

The War Wagon

Music by

Dimitri Tiomkin



[commenced Thursday, September 06, 2012 at 11:21 am PDT] :

The following is a cue rundown descriptive analysis of the written full score for Dimitri Tiomkin's vibrant 1967 music for the Universal Studios John Wayne western film, *The War Wagon*. Sometime in the Nineties I researched the score at USC in southern Los Angeles, Box 71 of the Tiomkin Collection:

<http://www.dimitritiomkin.com/725/war-wagon-the-film-1967/>

<http://www.dimitritiomkin.com/725/war-wagon-the-film-1967/#tabs-0-3>

Other Internet sites of interest:

<http://moviemusicuk.us/2010/11/14/the-war-wagon-dimitri-tiomkin/>

<http://sdtom.wordpress.com/2010/11/18/the-war-wagontiomkin/>

<http://archive.org/details/mbid-9133c4b9-19fb-4886-b6c3-cba9988bd5f5>

<http://www.imdb.com/title/tt0062472/>

http://www.westernsontheweb.com/?page_id=6075

http://www.amazon.com/s/ref=nb_sb_noss_1?url=search-alias%3Dmovies-tv&field-keywords=War+Wagon

<http://www.musicnotes.com/sheetmusic/scorchVPE.asp?ppn=SC0128595>

I purchased the complete (and excellent) cd from Intrada for only \$19.99:

<http://store.intrada.com/s.nl/it.A/id.6789/.f>

As regular readers of my site certainly know by now, Bernard Herrmann is my favorite film composer, followed very closely by Max Steiner. However, Tiomkin is certainly within my Top Ten list, but probably within my Top Five list. After Herrmann and Steiner, it's difficult to definitely list certain priorities because then it goes for me more into a focus on individual scores from various composers that I love than the composers (and their unique styles) per se. I tend to appreciate Korngold's music more than Tiomkin's but somehow I tend to listen to Tiomkin's music more! Of course Tiomkin wrote far more for films than Korngold. I listen to Tiomkin more than Rozsa also, although Rozsa's stature is quite high. I like Goldsmith a lot too (but not consistently as I do Herrmann's and Steiner's music). Just last week on TCM (Turner Classic Movies) I finally watched most of *55 Days at Peking* that Tiomkin scored, and I was really impressed. I never researched that score but it came at the heels of *Fall of the Roman Empire* that I did research (a score rundown analysis is available within my site). So I may tentatively put Tiomkin in the # 4 or # 5 in the top-priority list. Of course I researched more full scores by Tiomkin, including *The Old Man & the Sea*, *Guns of Navarone*, *Lost Horizon*, *The Command*, *Gunfight at the O.K. Corral*, *Fall of the Roman Empire*, and I think that's it. I researched the CBS Collection quite extensively at UCLA but if my memory serves me, I did not find the written music for the tv series, *Rawhide*, that he wrote. Perhaps I missed it, and did not look hard enough. But I am certain that if I had easily found it I would've at least hand-copied the fully orchestrated theme.

The War Wagon Production # 01990) is certainly not a classic John Wayne/Dimitri Tiomkin collaboration. Probably *Rio Bravo* would be in that category. But I really enjoyed much of Tiomkin's score for *The War Wagon*. One of my absolutely favorite cues in that score was the dynamic Reel 9/part 4 cue (the so-called "Top O the Rock" cue) located on the Intrada cd in track # 16 starting at 1:31. I do not have the exact timing of this on the video but approximately it is about 1:15:34, especially when Lomax

(Kirk Douglas) climbs up the towering rock. Rousing music here, a cue full of vitality and classic Tiomkinisms! By that I partially mean the sudden and fleeting punctuations of the high register flutes and oboes, and staccato attack accentuations of the trumpets and trombones. Anyway, we'll get to this music in great detail later.

Ok. Let's begin with the Main Title.....Actually, I will indeed start with this marvelous R9/4 cue and perhaps much later insert it in the proper placement way below....

[Top O the Rock] Reel 9/Part 4 4/4 time (no tempo-marking on the full score orchestrated by Leonid Raab), 24 or 25 bars (I only had xeroxed the first five pages or Bars 1 – 20), 6 pages. Instrumentation: 2 flutes (piccolo doubling), oboe, 2 clarinets, bass clarinet, 2 bassoons, 3 horns, 2 trumpets, 3 trombones, timp, snare drum, cymbal, vibe, harp, 2 pianos, 10 violins, no violas, 4 VC, 2 CB. In the cue sheets dated June 15, 1967 it is item # 44 (publisher, Shamley Music ASCAP). CD location: track # 16 ("Steady Fingers") starting at 1:31. Movie location: about 1:15:34. Scene: Lomax (Kirk Douglas) arrives at the large rock with the narrow pass. With no edit cutting he throws up the rope, tests the hold above, and then Kirk (then 50 years old I believe) climbs up the towering rock. Impressive. But I can only assume that a crewman hiding behind the rock top had caught the rope and made sure it was securely latched on before the big star started climbing up! Nice short scene but I think it would've looked better at a different time of the day when the sun so that the shadows did not cover the level-ground area so prominently. I think it is a bad scene set-up with the bright sunlight in the background and foreground but heavy shadows in the area where Kirk and his horse are located.

In Bar 1, the violins sound *f* (forte) small octave G-A-Bb-G 16ths (connected as a figure by two crossbeams) up to Line 1 D to Eb staccato 8th notes (connected by a crossbeam) up to Bb 8th down to A down to F# 16ths legato down to D 8th (followed by an 8th rest). Celli sound forte Great octave G-A-Bb-G 16ths figure up to small octave D 8th to *div* (divisi) Great octave Bb/small octave Eb 8ths up to small octave Bb 8th down to A-F# 16ths down to D 8th (followed by an 8th rest). After a quarter rest in Bar 1, CB sound *mf* small octave G down to Eb 8th notes (followed by a half rest). Bassoon I plays the first two figures (or first six notes) exactly the same as the violins (including the registers) but instead of going up to Line 1 Bb rinforzando-marked 8th note, it goes back down to small octave Bb rinforzando 8th down to A down to F# 16ths down to D quarter note (not a D 8th as the violins). The bass clarinet sounds *mf* small octave G-A-Bb-G legato 16ths [written small octave A-B-C-A since it is a B-flat transposing instrument] up to Line 1 D-Eb [written E-F] staccato 8ths up to Bb [written Line 2 C] staccato 8th (followed by 8th and quarter rest marks). After a half rest in Bar 1, clarinet I sounds *mf* Line 1 Bb [written Line 2 C] rinforzando-marked (>) 8th note down to A-F# [written B-G#] 16ths in this three-note figure down legato curve line to D [written E] quarter note. After a quarter rest in Bar 1, horns sound forte small octave G/Bb/Line 1 D [written Line 1 D/F/A] 8ths to G/Bb/Eb 8ths (followed by a half rest). After a quarter rest in Bar 1, the timp beats *mf* Great octave Bb up to small octave Eb 8ths (followed by a half rest). After a quarter rest in Bar 1, piano I sounds *mf* Great octave G/small octave D/G/Bb/Line 1 D

"WAR WAGON" **W6** **Reel 9 - part 4** Dimitri Tiom
 (Top of the Rock) Orchestra Reel
 #16 1:31

Flute
 Oboe
 Clarinet
 Bassoon
 Horn
 Trumpet
 Trombone
 Tuba
 Snare
 Bass
 Piano and Celeste
 Violin
 Viola
 Cello

1 2 3 4

staccato 8ths down to Great octave Eb/Bb/small octave Eb/G/Bb/Eb staccato 8ths (crossbeam connected) up to small octave and Line 1 Bb 8th down to A-F# 16ths down to D quarter notes. At the very end of this bar, the flutes, oboe, trumpets, trombones, snare drum, piano II start to play the syncopated rinforzando-marked attack accentuations as two 16ths (and two 16th note chords for piano II). So, after half/quarter/8th rest marks in Bar 1, flute I (in its own separate staff) sounds *f* Line 3 D-D rinforzando-marked 16ths while flute II plays Line 2 Bb-Bb 16ths, and the oboe on Line 2 D-D. Muted trumpet I sounds *mf* (after those same initial rest marks) Line 2 D-D [written E-E] 16ths, while muted trumpet II plays Line 1 F#-F# [written G#-G#] 16ths. After a half, quarter and 8th rest, muted trombones I-II plays *mf* Line 1 C/D-C/D 16ths while Pos III (in its own staff) plays small octave Ab-Ab rinforzando 16ths. After the same rest marks, the snare drum sounds *mf* two 16ths (notated on the top space on the staff). After the same rest marks, piano II sounds *mf* small octave Ab/Line 1 C/D/F#/Line 2 D/Bb/Line 3 D 16ths twice.

In Bar 2, ten violins I continue the main or complete “melody” line on Line 1 Ab 8th legato down to Gb down to Eb 16ths (three-note figure) down to C 8th (followed by an 8th rest) up to another such four-note mini-phrasing of Gb 8th down to F-Bb 16ths down to small octave Bb 8th (followed by an 8th rest). The VC play this an octave lower register. Piano I top staff plays the same while the bottom staff plays this an octave lower register. The clarinet plays as the violins but the fourth note on each phrasing is a quarter note instead of an 8th note that is followed by an 8th rest (so C and Bb quarter notes. The same applies for the bassoon but an octave lower register (as the celli). Two top staff horns play as the violins also but the transposed end note is written Line 1 Gb [sounding as Cb] so I think this is definitely an error (should be Line 1 F written note that sounds as small octave Bb 8th). After a quarter and 8th rest, flute I plays Line 3 C-C rinforzando 16ths (followed by a quarter and 8th rest) to Line 2 Bb-Bb rinforzando 8ths. Flute II plays this on Line 2 G-G to E-E 16ths in the same rest pattern, and the oboe plays this on Line 2 C-C to Line 1 Bb-Bb 16ths. After a quarter and 8th rest, muted trumpet I plays Line 2 C-C [written D-D] rinforzando 16ths (followed by a quarter and 8th rest) to Line 1 Bb-Bb [written Line 2 C-C] 16ths. Muted trumpet II plays this on Line 1 G-G [written A-A] 16ths to F-F [written G-G] 16ths in the same rest pattern. After a quarter and 8th rest in Bar 2, muted trombones I-II (sharing the same staff) play Line 1 C/Eb-C/Eb 16ths (followed by a quarter and 8th rest) to small octave Bb/Line 1 D to same Bb/D 16ths, while Pos III plays small octave G-G to Ab-Ab 16ths in the same rest patterns. The snare drum sounds this two two-note figures as well (located on the top space of the staff). After a quarter and 8th rest in Bar 1, piano II plays small octave G/middle C/Eb/Line 2 C/G/Line 3 C 16ths twice (followed by a quarter and 8th rest) to small octave Ab/Bb/Line 1 D/F/Bb/Line 2 F/Bb 16ths twice.

In Bar 3, violins continue the melody line on Line 1 D quarter note tied to 8th note up to F#-A 16ths up to Line 2 D quarter note tied to 8th note up to G-Bb 16ths. Violins II here play the same (as in Bars 1-2) but the end 16ths notes are Line 1 G-Bb 16ths (not Line 2 register as for violins I). In Bar 4 the divisi violins now play Line 2 D/A/Line 3 D dotted 8ths to C/F#/C 16ths to Line 1 Bb/Line 2 D/Bb 8ths to G/Line 2 C#/G 8ths

(crossbeam connected) to A/Line 2 D/A 8ths down to unison Line 1 D-D 16ths to same D dotted 8th to D 16th. Back in Bar 3, celli play Line 1 D to C# 8ths (crossbeam connected) to C 8th (followed by an 8th rest) back to D quarter note tied to 8th note down to G 8th. Then in Bar 4 the VC are now *div*. Top staff celli play middle (Line 1) C dotted 8th down to B 16th up to Line 1 D to C# 8ths to D 8th down to small octave D-D 16ths to D dotted 8th to C 16th. Bottom staff two celli play small octave F# dotted 8th down to D 16th up to G-G 8ths to F# 8th down to D-D 16ths to D dotted 8th to C 16th. Back in Bar 3, CB play Line 1 D-C# 8ths (crossbeam connected) to C 8th to now divisi 8th notes small octave and Line 1 C 8ths to Great octave and small octave Bb-A-Bb-G 8ths to (Bar 4) small octave D unison dotted quarter note to Eb 8th to D 8th to D-D 16ths to D dotted 8th to C 16th.

After a quarter and 8th rest in Bar 3, the cymbal is rolled an 8th note (notated on the second staff line from the top) to diamond-shaped half note trem tied to 8th note next bar. Piano I top staff in Bar 3 plays Line 1 D-C# 8ths (crossbeam connected) to C 8th (followed by an 8th and half rest) to (Bar 4), after a quarter and 8th rest, small octave Line 1 C#/Eb/G/Line 2 C# 8ths to Line 1 D/F#/A/Line 2 D 8ths (followed by a quarter and 8th rest). Bottom staff piano I in bar 3 plays small octave D-C# 8ths to C natural 8th (followed by an 8th and half rest) to (Bar 4), after a quarter and 8th rest, small octave Eb/G 8ths to D/F#/A (D major) 8ths (followed by a quarter and 8th rest). After a quarter and 8th rest in Bar 3, piano II plays Great octave and small octave C stand-alone 8th down to Great octave Bb to A 8ths (top staff) while bottom staff plays Contra-octave Bb dotted 8th to A 16th to Contra-octave and Great octave Bb down to G 8ths to (Bar 4) Great octave and small octave D dotted quarter notes (followed by an 8th/quarter/dotted 8th rests) to Great octave C/small octave C/D 16ths.

Trumpets are silent in Bars 3 & 4. Pos are silent in Bar 3 but in Bar 4 (now *open*) Pos I sounds small octave D dotted 8th to D 16th figure up to G-Eb 8ths to D 8th to (now Pos I-II) D-D 16ths to D dotted 8th to C/D 16ths. Two horns in Bar 3 play Line 1 D-C# [written Line 1 A-G#] 8ths (crossbeam connected) to C [written Line 1 C natural] 8th note (followed by an 8th and half rest). In Bar 4 all three horns return to play small octave F#/middle C/F# [written Line 1 C#/G/Line 2 C#] dotted 8ths to small octave F#/A/D [written Line 1 C#/E/A] 16ths to G/Bb/Line 1 D [written Line 1 D/F/A] staccato 8ths to G/B/C staccato 8ths to F#/A/D 8ths (followed by an 8th and quarter rest for horn III). Then horns I-II continue on Line 1 D-D 16rthw to D dotted 8th to D 16th. After a half rest in Bar 3, both flutes play Line 2 D rinforzando quarter note tied to 8th note up to G-Bb 16ths up to (Bar 4) Line 3 D dotted 8th to C 16th down to Line 2 Bb to G staccato 8ths to A staccato 8th (followed by an 8th and quarter rest). The oboe is *col* the flutes. Clarinet I in Bar 3 plays (as violins I) Line 1 D [written E] quarter note tied to 8th note up to F#-A [written G#-B] 16ths up to Line 2 D rinforzando quarter note tied to 8th note (followed by an 8th rest). In Bar 4, clarinet I then plays Line 2 A [written B] dotted 8th down to F# [written G#] 16th legato down to D-C# [written E-D#] staccato 8ths to D staccato 8th (followed by an 8th and dotted 8th rest) down to Line 1 D [written E] 16th. In Bar 3, clarinet II finally shows up to play Line 1 D-Db 8ths to C quarter note to D rinforzando quarter note tied to 8th note up to G-Bb 16ths to (Bar 4) Line 2 D dotted 8th to C 16th to Line 1 Bb-G staccato 8ths to A staccato 8th (followed by a quarter and 8th rest). The bass clarinet in Bar 3 finally shows up to play Line 1 D-Db 8ths to C quarter note also to small

octave Bb-A-Ab-G 8ths up to (Bar 4) Line 1 D dotted quarter note up to G staccato 8th down to F# to G staccato 8ths (followed by a quarter and 8th rest). Bassoon I in Bar 3 plays exactly the same notes as the bass clarinet but an octave lower register to (Bar 4) small octave D dotted quarter note down to Great octave Bb staccato 8th down to A 8th up to small octave D-D 16ths to D dotted 8th to C 16th. The timp in Bar 4 beats small octave D 8th note (followed by an 8th and quarter rest) to D 8th to D-D 16ths three-note figure to D-D 8ths.

