th to Eb 16th to F *rinforzando* quarter note (play this three-note pattern in the second half of this bar) to (Bar 36) F dotted 8th to Eb 16th to "3" triplet value 8ths F *rinforzando* 8th to Eb 8th to F 8th (crossbeam connected) to F dotted 8th to Eb 16th to F *rinforzando* quarter note. In Bar 37 (start of page 10), the violins continue the *sempre sul G* on Line 1 G# dotted 8th to F# 16th to G# *rinforzando* quarter note (repeat the pattern in this bar) to (Bar 38) G# dotted 8th to F# 16th to "3" triplet value 8ths G#-F#-G# to G# dotted 8th to F# 16th to G# quarter note to (Bar 39) where the violins are now *sul D* and now *divisi*, separated into violins I and violins II (two separate staves). Violins I play Line 1 G# quarter note to "3" triplet 8ths G#-G#-G# to G# quarter note to G#-G#-G# triplet value 8ths (repeated next bar). Violins II in Bar 39 play small octave B quarter note to middle C#-C#-C# "3" triplet 8ths to B quarter note to C#-C#-C# 8ths (repeated next bar).

Back in Bar 33, top staff violas play *f* small octave A quarter note to Bb rinforzando quarter note back to A quarter note to Bb rinforzando quarter note (repeated next bar) to (Bar 35) middle C quarter note to Db rinforzando quarter note to C quarter note to Db rinforzando quarter note to (Bar 36) C-Db-C-C# quarter notes in that emphasis pattern to (Bar 37) D#-E-D#-E quarter notes (repeated next bar). Then the top staff violas in Bar 39 are side-bracketed double-stopped on small octave G#/Line 1 D# quarter notes to “3” triplet 8ths to quarter notes to “3” triplet 8ths (repeated next bar). Back in Bar 33, bottom staff violas play small octave F-F-F-G quarter notes (repeated next bar) to (Bar 35) Ab-Ab-Ab-Bb quarter notes (repeated next bar) to (Bar 37) B-B-B-middle C# (repeated next bar) and then *col* top staff violas in the next two bars. Back in Bar 33, VC play forte Great octave D/A quarter notes to F rinforzando quarter note to D/A quarter notes up to G/small octave D rinforzando quarter notes (repeated next bar) to (Bar 35) F/small octave C quarter notes down to Db/Ab rinforzando quarter notes up to F/C quarter notes up to Bb/small octave F rinforzando quarter notes (repeated next bar) to (Bar 37) Great octave G#/small octave D# quarter notes down to E/B rinforzando quarter notes up to G#/small octave D# quarter notes to C#/E rinforzando quarter notes (repeated next bar) to (Bar 39) Great octave G# up to small octave C# rinforzando quarter note down to G# up to C# quarter notes (repeated next bar). Back in Bar 33, CB play forte small octave D quarter note down to Great octave Bb rinforzando quarter note up to D quarter note up to G rinforzando quarter note (repeated next bar) to (Bar 35) small octave F-Db-F up to Bb quarter notes (repeated next bar) to (Bar 37) G# down to E up to G# down to C# quarter notes (repeated next bar) down to (Bars 39-30) *col* celli.

Clarinets are *col* violins thru Bar 38 except at the end where you have Line 1 G [written A] 8th note (instead of quarter note that the violins play) and then *ff* up to Line 2 G#-A-A# “3” triplet value 16ths (joined here by the oboe) to (Bar 39) B 8th to B-A#-A “3” triplet value 16ths to the next four-note figure of G# 8th to G#-A-A# “3” triplet value 16ths (repeat these two figures in the second half of the bar) to (Bar 40) B 8th to B-A#-A triplet value 16ths to G#-F#-E triplet 8ths down to D#-C#-Line 1 B triplet 8ths to A# quarter note to (Bar 41) G# rinforzando whole note (oboe only) tied to whole notes next several bars, while clarinets play G# dotted half note to G#-G#-G# triplet 8ths (repeated next two bars) to (Bar 44) G# quarter note to G#-G#-G# 8ths to G# quarter note to G#-G#-G# triplet value 8ths. Back in Bar 34, after a half/quarter/8th rest, the flutes and oboe sound *f* < Line 2 D-D#-E “3” triplet value 16ths to (Bar 35) F rinforzando 8th (followed by rests). After a half/quarter/8th rest in Bar 36, the flutes and oboe play F-F#-G triplet value 16ths to (Bar 37) G# 8th.

Back in Bar 33, horn I (top staff) sounds *f* Line 1 D [written Line 1 A] staccato 8th note (followed by an 8th rest) to D rinforzando quarter note to D staccato 8th (followed by an 8th rest) to D rinforzando quarter note to (Bar 34) D staccato 8th (followed by an 8th rest) to D-C-D “3” triplet value 8ths *sf* to D staccato 8th (followed by an 8th rest) to D rinforzando quarter note *sf* to (Bars 35-36) the same rhythmic pattern on Line 1 F [written Line 2 C] notes (the “3” triplet in Bar 36 is F-Eb-F). Horns II-II in Bar 33 (sharing the same staff below the horn I staff) play small octave F/A [written Line 1 C/E] 8ths (followed by an 8th rest) to F/A rinforzando quarter notes to staccato 8th notes (followed by an 8th rest) to G/Bb rinforzando quarter notes (repeated next bar) to (Bar 35)

Ab/middle C [written Eb/G] staccato 8ths (followed by an 8th rest) to Ab/Db rinforzando quarter notes to Ab/C 8ths (followed by an 8th rest) to Bb/Db rinforzando quarter notes, and so forth.

After a quarter rest in Bar 33, the bass clarinet plays small octave Bb [written middle C natural] rinforzando quarter note *sf* (followed by a quarter rest) down to G [written A] rinforzando quarter note (repeated next bar) to (Bar 35) Line 1 Db down to small octave Bb quarter notes in that rest pattern (repeated next bar). Fag I in Bar 33 plays Great octave A down to F up to A up to small octave D quarter notes (repeated next bar) to (Bar 35) small octave C down to Great octave Ab up to A up to F quarter notes (repeated next bar). Fag II plays Great octave D down to Contra-octave BB up to D G quarter notes (repeated next bar) to (Bar 35) Great octave F-Db-F-B quarter notes (repeated next bar). After a quarter rest in Bar 33, the timp beats *mf* small octave D sforzando-marked quarter note (followed by a quarter rest) to same D quarter note (repeated next bar) to (Bar 35), after a quarter rest F quarter note (followed by a quarter rest) to same F quarter note (repeated next bar). After a quarter rest in Bar 33, the harp plays Contra-octave Bb/Great octave F/small octave F/Bb/Line 1 D (Bb maj) rinforzando quarter notes (followed by a quarter rest) to Great octave G/small octave D/G/Bb/Line 1 D (G min) quarter notes (repeat this bar in Bar 34) to (Bar 35), after a quarter rest, Great octave Db/Ab/small octave Ab/Line 1 Db/F (Db maj) followed by a quarter rest and then Great octave Bb/small octave F/Bb/Line 1 D/F quarter notes (repeated next bar). The piano in Bar 33 plays Great octave D/A/small octave F/A/Line 1 D (D min) 8ths (followed by an 8th rest) to Contra-octave Bb/Great octave F/small octave F/BB/Line 1 D rinforzando quarter notes to Great octave D/A/small octave F/A/Line 1 D 8ths (followed by an 8th rest) to Great octave G/small octave D/G/Bb/Line 1 D rinforzando quarter notes (repeated next bar) to (Bar 35) Great octave F/small octave C/Ab/middle C/F (F min) 8ths (followed by an 8th rest) and so forth.