[end session 8:34 pm Thursday]

[resume Friday, September 07, 2012 at 10:28 am] :

All violins in Bar 5 (start of page 2 of the orchestrated pages of this specific cue) sound *f* Line 1 D 8th to E-F# 16ths three-note figure to G stand-along 8th (followed by an 8th rest). Then the violins are *div a3*. Violins I (top staff) play Lines 1 & 2 Bb rinforzando-marked (>) 8ths up to Lines 2 & 3 C# rinforzando 8ths (crossbeam connected) to Lines 2 & 3 D rinforzando 8ths (followed by an 8th rest). Violins II (bottom staff) here play Line 1 G-G rinforzando 8ths (crossbeam connected) to F# rinforzando 8th (followed by an 8th rest). Divisi celli in Bar 5 overall play the same note structures. Top staff VC play small octave D 8th to E-F# 16ths (followed by an 8th rest) up to Line 1 D-C# rinforzando 8ths (crossbeam connected) back to D rinforzando 8th (followed by an 8th rest). Bottom staff VC play Great octave Bb dotted 8th to A 16th to G 8th (followed by an 8th rest) up to small octave G-Bb rinforzando 8ths to A rinforzando 8th (followed by an 8th rest). CB play Great octave Bb dotted 8th to A 16th to G 8th (followed by an 8th rest) up to small octave G-Eb rinforzando 8ths (crossbeam connected) to D-D rinforzando 8ths (crossbeam connected).

After a half rest in Bar 5, flute I (flute II is silent in this bar and turns to piccolo at the end of Bar 6) plays Line 2 Bb to Line 3 C# 8ths (crossbeam connected) to D 8th (followed by an 8th rest). The oboe plays the same as flute I but an octave lower register. Clarinets play as the violins. So both clarinets play Line 1 D [written E] 8th to E-F# [written E#-G#] 16ths to G [written A] 8th note (followed by an 8th rest). Then the clarinets are not unison. Clarinet I plays Line 2 G-G 8ths to F# 8th (followed by an 8th rest) while clarinet II plays Line 2 D-Eb [written E-F natural] 8ths (crossbeam connected) to D 8th (followed by an 8th rest). The bass clarinets plays the first four notes as clarinets but then followed by an 8th and half rest). Bassoon I plays Great octave Bb dotted 8th to A 16th to G up to small octave D 8ths to next figure of same D 8th to Eb-Eb 16ths to D-D 8ths. The contra-bassoon (or Fag II since earlier the score stated "omit" for the C. Fag) plays same notes as Fag I except for the third beat where instead we find small octave G-Eb 8ths. Horns I-II (top staff) in Bar 5 play the first four notes precisely as the violins (and same register). So we find Line 1 D [written A] 8th to E-F# [written B-Line 2 C#] 16ths to G [written Line 2 D] 8th note followed by an 8th rest. Then these horns are no longer unison. We find Line 1 D/G 8ths to C#/G to C#/G 16ths to D/F# 8ths (followed by an 8th rest). After a half and 8th rest in Bar 5, horn III plays middle C [written G] 8th down to small octave G-G [written Line 1 D-D] 16ths to A [written E] 8th (followed by an 8th rest). After a quarter rest in Bar 5, trumpet I sounds *mf* Line 1 G-A staccato 8ths to B staccato 8th (followed by an 8th and quarter rest) while trumpet II here plays Line 1 D-F#

staccato 8ths (crossbeam connected) to G 8th. After a quarter rest, trombones I-II (top staff) play small octave G/Bb to A/Line 1 D staccato 8ths (crossbeam connected) to Bb/Line 1 D staccato 8ths (followed by an 8th and quarter rest). After a quarter rest, Pos III plays small octave D-D staccato 8ths (crossbeam connected) up to G staccato 8th (followed by rest marks). The timp in Bar 5 beats small octave D 8th (followed by an 8th rest) down to Great octave G up to small octave D 8ths (crossbeam connected) down to G 8th (followed by two 8th rests) up to D-D 16ths. After a quarter rest, piano I top staff plays small octave Bb/Line 1 D/G (G minor tonality) 8ths up to Line 1 D/F#/A (D maj tonality) 8ths to small octave Bb/Line 1 D/Line 1 Bb 8ths (followed by an 8th and quarter rest). The bottom staff of piano I here plays Great octave G/small octave D/G 8ths to D/A 8ths to Great octave G/D/G 8ths. Piano II top staff plays small octave D 8th to E-F# 16ths to G 8th (followed by an 8th rest) up to Line 1 Bb/Line 2 G/Bb 8ths to Line 2 C#/G/Line 3 C# 8ths to F#/Line 3 D 8ths (followed by an 8th rest). The bottom staff of piano II plays Contra-octave and Great octave Bb dotted 8ths to A 16ths to G 8ths (followed by an 8th rest) up to small octave G/Bb/Line 1 D 8ths to Eb/Bb/Line 1 Eb 8ths down to small octave D/A/Line 1 D 8ths (followed by an 8th rest).

In Bar 6, violins I play Line 2 Ab rinforzando-marked 8th to G-F 16ths figure to (now divisi) Line 1 G/Line 2 Eb 8ths to F/D 8ths (crossbeam connected) to Eb/Line 2 C 8ths (followed by an 8th and quarter rest). Violins II play Line 1 Ab rinforzando 8th to G-F 16ths figure to Eb-D 8ths to C 8th (followed by an 8th and quarter rest). Note that these last three notes for the violins are staccato-marked but they are not marked staccato for the VC/CB. VC top staff in Bar 6 play small octave Ab 8th up to middle C-C 16ths to C-Bb 8ths to C 8th (followed by an 8th and quarter rest). Bottom staff celli play small octave C 8th up to E-F 16ths to G-G 8ths to G stand-alone 8th (followed by an 8th and quarter rest). CB play small octave F 8th (followed by an 8th rest) to G-G 8ths up to Line 1 (middle) C 8th followed by an 8th and quarter rest. After a quarter rest in Bar 7, all violins play middle C 8th down to small octave Bb-Ab 16ths to G 8th (followed by an 8th and quarter rest). After a quarter rest in Bar 7, celli top staff play small octave C 8th to C-D 16ths to E 8th (followed by an 8th and quarter rest). Meanwhile celli bottom staff players also go on the small octave C 8th but then down to Great octave Bb-Ab 16ths to G stand-alone 8th (followed by rests). After an 8th rest in Bar 7, CB play small octave G 8thj down to C quarter note to same C 8th (followed by an 8th and quarter rest).

[resume Saturday, September 08, 2012 at 8:57 am] :

After a half and quarter rest in Bar 6, piano I top staff plays Line 1 Gb/Line 2 Eb/Gb 8ths to F/Line 2 Db/F 16ths to A/Line 2 C/E 16ths to (Bar 7) Bb/Line 2 Db 8ths down to F/G/B 8ths (crossbeam connected) to E/G/Line 2 C 8ths (followed by an 8th and quarter rest). After a half and quarter rest in Bar 6, piano I bottom staff (treble clef) plays small octave A/middle C 8ths to Bb/Line 1 Db 16ths to Line 1 C/Eb 16ths to (Bar 7) Db/F 8ths (bass clef now inserted) to small octave F/G/B 8ths (crossbeam connected) to small octave C/G/middle C stand-alone 8ths (followed by an 8th and half rest). After a half and quarter rest in Bar 6, piano II top staff plays middle C 8th to Db 16th to small octave A/Line 1 Eb 16ths to (Bar 7) small octave Bb/Line 1 Db/F to B/Db/G 8ths (crossbeam connected) to middle C 8th down to Bb-Ab 16ths three-note figure to small octave G stand-alone 8thj (followed by an 8th and quarter rest). After a half and quarter

Handwritten musical score for "Toto o Realy" by J. J. 974. The score is written on 18 staves, with the first 10 staves for woodwinds and strings, and the last 8 staves for brass and percussion. The music is in 2/4 time and features various musical notations including notes, rests, and dynamic markings. The score is dated 1944 and is marked with a red "1144/16" in the top right corner. The title "Toto o Realy" is written in the top center. The score is divided into four measures, with the first measure containing the number "5", the second "116", the third "017", and the fourth "8". The score is written on aged, yellowed paper.

<https://i.postimg.cc/26gPQQk9/9-pt-4-page-2.jpg>

rest in Bar 6, piano II bottom staff plays Great octave A/small octave F# 8ths to Great octave Bb/small octave F 16ths to small octave E/F 16ths to (Bar 7) Great octave Bb/small octave F 8ths to G/small octave D/G 8ths (crossbeam connected) down to Great octave C/small octave C 8ths up to small octave C-D 16ths to C/E 8ths (followed by an 8th and quarter rest).

The timp in Bar 6 beats small octave D 8th (followed by an 8th and quarter rest) down to Great octave G to A quarter notes to (Bar 7), after an initial 8th rest, Great octave G stand-alone 8th up to small octave C-C 8ths (crossbeam connected) to same C quarter note (followed by a quarter rest). After a half and 8th rest in Bar 6, trumpet I plays *mf* I believe (unclear or not perfectly aligned note) Line 1 Bb [written C?] staccato 8th up to Gb [written Ab] staccato 8th (followed by an 8th rest) to (Bar 7), after an initial 8th rest, B [written Line 2 C#] staccato 8th to C [written D] staccato 8th (followed by an 8th and half rest). In the same rest placements, trumpet II plays Line A [written B] staccato 8th to Gb [written Ab] staccato 8th, and then in Bar 7 F to E 8ths. After a half and 8th rest in Bar 6, Pos play small octave F/A/Line 1 Eb staccato 8ths to Eb/A/middle C staccato 8ths (followed by an 8th rest) to (Bar 7), after an initial 8th rest, Great octave and small octave G 8ths (Pos I is now silent) to small octave C/G staccato 8ths (followed by an 8th and half rest).

Horn I in Bar 6 plays Line 1 F [written Line 2 C] 8th (followed by an 8th and two quarter rests) to middle C [written Line 1 G] 8th to Db-Eb [written Ab-Bb] 16ths to (Bar 7) Db down to small octave B [written Line 1 F#] 8ths to middle (Line 1) C [written G] dotted half note sforzando-marked (^) tied to 8th note in Bar 8 followed by rest marks. Back in Bar 6, horn II (sharing the same staff as horn I) plays Line 1 C [written Line 1 G] 8ths to C-C 16ths to C-B 8ths (crossbeam connected) to C 8th (followed by an 8th and quarter rest) to (Bar 7), after an initial 8th rest, small octave G [written Line 1 D] 8th to another G 8th (followed by an 8th and half rest) to (Bar 8) middle C [written G] whole note that is “1/2 closed” crescendo and tied to whole note next bar decrescendo hairpin.

Horn III in Bar 6 plays small octave Ab [written Line 1 Eb] 8th to Bb-Ab 16ths to G-G 8ths (crossbeam connected) to same G [written Line 1 D] 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 7, horn III then plays small octave F [written middle C] 8th to E [written B] 8th (followed by an 8th and half rest). After a half rest in Bar 8, horn III (“1/2 closed”) plays middle C [written G] half note crescendo and tied to (Bar 9) whole note decrescendo.

The C. Fag (or simply Fag II) in Bar 6 plays small octave F 8th (followed by rests) to (Bar 7), after an 8th rest, G 8th down to C quarter note tied to 8th note (followed by an 8th and quarter rest). Bassoon I (Fag I, if you wish) in Bar 6 plays small octave C 8th up to E-F 16ths to G down to Great octave G 8ths (crossbeam connected) up to small octave C 8th (followed by an 8th rest) down to Great octave G 8th to Bb-small octave C 16ths to (Bar 7) Great octave Bb down to G 8ths to small octave C 8th down to Great octave Bb-Ab 16ths to G 8th (followed by an 8th and quarter rest). After and half and quarter rest in

Bar 6, the bass clarinet plays Line 1 Gb [written Ab] 8th to F-F 16ths to (Bar 7) F-G 8ths (crossbeam connected) to G 8th (followed by an 8th and half rest). Clarinet I in Bar 6 plays Line 2 C [written D] 8th to C-Line 1 Ab 16ths figure to G-F 8ths (crossbeam connected) to Eb 8th (followed by an 8th rest) up to Line 2 C 8th to Line 1 Bb-A 16ths to (Bar 7) Bb-B [written Line 2 C-C#] staccato 8ths to C 8th (followed by rests). Clarinet II in Bar 6 plays Line 1 Ab [written Bb] 8th to G-F 16ths three-note figure to Eb-D 8ths (crossbeam connected) to middle C 8th (followed by an 8th rest) up to Gb 8th to F-Eb 16ths to (Bar 7) F-F staccato 8ths (crossbeam connected) to E [written F#] 8th (followed by an 8th and half rest). The oboe in Bar 6 plays Line 2 Ab 8th to G-F 16ths figure to Eb-D 8ths (crossbeam connected) to C 8th (followed by an 8th rest) up to Gb 8th to F-Eb 16ths to (Bar 7) Db down to Line 1 B staccato 8ths (crossbeam connected) to Line 2 C staccato 8th (followed by an 8th and half rest).

After a half and quarter rest in Bar 6, flute I plays Line 3 Eb 8th to Db-C 16ths to (Bar 7) Line 2 Bb-B staccato 8ths (crossbeam connected) to Line 3 C staccato 8th (followed by two 8th rests). Then flute I plays *mp* a trill on Line 2 C dotted quarter note (to I assume Db in the trill effect) tied to whole note next bar and tied to (Bar 9) another whole note (silent next three bars). Back in Bar 6, after a half and 8thb rest, the piccolo (not flute II) plays Line 2 Gb 8th to F-Eb 16ths to (Bar 7) Db down to Line 1 B staccato 8ths to Line 2 C staccato 8th (followed by two 8th rests) to small Line 2 C dotted quarter note trill tied to whole notes next two bars. Clarinets and bass clarinet are silent in Bar 8. Bassoon I plays *p* Line 1 A quarter note legato to small octave Bb to Ab to G quarter notes to (Bar 9, start of page 3 of this cue) Bb-Ab-G-F quarter notes decrescendo hairpin to (Bar 10) G-G#-A-Bb legato quarter notes to (Bar 11) B-Bb-A-Ab quarter notes to (Bar 12) G quarter note tied to 8th note (followed by an 8th and half rest).

“Muted” trumpet I in Bar 8 sounds *p* < plays repeated three note figures but it’s a bit difficult to read what the precise notes are with this orchestrated score. I noticed various sloppy insertions by Raab (not my favorite orchestrator!). I believe it is Line 1 B [written Line 2 C#] 8th to Line 2 C-C 16ths or perhaps B 8th to C-B 16ths or perhaps even triplet figures—messed up writing here! It’s repeated next bar decrescendo. Actually, after listening more closely to the audio here, perhaps it is more two 16ths to 8th note figures (than 8th to two 16ths). The vibe in Bar 8 plays Line 2 C-C-C-C quarter notes (repeated next bar). Piano I plays *pp* four four-note 16th note figures of I think (again, sloppy, not precise writing) Line 1 C up to Line 1 Bb up to Line 2 C up to Line 3 C (or Line 2 Bb??) legato 16ths, repeated next bar. Violins I in Bar 8 are *sul ponticello* playing *p* middle C bowed trem whole note tied thru Bar 10 and tied to dotted half note and 8th note in Bar 11 (followed by an 8th rest). Violins II are also ponticello playing bowed trem quarter notes middle C-small octave Bb-Ab-G to (Bar 9) Bb-Ab-G-Bb to (Bar 10) G-G#-A-Bb to (Bar 11) B-Bb-A-A quarter notes to Ab 8th (followed by an 8th rest). All celli in Bar 8 are *pizz* (pizzicato) *mp* on quarter notes Line 1 C-small octave Bb-Ab-G to (Bar 9) Bb-Ab-G-F quarter notes and also (divisi celli) Gb-F-Eb-Db. Celli are then emphasized in Bar 10 (now back to *arco* effect) playing the melody line on middle C 8th legato up to G quarter note to E 8th to G dotted 8th to E 16th to C dotted 8th to E 16th to (Bar 11) G dotted 8th to G 16th to G dotted 8th to E 16th to G quarter note (followed by a quarter rest). CB return in Bar 9 to play *sul ponticello* and *pp* Line 1 Gb to F to Eb quarter notes bowed

trem to Db/F quarter notes to (Bar 10) middle C whole note non-trem and tied to whole note next bar and tied to (Bar 12) quarter note tied to 8th note (followed by an 8th and half rest).

Clarinet I in Bar 9 plays Line 1 C [written D] dotted half note legato to small octave B [written middle C] quarter note to (Bar 10) C whole note *p* tied to whole note next bar. I already discussed Fag I thru Bar 12. Fag II plays small octave Gb to F to Eb to Db legato quarter notes to (Bar 10) C whole note *p* tied to whole note next bar and tied to quarter and 8th note in Bar 12 (followed by an 8th and half rest). After a quarter and dotted 8th rest in Bar 11, muted horns return to sound *p* small octave Bb/Line 1 D/E 16ths to A/middle C/G quarter notes. Then horn I plays F dotted 8th to I believe E 16th to (Bar 12) middle C quarter note tied to 8th note (followed by an 8th and half rest). Horn II plays small octave Ab [written Line 1 Eb] quarter note to (Bar 12) G quarter note tied to 8th note. Horn III plays middle C quarter note tied to 8th note next bar (followed by rest marks).

In Bar 12 the oboe and clarinet I are emphasized temporarily playing the melody line before the muted trumpets take over. The oboe sounds *mp* Line 2 C dotted 8th up to G 16th to same G dotted 8th down to E 16th back to the same G dotted 8th down to E 16th down to C quarter note. Clarinet I sounds *mp* Line 1 C [written D] dotted 8th up to G [written A] 16th figure to G dotted 8th down to E 16th figure played twice to middle C quarter note. After a half/quarter/dotted 8th rest in Bar 12, muted trumpets I-II sound *mp* Lines 1 & 2 E [written F#] 16ths to (Bar 13, start of page 4 of this cue) Lines 1 & 2 G [written A] dotted 8th to same G 16th figure to G dotted 8th down to E 16th figure up to G half notes (then silent next two bars). After a quarter rest in Bar 13, the oboe plays Line 2 G dotted 8th down to E 16th to G half note. Clarinet I here plays Line 1 G dotted 8th to E 16th to G half note.

Back in Bar 12, piano I and harp are arpeggiando effect (vertical wavy line rolled chord) on a series of quarter notes starting with small octave C/G/middle C/E up to G/middle C/E/Line 2 C to small octave F/A/middle C/A to E/G/middle C/G quarter notes. The harp and first piano continue the arpeggiandos (or *arpeggiandi* if you prefer!) in Bar 13 (located 1:55 on cd track # 16) on small octave G/B/Line 1 D/B (G maj chord) quarter notes to E/B/Line 1 E/G (E min tonality) to small octave C#/G/Bb/Line 1 E to D/A/Line 1 D/F (D min tonality) quarter notes to (Bar 14) C#/A/Line 1 E/A/Line 2 E (A major tonality) to D/Line 1 D/F/A/Line 2 D/F quarter notes to small octave E/A/middle C#/A/Line 2 C#/G (perhaps that last note should be A) to A/middle C#/E/A/Line 2 C#/E/A quarter notes (silent in Bar 15).

Back in Bar 12, violins I are *pizz* sounding *mp* quarter notes Line 1 E up to Line 2 C down to Line 1 A to G to (Bar 13) B-G-E-F to (Bar 14) divisi notes Lines 1 & 2 E to F to G to A. Violins II in Bar 12 pluck middle C to D to C to same middle C to (Bar 13) D-E-small octave Bb-Line 1 D to (Bar 14) Line 1 E/A quarter notes to A/Line 2 D quarter notes to A/Line 2 C# to Line 2 C#/E quarter notes. Divisi celli in Bar 12 pluck small octave C/G quarter notes to G/middle C to E/A to E/G to (Bar 13) G/B to E/B to C#/G to D/A up to (Bar 14) A/Line 1 E quarter notes to G/Line 1 F to middle C#/G down to small octave A/middle C#. CB return in Bar 14 to pluck middle C# to D to E to G quarter notes. Piano II returns in Bar 14 to play (non-arpeggiando) Great octave and small octave C#/A/Line 1 E quarter notes to Great octave D/small octave D/A/Line 1 D/F quarter

Handwritten musical score for "War Wagon" (1914) by T. S. Eliot. The score is written on a large sheet of paper with multiple staves. The title "War Wagon" is written in the top right corner. The year "1914" is written in the top left corner. The score includes staves for various instruments and voices, including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Harp, Piano, Violin, Viola, and Cello. The score is written in a handwritten style, with many notes and markings. The first staff is labeled "Flute" and the last staff is labeled "Cello". The score is written on a large sheet of paper with multiple staves. The title "War Wagon" is written in the top right corner. The year "1914" is written in the top left corner. The score includes staves for various instruments and voices, including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba, Euphonium, Harp, Piano, Violin, Viola, and Cello. The score is written in a handwritten style, with many notes and markings. The first staff is labeled "Flute" and the last staff is labeled "Cello".

notes to Great octave E/small octave E/A/middle C#/G quarter notes to Great octave G/small octave G/A/middle C# 8ths up to small octave G/A/C#/E 8ths. After a half and quarter rest in Bar 14, the snare drum sounds *mf* 8th note to two 16ths figure. After a half rest in Bar 13, clarinet II returns to play a short series of those quarter notes (staccato) starting with Line 1 E [written F#] to F [written G] to (Bar 14) E-F-G-A staccato quarter notes. Clarinet I in Bar 14 plays I believe (again, hard to read) A-A-A to Line 2 C# quarter notes. The bass clarinet in bar 14 plays Line 1 A to I believe Line 2 D to C# to C# quarter notes. After a half rest in Bar 13, Fag I plays staccato quarter notes small octave Bb to G to (Bar 14) A-A-A-A. After a half rest in Bar 13, Fag II plays small octave C# to D staccato quarter notes to (Bar 14) C#-D-E-G.

After a half/quarter/8th rest in Bar 13, *open* horns I-II play Line 1 G-G [written Line 2 D-D] 16ths to (Bar 14) A [written Line 2 E] dotted half note (I believe sforzando-marked) down to middle C# [written Line 1 G#] tenuto quarter note *mf* to (Bar 15) D-E-F-F# [written A-B-Line 2 C-C#] tenuto quarter notes *mp cresc poco a poco* to (Bar 16) G-Ab-A-Bb [written Line 2 D-Eb-E-F] rinforzando-marked quarter notes. After a half and quarter rest in Bar 14, trombones I-II return to sound *mf* small octave G/A to G/A 8ths to (Bar 15) F/A 8ths (followed by rest marks). In Bar 16, Pos I sounds *mf* rinforzando-marked quarter notes small octave G-Ab-A-Bb. After an 8th rest in Bar 16, Pos II-III play Great octave Bb/small octave G rinforzando 8ths (followed by an 8th rest) to Bb/Ab rinforzando 7ths (followed by an 8th rest) to Great octave A/small octave F rinforzando 8ths (followed by an 8th rest) to Bb/G 8ths.

After an 8th rest in Bar 15, now *arco* violins I sound *mp* Line 1 D 8th (followed by an 8th rest) to E 8th (D-E connected by a crossbeam) followed by an 8th rest to F 8th note *cresc poco a poco* (followed by an 8th rest) to F# 8th to (Bar 16), after an 8th rest, G 8th note (followed by an 8th rest) to Ab 8th (followed by an 8th rest) to A 8th note (followed by an 8th rest) to Bb 8th note. In this same rest pattern violins II play *arco* small octave A to same A 8ths to middle C to Eb 8ths to (Bar 16) D to D 8ths to side-bracketed double-stopped D/F 8ths (of course followed by an 8th rest) to Eb/Gb 8ths. VC top staff play this same rest pattern on small octave F to G to F to A 8ths to (Bar 16) G to Ab to A to Bb 8ths. VC bottom staff at the end of Bar 16 play F-G 8ths. In the same rest pattern in Bar 15 the CB play *arco* Line 1 D-C# to small octave A-Line 1 C# 8ths to (Bar 16) Bb-Bb-A-A 8ths. Clarinet II in Bar 15 play as the violins, while Fag I plays largely as VC top staff, and so on (I find no great need to elaborate precisely on each and every instrument in these few bars).

In Bar 17 (located 2:03 in track # 16), flute I plays Line 2 Bb quarter note tied to dotted 8th note to “3” triplet value 32nd notes Bb-Line 3 C-D to C quarter note trill tied to dotted 8th note to “3” triplet value 32nd notes Bb-C-D to (Bar 18) Line 3 Db whole note trill (to flat) decrescendo hairpin and tied to 8th note next bar (followed by an 8th and quarter rest) to Db dotted 8th to Db 16th figure to Db 8th down to Line 2 Bb 8th to (Bar 20) Db whole note decrescendo and tied to....sorry, I did not go beyond page 5. After a half rest in Bar 17, the piccolo plays exactly as the flute and then *col* the flute in Bar 18 to the

tie of that Db whole note to 8th note in Bar 19 (followed by an 8th and quarter rest) to Line 2 Db dotted 8th to Db 16th to Db down to Line 1 Bb 8ths to (Bar 20) Line 2 Db whole note decrescendo hairpin. The oboe plays exactly as the flute but an octave lower register. Clarinet I plays exactly as the flute thru the very beginning of Bar 19 (that Line 3 Db 8th tie) followed by rest marks. Clarinet II plays this an octave lower register. Violins I play as the flute thru the very beginning of Bar 19 (followed by an 8th and quarter rest). Then violins sound *mp* the Line 1 Db half note bowed trem tied to whole note trem next bar. Violins II are *col* the oboe thru the very beginning of Bar 19 (followed by an 8th and quarter rest) down to small octave Bb half note trem tied to dotted half note trem in Bar 20 up to middle Cb quarter note trem. Piano I top staff is *col flute* in Bar 17 to (Bar 18) Line 3 Db half note trill to Db down to Line 2 Bb 8ths down to Gb quarter note up to (Bar 19) Line 3 Db down to Line 2 Bb 8ths to Gb up to Bb 8ths up to Line 3 Db 8th (followed by an 8th and quarter rest). Piano I bottom staff is *col oboe* and then follows the top staff in Bar 18 but an octave lower register. After a quarter rest in Bar 18, the harp is gliss notated initially as 32nd notes small octave Db-Eb-F-Gb-Ab-Bb-middle Cb gliss line up to Line 3 Bb quarter note gliss line down to small octave Gb quarter note gliss line up to (Bar 19) Line 3 Bb 8th (followed by an 8th and quarter rest) to Line 3 Db quarter note gliss line down to Line 1 Db quarter note gliss line down to (Bar 20) I believe Great octave Gb quarter note (followed by a quarter and half rest).

After an 8th rest in Bar 17, all celli play Great octave Ab 8th (followed by an 8th rest) to same Ab 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to same A 8th note to (Bar 18) A quarter note to G 8th to F# half note tied to dotted half note next bar up to small octave F# quarter note trem tied to dotted half note next bar to G quarter note trem. At the end of Bar 19 the celli became divisi with the bottom staff playing small octave E quarter note trem (I believe because the writing was bad, once again) tied to whole note trem next bar. CB in Bar 17 play as the VC but an octave higher register to (Bar 18), after an 8th rest, small octave A quarter note down to Great octave G 8th to F# half note. Then CB are divisi in Bar 19 with both still playing the F# dotted half note but the lower CB tied to 8th note followed by an 8th rest while the top staff contrabass plays *mp* small octave F# quarter note trem tied to dotted half note trem to A quarter note trem. After an 8th rest in Bar 18, trumpet I is pronounced playing Line 2 Db [written Eb] sforzando-marked quarter note to same Db sforzando 8th down to Line 1 Gb [written Ab] sforzando 8th up to Line 2 Db sforzando quarter note down to Line 1 Bb sforzando 8th to (Bar 19) Line 2 Db dotted 8th sforzando down to Bb 16th down to Gb up to Bb sforzando 8ths to Db sforzando-marked half note > *pp*. Trumpet II plays this first on Line 1 G quarter note to 8th note and then is *col* trumpet I. After an 8th rest in Bar 18, trombones play small octave Eb/G/Line 1 Db sforzando 8ths (followed by an 8th rest) to Db/F/middle Cb sforzando 8ths to Db/Gb/Bb half notes tied to dotted half notes next bar and tied to 8ths. After an 8th rest in Bar 18, the timp hits Great octave A 8th (followed by an 8th rest) up to small octave Db 8th down to Great octave Gb half note trem roll tied to whole note in Bar 19 > *morendo*. The cymbal crashes an x-headed quarter note at the end of Bar 18 tied to 8th note next bar.

Etc. I know I am missing some instruments like the horns and some woodwinds but I am going crazy trying to decipher some of these unclear notations by sloppy Raab! I can say in the middle of Bar 18, however, the horns settle on Line 1 D/Gb/Bb [written

Line 1 A/Line 2 Db/F] half notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest). Pos play the same but an octave lower register.

[end session 11:12 pm Saturday....]

[resume Sunday, September 09, 2012 at 9 am]:

“Main Title” Reel 1/Part I *Andantino Molto Espressivo* in C time, 18 bars, 5 pages. Key signature of five flats (in this case, I believe D-flat major initially more than B-flat minor). Interestingly someone wrote down on the title page at the top beneath “Main Title” the words, “Key of C.” Not sure what was meant by this since the music is based on five flats, and of course the orchestrated pages are showing the transposed instruments (horns, clarinets, etc) in their proper transposed form. For instance, the horns start off on Line 1 Db [written Line 1 Ab] quarter note. So it is not a conventionally put “C” score (that I’ve seen in some early Horner scores, etc) where those same horns would be *written* on the fully orchestrated pages as Db (as *sounding*).

I cannot decipher the scribble on the top right of the title page to accurately discern who the orchestrator was for this specific cue. The handwriting is not Raab’s. Besides Raab used Valle Music Papers S-21 while this Main Title cue uses Pacific Music Papers 359. Gil Grau used Pacific Music Papers 344, and his identity is very clearly written (boldly). So there is an uncredited third orchestrator, but I cannot tell exactly whom from the handwriting. [NOTE: On Saturday, October 13 I asked Bill Rosar, who studied Tiomkin in depth, and he seemed to think it was probably David Tamkin.]

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, bassoon, contra-bassoon (sometimes I title then “Fag” and “C. Fag”), 4 horns, 3 trumpets, 4 trombones, tuba, timp, chimes, vibe, piatti (cymbals), harp, novachord, piano, 14 violins, harmonica (placed on the violas staff—apparently violas were never utilized in this score!), 6 VC, 2 CB.

In Bar 1, all four unison horns are prominent sounding *mf molto espr* the War Wagon theme. The three unison trumpets also seemingly play this along with the horns—or at least they are *written* in. Important note: One frustrating feature about Tiomkin scores that I’ve researched is that even in the fully orchestrated stage it appears that by the time the music is being actually recorded at the studio, Tiomkin changes the music (especially deletions). You may see music fully engaged on paper but Tiomkin with baton in hand (or in the control room) would decide right then & there to par it down significantly. Maybe on the first take he heard the trumpets playing along with the horns and decided on the next take to take away the trumpets at least initially. To my ears, anyway, I do not hear the trumpets in the first two bars—only the noble horns. It appears that a *modus operandi* of Tiomkin is to typically congest music in a rather multi-layered manner and then later slice off certain layers or lines not to his liking once he actually *heard* the music being played in the first takes. I will try to now & then make special notice of when this happens (to my ears!) but there may be many times when I delineate instruments “playing” (on paper before me) but they actually may not be playing. Many times in scores when this happens with most scores (Steiner, etc) there will be a penciled

[illegible]

<https://i.postimg.cc/76JRZ533/Main-Title-Bars-1-4.jpg>

note such as “cued in.” This usually means that those instruments cued in *may* actually sound in the final recording take, or it may not! Sometimes in a tutti performance it is hard to separate which instruments are really playing or not, but in this case of the Main Title here I really don’t hear the trumpets. And I really don’t the trombones in Bars 3-4 (but not really sure).

At any rate, definitely horns play in Bar 1 the *War Wagon* theme of Line 1 Db [written Line 1 Ab] quarter note up to Ab [written Line 2 Eb] down to F [written Line 2 C] 8th notes (crossbeam connected) back again to Eb-F 8ths (crossbeam connected) to Db up to F legato 8ths to (Bar 2) Ab-Bb legato slur 8ths but also tenuto-marked (crossbeam connected) to Ab-F 8ths crescendo up to Ab half note > *p* and tied to 8th note in Bar 3 (followed by an 8th rest). After a half and quarter rest in Bar 2, the violins respond very briefly *mf espressivo* on small octave Bb up to Line 1 Db 8ths legato to (Bar 3) small octave Ab 8th (followed by an 8th rest). There are more notes following by the violins on *sul G* but I am not sure if they actually “play” those notes (but I’ll delineate them shortly). Then the horns continue the melody line I *mf* on Line 1 F stand-alone 8th up to Ab-F legato 8ths to Ab-F tenuto-marked 8ths once again to Db-F tenuto 8ths (still under the legato curve line umbrella) but the orchestrator forgot to insert the flat glyph in front of the written A note (sounding Db if the flat was inserted). Then the horns in Bar 4 play Line 1 Bb-Bb [written Line 2 F-F] tenuto and legato 8ths crescendo hairpin to Bb down to F 8ths up to Bb tenuto half note *fz* > *pp* and held fermata.