Etc. [end session Tuesday, February 02, 2010 at 10:11 pm]

[Wounded Wolverine] [R5/3] *Moderato* in C time, 19 pages, 76 bars. Dvd location: 00:46:24. Scene: Bucky shoots the wolverine hiding on a tree limb but only nicked him. This time around there are 16 violins, 6 violas, 4 celli, 3 CB. Muted trumpets are accentuated as well as bassoons (and piano).

Violins are side-bracketed double-stopped sounding *sfz-mp* Line 1 F/Line 2 D rinforzando whole notes bowed trem (repeated next several bars) while violas are double-stopped on Line 1 D/A whole notes. After an 8th rest in Bar 3, celli sound *mf pizz* descending 8th note small octave F-E-Great octave Bb (crossbeam connected) to A-G-F-E to (Bar 4, now *arco*) D dotted 8th to C 16th to D rinforzando quarter note (the determination motif) to another such three-note figure. In Bar 4 (dvd 00:00:46:33), the piano sounds *mf pedal* Contra-octave and Great octave D rinforzando half notes to same D rinforzando half notes. Fag II plays the determination motif (*col VC*). After a quarter rest, Fag I plays Great octave D rinforzando quarter note (followed by a quarter rest) to D rinforzando quarter note. Skipping to Bar 10 (00:46:49), trumpets are emphasized sounding *mf* in muted (*sords*) effect Line 2 G [written A] dotted half note rinforzando-marked to “3” triplet value 8ths G-G-G, and so forth. The piano plays Contra-octave and

Great octave G to F to Eb to D quarter notes. Violins are bowed trem on Line 1 G/Line 2 D rinforzando whole notes, and violas are bowed trem on Line 1 Bb whole note. The cello play the determination (to kill the wolverine!) motif on small octave G quarter note to G dotted 8th to F 16th to G quarter note to G dotted 8th to F 16th. Skipping again to Bar 18 (00:47:15), the pizzicato cello and harp play rather ethereally (after an initial 8th rest) ascending 8th notes small octave C-Eb-F# (crossbeam connected) to A-Line 1 C-Eb-F# (crossbeam connected) to (Bar 19), after an 8th rest, Great octave B-small octave D-F 8ths to G#-B-Line 1 D-F 8ths. The bassoon sounds the Great octave A whole note tied to 8th note in Bar 19 (followed by rests).

Skipping to Bar 23 (dvd 00:47:35), Bucky enters the wood-debris pile where the wolverine lives. VC/CB are soli playing *molto legato* Great octave BB up to small octave Cb down to Great octave A to Bb quarter notes to (Bar 24) Ab-Bb-Gb-Ab quarter notes (all eight notes under the legato-phrase arc). Skipping slightly to Bar 27 (00:47:45), *sords* trumpet I sounds *mp* “3” triplet value 8th note figures Line 1 G#-A-G# [written A#-B-A#] to A-G#-A to a repeat of these two figures in the second half of this bar to (Bar 28) G# 8th (followed by rests). Trumpet II (bottom staff) plays this pattern on F#-E-F# to E-F#-E to (Bar 28) F# 8th followed by rests. *Arco* violas top staff play this pattern *p* on Line 1 D#-E-D# to E-D#-E (repeated same bar and next). Violas bottom staff play it on middle C# small octave B-C# to B-C#-B. VC/CB play Great octave F# whole note tied to whole note next bar. In Bar 28 the bassoons sound *mf* small octave A half note legato down to D half note. Skipping to Bar 36 (00:48:08), trumpets in both straight and fiber mutes play forte flutter-tongued quarter notes. So, after a quarter rest, we find Line 2 Eb/G/A quarter notes (notated like the bowed trem of the strings) to Fb/(unclear) to G/B/Line 3 C# I believe. The gong sounds a diamond-shaped whole note let vibrate. Muted horns, after a quarter rest, play small octave Ab/middle C/D [written Eb/G/A] quarter notes legato to Bb/D/E quarter notes to C/E/F# quarter notes. After a half and quarter rest, violins are bowed trem on Line 1 F# rinforzando quarter note. VC/CB play *sfp* small octave C# rinforzando whole note. Skipping to Bar 44 (00:48:37), flutes play Line 1 G/Bb half notes *mp* < legato to Ab/Line 2 C half notes (repeated next bar). The bassoon plays Line 1 Eb to F half notes *mp* < > (repeated next bar). After a quarter rest, the harp plays both small octave B and Cb (enharmonic) half notes to quarter notes (repeated next bar).

Skipping to Bar 53 (00:48:59), Sounder comes to the rescue and challenges the wolverine. Violins are staccato playing Line 2 E-F#-F 8ths (crossbeam connected) to G#-A-A# 8ths to (Bar 54) A#-B-B# to Line 3 C#-D#-E to (Bar 55) F-E-F to E-D#-E 8ths to (Bar 56) A-G#-G to F#-F-E 8ths, and so forth. The flutes, oboe and clarinets are *col* the violins (same register as well). The cymbal crashes an x-headed quarter note in Bar 53 let vibrate (followed by rests). Fags, horns, trombones, piano, violas, and VC/CB play two-note rhythmic figures. For instance, in Bar 55, Fag I plays Great octave E-E rinforzando-marked 16ths (followed by two 8th rest) to E-E 16th again (followed by two 8th rests) and repeated next bar, while Fag II plays this pattern on Great octave B-B 16ths. Horns play it on small octave C-C [written G-G] 16ths. Pos play it on small octave F/G#/B 16ths. The piano plays it on Great octave E/small octave C/F/Ab 16ths. Violas play it on small

octave F/Ab/B 16ths, VC on Great octave E/small octave C 16ths, and CB on small octave E-E 16ths.

That's enough on this cue. The actual fight scene (and cue) starts in the following cue.

[Sounder & Wolverine Battle] [[R5/4-6/1] *Agitato* in C time, 18 pages, 70 bars. Dvd location: 00:49:27. Scene: Sounder and wolverine fight to the death.

12 violins and 6 violas (also clarinets/bass clarinet) in Bar 1 play *ff* "3" triplet value 8th note figures small octave A#-B-Bb (crossbeam connected) to A-G#-A (crossbeam connected) and then repeat these two figures in the second half of this bar (and repeat thru Bar 6) to (Bar 7) B-middle C-B to Bb-A-A# triplet 8ths (Repeated thru Bar 11). VC/CB/bassoons play this an octave lower register as written.

In Bar 3, Pos play *ff* small octave A/middle C# rinforzando double-dotted quarter notes to Bb/D rinforzando 16ths to B/D# quarter notes tied to 8th notes (followed by an 8th rest) and repeated next bar. Horns play the same on small octave A/middle C# [written Line 1 E/G#] double-dotted quarter notes, and so forth. In Bar 5, Pos and horns then play B/Line 1 D# rinforzando double-dotted quarter notes to C#/E# 16ths to D/F# quarter notes tied to 8th notes (followed by an 8th rest) and repeated next bar.