The english horn (key signature of four flats for this transposing instrument) plays largely the same as the horns (with of course the same written note placements as the metal horns). The first bar is precisely the same as the horns, and also the first half of Bar 2. Then the English horn plays Line 1 Ab quarter note (instead of the half notes as the horns played). A breath mark is inserted here followed by small octave Bb up to Line 1 Db [written Line 1 F-Ab] 8ths crescendo hairpin down to (Bar 3) small octave Ab [written Line 1 Eb] dotted quarter note decrescendo (followed by an 8th rest), and the E.H. follows the same notes as the horns thru Bar 4. The clarinets (three flats in the key signature for this B-flat transposing instrument) play the same notes of the theme (see E.H.). So we find sounding *mf* Line 1 Db [written Eb] quarter note up to Ab-F [written Bb-G] 8ths, and so forth. At the end of Bar 2 the clarinets play small octave Eb/Gb tenuto quarter notes (unlike the E.H.) to (Bar 3) F dotted quarter note decrescendo (followed by an 8th and quarter rest) to Line 1 Db-F 8ths, and so forth in Bar 4. The bass clarinet shows up at the end of Bar 2 on small octave Ab [written Bb] tenuto quarter note to (Bar 3) same Ab dotted quarter note decrescendo hairpin (followed by an 8th and quarter rest) to Db-F tenuto 8ths *mf* and then *col* clarinets in Bar 4. Bassoon I (five flats in the key signature) plays Great octave Db tenuto quarter note at the end of Bar 2 to (Bar 3) same Db dotted quarter note decrescendo (followed by an 8th rest) up to small octave Ab-F tenuto 8ths legato to Db-F 8ths to (Bar 4) Bb-Bb tenuto 8ths to Bb down to F 8ths to Bb half note held fermata. The C. Fag is silent in these bars. As *written* (but not played to my ears) the trumpets show the same register notes of the theme as the horns but of course in different transposed note placements. So we find in Bar 1 Line 1 Db [written Eb] as the

clarinets] quarter note, and so on. After an 8th rest in Bar 3, trombones (five flats in the key signature) show up to ostensibly play (not sure) *mf* small octave F stand-alone 8th to Ab-F 8ths crescendo hairpin (crossbeam connected) to Ab-F tenuto 8ths down to Db-F 8ths up to (Bar 4) Bb-Bb tenuto 8ths legato to Bb-F 8ths to Bb half note *fz* > and held fermata. At the end of Bar 2, the timp sounds *mp* small octave Db quarter note trem roll crescendo hairpin and tied to 8th next bar (followed by rests). Bar 4 for the timp simply shows the whole rest with the fermata glyph above it. The chimes in Bar 1 with *soft mallets* sound *mf* C# [enharmonic Db] half note followed by a half rest. They return in Bar 3 on small octave G# [enharmonic Ab] half note ring. At the end of Bar 2 the harp is arpeggiando (vertical wavy line rolled chord) *mf* on Great octave Db/Ab/small octave Db/Gb/Bb quarter notes to (Bar 4) Great octave Db/Ab/Line 1 Db/Bb/Line 2 Db/F dotted quarter notes. Hmmm. Either this is the Db maj 6 (Db/F/Ab/Bb) or the Bb min 7th (Bb/Db/F/Ab). At the end of Bar 2 the Novachord is “quasi organ” in setting and sounds *mf* small octave Bb up to Line 1 Db 8ths but also Great octave Db/Ab/small octave Db/Gb quarter notes to (Bar 3) Great octave Db/Ab/small octave Db/F/Ab dotted quarter notes decrescendo hairpin (followed by an 8th and quarter rest) and then forte small octave and Line 1 Db up to F tenuto 8ths to (Bar 4) Bb-Bb tenuto 8ths legato to Bb down to F 8ths to Line 1 Bb tenuto half not *fz* > held fermata. The piano is *col harp*.

As given earlier, after a half and quarter rest in Bar 2, the violins play *mf espressivo* small octave Bb up to Line 1 Db 8ths legato to (Bar 3) small octave Ab 8th (followed by an 8th rest). Then I believe they play (not sure by my ears but the notes are written don at least) Line 1 F stand-alone 8th up to Ab-F 8ths (crossbeam connected) to Ab-F now tenuto-marked 8ths (crossbeam connected) to Db-F tenuto 8ths up to (Bar 4) Bb-Bb tenuto 8ths to non-tenuto Bb down to F 8ths to Bb tenuto dotted 8th (followed by a 16th rest and then a quarter rest held fermata. “Mutes” are indicated here so the violins will be *sords* or muted afterwards. There are no violas playing in this cue. Curious. Why would Tiomkin completely leave out the violas in his score? After a half and quarter rest in Bar 2, celli top staff play (I believe they actually play but I’m not sure!) forte small octave Gb tenuto quarter note to (Bar 3) F 8th down to Db 8th up to Ab-F 8ths to Ab-F 8ths again down to Db up to F 8ths to (Bar 4) Bb-Bb tenuto 8ths to non-tenuto Bb-F 8ths to Bb tenuto dotted 8th (followed by a 16th rest and then a quarter rest held fermata). “Mutes” are also now indicated at the end of this bar for the VC.VC bottom staff at the end of Bar 2 play Great octave Ab/ and I believe Eb (?) quarter notes (probably should be Db) to (Bar 3) Ab/Db 8ths and then *col* the top staff celli. After a half and quarter rest in Bar 2, CB play *mf* small octave Db tenuto quarter note crescendo hairpin to (Bar 3) same Db tenuto dotted quarter note decrescendo hairpin (followed by an 8th and half rest).

At the end of Bar 4 the harmonica is *solo* playing *at mike* the *War Wagon* melody line *mp*. We find Line 1 Db 8th and then---sorry, I do not have page 2 of the score!
[end session 12:02 pm Sunday]

After the solo performance of the harmonica in Bars 5 thru 8 in page 2, the orchestra returns for a vigorous tutti performance starting in Bar 9 (start of page 3). The harmonica in Bar 9 finishes its melody line on Line 2 Db quarter note decrescendo hairpin and tied to 8th note (followed by an 8th and half rest). There is an arrow starting

from the end of this harmonica passage on that staff with a note that is somewhat unreadable towards the end: “Do not play on...” I believe it reads “Do not play on Del Segno”—so not to be repeated.

In Bar 9 (00:25 cd track # 1) all horns play precisely what they played in Bar 1 in unison. In Bar 2, however, the horns are *divisi*. We find horn I playing Line 1 Ab-Ab [written Line 2 Eb-Eb] tenuto 8ths to Ab-F 8ths to Ab sforzando-marked half note. Horn II (sharing the same top staff) plays Line 1 D to Eb [written A-Bb] tenuto 8ths to non-tenuto E-Eb 8ths to Db sforzando half note. Horn III (on the second staff) plays the first four 8th notes as Horn I to Line 1 Gb [written Line 2 Db] sforzando half note. Horn IV plays small octave Ab-Ab [written Line 1 Eb-Eb] 8ths to Ab-A 8ths to Bb [written Line 1 F] sforzando half note.

After an 8th rest in Bar 1, we see all violins in the *written* score with notes that ostensibly were meant to play. But it seems obvious to me (to my ears as I listen to this track) that these eleven notes for the violins in Bar 1 were actually not played in the final take or edit of the track. So here’s another obvious example of the de-layering of music by Tiomkin at the final stage of recording the music. Once again, after an initial 8th rest in Bar 1, the violins show forte (I believe on the up-bow) Line 3 Bb stand-alone 8th up to Ab rinforzando 8th to Gb-F 16ths figure to another such three-note figure down to Line 2 Bb down to Db up to F up to Line 3 Bb 16ths crescendo hairpin. In Bar 2 (actually played) we find Line 2 Ab quarter note up to Line 2 Db dotted 8th to Eb 16th to F 16th to Ab dotted 8th down to Line 2 A quarter note. In Bar 3 the violins are now *divisi* playing Lines 2 & 3 Ab quarter notes rinforzando-marked up to Ab dotted 8ths down to F 16ths up to Ab down to F 8ths down to Lines 1 & 2 Db up to Lines 2 & 3 F 8ths.

In indeed played in Bar 1 (I cannot tell) the celli sound *f espressivo* Great octave F quarter note up to small octave C down to Great octave Ab 8ths to C-Ab 8ths once again to F up to Ab 8ths up to (Bar 2) small octave C-C tenuto 8ths to C down to Ab non-tenuto 8ths up to small octave Db tenuto half note down to (Bar 3) Great octave F quarter note up to small octave C dotted 8th down to Ab 16th to C-Ab 8ths to F-Ab 8ths. CB in Bar 1 perhaps play *mf* small octave Db-Eb 8ths to E-F 8ths to Eb-F 8ths down to Db-Eb 8ths crescendo to (Bar 2) E-F 8ths to Gb-F 8ths to Ab-F 8ths to “3” triplet value descending 8ths Gb-Eb-Great octave Ab 8ths to (Bar 3) small octave Db dotted half note sforzando-marked up to Gb tenuto 8th down to D-Eb 16ths rinforzando-marked to (Bar 4) Eb half note sforzando-marked to same Eb dotted quarter note tenuto-marked (followed by an 8th rest).

The chimes sound a middle C# sforzando half note in Bar 9 (and also in Bar 11). The piatti sounds forte a diamond-shaped half note in Bars 10 and 12 after an initial half rest. The tuba plays as the CB but written an octave lower register. Flute I plays as the violins but initially an octave lower register until the last figure in Bar 1 where we find small octave Bb-Line 2 Db-F-Line 3 Db 16ths to (Bar 10) Line 2 Ab tenuto quarter note and so on (see violins). The oboe is largely the same. English horn plays as horn I. Etc. I do not care to delineate now each and every instrument especially with the micro-changes involved regarding notes and register placements. The tutti music is just

too busy thru Bar 15 to get into it. At least you have a very good idea of what Tiomkin constructed here in this part of the Main Title.

There is a cue overlap change in Bars 15-16 as the *War Wagon* song (sung by Ed Ames) is being set up with the rhythmic patterns, etc. In Bar 15 (about :47 cd), the flutes settle on Line 3 Db whole note > *pp* and tied to whole note next bar and held fermata (although the tie is not really heard in its entire duration because the song rhythms start pretty quick in the change-over (or overlap). By the way, I did not work on the song and instrumental accompaniment. The oboe plays Line 2 Ab whole note decrescendo hairpin *pp* tied to next bar. The E.H. plays Line 2 Db [written Line 2 Ab] tied whole notes. Both clarinets play Line 2 F [written G] whole not tied to next bar while the bass clarinet plays Line 1 Db [written Eb] tied whole notes. The bassoon in Bar 15 plays Great octave Ab sforzando-marked whole note tied to whole note next bar, while C. Fag plays small octave DB tied whole notes. Horns play small octave F/Ab [written middle or Line 1 C/Eb] tied whole notes (sforzando-marked). Trumpet I plays Line 2 Db [written Line 2 Eb] sforzando whole note tied to next bar, while trumpets II-III play Line 1 Ab [written Bb] whole notes. Trombones I-II play Line 1 F whole notes (two whole notes side-by-side) sforzando-marked and tied to next bar, while Pos III-IV play small octave Ab/Line 1 Db tied whole notes. The tuba plays Great octave Db rinforzando-marked whole note decrescendo hairpin tied to next bar. The timp is trem rolled on small octave Db whole note > *pp* tied to next bar. The harp finishes its prior gliss (starting on Great octave A 32nd note) on Line 3 Db 8th note (followed by rests). The Novachord top staff plays Lines 2 & 3 whole notes tied to next bar, while the bottom staff plays Line 1 Db/F/Ab tied whole notes. The piano top staff plays Great octave Ab sforzando whole note tied to next bar, while bottom staff shows Contra-octave Db/Ab tied whole notes. Violins play small octave Ab rinforzando whole note tied to whole note next bar and held fermata in Bar 16. VC play Great octave Ab tied whole notes. CB play small octave Db tied whole notes.

The tonality in these two bars is the simple (and expected) Db major (Db/F/Ab). There is a note written vertically at the end of this page: “Del segno after vocal then take coda.” [end session Monday 3:55 pm. Off to Happy Hour with the wife!]

[resume Wednesday, September 26, 2012 at 1:47 pm]:

“Enter Pierce” Reel 1 pt 2 C time (no tempo marking), 9 pages, 36 bars. Note: The initials “N.S.” was rather boldly jotted on the top of the title page—not sure what that means. I assume “Not ?” because this cue was not used in the final edit of the picture. Luckily it is included in the Intrada Special Collection cd, track # 2 (1:28 duration). The cue was orchestrated by Raab.

In Bar 1, the clarinets, bassoon I, 14 violins, and 6 celli start off with largely descending short figures. All violins sound *mf* small octave Bb grace note up to Line 1 Gb dotted 8th to F 16th figure to Eb to Db 8ths figure (connected as a figure by a crossbeam) to C 8th down to small octave Bb back to middle C 16ths figure down to small octave Ab quarter note tied to and decrescendo hairpin to 8th note in Bar 2 (followed by 8th, quarter and half rest marks). Celli play the same first three figures (but

"War Wagon" N. 5 Reel I Pt 2 Dimitri Tsimiche
En. H. M. R. A. L.

Flutes
 Oboes
 Clarinets
 Bassoons
 Horns
 Trumpets
 Trombones
 Tuba
 Cymbals
 Snare
 Bass
 Piano
 Organ
 Strings

Musical score for "War Wagon" (Reel I Pt 2). The score is written for a large ensemble, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Cymbals, Snare, Bass, Piano, Organ, and Strings. The score is divided into four measures, numbered 1, 2, 3, and 4. The notation includes various musical symbols, including notes, rests, and dynamic markings.

1 2 3 4

an octave lower register) to Great octave Ab dotted 8th up to small octave Gb 16th to (Bar 2) small octave F-Eb tenuto-marked 8ths (crossbeam connected) to Db-C tenuto 8ths to F 8th to E-E 16ths figure to D-C 8ths. After a half and quarter rest in Bar 1, CB play small octave Ab dotted 8th to Gb 16th to (Bars 2-4) *col celli*. Clarinets in Bar 1 play precisely as the violins for the first three figures to small octave Ab-Gb [written Bb-Ab] 8ths to (Bar 2) F 8th to G-A 16ths figure to Bb-middle C 8ths down to small octave F [written G] sforzando-marked half note tied to (Bar 3) dotted half note and tied to 8th note (followed by an 8th rest). Bassoon I plays precisely as the celli for the first three figures to Great octave Ab dotted 8th to Gb 16th figure to (Bar 2) F 8th up to small octave Eb tenuto 8ths to Db-C tenuto 8ths to F 8th to E-E 16ths figure to Db-C 8ths. After a half and quarter rest in Bar 1, the contra bassoon joins in by playing small octave Ab dotted 8th to Gb 16th to (Bar 2) F-Eb tenuto 8ths to Db-C tenuto 8ths to F 8th to E-E 16ths figure to Db-C 8ths. After a half and quarter rest in Bar 1, all horns play small octave Ab dotted 8th to Gb 16th [written Line 1 Eb-Db] to (Bar 2) F [written middle C] 8th to G-A 16ths, and so on. The bass clarinet in Bar 2 shows up to play Line 1 F [written G] sforzando-marked quarter note to I believe (unclear initial note) F-E 8ths to F sforzando half note tied to (Bar 3) dotted half note and 8th note to A 16th.

Open trombones in Bar 2 sound *mf* Great octave and small octave F to Eb tenuto-marked 8ths to Db-C tenuto 8ths to F 8th to E-E 16ths figure to D-C 8ths to (Bar 3) F-F 16ths to E 8th three-note figure to D-C 8ths back to F-F 16ths to E 8th figure to D-C 8ths (repeated next bar). After a half rest in Bar 2, muted trombones I-II sound *f* small octave F quarter note (this note and subsequent notes are all *rinforzando*-marked) up to C dotted 8th to I believe A 16th (unclear notation—might've changed to C 8th to 16th rest mark to A 16th) to (Bar 3) same C 8th (followed by a 16th rest) to A 16th figure to F 8th (followed by a 16th rest) up to A 16th figure up to middle C 16th to same C dotted 8th to C quarter note (silent next bar). After a half/quarter/dotted 8th rest in Bar 3, muted trumpet I sounds *mf* Line 1 A [written B] 16th to (Bar 4) Line 2 C [written D] dotted half note decrescendo and tied to 8th note (followed by an 8th rest). In Bar 3 the violins and celli and CB play the rhythmic repeat figures. Violins play Line 1 F-F 16ths to E 8th figure to D-C 8ths figure (repeat these two figures in the second half of this bar) and repeated in Bar 4. Celli and contrabasses play the same but written an octave lower register. After a quarter and dotted 8th rest in Bar 3, horns I-II play forte small octave A [written Line 1 E] 16th up to middle C [written Line 1 G] *rinforzando* 16th to C dotted 8th *rinforzando* to same C *rinforzando* quarter note tied to whole note in Bar 4. Horns III-IV in Bar 3 play middle C whole note (silent in Bar 4). The tuba in bar 2 plays Great octave F-Eb 8ths to Db-C 8ths to F-E 8ths to D-C 8ths to (Bar 3) F-E 8ths to D-C 8ths (repeated same bar and repeated in Bar 4). The timp beats *mf* in Bar 2 small octave F 8th (followed by two 8th rests) down to C 8th (crossbeam connected) up to F 8th (followed by two 8th rests) down to C 8th (repeated next two bars). After a half rest in Bar 2, the snare drum is rolled on a quarter note (notated on the second space from the top) to an 8th note (followed by a 16th rest) to 16th note to (Bar 3) 8th note (followed by a 16th rest) to 16th note figure to another such figure to 8th note (followed by an 8th rest and a dotted 8th rest) to a 16th note to (Bar 4) 8th note followed by rests.