In Bar 7 (00:49:37), clarinets/bass clarinets/violins/violas (etc) now play the "3" triplet 8ths a half tone higher as already given just earlier. In Bar 8, the trumpets now take over from the trombones playing *ff* Line 1 G/Bb double-dotted quarter notes rinforzando to Ab/Line 2 C 16ths to A/C# quarter notes tied to 8th notes (followed by an 8th rest) and repeated next bar. Horns play this as well. Actually in Bar 10, the clarinets play a different pattern along with the trumpets (the bass clarinet still repeats Bar 7 thru Bar 11). So clarinet I plays "3" triplet value 8ths Line 2 E_b-F# to G-G#-A (repeated figures in the second half of this bar) to (Bar 11) G-G#-A triplet 8ths figure played 4x. Clarinet II in Bar 10 plays Line 2 C-Db-D 8ths to Eb-E-F 8ths (repeated same bar) to (Bar 11) Eb-E-F 8ths figure played 4X. Trumpets are *col* clarinets. After a half and quarter rest in Bar 11, the harp is gliss forte from Line 2 G quarter note wavy gliss line down to (Bar 12) Great octave C 8th (followed by rests).

In Bar 12, violins play small octave A#-A# sforzando 16ths to A# 8th sforzando-marked as well (followed by a quarter and triplet value 8th rest). Then they sound *f* Line 2 B-Line 3 C triplet value 8ths up to D-Eb-F# triplet value 8ths with that F# tied to (Bar 13) whole note next bar tied to triplet value 8th in Bar 14. In Bar 14 the violins continue the busy passage on Line 3 E#-F# to E#-F#-E# to F#-E#-F# to E#-F#-E#. In Bar 15 (00:49:53) the violins continue on Line 3 G rinforzando quarter note tied to 8th note to "3" triplet value F#-E 16ths to triplet value E 8th (this four-note figure is repeated in the second half of this bar) to (Bar 16) G 8th to "3" triplet value F#-E 16ths to E triplet value 8th figure (played 4X). In Bar 17 (00:49:56), violins then play Line 2 B whole note trill (to Line 3 C) to A#-B grace notes. Shipping slightly to Bar 19 (00:50:00), after an 8th rest, the violins play *f* < Line 2 F#-G-A "3" triplet value 16ths to Bb 8th (followed by an

8th and half rest). Flute and piccolo are *col* violins. Etc. (too much busy activity to get into here).

Skipping to Bar 49 (00:50:56), Fags/VC/CB play “6” sextuplet legato 16th note figure Great octave G-G#-A-Bb-A-Ab (played 4X) and repeated next bar. The bass clarinet plays this an octave higher register as written (though sounding the same). Top staff piano is *col celli* and bottom staff piano *col celli 8v lower*. After a quarter rest, violins sound *ff* Line 3 C-D-Eb-F 16ths legato to G half note (repeated next bar). The oboe and clarinets play this an octave lower register. After a quarter rest, the flute and piccolo play Line 3 C-D-Eb-F 16ths to G 8th (followed by an 8th and quarter rest) and repeated next bar. Violas top staff play Line 1 G dotted half note (followed by an 8th rest) to G-G 16ths (repeated next bar). Double-stopped bottom staff violas play this pattern on middle C/Eb notes. Trumpets play this on C/Eb/G notes. Pos I-II (top staff) play *hands over bells* small octave Ab half note legato to G quarter note (repeated next bar). Horns play the same.

Skipping to Bar 53 (00:51:04) in page 14 (Bucky himself is tackling the wolverine since Sounder got hurt), violins and flute I play Line 3 C# to D# tenuto quarter notes to E double-dotted tenuto quarter note to D# 16th *rinforzando* (repeated next bar). Violas are down-bowed on small octave G#/Line 1 E/Line 2 C# quarter notes to B/Line 1 F/Line 2 D# quarter notes to A/Line 1 E/Line 2 C# double-dotted quarter notes (followed by a 16th rest). VC play small octave C# to Great octave B tenuto quarter notes to A/small octave E/middle C# *rinforzando*-marked double-dotted quarter notes to Great octave B 16th. CB play small octave C# down to Great octave B quarter notes to A double-dotted quarter note to B 16th. Open trombones play small octave C#/E/G# to Great octave B/small octave F#/B tenuto quarter notes to A/small octave E/middle C# tenuto double-dotted quarter notes to B/F#/B *rinforzando* 16ths. The tuba is *col* CB but written an octave lower register. Trumpets play Line 1 E/G#/Line 2 C# [written F#/A#/D#] tenuto quarter notes to F#/B/D# quarter notes to E/Line 2 C#/E double-dotted quarter notes to F#/B/D# *rinforzando* 16ths. Horns play middle C# [written G#] to D# quarter notes to small octave A/Line 1 E double-dotted quarter notes to D 16th. Clarinets play Line 2 E/G# quarter notes to F#/B quarter notes to A/Line 3 C# double-dotted quarter notes to F#/B 16ths. Fag II is *col* CB. Fag I plays small octave E to F# quarter notes to A double-dotted quarter note down to F# 16th. The bass drum and cymbal sound four quarter notes. I believe the piano is *col* the celli (and 8 lower).

Skipping to Bar 59 (00:51:14), clarinets/Fags/strings return to the “3” triplet 8th figures. Violas and violas (and clarinets) play small octave G-G#-A to Bb-A-Ab 8ths (repeated same bar), while bassoons and VC play this an octave lower register as written. Skipping to end Bar 70 (00:51:51), CB play small octave E whole note decrescendo held fermata. VC play Great octave E/A/small octave G# whole notes decrescendo hairpin and held fermata. Horns play small octave E [written small octave B] whole note held fermata. After a half rest, the vibe sounds Line 1 B/Line 2 C#/E/G# half notes held fermata. Violas are *divisi* and in three separate staves. After a half rest, top staff violins play Line 1 B/Line 2 G# half notes decrescendo hairpin and held fermata. After a half rest, middle staff violins play Line 2 C#/E half notes > and held fermata. After a half rest,

bottom staff violins play Line 1 E/G# half notes held fermata. Here Bucky comforts his hurt dog. The tonality is the E maj 6th (E/G#/B/C#), a harmonious chord considering the end scene.

End of cue. [Wednesday, February 03, 2010 at 1:18 pm]

[He's Home] [R6/2] *Quasi maestoso* in C time, 6 pages, 26 bars. Dvd location: 00:57:57. Scene: Bucky returns home from another hunting trip (Sounder is already home barking Bucky's homecoming).