After a 16th rest in Bar 4, flute I plays forte Line 3 Db 8th to Db 16th figure to Db sforzando 16th to C 8th to C 16th three-note figure (followed by a 16th rest) to D 8th to D 16th figure to D sforzando 16th to C 8th to C 16th three-note figure. Flute II plays this pattern on Line 2 A notes. The oboe plays this pattern on Line 2 F notes. Oboes II plays as flute I but an octave lower register. Clarinet I plays as flute I but Line 1 register A notes. Clarinet II plays this on Line 1 F [written G] notes. The bass clarinet in Bar 4 plays Line 2 C [written D] dotted half note tied to 8th note (followed by an 8th rest). The pianos play the pattern just given for the high woodwinds. So, after an initial 16th rest in Bar 4, piano I plays Line 1 Db/F/Ab/Line 2 Db/F/Ab/Line 3 Db 8ths to 16ths, and so on.

In Bar 5 the violins play legato Line 1 F-F-E-F 16ths figure (connected by two crossbeams) to D-F-C-D 16ths figure to F-F-E-F 16ths figure to D-F-C-D 16ths (repeated next bar). Celli play the same in the small octave register. Bassoons and contrabasses in Bar 5 play F-F 16ths to E 8th figure to D-C 8ths up to F-E 8ths to D-C 8ths to (Bar 6) F-E 8ths to D-D 16ths to C 8th figure up to F 8th to E-E 16ths three-note figure to D-C 8ths. The contra bassoon plays the same. Pos II in bar 5 play small octave F 16th up to middle C dotted 8th to same C dotted 8th down to small octave A 16th up to C dotted 8th down to A down to F-A 8ths. In Bar 6 Pos I-II play Line 1 D/F 16ths to D/F dotted 8ths to D/F dotted 8ths down to I believe (unclear) A/Line 1 D 16ths to D/F half notes tied to (Bar 7 in 2/4 time) quarter and 8th notes.

Etc.

“Dark Street” Reel 1/pt 3 C time (no tempo-marking), 3 pages, 9 bars.
Orchestrated by Grau. Initial instrumentation: flute, oboe, 2 clarinets, bass clarinet, bassoon, 3 horns, 2 trumpets, 3 Pos, timp, marimba, harp, piano, 6 violins I, 4 violins II, 2 VC, contrabass. Track # 3 in the Intrada cd.

Brass initially are highlighted. Trombones I-II are in *str.m.* (straight mutes) but I cannot read what Pos III is indicated. The two muted Pos play small octave Eb-Db 16ths to Eb staccato 8th (followed by a quarter and half rest) to (Bar 2) small octave Ab/Line 1 F staccato 8ths down to small octave F/Bb/Line 1 D 8ths (crossbeam connected) to Gb/D staccato 8ths (followed by an 8th and half rest). Pos III in Bar 1 plays small octave Eb-Db 16ths to Eb 8th three-note figure with that Eb 8th tied to dotted half note decrescendo hairpin (silent in Bar 2). Both trumpets play Eb [written Line 1 F] to Db [written Eb] 16ths to Eb staccato 8th (followed by a quarter and half rest). In Bar 2, trumpet I plays Line 2 Db staccato 8th down to Line 1 Ab-Bb 16ths figure to B [written Line 2 C#] staccato 8th (followed by an 8th and half rest). Trumpet II plays Line 1 Ab 8th down to a 16th note (unclear writing) to Gb 16th to same Gb staccato 8th. Note: I really have to get used to Grau’s handwriting. Not sure if his flat accidental is a natural or vice-versa sometimes, plus the precise placement of notes on a space or line is not always evident! Horns I-II (sharing the same staff) play forte Line 1 Eb-Db [written Line 1 Bb-Ab] 16ths back to Eb 8th tied to dotted half note while horn III plays the three-note figure only (followed by a quarter and half rest). After a quarter and 8th rest in Bar 2, horn III plays small octave G# [written Line 1 D#] staccato 8th to Line 1 C#-C [written Line 1 G#-G

WAR WAGON - # 01990. N9 R.I. - PT. 3

#3 Davis St next

COMP. TIMKIN
RICH. GRAY

Handwritten musical score for "The Rose Tree". The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left margin include: Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombone, Drums, and Strings. The score contains handwritten musical notation, including notes, rests, and dynamic markings such as *mf*, *f*, and *pp*. There are also handwritten annotations like "5th 3", "7th 3", "8th 3", and "9th 3". A large section of the score is divided into four measures, each labeled with a large handwritten number: 1, 2, 3, and 4. The score is written on aged, slightly yellowed paper.

<https://i.postimg.cc/rsCQDxKr/1-pt-3-Bars-1-4-Dark-Street.jpg>

natural] staccato 8ths. Horns I-II here play Line 1 D/F# 16ths legato to E/G# 16ths to E/A to D#/G staccato 8ths. The timp in Bar 1 sounds *f* small octave Eb-Eb 16ths to Eb 8th (followed by a quarter and half rest) and silent next bar.

After a quarter and 8th rest in Bar 1, all violins sound *mf* on middle C#-small octave B 16ths (connected as a figure by two crossbeams) to C#-B-A#-G# 16ths figure to A#-G#-A#-Line 1 D# 16ths figure to (Bar 2) middle (Line 1) C# 8th note (followed by an 8th and quarter rest). Up to this point the top staff of the piano is *col violins* while the bottom staff is *col celli*. Celli play as the violins but written an octave lower register. Continuing with the violins in Bar 2 after those rest notes, they are now *pizz* (pizzicato) sounding forte middle C#/A to small octave B#/Line 1 G# 8ths (crossbeam connected) down to A#/Line 1 F# to G#/Line 1 E rinforzando-marked 8ths to (Bar 3) B#/Line 1 D# rinforzando quarter notes (followed by two quarter rests) to unison small octave G# rinforzando quarter note to (Bar 4) middle C#/E to B/D# 8ths to A#/middle C# to B#/D 8ths (followed by a half rest and then an *arco* direction). Two celli (top staff) in Bar 2 are also *pizz mf* on small octave E-D# 8ths to C#-E rinforzando 8ths forte to (Bar 3) D# quarter note (followed by two quarter rests) to G# rinforzando quarter note to (Bar 4) G#-D# 8ths to E-D# 8ths (followed by a half rest). Two celli (bottom staff) in Bar 2 pluck *divisi* Great octave A/small octave E 8ths to G#/D# 8ths to F#/small octave C# 8ths to Great octave C#/small octave E 8ths to (Bar 3) G#/small octave D# quarter notes (followed by two quarter rests) to unison small octave G# rinforzando quarter note to (Bar 4) small octave C# down to Great octave G# 8ths to F#-G# 8ths (followed by a half rest). After a half rest in Bar 2, CB show up to pluck pizzicato *mf* small octave A-G# 8ths to F# down to C# rinforzando 8ths (now forte) up to (Bar 3) G# down to Great octave G# quarter notes (followed by a half rest and then a whole rest next bar).

After a half and quarter rest in Bar 1, the flute sounds *mp* Line 2 B-Ab-B-Line 3 Eb 16ths to (Bar 2) Db staccato (dot over the note) 8th (followed by 8th/quarter/half rest marks). The oboes plays the same in Bar 1 (but an octave lower register) up to (Bar 2) Line 2 Ab staccato 8th. Clarinet I plays Line 2 Bb-Ab-Bb-Eb 16ths to (Bar 2) Line 3 Db [written Eb] staccato 8th (followed by 8th rests) to small octave Ab to A [written Bb-B] staccato 8ths (followed by an 8th rest) to Bb-Line 1 Db staccato 8ths. Clarinet II in Bar 1 plays Line 1 Bb-Ab-Bb-Line 2 Eb 16ths to (Bar 2) F staccato 8th (followed by an 8th and two quarter rests) to small octave Bb-Line 1 Db staccato 8ths. The bass clarinet shows up in Bar 2 to sound forte middle C# up to F# [written D#-G#] staccato 8ths (crossbeam connected) to small octave B-Line 1 E staccato 8ths *mf* to small octave (unclear notes). The bassoon here plays small octave C# up to F# staccato 8ths down to Great octave B-small octave E staccato 8ths to E-D# staccato 8ths down to Great octave F#-G# 8ths. At the end of Bar 2 the piano plays Great octave F#/small octave C/F#/A/middle C/F# staccato 8ths to Great octave C#/G#/small octave E/G#/middle C#/E staccato 8ths (but middle C# did not have the sharp accidental) to (Bar 3) Great octave G#/small octave D#/G#/B#/Line 1 D# staccato 8ths (followed by rests). After a half and quarter rest in Bar 3, the marimba shows up to sound *mf* small octave G# quarter note trem tied to (Bar 4) trem quarter note and tied to non-trem 8th note (followed by an 8th and half rest). After a

quarter and 8th rest in Bar 3, Pos and trumpets sound. Trumpet I sounds *mf* Line 2 Db-Eb 16ths down to staccato C 8th (followed by an 8th and quarter rest). Trumpet II plays Line 1 Ab-Ab staccato 8ths (followed by rests). Pos with straight mutes here play small octave Ab/Line 1 Db/F staccato 8ths down to Eb/middle C/Eb staccato 8ths (followed by an 8th and quarter rest).

Etc. [end session 7:59 pm Wednesday]

[resume Monday (Columbus Day holiday), October 8, 2012 at 1:17 pm]:

“Meeting” Reel 2/1 NOTE: This cue/scene is not in the pic. However, it *is* available to enjoy hearing as track # 4 of the Intrada Special Edition cd. *Andante Modto* in C time, 6 pages, 21 bars. Nice motion low suspense cue.

In Bar 1, horn I is *stopped* (with + sign above the note) *pp* on small octave AB [written Line 1 Eb] whole note tied to dotted half note and 8th note in Bar 2 (followed by an 8th rest). In Bar 3, horn II plays the same tied note pattern but here it is colored by a *brass mute* instead of being stopped. The electric guitar in Bar 1 sounds *pp* a repeat rhythmic figuration of Line 1 Ab 8th to Gb dotted 16th to Gb 32nd three-note figure to Ab-Fb staccato 8ths (crossbeam connected) to Ab-Eb staccato 8ths (crossbeam connected) to Ab-D staccato 8ths figure to (Bar 2) the same first two figures (followed by an 8th rest) to stand-alone Fb staccato 8th to Ab-D 8ths. Repeat Bars 1-2 in Bars 3-4. Piano I top staff in Bar 1 plays as the electric guitar but two octaves lower register (Great octave Ab 8th and so on) while I believe the bottom staff plays an octave lower. Repeat next several bars. The Novachord plays *pp* small octave Ab rinforzando-marked 8th note to Gb dotted 16th to Gb 32nd figure to Ab stand-alone staccato 8th (followed by two 8th rests) to Eb staccato 8th up to Ab down to D staccato 8ths (repeated next bar). After a half/quarter 8th rest in Bar 3, the Nova is “solo” *mp* < playing *screwy* a “3” triplet value 16th note figure of rinforzando Line 2 G# to F# to D legato to (Bar 4) G# dotted half note tied to (and decrescendo) an 8th note (followed by an 8th rest). You’ll hear this quite distinctly at the :09 point. But before this the same figuration is played by the clarinet and bass clarinet starting at the end of Bar 2. So, after a half/quarter/8th rest in Bar 2, they play *pp* < Line 1 Ab-Gb-E “3” triplet value 16ths [written Bb-Ab-D] to (Bar 3) Ab [written Bb or enharmonic G#] dotted half note tied to 8th note. The orchestrator placed the flat accidental on that B note for the bass clarinet but forgot to do it for the first clarinet. Even before this we hear it from bassoon I. So, after a half/quarter/8th rest in Bar 1, the bassoon sounds *p* < small octave G#-F#-D “3” triplet 16ths figure to (Bar 2) G# dotted half note tied to 8th note.

In Bar 1 the timp plays a three-note or three-stroke ruff *pp* on Great octave Ab-Ab grace notes (as 32nd notes) to Ab 8th (followed by 8th/quarter/half rest marks) and repeated next three bars at least (I did not work on Bars 5 thru 16). The harp in Bar 1 plays *pp* Contra-octave and Great octave Ab staccato 8th (followed by an 8th rest) to same Ab staccato 8th (followed by an 8th rest) and repeated in the second half of this bar and repeated next several bars. I believe both celli play the repeat 8th note figures *ppp* and

meeting
#4

28

pizz. So we find Great octave Ab-Gb 8ths (crossbeam connected) to Ab-Fb 8ths to Ab-Eb 8ths to Ab-D 8ths (repeated next bar) to (Bar 3) Ab-Gb 8ths to Ab-Fb 8ths to Ab up to small octave Eb 8ths up to Ab down to D (still small octave register) 8ths and repeated in Bar 4. The contrabass in Bar 1 plucks pizzicato Great octave Ab to Gb 8ths (crossbeam connected) to Ab stand-alone 8th (followed by an 8th rest) to Ab up to small octave Eb 8ths (crossbeam connected) down to Great octave Ab up to small octave D 8ths (repeated next three bars). Soon the 8 violins will sound, and they will don *mutes*.

Skipping to Bar 17 (cd :47), trumpet I plays Line 1 Bb [written Line 2 C] dotted 8th to Cb [written Line 2 Db] 32nd note down to Line 1 Ab [written Bb] quarter note tied to dotted 8th note (followed by a 16th and half rest). In Bar 18 that trumpet then plays Line 1 Eb [written F] dotted quarter note crescendo hairpin up to Bb-Ab 16ths down to Db [written Eb] quarter note tied to 8th note decrescendo hairpin (followed by an 8th rest). The oboe in Bar 17 plays the same notes as the trumpet but then silent in the next two bars. The marimba is rolled on Line 1 D# whole note tied to quarter and 8th notes in Bar 18. After a quarter and 8th rest in Bar 17, violins play *pp espr* Line 1 Db 8th up to Gb dotted quarter note to Fb 8th to (Bar 18) Eb dotted quarter note decrescendo (followed by an 8th and half rest). In Bar 19 the violins are now bowed trem *ponticello* (bowed near the bridge for a nasal effect) on small octave and Line 1 Ab quarter notes to Bb quarter notes to middle and Line 2 Cb quarter notes to Db quarter notes to (Bar 20) now *harmonics* on Line 2 D dotted quarter note (with the diamond note above on G) to C# 8th (with the diamond-shaped note on G#) to C quarter note (diamond on F) to Line 1 B quarter note (diamond on Line 2 E). The flute in Bar 20 (cd :56) is now *flutter* (flutter-tongued) *ppp* on Line 2 D whole note. Etc.

“Lotus Leaf” Reel 2/2 C time (no tempo-marking), 6 bars, 2 pages.
Orchestrated by Grau. CD track # 5. In the movie it is located approximately at 11:24 (Com’on upstairs”). Instrumentation: flute, oboe, 2 clarinets, bassoon, guitar, finger cymbals, marimba, harp, 8 violins, 2 VC, 1 CB. Asian flavor of music as two arresting Chinese gals are seen upstairs in Lomax’s (Kirk Douglas) room.

The flute in Bar 1 sounds *mf* on Line 2 Bb grace note up to Line 3 C staccato 8th to Line 2 Bb staccato 8th (crossbeam connected) to Ab dotted 16th to Bb 32nd note to G 8th three-note figure (followed by a half rest) and repeated next bar only. After a half rest in Bar 1, the oboe responds to the flute’s first figuration with Line 2 G grace note to F dotted 16th to G 32nd note down to Eb 8th three-note figure (followed by a quarter rest) and repeated next bar to (Bar 3) Line 1 F tenuto-marked 8th legato to Gb staccato 8th (crossbeam connected) to same Gb to G legato 8ths up to Line 2 Eb dotted 16th to F 32nd note down to C 8th three-note figure (followed by a quarter rest) to (Bar 4), after a half rest, Line 2 Eb dotted 16th to F 32nd down to C staccato 8th figure to Eb-Eb staccato 8ths.

WAWA WAEON - # 61790 N20 R.2 - PT. 2 COMP. TIDMUKA
 BACK. SAAD

Flute

Oboe

Clarinet

Bassoon

Guitar

Drum

Handbell

Harp

Piano

Violin

Cello

Bass

1 2 3 4

Handwritten notes and markings are present throughout the score, including "LUTE 2 HARP" and "Piano".

In Bar 1, clarinet I plays *mp* Line 2 F [written G] tenuto-marked quarter note to Eb-Db [written F-Eb] legato 8ths down to Line 1 Bb-Ab [written C-Bb] legato 8ths (followed by a quarter rest) to (Bar 2) Line 2 F tenuto quarter note to Db-C [written Eb-D] legato 8ths to Line 1 Bb-Ab 8ths (followed by a quarter rest) to (Bar 3) Line 2 C dotted 16th to Eb 32nd to Db 8th figure to Eb-F legato 8ths down to Line 1 Bb-Gb legato 8ths (followed by a quarter rest) to (Bar 4) Line 1 G to Gb [written A-Ab] tenuto quarter notes up to Line 2 F grace note to Eb dotted 16th to F 32nd to C 8th figure to Eb-Eb [written F-F] staccato 8ths. Clarinet II in Bar 1 plays Line 1 Eb-F-middle C [written F-G-D] tenuto-marked quarter notes (followed by a quarter rest) to (Bar 2) C-Eb-C tenuto quarter notes (followed by a quarter rest) to (Bar 3) small octave Ab-Line 1 Db-small octave Ab tenuto quarter notes (followed by a quarter rest) to (Bar 4) small octave Ab [written Bb] tenuto half note down to F [written G] tenuto quarter note (followed by a quarter rest). Bassoon I in Bar 1 sounds *mp* small octave Ab tenuto half note down to F tenuto quarter note (followed by a quarter rest) to (Bar 2) F tenuto half note to same F tenuto quarter note (followed by a quarter rest) to (Bar 3) Db-Eb-Ab tenuto quarter notes (followed by a quarter rest) down to (Bar 4) Db tenuto half note down to Great octave Bb tenuto quarter note (followed by a quarter rest).