The orchestra plays the Calloways theme here, predictably enough. In the grace bar, flute I plays (along with top staff violins) *mf* Line 1 A rinforzando 8th note to (Bar 1) Line 2 D tenuto and rinforzando marked quarter note to E tenuto quarter note to F# dotted quarter note up to A rinforzando 8th note, and so forth. The oboe is *col flute*. Clarinets play Line 1 A rinforzando 8th note to (Bar 1) F#/A to A/Line 2 C# quarter notes to Line 1 B/Line 2 D [written C#/E] tenuto half notes. The bass clarinet in Bar 1 plays Line 1 D to C# quarter notes to small octave B quarter note legato mini-slur to A quarter note. Bassoons and VC/CB play small octave D to C# quarter notes down to Great octave B legato to A quarter notes. Horn I plays small octave A [written Line 1 E] rinforzando 8th to (Bar 1, joined now by the other two horns) small octave F#/A/Line 1 D (D maj 1st inversion) quarter notes to A/middle C#/E (A maj root position) quarter notes to B/Line 1 D half notes of horns II-III but also horn I here plays Line 1 F# dotted quarter note to A 8th. Violins II play Line 1 A 8th to (Bar 2) F#/A tenuto and rinforzando quarter notes to A/Line 2 C# quarter notes to B/Line 2 D half notes. Top staff violas play small octave A 8th to (Bar 1) double-stopped small octave F#/Line 1 D quarter notes to A/E quarter notes to unison Line 1 F# dotted quarter note up to A 8th. Bottom staff violas play small octave A 8th to (Bar 1) same A quarter note to middle C# quarter note to B/D tenuto half notes.

Skipping to Bar 8 (00:55:16), a solo violin plays a sweet passage as Cam tells his son that he did real good. After an 8th rest, the violins play Line 1 G to A 8ths (crossbeam connected) up to "3" triplet value 8ths Line 2 C-E-G up to descending normal value legato 8ths A-G-E-C up to (Bar 9) B-A-G-E (crossbeam connected) up to Line 3 D-C-Line 2 A-E 8ths up to (Bar 10) Line 3 E whole note held fermata.

The harp in Bar 8 plays Great octave D up to A 8ths up to small octave E-G-middle C "3" triplet 8ths up to E quarter note. The harp returns in Bar 10 to play an arpeggio run of figures in legato fashion. We find Great octave D-A-small octave E "3" triplet value 8ths to F#-A-middle C triplet 8ths up to (top staff) normal value 8ths E-F#-A-Line 2 C (connected by two crossbeams) to E-A-Line 3 C-E 16ths (that final E note held fermata).

The oboe in Bar 8 plays Line 2 E whole note tied to whole note next bar. Top staff violas play Line 1 C/E whole notes tied to whole notes next bar and then resounding C/E whole notes in Bar 10 held fermata. Bottom staff violas in Bar 8 play small octave G whole note tied to next bar and then playing F# whole note held fermata in Bar 10. VC in Bar 8 play Great octave D/A whole notes tied to whole notes next bar, and then resounding them in Bar 10 held fermata. The contrabass plays small octave D whole note

tied to next bar and then also a D whole note in Bar 10. The combined tonality appears to be the D Dom 9th (D/F#/A/C/E). Double bar lines traverse the cue at the end of Bar 10 suggesting a change in the character of the music. In Bar 11 (00:55:27), the solo violin plays Line 2 B half note to Line 3 D half note tied to half note next bar, etc. VC are double-stopped on Great octave G/small octave D whole notes. The harp is arpeggiando (very wavy line rolled chord) on Great octave G/D quarter notes to small octave G/B/Line 1 D/E quarter notes to B/D/E/G quarter notes to D/E/G/B quarter notes (inversions of the E min 7th chord).

Etc.

[Bridie & Bucky at Store] [R6/2A] *Moderato* in C time, 17 pages, 72 bars.
Dvd location: 00:56:50. Scene: Bucky visits Bridie at her father's general store.

In Bar 1, 4 celli and Fags play Great octave D *rinforzando* whole note tied to next bar while 2 CB play small octave D tied whole notes. After a quarter rest, the chimes (bass clef) sound *mf* Line 1 D to C to D quarter notes. The harp and celeste play (after an initial quarter rest) Line 1 F#/A/Line 2 D/A/Line 3 D quarter notes to E/G/Line 2 C/G/Line 3 C quarter notes to F#/A/Line 2 A/Line 3 D quarter notes.

Skipping to Bar 7 (00:57:07) in the *Allegretto* tempo-marking, the violins play *mf* Line 1 B half note legato up to Line 2 D half note tied to half note next bar down to B-Line 2 D-B-D legato 8ths, and so forth. After a quarter rest, violas play small octave B/Line 1 D tenuto dotted half notes (repeated next bar). Celli play legato quarter notes Great octave G up to small octave D up to B down to D (repeated next bar). CB play small octave G dotted half note tied to 8th note (followed by an 8th rest) and repeated next bar. After a half and quarter rest, the solo clarinet plays *mf* Line 1 D quarter note to (Bar 8) E quarter note to D dotted half note. After a quarter rest, the chimes sound *p* small octave B/Line 1 D half notes (followed by a quarter rest) and repeated next bar.

Skipping to Bar 25 (00:57:54), tempo-marked as *Faster*, we return to the delightful Bridie melody played now by the flute and oboe. The key signature is Ab maj/F min (4 flats). The flute and oboe play Line 2 Eb dotted 8th to F 16th to Eb quarter note to Eb grace note up to Line 3 Eb 8th (followed by an 8th rest) to C dotted 8th to Line 2 Bb 16th, and so forth. After a quarter rest, the clarinet plays Line 1 EB [written F natural] *rinforzando* dotted half note tied to next bar. After a quarter rest, the guitar plays a "Ab6" chord *mp* (notated simply as a diagonal slash) followed by a quarter rest and then another such quarter note chord. I assume the guitar plays exactly as the harp (see immediately below). After a quarter rest, the harp sounds *mf* small octave Ab/Line 1 C/Eb/F (Ab min 6 or Ab/C/Eb/F). After a half rest, violins play *p molto grazioso* Line 2 Eb grace note up to Line 3 Eb 8th (followed by an 8th and quarter rest). After a quarter rest, violas top staff pluck pizzicato small octave Ab/Line 1 F quarter notes (followed by a quarter rest) to same A/F quarter notes. Bottom staff violas play his on middle C/Eb quarter notes. Celli are silent here. CB pluck *pizz* small octave Ab quarter note *mf* (followed by a quarter rest) down to Eb quarter note (followed by a quarter rest).

Skipping to Bar 48 (00:58:29) during the argument between Bucky and Bridie, we find (after an initial dotted 8th rest) we find the flute playing *mf* staccato notes Line 3 F 16th to Eb 8th to C 16th three-note figure to four-note figure Line 2 Bb dotted 8th to G 16th to F dotted 8th to Eb 16th. Clarinets play this an octave lower register. The oboe plays Line 1 Bb tenuto dotted half note tied to 8th note (followed by an 8th rest). The guitar played the Eb maj quarter note chord followed by a quarter and half rest. The harp plays “3” triplet value ascending 8th notes Great octave Eb-Bb-small octave Db up to G-BB-Line 1 Eb up to G-Bb-Line 2 Db 8ths to normal value G 8th (followed by an 8th rest). Violins play Line 1 Eb/Bb dotted half notes tied to 8th notes (followed by an 8th rest). Violas play small octave G/Line 1 Db dotted half notes tied to 8th notes. VC play Great octave Eb dotted half note tied to 8th note (followed by an 8th rest). CB pluck small octave Eb 8th (followed by rests).