After a quarter rest in Bar 1, the guitar plays Line 2 F half note to F/Line 3 C to same F/C 8ths (crossbeam connected) to (Bar 2), after a quarter rest, Eb half note to Eb/Line 3 Eb to same Bb/Eb 8ths to (Bar 3), after an initial quarter rest, Eb half note to Gb/Line 3 Eb 8ths to Gb/Eb 8ths to (Bar 4), after a half and quarter rest, Ab/Line 3 Eb 8ths to same Ab/Eb 8ths.

After a half and quarter rest in Bar 1, the finger cymbals distinctly sound two 8th notes (notated on the second space from the top) and repeated next three bars. After a half and quarter rest in Bar 1, the marimba plays *mf* Line 1 F/Line 2 C to same F/C 8ths to (Bar 2), after the same rests, Bb/Line 2 Eb 8ths in the same manner to (Bar 3), after the same two rest marks, Line 1 Gb/Line 2 Eb 8ths as given to (Bar 4) Ab/Line 2 Eb 8ths in the same pattern. The harp in Bar 1 plays Lines 2 & 3 C to Lines 1 & 2 Bb 8ths (crossbeam connected) to Ab-G 8ths to F 8ths (followed by an 8th rest) to Great octave F/small octave C/F/middle C quarter notes arpeggiando (vertical wavy line rolled chord). This is repeated next bar except for the end arpeggiando that now shows small octave Eb/Bb/Line 1 Eb quarter notes. After a half and quarter rest in Bar 3, the harp is arpeggiando on Db/Ab/Line 1 Eb quarter notes (silent in Bar 4). After a half and quarter rest in Bar 1, the piano plays *mp* Great octave F/small octave C staccato 8ths (followed by an 8th rest) to (Bar 2), after the same initial rests, small octave Eb/Bb staccato 8ths to (Bar 3) Db/Ab staccato 8ths in that same rest pattern to (Bar 4), after the half and quarter rest, Eb/middle C/Ab/Line 2 Eb staccato 8ths up to Bb/Line 1 Eb/F/G/Line 2 Eb staccato 8ths.

Four violins I are in harmonics. We find Line 2 C 8th (with the diamond note above on F) to Line 1 Bb 8th (diamond on Eb) to Ab 8th (diamond on D) to G 8th

(diamond on C) to F 8th (diamond on B) followed by an 8th and quarter rest. Repeat next bar. After a half rest in Bar 1, 4 violins II pluck *pizz* Line 2 F-Eb 8ths to C down to G 8ths to (Bar 2), after a half rest, Line 2 F-Eb 8ths down to Line 1 Bb-Eb 8ths. After a half and quarter rest in Bar 1, two celli are *pizz div* and *mp* on Great octave F/small octave C quarter notes to (Bar 2), after the same rest marks, small octave Eb/Bb quarter notes. The contrabass in Bar 1 (after the same rests) pluck pizzicato small octave F quarter note (silent next bars). Etc.

“Fivetone Shaving” Reel 2/3 20 bars, 5 pages. CD location: Track # 5 starting at :23. Movie location is approximately 14:30. Scene: I believe Stony Flats, a.m. shaving scene in room.

The War Wagon rhythmic figures are played at the start (first two bars) of this cue for about four seconds. The electric guitar is most prominent (along with the novachord) playing the War Wagon theme. The electric guitar sounds *p* Line 1 Ab dotted 16th (rinforzando-marked) to same Ab 32nd note to G 8th (both notes staccato) to F-Eb 8ths (repeat these two figures in the second half of this bar > *pp*) to (Bar 2 in 2/4 time) the same two figures. The Nova plays the same as the electric guitar but written an octave lower register (the bottom staff plays this in the Great octave register). Two VC pluck pizzicato small octave Ab (rinforzando-marked here only) 8th to G 8th (crossbeam connected) to F-Eb 8ths back to Ab-G to F-Eb 8ths to (Bar 2) the same two figures. The contrabass plays exactly the same as the celli. The bass clarinet plays the same (and same register). Etc.

At the end of Bar 2 we find the harmonica playing *mp* < small octave Bb 16th crescendo to (Bar 3 in C time) small octave Ab/Line 1 Eb whole notes decrescendo hairpin and tied to 8th notes in Bar 4 (followed by rest marks). After a quarter rest in Bar 3 (*Subito meno*), the electric guitar sounds *pp* Line 2 C 8th note small *gliss* line to Line 1 Bb 8th (followed by a quarter rest) to C 8th *gliss* line up to Eb 8th to (Bar 4), after a quarter rest, Bb 8th *gliss* line to Ab 8th (followed by a half rest). The temple blocks in Bar 3 show up to sound *pp* x-headed notes starting with two 16ths (notated on the top space of the staff) down to the middle line 8th down to the next three-note figure of 8th note (notated just below the bottom staff line) up to two 16ths (notated on the second space from the top), and so forth.

The oboe plays the melody line starting in Bar 3 *solo* on Line 1 Ab-Bb staccato 8ths *p* < (crossbeam connected) to “3” triplet value 16ths Line 2 C-Db-C (first C is rinforzando-marked) to Line 1 Bb 8th to next figure of Ab-Bb staccato 8ths to Line 2 C dotted 16th to Db 32nd to Eb 8th figure to (Bar 4) Eb grace note to Db-C staccato 8ths to “3” triplet value 16ths Bb-Bb-Bb down to Line 1 Ab 8th figure to Bb stand-alone staccato 8th (followed by an 8th rest) to G-G staccato 8ths. The flute in Bar 4 plays the first two figures as the oboe but then followed by a half rest. Clarinets in Bar 3 plays *p* > small octave Ab/Line 1 Eb [written Bb/F] whole notes (so does the harp). Four violins I in Bar 3 play *ppp always pizz* Line 1 Ab-Bb 8ths to Line 2 C-Line 1 Bb 8ths to Ab-Bb 8ths to Line 2 C up to Eb 8ths to (Bar 4) Eb grace note *gliss* tiny line to Db-C 8ths to Line 1 Bb-Ab 8ths to (unclear—notes not aligned perfectly). Etc. No need to delineate with any more precision here. I think the reader has a good enough idea of the music construction

followed by a wavy gliss line from that F 8th up to Line 2 D 8th down to Line 1 Bb 8th down to G-E legato 8ths to (Bar 16) middle C 8th (followed by rest notes). The oboe starts off as the flutes but concludes about half-way through. So we find Line 2 C# 8th up to (Bar 15) E down to C 8ths (crossbeam connected) down to A-F 8ths with that F 8th tied to a stand-alone 8th note (followed by an 8th and quarter rest). Clarinet I, however, starts with that gliss effect sounded by the flute as just delineated. So after a quarter and 8th rest in Bar 15, the first clarinet sounds *p espr* Line 1 G [written A] stand-alone 8th note with the wavy gliss line up to Line 2 D [written E] 8th down to Bb [written Line 2 C] 8ths to G-E 8ths legato to (Bar 16) middle C 8th (followed by rests). After a half rest in Bar 15, clarinet II plays *pp* small octave Bb [written middle C] dotted quarter note to B [written C#] 8th to (Bar 16) middle C [written D] 8th (followed by rest marks). The bass clarinet and bassoon also play I don't care to get into those notes.

Incidentally, after an 8th rest in Bar 8 (cd :47), the harmonica starts a long *solo* passage thru the first half of Bar 15. So after that 8th rest in Bar 8 the harmonica sounds *p espressivo* Line 1 F stand-alone 8th up to Line 2 C down to Line 1 A 8ths (crossbeam connected) up to C down to A 8ths again down to F-A 8ths, and so on. The harmonica settles on Line 2 E tied quarter to 8th notes in Bar 15 (followed by an 8th and half rest). Trumpet I is then *solo* in Bar 16 (cd 1:17) sounding *p* < either Line 1 D or middle C (imprecise placement) 8th note up to Line 2 C [written D] quarter note down to A 8th up to C-C 8ths down to F quarter note held fermata. The harp plays in Bar 16 Great octave F/small octave C/A/middle C half notes let vibrate. The Nova plays the same tones in the same registers but as whole notes. Violins are bowed trem on small octave A/middle C whole notes decrescendo. Celli play side-bracketed double-stopped Great octave F/small octave C whole notes decrescendo hairpin. CB is *arco* on small octave F whole note held fermata. So the tonality is the simply F major (F/A/C). As just given, the trumpets ends the passage in this bar on the Line 1 F quarter note held fermata.

[end session 10:38 pm Monday]

[resume Tuesday, October 09, 2012 at 10:17 am]:

“Livery Stable” Reel 2/pt 4 C time (no tempo-marking), 29 bars, 8 pages. Orchestrated by Grau. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, bassoon, 3 horns, 2 trumpets, 3 trombones (III = bass), timp, marimba, harp, 2 pianos, 6 violins I, 4 violins II, 4 VC, 2 CB (as given much earlier, there are no violas in this score). Intrada cd location: track # 6 (“Livery Stable”). Note that this is the complete cue on that track, whereas in the final edit movie the first minute and five seconds (Bars 1-19) were deleted (dialed out). The approximate location in the movie when the music starts up in Bar 20 is 00:17:30. On the cd this corresponds to the 1:06 location of track # 6. Scene: Two hired killers (one played by Bruce Dern) have a shoot-out with Wayne and Douglas. Guess who wins?!

In Bar 1 the timp forcefully beat *f* (forte) and rinforzando-marked (>) Great octave G-G 16ths to G 8th with that G 8th tied to a trem rolled half note (three tiny slanted lines over the stem like the bowed trem of the strings) and tied to non-trem G 8th note and tied to 16th note (followed by a 16th rest mark). After a half/quarter/8th rest in Bar 2, the

WAR WAGON - #01990 *WAB* REEL 2 - PART 4 #4 COMP. TROMKIN BASE - GAY

Lively Stacc.

2 FLUTES

OBOE

2 CLARINETS

BASS CLARINET

BASSOON

1-2 HORNS

3 TRUMPETS

1-2 TROMBONES

(BARI)

TIMPANI

PIANO

VIOLINS

VIOLA

CELLOS

BASS

1 2 3 4

Calc.

Calc. coll.

timp then sounds Great octave A-A 16ths to (Bar 3) small octave D 8th (followed by 8th/quarter/quarter/8th rest marks) to Great octave A-A 16ths up to (Bar 4) D 8th (followed by an 8th rest) to Great octave G up to small octave D 16ths down to G 8th (followed by rests).

Pos II in Bar 1 sounds *f* Great octave G 8th (followed by 8th/quarter/quarter/dotted 8th rests) to (now Pos I joins in) small octave F/A 16ths to (Bar 2) G/B staccato-marked but also rinforzando-marked 8ths (followed by rest marks for the rest of the bar). The bass Pos plays Contra-octave G rinforzando and staccato 8th at the start of Bar 1 (followed by 8th/quarter/dotted 8th rests) to Great octave Ab 16th to F 16th (followed by a 16th rest) down to D 16th up to (Bar 2) G staccato and rinforzando 8th (followed by rests). Trumpets are silent until Bar 4 when we see trumpet II playing *fz* Line 1 E-D [written F#-E] 16ths (followed by rests). At the end of Bar 1 horns I-II (sharing the same staff) play forte Line 1 D [written Line 1 A] 16th to (Bar 2) same D 8th but staccato and rinforzando-marked (followed by 8th/quarter/quarter/8th rests) to middle C down to small octave A rinforzando 16ths to (Bar 3) small octave A/Line 1 D tenuto-marked dotted quarter notes, and so on.

The bassoon in Bar 1 plays forte Great octave G-G rinforzando-marked 16ths to G staccato and rinforzando 8th (followed by a quarter and dotted 8th rest) to Ab 16th *mf* to G dotted 8th up to small octave D 16th (D is forte) to (Bar 2) same D 8th down to Great octave G 8th to A 8th to B-G 16ths three-note figure up to small octave C down to Great octave A staccato 8ths to B 8th to C-A 16ths figure to (Bar 3) A dotted quarter note to G 8th, and so on. The bass clarinet plays the same but written an octave higher register. After an 8thbrest in Bar 2, clarinets now join in with small octave G [written A] staccato stand-alone 8th to A 8th to B-G [written B-middle C#-small octave A] 16ths three-note figure up to middle C down to small octave A staccato 8ths to small octave B 8th up to C down to A 16ths figure to (Bar 3) A tenuto dotted quarter note forte, and so forth.

In bar 1 the pianos play forte Contra-octave and Great octave G staccato 8ths (followed by 8th/quarter/dotted 8th rests) to Contra-octave Ab/Great octave E/A 16ths, and so forth. Celli in Bar 1 play *f* Great octave G-G 16ths to G 8th tied to (unclear/changed notes). CB play the same. After an 8th rest in Bar 2, violins come in to play *mf* small octave G stand-alone 8th and so on (see clarinet for Bar 2).

After a half rest in Bar 6 (:16 cd) the now *open* horns seem pronounced here sounding *mf* small octave G/B/Line 1 G [written Line 1 D/F#/Line 2 D] dotted quarter notes rinforzando-marked to G/Line 1 Eb 16ths down to Great octave Bb/small octave Bb 16ths to (Bar 7) small octave D/B staccato 8ths (followed by 8th/quarter/quarter/8th rests) to (now *p*) small octave F#/Bb 16ths twice-played to (Bar 8) G/B [written Line 1 D/F#] 8ths, and so on. Celli in Bar 7 are now *ponticello* bowed trem *mf* on Line 1 D dotted half note tied to 8th note (followed by an 8th rest).

OK. Skipping to Bar 20 (that you can actually hear in the movie) in 3/4 time, we come to a mysterious-sounding haze of music, thanks in large part to the slow glisses of the harp, the ponticello bowed trem of the violins, the flutter-tonguing of the flute, and the arpeggiando pianos. I am surprised the vibraphone was not used. Anyway, the flute sounds *pp* in “flutter tongue” effect Line 3 Eb half note to D quarter note. The oboe plays Line 2 Eb half note to D quarter note. After an 8th rest in Bar 20, the timp softly beats *pp* small octave C up to F# 16ths to same F# quarter note (followed by a quarter rest). The bass drum sounds *pp* “very soft stick” a quarter note (followed by a quarter rest) to a quarter note (notated on the second space from the bottom of the staff). The harp is pedal tuned D#-C-B-E-F#-G-A. It is gliss from Great octave F#-G-A-B-small octave C-D#-E and so on up and down the see-saw. Piano I is arpeggiando (vertical wavy line rolled chord) on Great octave C/F#/small octave C/Bb/Line 1 Eb half notes to Contra-octave F#/Great octave C/F#/small octave E/Bb/perhaps D instead of D# (unclear notation). Piano II plays Great octave F#/small octave C 16ths (followed by a 16th rest) to Great octave C 16th to Contra-octave and Great octave F# 16ths to the same F# half notes. Six violins I are *ponticello* bowed trem on Lines 2 & 3 Eb half notes to D quarter notes. Violins II play Line 1 Eb 8th followed by rests. VC top staff play small octave E/Bb 8ths followed by rests. Bottom staff celli play Great octave F#/small octave C 8ths (followed by an 8th rest) to Great octave F# half note *pp*. CB play small octave C 8th (followed by an 8th rest) to Great octave F# half note as well. Etc. [break 12: 26 pm—will write a quickie “tweet” on my new FSR Twitter account.....]

“Lupe” Reel 3/1 Orchestrated by Leonid Raab on Revue Studios 531-R score paper. 58 bars, 15 pages., 1:16 duration. 4/4 time (no tempo-marking). Key signature of three flats (Eb maj/C min). Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bassoon, 2 horns, trumpet, guitar, percussion, piano, harp, 8 violins, 2 VC, contrabass. Intrada cd track # 7. It is located within the movie approximately at 00:18:49. Scene: “Buenos dias!” Senorita Lupe. Note: some of the writing is quite faded, so I may not be able to decipher them correctly (or at all!).

The guitar in Bar 6 is *solo* playing *mp* “Eb add 6” to (Bar 2) “Bb7” to (Bar 3) “Eb add 6” to (Bar 4) “D7” and so on. So for the guitar in Bar 1, after a quarter and 8th rest, we find Line 2 Eb 8th to Eb half note notated (the complete chord is not written down) to (Bar 2), after an 8th rest, F 8th to F quarter note to F half note to a repeat of Bar 1 in Bar 3 to (Bar 4), after an 8th rest, two D 8ths (followed by an 8th rest) to same D half note.