The climax of the argument happens in Bar 57 (00:58:42) when Bridie tells Bucky, “And in case you don’t know, that doesn’t refer to the size of shotgun ammunition!” Clarinets play Line 1 Db/F sforzando emphasis quarter notes (followed by a quarter and half rest). The bass clarinet plays Line 1 Ab sforzando quarter note. Fags play Contra-octave and Great octave sforzando quarter notes. Horns play in *open* position small octave Ab/Line 1 Db/F (Db maj 2nd inversion) sforzando quarter notes followed by rests. Arco CB play Great octave BB sforzando quarter note followed by rests.

After an 8th rest, the rest of the strings play descending rinforzando-marked 8th notes thru Bar 58. Violins play forte Line 3 (violas play Line 2; celli Line 1) Ab-F-Eb (crossbeam connected) to C-Ab-F-Eb to (Bar 58) F-Eb-C-Bb to F-Bb-F-Eb. In Bar 59 (00:58:46), the strings settle unceremoniously on the heavy Ab unison low note. Violins and violas play small octave Ab whole note tied to dotted half note and 8th note next bar (followed by an 8th rest). VC/CB play Great octave Ab whole note tied to next bar as given. The timp is rolled *p* on Great octave AB whole note (notated like the bowed trem of the strings) tied to next bar as just given. In Bar 61 (00:58:52), violins I play *Div a 3* Line 2 Db/F/Ab whole notes tied to next bar, and CB on Great octave Ab whole note. Soli celli play small octave A dotted 8th to Bb 16th to Ab quarter note up to Line 1 Ab quarter note to F dotted 8th to Eb 16th, and forth in that subdued Bridie theme.

The music changes (and scene) in Bar 64 (00:59:00) to the Christmas Eve cabin get-together at the Calloways (nice matte painting, by the way). The chimes sound *pp* descending quarter notes small octave Bb-Ab-F-Db (repeated next several bars). The vibe softly strikes *p* Line 1 Db/F/Ab whole notes let vibrate (repeated next bars). Violins I play *Slowly* Line 2 F/Ab whole notes to (Bar 65) F/Line 3 Db whole notes tied to next bars. Violins II play Line 2 Db whole note legato up to (Bar 65) Ab whole note tied to next bars. In Bar 65 (00:59:05) the *solo* cello plays *dolce* Line 1 Ab half note tied to 8th note to Bb 8th note to A quarter note down to (Bar 66) F whole note. The cue ends very shortly on this line.

[Lydia’s Gift] [R7/1]C time, 13 pages, 56 bars. Dvd location: 1:01:13. I am not sure if there is a special key signature here (forgot to make note of it) but I believe it is C maj/A min. Unfortunately I did not work on this cue very much, and my time was

running out for my final day of research. Muted violins I play Line 2 G/Line 3 D tied whole notes while *sords* violins II play Lines 1 & 2 B whole notes (all *div a 4*). The soli violas (*senza sords*) play the melody line (I suppose you can call it the Lydia theme). The celeste (*pedal*) plays Line 1 G/B/Line 2 D/G/B/Line 3 D dotted half notes let ring in Bar 5 (1:01:46). By Bar 37 (1:03:03) the Lydia theme is played by the violins *divisi a 4*. They play Line 1 B/Line 2 D/G/B half notes to Line 2 D/G/B/Line 3 D half notes tied to half notes next bar to Line 1 B/Line 2 D/G/B 8ths up to D/G/B/D 8ths back to the first two 8ths, etc. After a half and quarter rest in Bar 37, the violas play Line 1 D quarter note crescendo to (Bar 38) E quarter note back to D half note decrescendo. VC play Great octave G/small octave D whole notes tenuto (repeated next bar) and CB plays small octave G whole note tied to whole note next bar. The harp plays “3” triplet value 8th note ascending figures Great octave G-small octave D-B to (top staff) Line 1 D-E-G to B-Line 2 D-E to G-B-Line 3 D (repeated next bar). Skipping to Bar 53 (1:03:42), violins I play Line 2 D/A whole notes tied to whole notes next bar while violins II play Line 1 A/Line 2 C whole notes tied to next bar. VC play Great octave G/small octave D whole notes (repeated next bar) and CB on small octave G whole note. After a quarter rest, violas play small octave F/middle C/D 8ths (followed by an 8th rest) to F/C/E 8ths (followed by an 8th rest) to F/C/D 8ths (followed by an 8th rest). After a quarter rest, the harp and celeste play *p* small octave F/middle C/D/Line 2 D/Line 3 D 8ths (followed by an 8th rest) to F/middle C/E/Line 2 E/Line 3 E 8ths (followed by an 8th rest) back to the first grouping. Repeat next bar. After a quarter rest, the chimes sound *p* Line 1 D to E to D quarter notes (repeated next bar).

In Bar 55, violins I settle on Line 2 D/G whole notes tied to whole notes next bar and held fermata there. Violins II play Line 1 G/B whole notes tied to (end Bar 56) whole notes held fermata. Top staff violas play small octave B/Line 1 D whole notes tied to next bar, and bottom staff violas on small octave G. VC play Great octave G/small octave D whole notes tied to whole notes held fermata next bar, and CB on small octave G tied whole notes. After a quarter rest, the celeste plays Lines 1 & 2 D 8ths (followed by an 8th rest) to E 8ths (followed by an 8th rest) up to B 8ths (followed by an 8th rest) to (end Bar 56) Lines 2 & 3 E half notes (followed by a half rest mark held fermata). The vib plays the same as the celeste. The harp plays ascending “3” triplet value 8th note figures Great octave G-small octave D-G to (top staff) B-Line 1 D-E to G-B-Line 2 D to E-B-B up to (Bar 56) Line 3 E quarter note (followed by rests). The basic tonality is the G maj (G/B/D) but the harp/celeste/vibe adds the E note, so G maj 6 (G/B/D/E), a nice, soft, harmonious and agreeable chord!

End of cue. [4:52 pm Wednesday]

[Beautiful Bridie] [R7/2] *Tempo di Valse* in $\frac{3}{4}$ time, 8 pages, 32 bars. Key signature of A maj/F# min (3 sharps, or F#-C#-G#). Dvd location: 1:05:38. Scene: As the men (Cam, young Bucky, Nigosh, Alf, and Jim Mellott) toast to the holidays, Alf (Walter Brennan) is stunned by how beautiful Bridie Mellott looks in her new orangey-red dress. Bucky is taken back! Cute scene and very beautiful opening music. 12 violins play *mf* small octave G# tenuto-marked dotted half note tied to dotted half note next bar held fermata. 6 violas play *mf* small octave F# tenuto dotted half note tied to dotted half note next bar. 4 VC play small octave D dotted half note tied to next bar, and CB on

small octave E tied dotted half notes. The harp sounds *mf* ascending legato “6” sextuplet 16th note figures starting Great octave E-B-small octave D-E-F#-G# (connected as a figure by two crossbeams) up to (top staff) B-Line 1 D-E-F#-G#-B (connected by two crossbeams) to Line 2 D-E-F#-G#-B-Line 3 D 16ths to (Bar 2) Line 3 F# 8th note (followed by an 8th and quarter rest) to Lines 1 & 2 G# quarter notes held fermata. The celeste in Bar 2 plays Lines 2 & 3 F# quarter notes (followed by a quarter rest) down to Lines 1 & 2 G# quarter notes held fermata. After two quarter rests in Bar 2, the vibe sounds Lines 1 & 2 G# quarter notes held fermata. Double bar lines traverse the cue at the end of Bar 2. In Bar 3 (1:05:44), the violins play *dolce* a waltzy version of the delightful Bridie theme. We find Line 2 E dotted quarter note to F# 8th to E quarter note up to (Bar 4) Line 3 E quarter note legato down to C# dotted quarter note down to Line 2 B 8th, and so forth. After a quarter rest, violas top staff play small octave E/middle C# staccato quarter notes to same E/C# staccato quarter notes (repeated next bar) while bottom staff violas play this on small octave A quarter notes. VC play small octave E dotted half note legato to (Bar 4) F# dotted half note. CB play small octave A quarter note (followed by a quarter and half rest) down to (Bar 4) E quarter note followed by rests. After two quarter rests in Bar 3, the harp plays a gliss from Line 1 E quarter note gliss *mf* > up to (Bar 4) Line 3 E quarter note (followed by rests). The celeste in Bar 4 plays Line 2 E grace note up to Line 3 E quarter note (followed by two quarter rests). The vibe in Bar 4 plays Lines 2 & 3 E dotted half notes let vibrate extending curve lines.

That’s as far as I got in this cue. After this part of the movie, in my opinion, I felt that the movie started to go downhill. I began to lose my active interest in the labored story line. Also the best music is in the first hour.

[I Know What You’re Thinking] [R7/3] *Molto Moderato* in C time, 15 pages, 60 bars. I believe the key signature was still three sharps until Bar 29. Scene: Cam and Lydia are alone once Bucky goes off to see Bridie. Soon, however, they begin to argue but quickly make up! The Lydia melody is primarily played in this cue.

In Bar 29 (1:10:18), Lydia rebukes Cam by saying, “I fell for your fine air and slick tongue!” Violins (and oboe) play *un poco agitato* Line 1 F# bowed trem half note tied to 8th note to G#-A-B bowed trem 8th notes. Violas are *pizz* on small octave A/middle C#/F# *rinforzando* 8ths (followed by rest marks). VC pluck Great octave B/small octave F#/Line 1 D 8ths. CB are pizzicato on Great octave B quarter note (followed by rests). The harp sound *rinforzando* 8th notes Contra-octave B/Great octave B/small octave F#/middle C#/E/F#. After an 8th rest, clarinets play forte small octave B-Line 1 C#-B 8ths to F# tenuto dotted quarter note (followed by an 8th rest). Skipping to Bar 35 (1:10:33), violins are now *dolce* playing the Lydia theme *p subito* on Lines 1 & 2 B half notes legato up to Lines 2 & 3 D half notes tied to half notes next bar to B-D-B-D 8th notes, and so forth. After a half and quarter rest in Bar 35, the harp is arpeggiando *mf* on Line 1 D/G/B/Line 2 D quarter notes to (Bar 36) E/G/B/Line 2 E quarter notes to D/G/B/D quarter notes (followed by a quarter rest). Violas play *p* small octave G/B whole notes tied to half notes next bar (followed by a half rest). VC play small octave D tied notes in this fashion, and CB as well.

That’s all I have on this cue.

[Lydia's Anger] [R8/2] *Slowly*, 7 pages, 26 bars. Dvd location: 1:18:27. Scene: Lydia is angry at Cam for using pelt money to buy property on the lake for a cornfield for the wild geese. I did not work on this cue except we have a dotted half note to quarter note to (Bar 2) dotted half note to quarter note.

[Keg Awakens] [R8/3] *Giocoso* in C time, 11 pages, 51 bars. Dvd location: 1:19:18. I did not work on this cue.

[Keg & the Landlord] [R9/1] *Giocoso* in C time, 8 pages, 30 bars. Dvd location: 1:21:38. Scene: Cam's landlord, Doane Shattuck, rudely gets greeted by Keg, the bear!

In the grace bar, the bass trombone is *solo* playing forte Great octave G rinforzando 8th note to Ab-A-Bb-B 16ths legato to (Bar 1, now joined by Pos I-II) small octave C quarter note to same C (but here rinforzando-marked) quarter note to C quarter note to again C rinforzando quarter note to (Bar 2) C-C quarter notes (followed by a half rest for the bass Pos) but altri Pos continue on C dotted 8th to D 16th to Eb dotted 8th to D 16th. Repeat Bars 1-2 in Bars 3-4. The bassoons are *col* the trombones, and the bass sax also plays here. After a quarter rest in Bar 1, *con sordini* trumpets play forte Line 2 C/Eb/G [written D/E natural/A] rinforzando quarter notes (followed by a quarter rest) to Line 1 Ab/ Line 2 C/F rinforzando quarter notes to (Bar 2), after a quarter rest, G/C/Eb quarter notes (followed by a half rest). After a quarter rest, horns play forte middle C/Eb/G [written G/Bb/Line 2 D] rinforzando quarter notes (followed by a quarter rest) to small octave Ab/middle C/F quarter notes to (Bar 2), after a quarter rest, G/C/Eb quarter notes. The tuba in Bar 1 plays Great octave C 8th (followed by an 8th and quarter rest) to same C 8th (followed by rests) to (Bar 2) C 8th (followed by an 8th and quarter rest) to C 8th (followed by an 8th rest) down to Contra-octave G 8th (followed by an 8th rest). Repeat these two bars in Bars 3-4. After a quarter rest, the cymbal crashes an x-headed quarter note (notated on the top staff space) followed by a quarter rest and then another quarter note (repeat next bars). After a quarter rest, violins play *col talone* (in effect the forceful down-bow) Line 1 Eb/G rinforzando 8th notes (followed by an 8th and quarter rest) to C/F 8ths (followed by an 8th rest) to (Bar 2), after a quarter rest, C/Eb 8ths. Violas play this pattern on middle C down to Ab to (Bar 2) G 8ths. Celli pluck pizzicato forte Great octave F quarter note in the grace bar up to (Bar 1) small octave C quarter note (followed by a quarter rest) to C quarter note (followed by a quarter rest) to (Bar 2) C quarter note (followed by a quarter rest) to C down to G quarter notes. CB are *col* VC.

[Cabin Lost] [R9/2] *Moderato* in C time, 14 pages, 53 bars. Dvd location: 1:25:46. Scene: Shattuck leaves and the Calloways lost their cabin. They have to leave by morning. Cam grabs a whiskey bottle but Lydia convinces him that he is capable of building a new cabin at the lake meant for the geese.

Skipping to Bar 21 (1:26:46) in 6/8 time, the violins play forte Line 2 F#-D#-E legato 8ths to another F#-D#-Eb 8ths (repeated next bar). Violas play this an octave lower register. VC play Great octave E/B tenuto dotted half notes to (Bar 22) E/B 8ths

(followed by two 8th rests) to E/B 8ths (followed by two 8th rests). Arco CB play small octave E dotted half note to (Bar 22) E 8th (followed by two 8th rests) to E 8th followed by rests. I like the horns playing *sf subito* small octave G#/Line 1 D/F# [written D#/A/Line 2 C#] *rinforzando* dotted half notes tied to 8th notes next bar (followed by rests). The harp is gliss from Great octave E 16th up to (Bar 22) Line 2 F# 8th (followed by an 8th rest) down to small octave G#/B/Line 1 D/F# 8ths (followed by an 8th rest) to same 8th notes. After an 8th rest, clarinet s play forte small octave G#-B 8ths to Line 1 D-D#-E 8ths legato to (Bar 22) F# dotted quarter note tied to quarter note (followed by an 8th rest). The bass clarinet plays this an octave higher register as written. The english horn is *col* the clarinets.