Horn I in Bar 1 plays, after an initial 8th rest, small octave G [written Line 1 D] 8th note tied to dotted half note *p* to (Bar 2), after an 8th rest, Ab [written Line 1 Eb] 8th tied to dotted half note to a repeat of Bar 1 in Bar 3 to (Bar 4), after an 8th rest, small octave F# [written middle or Line 1 C#] 8th note tied to dotted half note. The piano in Bar 1 plays Great octave Eb/Bb whole notes (repeated next three bars). The bottom staff of the harp in Bar 1 plays *mp* Great octave Eb quarter note up to Bb quarter note up to small octave G down to Great octave Bb down to (Bar 2) Eb up to Bb up to small octave Ab down to Great octave Bb to a repeat of Bar 1 in Bar 3 to (Bar 4) Eb up to Bb up to small octave F# down to Great octave Bb quarter notes. After a half rest in Bar 1, the harp top

<https://i.postimg.cc/2y2npw12/3-pt-1-page-1-Lupe.jpg>

staff shows small octave Bb/middle C/Eb arpeggiando half notes to (Bar 2), after a half rest, Bb/Line 1 D/F half notes to a repeat of Bar 1 in Bar 3 to (Bar 4), after a half rest, small octave A/middle C/D half notes (still rolled).

After a quarter and 8th rest in Bar 1, 4 violins I sound *pp div a4* middle C/Eb 8ths tied to quarter notes and also tied to 8ths (followed by an 8th rest) to (Bar 2), after an initial 8th rest, D/F 8ths tied to quarter notes and 8th notes (followed by an 8th and quarter rest) to a repeat of Bar 1 in Bar 3 to (Bar 4), after an 8th rest, unison Line 1 D 8th to same D 8th (followed by an 8th rest) to D half note. Four violins II play the same pattern in Bar 1 on small octave G/Bb 8ths tied to quarter notes to 8ths to (Bar 2) Ab/Bb tied notes to (Bar 3) G/Bb tied notes once again to (Bar 4) A/middle C tied notes. VC in Bar 1 play *mp div* Great octave Eb/Bb whole notes (repeated next three bars). CB plucks *pizz* small octave Eb quarter note (followed by two quarter rest marks) down to Great octave Bb quarter note up to (Bar 2) small octave Eb down to Great octave Bb quarter notes (followed by a quarter rest) to same Bb quarter note to a repeat of Bar 1 in Bar 3 to (Bar 4) a repeat of Bar 2 in Bar 4.

Skipping to the start of page 5 (Bar 17) located 00:47 on the Intrada cd, we find violins I ending the melody phrasing on Line 1 Ab-Bb 16ths to Ab 8th three-note figure legato to G-F 8ths to Ab tenuto-marked quarter note to G-Ab tenuto 8ths to (Bar 18) Bb dotted half note held fermata. They then display a fuller expression of the theme restarting with *6 div* on Line 2 Db/F to D/Ab legato 8ths to (Bar 19) Eb/Bb to G/Line 3 C 16ths to Eb/Bb three-note figure to F/Ab to Eb/G staccato 8ths to E/G quarter notes to F/Ab down to Db/Bb staccato 8ths to C/Ab to D/Bb to C/Ab to Line 1 Bb/G 16ths (connected as a figure by two crossbeams) to Line 1 Ab/Line 2 F half notes to (back to 4 players) Bb/Line 2 F up to C/G 8ths. Back in Bar 17, four violins II play Line 1 Eb legato to D quarter notes to Eb tenuto quarter note to D/F tenuto 8ths to (Bar 18) Db half note to D quarter note held fermata. Then they play *2 unis* on Line 1 G-Ab legato 8ths up to (Bar 19) Bb-Line 2 C 16ths back to Bb quarter note to Ab-G (or Ab-Ab) staccato 8ths to G quarter note to Ab to Bb 8ths to (Bar 20) Ab-Bb-Ab-G 16ths down to F half note to (back to 4 players) F-G 16ths. Back in Bar 17, top staff cello plays small octave Ab to same Ab half notes to (Bar 18) Bb half note tied to quarter note held fermata, and then Line 1 Eb-F legato 8ths to (Bar 19) G quarter note down to small octave Bb-middle C staccato 8ths (unclear, maybe C#) quarter note to D staccato 8th to E 8th to (Bar 20) F-small octave Bb-middle C-C# 16ths to D half note to D-Eb 8ths. Back in Bar 17, cello bottom staff plays Great octave Bb dotted quarter note to same 8th note up to small octave Bb (I believe, unclear) 8th down to Great octave Bb 8th tied to quarter note to (Bar 18) small octave Db quarter note legato up to Gb-Gb staccato 8ths to F quarter note held fermata. Then it is *col* cello I. CB in Bar 17 play Great octave Bb whole note down to (Bar 18) Gb half note up to Bb quarter note held fermata (followed by a quarter rest) to (Bar 19) small octave Eb half note (followed by an 8th rest) down to Great octave Bb 8th tied to quarter note (repeated in Bar 20).

Etc. I do not want to delineate the woodwinds and harp, etc. I was more interested in the lovely strings that were prominent here. [break 2:17 pm]

<https://i.postimg.cc/PqYZfhLL/4-pt-1-page-3-Mexican-Getaway.jpg>

“Mexican Getaway” Reel 4/1 C time, 22 bars, 6 pages. Intrada cd location: track # 8. Located in the movie approximately at 00:26:11. Scene: Rescue/escape from the Calitas gang. Note: Unfortunately I do not have the first two pages to make detailed notes of this nice action cue. And the written music is quite busy with many notes so I will not elaborate too precisely since time is limited!

Brass is highlighted in Bar 10 (cd location :17) in C time. After an 8th rest, Pos I-II sound *f* small octave Ab/Line 1 Db rinforzando 16ths to same Ab/Db 16ths up to Bb/Line 1 Eb rinforzando 8ths down to G/middle C 8ths to F/Bb to F/Bb 16ths (followed by an 8th rest) to Eb/Ab to Eb/Ab 16ths (followed by an 8th rest). Pos III is *col I 8va bassa*. After an 8th rest, trumpet II sounds forte Line 2 Db-Db 16ths (first one is rinforzando-marked) to Eb [written F] rinforzando-marked and also staccato 8th down to C [written D] staccato 8th to Line 1 Bb-Bb 16ths (followed by an 8th rest) to A-A 16ths (followed by an 8th rest). Horns play Line 1 F/Ab to same F/Ab [written Line 2 C/Eb] 16ths to Gb/Bb [written Db/F] rinforzando and staccato 8ths down to E/G 8ths, and so forth (some notes unclear). After a half and 8th rest, the xylophone sounds forte Lines 2 & 3 F 8ths (followed by an 8th rest) to Eb 8ths to (Bar 11) F quarter notes (followed by a quarter and half rest). At the end of Bar 10 the harp is gliss from small octave Eb up to (Bar 11) Line 3 F 8th.

After an 8th rest in Bar 11, the violins/oboe/clarinets are highlighted with largely 16th note flourish figures. After an 8th rest, violins sound *ff* Line 2 F-F rinforzando-marked 16ths (connected as a figure by two crossbeams) to F-Eb-C-Eb legato 16ths (connected by two crossbeams) to F staccato 8th to F-F staccato 16ths three-note figure to F-Db-Line 1 B-Line 2 Db legato 16ths to (Bar 12) F rinforzando and staccato 8th to F-F 16ths three-note figure to F-Db-Line 1 Ab-Line 2 Db legato 16ths to Line 2 F 8th to F-F 16ths figure to F-Db-Line 1 Gb-Line 2 Db legato 16ths. Clarinets in Bar 11 actually start off with Line 2 F [written G] rinforzando and staccato 8th to F-F 16ths, and then follow the violins. The oboe actually starts with Line 2 F 8th (followed by an 8th rest) and then follow the violins. The bassoon plays Great octave F 8th to Gb-0F 16ths three-note figure to Ab-Gb 8ths up to small octave Db-Cb 8ths to Great octave Bb 8th (followed by an 8th rest). The bass clarinet plays this an octave register higher as written. The CB is *col bssn 8va*. After an 8th rest, open trumpet I (unless there are two of them in this staff) play Line 2 F-F 16ths to F staccato 8th (followed by an 8th rest) to F 8th to F-F 16ths (followed by an 8th rest). After a quarter and 8th rest, trumpet II (or bottom staff III?) play Line 2 C up to Eb 16ths to F staccato 8th (followed by two 8th rests) to Line 1 Bb up to Line 2 Db 16ths up to (Bar 12) F staccato 8th (followed by rests).

Skipping to Bar 14 (cd :25 track # 8), and after an initial 8th rest, 10 violins play Line 1 E-E 16ths (connected by two crossbeams) to F-Db-Db-Db 16ths (F is rinforzando-marked) to D-small octave B-B-B 16ths to C-Bb-Bb-Bb 16ths to (Bar 15), after an 8th rest, Line 2 C-Eb 16ths to F-Eb-C-Eb 16ths to F-Db-Line 1 Bb-Line 2 Db 16ths to F-C-Line 1 Ab-Line 2 C 16ths. Etc.

Skipping to end Bar 22, flutes play Line 2 Ab staccato and rinforzando-marked 8th to Bb-Gb rinforzando 16ths three-note figure up to Line 3 Db dotted half note rinforzando-marked with the decrescendo hairpin. The violins play the same but end on Line 2 F/Line 3Db dotted half notes. Clarinet I plays Line 2 Eb [written F] 8th to Db-Gb 16ths to Ab [written Bb] dotted half note rinforzando-marked. Clarinet II plays (unclear accidentals) Line 2 Cb (or C natural) 8th to Line 1 Bb up to Line 2 Gb 16ths to F dotted half note. The bass clarinet plays small octave Ab-Gb 8ths up to Line 1 Db dotted half note. Horns I-II (top staff) play Line 1 Eb [written Line 1 Bb] to Db rinforzando and staccato 8ths to Db/F dotted half notes. Horn III plays Cb-small octave Bb 8ths to Db dotted half note. Trumpet or trumpets top staff play Line 1 Ab 8th to Bb-G 16ths up to Line 2 Db [written Eb] dotted half note. Trumpet III (bottom staff) plays the same first three notes to Line 1 F [written G] dotted half note. Pos I-II play small octave Eb/Cb (?) to Db/Bb 8ths to Db/Ab dotted half notes. Pos III plays Great octave Ab-Gb 8ths to F 8th. The timp beats on small octave Eb rinforzando quarter note followed by rests. After a quarter rest, VC play side-bracketed double-stopped small octave Db/Ab dotted half notes decrescendo. CB play small octave Ab-Gb 8ths (followed by an 8th rest) to Cb 8th tied to half note decrescendo hairpin. So the end tonality appears to be the Db Dominant 7th (Db/F/Ab/Cb). [break 4:40 pm]

“Bronco Saloon” Reel 4/2 Intrada cd track # 9. This is located in the movie approximately at 28:15. Note: I do not have this War Wagon theme cantina honky tonk piano music.

“Wading War Wagon” Reel 4/3 C time (no tempo-marking), 20 bars, 5 pages. Intrada cd location: track # 10. Located approximately 00:30:41 in the movie. I cannot figure out the handwriting of the name of the orchestrator. Another quite busy cue, full orchestral treatment! Instrumentation: flute, piccolo, 2 oboes, 2 clarinets, bass clarinet, bassoon, contra-bassoon, 4 horns, 3 trumpets, 4 trombones, tuba, timp, large snare drum, piatti, harp, 2 pianos, 14 violins, 6 celli, 2 CB.

The pianos and celli and CB especially play the War Wagon rhythmic five-note repeat figures. They initially sound *pp* small octave F dotted 16th (rinforzando-marked) to staccato F 32nd note to E 8th three-note figure to D to C rinforzando 8ths (repeat in the second half of this bar) to (Bar 2) another such five-note figuration (but now with the crescendo hairpin) down an octave register to Great octave F dotted 16th to F 32nd to E 8th to D-C 8ths to (Bar 3) same register figuration (repeated by the VC/CB but pianos now change and expand. So here piano I & II play, after a “3” triplet value 8th rest, Line 1 “3” value Db/F/A/Line 2 Db/F/A/Line 3 Db 8ths sounded twice (crossbeam connected) to same 8ths sounded once in the new triplet to middle C/F/A/Line 2 F/A/Line 3 C 8ths sounded twice to complete that triplet, and so forth into the next bar (too much to get into).

Back in Bar 1, after a 16th rest, stopped horns are prominent playing in “flutter” fashion small octave E/F/A [written small octave B/Line 1 C/E] dotted 8ths tied to 8ths (followed by an 8th and dotted 8th rest marks) to small octave G/A/middle C 16ths tied to quarter notes and tied to dotted quarter notes next bar crescendo hairpin (followed by an 8th rest) now *open* small octave F [written middle C] half note up to middle C dotted 8th

[illegible]

down to small octave A 16th rinforzando-marked up to (Bar 3) C dotted 8th down to A 16th once again down to F dotted 8th up to A 16th rinforzando notes crescendo up to middle C [written Line 1 G] sforzando-marked and *fzz* half note tied to whole note in Bar 4. Back in Bar 1, after a 16th rest, clarinets play *pp* small octave F/A [written G/B] rinforzando dotted 8ths tied to 8ths (followed by an 8th and dotted 8th rest) to A/middle C rinforzando 16ths tied to quarter notes and tied to (Bar 2) half notes crescendo forte to unison small octave F rinforzando half note tied to dotted quarter note next bar (followed by a “3” triplet value 8th rest) to Line 2 F/A triplet value 8ths played twice to next “3” figure of F/A 8ths played three times, etc. The bass clarinet in Bar 1 plays Line 1 F-E staccato 8ths to D-C staccato 8ths (repeated same bar) to (Bar 2) F-E to D-C 8ths crescendo forte to another such four-note figuration to (Bar 3) F-E-D-C rinforzando 8ths (crossbeam connected) played twice and repeated next bar. Back in Bar 1, after a 16th rest, the bassoon plays small octave E dotted 8th tied to quarter note (followed by an 8th and dotted 8th rest) up to G 16th tied to quarter note and tied to (Bar 2) half note crescendo forte down to Great octave F-E to D-C 8ths (repeated 8th note After a half rest in Bar 2, the C. Fag plays as the bassoon. figurations twice next two bars).

In Bar 2 trumpets II-III play with mutes *mf* Line 1 F dotted 16th to F 32nd note to E 8th three-note figure to D-C rinforzando 8ths (followed by a half rest and “remove mutes”). After a half and triplet value 8th rest in Bar 3, all three trumpets return to play *mf* Line 1 F/A/Line 2 Db triplet value 8ths to F/A/C 8ths to next triplet 8ths figure (same two 8ths) followed by a triplet value 8th rest. After a half rest in Bar 2, Pos I-II show up to sound *mf* small octave F rinforzando quarter note up to middle C dotted 8th down to small octave C 16ths (both rinforzando-marked) up to (Bar 3) C dotted 8th down to A 16th down to F dotted 8th up to A 16th to A/middle C half notes tied to dotted half notes next bar. After a half rest in Bar 2, Pos III-IV plays small octave F half note crescendo and tied to half note next bar to F/G sforzando half notes with that G note tied to dotted half note next bar, while Pos IV plays F-E 8ths to D-C 8ths back to F-E to D-C 8ths. After a half rest in Bar 2, the tuba shows up to play Great octave F-E to D-C rinforzando-marked 8ths notes to (Bar 3) F-E to D-C 8ths back to F-E-D-E 8ths (repeated next bar). The timp in Bar 1 initially sounds *pp* small octave F dotted 16th to F 32nd to F staccato 8th three-note figure (followed by a quarter rest) to a repeat of this pattern in the second half of this bar to (Bar 2) a repeat of the figure and rest down to the Great octave repeat of this figure. After an 8th rest in Bar 1, the large snare drum a three-stroke ruff of two grace notes to 8th note to two more 8th notes (all three crossbeam connected) to another such pattern in the second half of this bar and repeated thru Bar 7. But it is < *mf* in Bar 2, then < *f* in Bar 3. After a half rest in Bar 3, the piatti cymbals strike forte on a diamond-shaped sforzando half note let vibrate (silent next bar). The harp (top staff) plays in Bar 1 small octave F-E-D-C staccato and rinforzando 8ths (repeated in the second half of this bar) while the bottom staff plays this an octave lower register. In Bar 2 the harps then play small octave and Line 1 F-E-D-C 8ths back down the corresponding registers a register in the second half of this bar. Then in Bar 3 the harp is gliss from Contra-octave F gliss line up to Line 2 C sforzando 8th *fff* in the middle of this bar followed by rests.