Etc. [6:48 pm Wednesday]

[Unfinished Cabin] [R10/1] *Moderato* in 3/4 time, 9 pages, 32 bars. Dvd location: 1:32:08. Scene: With corn seed bags in the foreground, Cam and Lydia discuss the progress of the new cabin (which is going slowly!). Fortunately a house-raising party from town arrives to complete the new home by nightfall! The wild geese melody is plaintively performed here. Note: I did not work on this cue.

[Cabin Raising Song] [R10/C] Cut time, 35 pages, 150 bars. Composed by the Sherman brothers, arranged by Marks. No time for this cue.

[The Kiss] [R 11/1] *Moderato* in C time, 10 pages, 37 bars. Dvd location: 1:43:19. Scene: Bucky kisses a distraught Bridie after she was wondering why he was distant towards her lately.

Skipping to Bar 17 (1:44:20), the celli play Line 1 Ab-G-Gb-F legato quarter notes (repeated next bar) to (Bar 19) small octave A-G-Gb-F legato quarter notes (repeated next bar). Violins play Line 1 Ab whole note tied to next three bars. Violas play middle small octave Eb/Cb/Eb tenuto whole notes (repeated next three bars). CB play small octave F tenuto whole note (repeated next bar) down to (Bar 19) Great octave Bb whole note tied to next bar. Fags play small octave Cb whole note (repeated next bar) to (Bar 19) Great octave Ab whole note tied to whole note next bar.

Etc.

[Second Fight Aftermath] [R12/1] *Moderato* in C time, 8 pages, 29 bars. Dvd location: 1:51:35. Scene: Bucky fight bully Whit Turner again but this time he wins. The music is just like the first version (Reel 1/3).

[The Fire] [R12/1] *Moderato* in C time, 15 pages, 79 bars. Dvd location: 1:55:23. Scene: Drunken Cam burns the corn field meant for the geese. The sketch states *Agitato* as the tempo-marking (Cutter's orchestrated score has *Moderato*).

Violins I are fingered trem *ff* between Line 2 A/Line 3 D# half notes to Bb/E half notes and then fingered trem between A/D# to Bb/E once again (repeat next three bars at least). Violins II are fingered trem between Line 2 F#/Line 3 C half notes and G/Line 3 Db half notes. Top staff violas are fingered trem between Line 1 B#/D# half notes and

C#/E half notes, while bottom staff violas are fingered trem on Line 1 F#-G half notes. Flute I is legato trem (notated like the fingered trem of the strings) between Line 3 D#-E half notes to D#-E half notes (repeated next bar) to D# 8th in Bar 3 followed by rests. Then flute II in Bar 3 takes over *ff* for two bars. The english horn is legato trem (the “shakes” in some composers’ terminology!) between Line 2 C#-Db half notes. Clarinet I is shaking on Line 2 A-Bb half notes thru Bar 2 to (Bar 3) A 8th followed by rests, and then clarinet II takes over for a few bars while clarinet I takes a quick smoke break. Fag I similarly is shaking from Line 1 F#-G half notes and then Fag II takes over in Bars 3-4. Trumpets I-II are *con sordini* sounding *ff* Line 1 A/B rinforzando dotted half notes (followed by an 8th rest) to A/C to A/B rinforzando 16ths (repeated next bar) to (Bar 3) A/B rinforzando quarter notes sounded 4X to (Bar 4) A/B rinforzando 8ths sounded eight times. The piatti sounds forte a diamond-shaped half note rinforzando and let vibrate in Bar 1. The cymbal sounds a diamond-shaped whole note (*to be added later*) tied to whole notes next bars. The vibe is rolled between Line 2 D#-E half notes to D#-E half notes (repeated next bars). The harp is bisbigliando fortissimo with the top staff notes descending Line 3 Eb-Db-Line 2 Bb-G and the bottom staff ascending Line 1 F#-A-Line 2 C-Eb 32nd notes (cut someone wrote “correct” next to this). The piano (*pedal thru out*) is rolled between Line 2 F#/A/B#/Line 3 D# half notes and G/Bb/C#/E half notes.

Note that Cutter gives far more details to this cue than is provided by Max’s sketches! Max wrote “Strgs, WW, Vibra, Hp Bisb.” On the top staff and then “trpts muted” on the staff below, and then “H.C.” note (cymbal). That’s it, except that he had wanted initially the Novachord but then crossed it out.

[Cam Shot] [R12/2] 15 pages, 79 bars. Dvd location: 1:58:45. Scene: Cam awakens in the morning to the sound of flying geese. The wild geese melody is briefly heard but abruptly stops when distant gunshot is heard. A hunting party is killing the birds. Cam is furious and runs over there—only to get accidentally shot by the end of the cue. It appears a few sections of this cue were dialed out but I cannot verify since I did not work on most of it.

Skipping to Bar 27 (1:59:25), the violins are bowed trem *mf* small octave B-Line 1 C#-D-E 8th notes in 2/4 time. Violas are bowed trem on small octave C to middle C# to B/D to B/E 8ths (like the violins, repeated next bar). VC/CB pluck *pizz* descending 8ths small octave D-C#-Great octave B-A. Fags play *mf* tenuto-marked small octave F/A half notes. Clarinets play small octave B to C# 8ths to B quarter note. Etc. When Cam is shot, most of the instruments are on unison G whole notes. The piano plays Contra-octave/Great octave/small octave G whole notes held fermata. The tuba sounds Contra-octave G whole note. The timp is rolled on Great octave G whole note. Pos II plays Great octave G whole note. Trumpets play small octave G whole note. Horns play small octave G [written Line 1 D] whole note, VC/CB play Great octave G, and so forth. In Bar 56 (2:00:53), the harp plays Contra-octave G/Great octave G/Bb/small octave D/G rinforzando whole notes (G min tonality). The timp beats Great octave G 8th to same G rinforzando 8th rolled and tied to dotted half note. The bass drum and cymbal sound quarter notes (followed by a quarter and half rest). Etc.

[Bedside Vigil] [R13/1] Cam is near death. In Bar 3 (2:01:07) we do have the Novachord for this cue giving a rather ethereal effect while the violins are bowed trem harmonics. So violins I play *p* Line 3 F whole note tied to next bar while violins II play Line 1 F whole note in harmonics (diamond shaped on Bb I believe). The Novachord plays Line 2 C/F#/A/Line 3 C# quarter notes to Line 1 B/Line 2 E/Bb/Line 3 D quarter notes (repeated again). Notice the tritons of C to F# and E to Bb (inherent stress scene despite the subdued music). Alf arranges a town meeting and saves Cam's property.

[The Doctor] [R13/2] The doctor (I believe John Ferguson is the actor) is cautiously optimistic. Cam's family and friends continue the vigil. No, I just checked, the actor is Frank Ferguson. I remember him in another Steiner-scored film, a Columbia Pictures western, *Violent Men* starring Glenn Ford. Strings are muted (*sords*) here.

In Bar 1 (2:04:54), the harp and piano (*pedal*) play *Slowly* Contra-octave and Great octave Bb half notes let vibrate to Great octave and small octave C half notes to (Bar 2) D dotted half notes (followed by an 8th rest for the harp) to F 8ths down to (Bar 3) C whole notes (the Calloways theme here). After a half rest in Bar 3, *a8* violins I play (2:05:04) *p* Line 2 Bb/Line 3 D half notes legato to (Bar 4) A/C# dotted half notes (followed by a quarter rest) to (Bar 5), after a half rest, Ab/C half notes to (Bar 6) G/B dotted half notes (followed by a quarter rest). After a quarter rest in Bar 3, *a4* violins II play Line 2 F half note legato to (Bar 4) E dotted half note (followed by a quarter rest) to (Bar 5), after a half rest, Eb half note to (Bar 6) D dotted half note. So initially we have the Bb maj (Bb/D/F) to A maj (A/C#/E) tonalities. After a half rest in Bar 3, *a4* violas (top staff) play *p* Line 1 Bb/Line 2 D half notes to (Bar 4) A/C# dotted half notes and then in Bar 5 after a half rest Ab/C half notes to (Bar 6) G/B dotted half notes. After a half rest in Bar 3, *a2* bottom staff violas play Line 1 F half note to (Bar 4) E dotted half note, and then Eb half note to D dotted half note in the next two bars in that as given rest pattern. After a half and quarter rest in Bar 7, VC/CB play small octave A quarter note legato down to (Bar 8) F# whole note. Etc.

[Cam Awakens] R13/2A *Grazioso* in $\frac{3}{4}$ time. Dvd location: 2:06:38. Scene: Wild geese are flying overhead again, and eventually Cam awakens from his temporary coma. Of course the Main Title wild geese melody is reprised here.

Four celli pluck *pizz* small octave C quarter note *mf* (followed by two quarter rests) down to (Bar 2) Great octave G quarter note (followed by two quarter rests) (repeat these two bars in Bars 3-4, 5-6, 7-8. One contrabass plucks middle C quarter note *mf* (followed by two quarter rests) down to (Bar 2) small octave G quarter note followed by rests. Repeat next several bars. After two quarter rests, *arco* violas I play *molto leggiero* double-stopped Line 1 C/E staccato 8ths (followed by an 8th rest) and repeated thru at least Bar 8. After two quarter rests, bottom staff violas play small octave A staccato 8th note (followed by an 8th rest) and repeated. After a quarter rest in Bar 1, the celeste is arpeggiando *mf* on small octave G/middle C/E/G/Line 2 C/G half notes (C maj tonality) followed by a quarter rest. After a quarter rest in Bar 2, the celeste then sounds arpeggiando small octave A/middle C/E/A/Line 2 C/A half notes (A min) followed by a quarter rest. Repeat in Bars 3-4 only. After two quarter rests in Bar 1, the harp is

arpeggiando on small octave A/middle C/E quarter notes and repeated next three bars. After a quarter rest, Fag I plays *mf* > small octave G tenuto half note (repeated thru at least Bar 8). After a quarter rest, clarinets play *p* small octave G quarter note legato to (Bar 2) A/Line 1 E quarter notes (repeated thru Bar 8 at least). The bass clarinet is *cued in* playing (perhaps) small octave A quarter note to middle C quarter note.

After two quarter rests in Bar 4, the *con sordini* violins and flutes play *mf* the start of the melody starting Line 1 G quarter note legato up to (Bar 5) Line 2 C dotted half note tied to quarter note next bar to D to E quarter notes to (Bar 7) D-E-D “3” triplet value 8ths to C down to B quarter notes to (Bar 8) A-B 16ths to A 8th to G dotted quarter note to A 8th, and so forth. After a quarter rest in Bar 5, the bells, top staff harp, and celeste play *mf* (but *pp* for bells) Line 1 B up to Line 2 C up to E to G 8th notes to (Bar 6) Line 3 C quarter notes (followed by two quarter rests).

Skipping to Bar 37 (2:07:16), after a quarter rest, violins play *divisi* quarter notes Line 2 D/Line 3 D up to G quarter notes decrescendo hairpin to (Bar 38), after a quarter rest, Lines 2 & 3 D quarter notes legato down to Lines 1 & 2 G quarter notes to (Bar 39), after a quarter rest, Lines 1 & 2 A quarter notes up to Lines 2 & 3 E quarter notes to (Bar 40), after a quarter rest, Lines 1 * 2 A quarter notes down to E quarter notes decrescendo. Violas in Bar 37 play Line 1 D dotted half note tied to half note next bar down to small octave B quarter note to (Bar 39) middle C dotted half note tied to half note next bar to B quarter notes, and so forth. After a quarter rest, VC play Great octave G legato up to small octave F quarter notes to (Bar 38), after a quarter rest, same F down to C quarter notes, and so forth. CB are *pizzicato* on Great octave G quarter note (followed by two quarter rests) up to (Bar 38) small octave quarter note. The harp is *col* the violins. Horns are *col* the violas. Fag I plays *mf* small octave A-G-A quarter notes legato to (Bar 38) G-A-G quarter notes, and then Fag II takes over in the next two bars. The bass clarinet plays small octave B dotted half note tied to next bar and to quarter note in Bar 39 (followed by rests).

On the last page (page 38 or Bars 149 thru 152), the music is tempo-marked *Maestoso* in C time. In Bar 151 we here the en masse orchestra play the E major tonality (E/G#/B). Violins I play Line 2 G/Line 3 E whole notes held fermata and tied to quarter notes next bar (followed by a quarter and half rest). Violins II play Line 2 B whole note held fermata and tied to quarter note in end Bar 152. Top staff violas play small octave G/Line 1 E whole notes tied to quarter notes next bar, and bottom staff violas play small octave B tied notes. VC play Great octave E/B fermata-held whole notes tied to quarter notes next bar, and CB on Great octave and small octave E tied notes. The piano plays Great octave E/B/small octave E/G#/B/Line 1 E whole notes tied to quarter notes next bar. The harp is gliss from Line 3 E quarter note wavy line down to Great octave E quarter note up to (Bar 152) Line 3 E quarter note (followed by rests). The piatti sounds an x-headed quarter note in Bar 151. The timp is rolled on Great octave E whole note tied to quarter note next bar. The tuba plays Great octave E tied notes as well. Pos play small octave G#/B/Line 1 E whole notes tied to quarter notes next bar. Trumpets play Line 1 G#/B/Line 12 E tied notes, and horns on (can't be right since it has small octave F/A/Line 1 F). Fags play Great octave E/B tied notes, bass clarinet on small octave E [written F#]

and clarinets on Line 2 G#/B. The oboe is on Line 2 E whole note tied to quarter note next bar, and flutes on Line 3 E tied notes. That's it!

End bar and end session. Now to spell check...[9:44 pm Wednesday...]

Completed Wednesday, February 03, 2010 at 9:58 pm

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