After a half rest in Bar 3 and a “3” triplet value 8th rest, the flute and piccolo play Line 3 Db-Db triplet value *rinforzando* 8ths to Db-C-C triplet value 8ths to (Bar 4), after a triplet value 8th rest, Db-Db 8ths to next triplet of Db-C-C 8ths to Eb-C-C 8ths to Db-C-C 8ths. After a half rest and triplet value 8th rest in Bar 3, oboe I plays this same pattern on Line 2 A-A 8ths to A-F-A 8ths to (Bar 4), after a triplet value 8th rest, A-A triplet 8ths to A-F-A 8ths to Line 3 C-Line 2 A-F 8ths to A-F-A triplet 8ths. Oboe II plays this pattern in Bar 3 on Line 2 F-F 8ths to F up to A down to F 8ths to (Bar 4), after a triplet value 8th rest, F-F *rinforzando* 8ths to next triplet of F-A-F to G-F-A to F up to Bb down to F 8ths. Clarinet I plays this woodwinds pattern on Line 2 A-A 8ths to A-F-F to (Bar 4), after an initial triplet value 8th rest, A-A to A-F-F to Line 3 C to Line 2 A-A to A-F-F triplet 8ths. Clarinet II plays forte Line 2 F-F 8ths to F-A-A 8ths to (Bar 4), after a triplet value 8th rest, F-F 8ths to F-A-A triplet 8ths to G-F-F 8ths to F-Bb-A triplet 8ths.

All right. I think this precise delineation for four bars will be enough to give the reader a very good idea how Tiomkin constructed his music. [break 2:40 pm Tuesday, October 10, 2012]

“Friendly Indians” Reel 5/1 *AlloModto* in C time, 88 bars, 22 pages. Not sure who the orchestrator is since it is illegible. Intrada cd location: track # 11. Located in the movie approximately between 00:37:59 – 00:38:45. You’ll note that the full cue offered on the cd is 2:58, whereas what was used for the movie is less than a minute.

The two clarinets and bass clarinet (and largely the bassoon) are showcased playing a low register long mood phrasing. The clarinets and bass clarinet sound *mf* (after an initial 8th rest) small octave D-E [written E-F#] staccato 16ths (connected as a figure by two crossbeams) to F-D-G-E *rinforzando* 16ths figure crescendo to A 8th down to D-E 16ths figure (followed by an 8th rest) to G-A staccato 16ths decrescendo hairpin. In Bar 2 they then play small octave A down to E staccato 8ths up to Bb-F# [written middle C-G#] staccato 16ths (followed by an 8th rest) to F-G staccato 16ths down to Eb dotted and *rinforzando*-marked 8th up to middle C 16th to (Bar 3) C# [written Line 1 D#] staccato 8th note (followed by an 8th rest) to D *rinforzando* 8th down to small octave A-Bb staccato 16ths three-note figure up to Eb 8th down to C-A# 16ths to A# dotted 8th up to Eb 16ths to (Bar 4) Line 1 F [written G] *rinforzando* whole note *fz* >.

Back in Bar 1, the bassoon plays *mf* Great octave C *rinforzando* 8th to D-E staccato 16ths three-note figure to (see clarinets) to (Bar 2) see the clarinets once again, and then in Bar 3 small octave C# *rinforzando* 8th note (followed by an 8th rest) to D *rinforzando* 8th (followed by an 8th rest) to Eb 8ths (followed by an 8th rest) down to Great octave A dotted 8th up to small octave Eb 16th to (Bar 4) Db staccato 8th (followed by two 8th rests) to Great octave Bb staccato 8th (followed by an 8th rest) to A to G# staccato 8ths (followed by an 8th rest). Horns I-II in Bar 1 play *mf* small octave C [written G] *rinforzando* 8th note (followed by an 8th rest) to I believe F to G *rinforzando* 8ths to A 8th (followed by two 8th rests) to G-A 16ths to (Bar 2) A 8th (followed by an 8th rest), and so forth. After a half/quarter/8th rest in Bar 1, the English horn plays *mf* small octave G-A [written Line 1 D-E] staccato 16ths to (Bar 2) A staccato 8th (followed by an 8th rest) to Bb 8th (followed by an 8th rest) to B [written F#] staccato 8th (followed by an 8th and quarter rest). The timp in Bar 1 plays *mf* a three-stroke ruff on small octave C-C grace

"War Wagon" *Trans. H. P. 5-11* *7.19* *D. T. 11.11* *m. 100*
All Music *Friendly Indians* *(H. 22)*

1 FLUTES
 P. 10

1 OBOES
 E.H.

1 CLARINETS
 2

1 BASS CLARINET

1 BAROONS

1-2 HORNS
 3

1 TRUMPETS
 2

1 TRUMPETER

1 TUBA

1 TIMPANI
 ETC.

1 MARACONE

1 HARP

1 PIANO
 2

1 VIOLA
 1

1 VIOLA
 2

1 VIOLA
 3

1 VIOLA
 4

1 CELLO

1 BASS

The image shows a handwritten musical score for a piece titled "War Wagon". The score is written on multiple staves, each labeled with an instrument. The instruments listed on the left are: 1 FLUTES (P. 10), 1 OBOES (E.H.), 1 CLARINETS (2), 1 BASS CLARINET, 1 BAROONS, 1-2 HORNS (3), 1 TRUMPETS (2), 1 TRUMPETER, 1 TUBA, 1 TIMPANI (ETC.), 1 MARACONE, 1 HARP, 1 PIANO (2), 1 VIOLA (1), 1 VIOLA (2), 1 VIOLA (3), 1 VIOLA (4), 1 CELLO, and 1 BASS. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten notes and markings throughout the score, including "Trans. H. P. 5-11", "7.19", "D. T. 11.11", "m. 100", "All Music", "Friendly Indians", and "(H. 22)". The staves are numbered 1 through 4, and the instruments are numbered 1 through 4. The score is written in a cursive, handwritten style.

notes to C rinforzando 8th (followed by an 8th and two quarter rests) to C 8th down to Great octave A-A 16ths to (Bar 2) A 8th (followed by rests) to C 16th at the end of this bar down to (Bar 3) Great octave A-A 16ths to A 8th figure, etc. After an 8th rest, the Tom-Tom (after all, this is an Indian-themed cue!) sounds *mf* two staccato 16ths to two 8ths to 8th to two 16ths figure to 8th note (followed by an 8th rest) to (Bar 2), after an 8th rest, three staccato 8ths that are crossbeam connected (followed by an 8th rest) to a stand-alone 8th note (followed by an 8th and quarter rest) then silent in Bar 4. The harp in Bar 1 plays *mf* Great octave and small octave C staccato and rinforzando 8ths (followed by an 8th and two quarter rests) to C 8ths again (followed by an 8th rest) down to (Bar 2) Contra-octave and Great octave A 8ths (followed by an 8th and quarter rest) to D 8ths (followed by an 8th and quarter rest). Piano I (top staff) plays small octave C rinforzando 8th to D-E staccato 16ths three-note figure to F-D-G-E 16ths up to A 8th (followed by an 8th rest) down to C 8th (followed by an 8th rest) to (Bar 2), after a half rest and 8th rest, F-G staccato 16ths to Eb dotted 8th up to middle C 16th to (Bar 3) middle C# down to A 8ths up to Line 1 D 8th down to A-Bb 16ths figure up to Line 1 Eb 8th (followed by an 8th and quarter rest, then silent in Bar 4). The bottom staff of piano I plays this *8 va basso*. After a half rest in Bar 1, piano II top staff plays (bottom staff a n octave lower register) Great octave A 8th up to small octave D-E 16ths figure down to C 8th up to F-G 16ths to (Bar 2) A-E 8ths up to Bb down to F# 8ths up to B 8th (followed by an 8th and quarter rest). After a half and 8th rest in Bar 3, we find Great octave and small octave C-C# 16ths down to A dotted 8th up to Eb dotted 8th to (Bar 4) Great octave and small octave Db 8ths, and so on.

In Bar 5 (:07 cd) horns I-II sound *mf* small octave and Line 1 F [written Lines 1 & 2 C] rinforzando whole notes decrescendo. There appears to be gliss lines preceding the whole notes but no “gliss” term, so I’m not sure. I’ll need to get back to that spot on the track to determine if indeed there is a gliss here. The C whole notes (with the gliss lines?) are repeated in Bar 6 and repeated in Bar 7 but there tied to quarter notes next bar with > and then > *p* in Bar 7. Horn III in Bar 5 plays small octave F 8th (followed by rests) returning in Bar 7 on small octave B up to Line 1 G 16ths to F 8th figure down to small octave B [written Line 1 F#] 8th note (followed by an 8th and quarter rest). Trumpet I in Bar 5 plays Line 1 F [written G] rinforzando 8th (followed by rests) to (Bar 6) < after a half and quarter rest, Line 1 B-B 16ths to B 8th [written Line 2 C#] staccato notes *p* down to (Bar 7) F 8th followed by rests. Pos and tuba are not active in these bars.

After a half and 8th rest in Bar 5, the timp is *solo* on Great octave Bb-Bb staccato 16ths to Bb-Bb-Bb-Bb staccato 16ths crescendo to (Bar 6), after a quarter and 8th rest, small octave D-D staccato 16ths *pp* down to Great octave Ab up to D staccato 8ths down to Ab up to D 8ths again. After an 8th rest in Bar 5, the Tom Tom sounds *mf* two 16ths decrescendo (followed by an 8th rest) to two 8ths (followed by an 8th and quarter rest). After an 8th rest in Bar 5, the bassoon plays Great octave Ab staccato 8th (followed by an 8th rest) to same Ab 8th to another Ab 8th (followed by an 8th and quarter rest) down to (Bar 2) Db up to G 8ths down to Db sforzando 8th (followed by an 8th and half rest). The clarinets and bass clarinet play similarly but two octaves higher register, etc. After an

initial 8th rest, VC play small octave and Line 1 Db staccato 8ths (followed by an 8th rest) to C 8ths to Great octave and small octave B 8ths (followed by an 8th and quarter rest). Divisi CB play in Bar 5 (after an initial 8th rest) Great octave Bb/small octave F 8ths (followed by an 8th rest) to Ab/D 8ths to same Ab/D 8ths (followed by rests). Pianos play Contra-octave Bb/Great octave F/Bb/small octave Db/F/Line 1 Db staccato 16ths sounded twice (followed by an 8th rest) to Contra-octave Ab/Great octave D/Ab/small octave C/F/middle C staccato 8ths to Ab/Great octave D/Ab/B/small octave F/B quarter notes (followed by a quarter rest).

Skipping to Bar 10 (:19 cd) “stopped” (with also the plus or + sign over the notes) horns sound *mp* small octave D/E/A [written small octave A/B/Line 1 E] *rinforzando* whole notes decrescendo hairpin. In Bar 11 the horns then play small octave D/E/G whole notes decrescendo to (Bar 12) D/E/A whole notes. After an 8th rest in Bar 10, the vibe (“no motor”) sounds *pp* Line 2 D-E 16ths down to A 8th up to Line 2 D-E 16ths figure down to A 8th up to D-E 16ths up to G-E 8ths to (Bar 11) D 8th followed by rest marks. After an 8th rest in Bar 10, the flute (also the piccolo for the first 5 notes) plays Line 2 D-E staccato 16ths down to Line 1 A 8th up to Line 2 D-E 16ths figure down to A 8th (followed by an 8th and quarter rest). The piccolo in the second half of this bar changes to play Line 1 A 8th up to Line 2 D-E 16ths figure up to G down to E staccato 8ths to (Bar 11) D 8th followed by rests. The oboe plays the same as the piccolo after a half rest in Bar 10 to (Bar 11) D 8th down to C-Line 1 G 16ths figure up to Line 2 E 8th to D-C 16ths figure to D-C 16ths down to Line 1 G 8th figure with that G tied to dotted 8th note (followed by a 16th rest). Clarinet I plays as the oboe in Bar 11 (silent in Bar 10) for the first three figures to Line 1 G dotted 8th to G 16th. After a half rest in Bar 11, clarinet II plays *p* Line 1 D-C 16ths down to small octave G 8th figure to G dotted 8th to same G 16th. After a half and 8th rest in Bar 11, the bassoon plays small octave G tenuto 8th to G dotted 8th to G 16th decrescendo. In Bar 11 the harp is arpeggiando on Great octave C/G/small octave C/D/G whole notes let vibrate. The same applies to piano II. Two top staff celli in Bar 11 play *pp* Great octave and small octave G whole notes in double-stopped fashion (side-brackets straddling the two notes) to (Bar 12) small octave D/A double-stopped whole notes. The two bottom staff celli play Great octave G/small octave E double-stopped whole notes to (Bar 12) Great octave A/small octave E whole notes double-stopped. CB in Bar 11 play small octave C whole note < > down to (Bar 12) Great octave A whole note. Etc. I think that is enough for this busy cue! [end session 7:37 pm Wednesday]

“Cuarto Cinco” Reel 6/1 C time, 29 bars, 8 pages. Orchestrated by Grau. Intrada cd location: track # 12. Located in the movie approximately at 00:46:25. Note that the last 30 seconds of music was dialed out in the final edit of the film. So the music ends I believe after Bar 24 on page 6. I like this cue. Nice strong opening with a dramatic five-note (in effect five-note) short phrasing, instrumental diversity & interest throughout the music.

All ten violins in Bar 1 sound forte middle (line 1) C-D-small octave B-middle C 16ths (connected as a figure by two crossbeams) up to G *rinforzando*-marked quarter note tied to dotted 8th down to E 16th down to C dotted 8th up to E 16th up to (Bar 2) G staccato 8th (followed by an 8th and dotted 8th rest) down to E 16th up to G *rinforzando* half note

that is bowed trem. Then the violins in Bar 3 play C-D-B-C 16ths up to Line 2 C rinforzando quarter note tied to 8th note down to E/A staccato 8ths to D#/F# staccato 8ths (violins II on E to D#). In Bar 4 the violins that sound *fz* small octave G#/B whole notes rinforzando-marked > *mf*. Four celli in Bar 1 sound *f* small octave C-D-Great octave B-small octave C 16ths up to G staccato 8th (followed by an 8th and dotted 8th rest) to E 16th down to C dotted 8th up to E 16th up to (Bar 2) G 8th (followed by an 8th and quarter rest) then down to Great octave G quarter note *pizz* (followed by a quarter rest). Then in Bar 3 the celli are back to *arco* playing small octave E-F-D-E 16ths up to A 8th (followed by two 8th rests). Then celli are *div* (divisi) on small octave F#/middle C staccato 8ths down to Great octave B/small octave A staccato 8ths (followed by an 8th rest). After a quarter rest in Bar 4, the celli (now pizzicato) sound *mf* Great octave B up to small octave B down to Great octave B plucked quarter notes. After two quarter rests in Bar 1, two CB sound forte small octave E down to Great octave B 16ths up to small octave E staccato 8th (followed by an 8th and quarter rest). After a half and quarter rest in Bar 2, CB play Great octave G dotted 8th to same G 16th up to (Bar 3) small octave C staccato 8th (followed by an 8th rest) up to F# staccato 8th (followed by an 8th/quarter/8th rest) down to Great octave B staccato 8th up to (Bar 4) small octave E tenuto-marked and rinforzando-marked whole note > *mf*. Woodwinds do the same overall pattern but I will not get into the full delineation since the strings showed the basic construction. But, after a quarter and 8th rest in Bar 1, the two flutes sound forte Line 3 G down to Line 2 B 16ths up to Line 3 G staccato 8th (followed by rests until the end of Bar 4 where flute I plays Line 1 A-G# staccato 8ths. The oboe in Bar 1 plays middle C-D-small octave B-middle C 16ths up to G 8th up to Line 2 G-B 16ths to G 8th (followed by an 8th and quarter rest) down to (Bar 2) already delineated. After a quarter and 8th rest in Bar 1, clarinet I plays Line 2 G up to B 16ths down to G staccato 8th (followed by rests thru Bar 2). Clarinet II plays Line 1 C-D-small octave B-Line 1 C 16ths up to G staccato 8th (followed by rests thru most of Bar 2). The bass clarinet plays Line 1 C-D-small octave B-middle C 16ths down to E 8th (followed by an 8th and dotted 8th rest) to Line 1 E 16th down to C dotted 8th to E 16th to (Bar 2) D 8th (followed by an 8th rest) to C 8th, and so on. The bassoon plays in Bar 1 small octave C-D-Great octave B-small octave C 16ths down to Great octave E 8th (followed by an 8th and dotted 8th rest) up to small octave E 16th down to C dotted 8th up to E 16th. Etc.

After a half/quarter/dotted 8th rest in Bar 1, trumpet I with the “str. M.”(straight mute) sounds forte Line 1 E [written F#] 16th up to (Bar 2) G [written A] 8th to G-G-G “3” triplet value 16ths to G dotted 8th down to E 16th up to G 8th (followed by an 8th and quarter rest). The oboe supports or augments the trumpet in Bar 2 similarly with Line 1 G staccato and rinforzando 8th to G-G-G triplet value 16ths to G-G staccato 8ths to G tenuto half note. Horns I-II in Bar 1 play forte small octave A [written Line 1 E] 8th note (followed by an 8th rest) to B [written F#] 8th note (followed by an 8th and quarter rest) to A 8th (followed by an 8th rest) to (Bar 2) B/Line 1 F 8ths (followed by an 8th rest) to middle C/E 8ths (followed by an 8th rest) to B/E 8th (followed by an 8th rest) to small octave G/B dotted 8ths to A/B 16ths to (Bar 3) G/middle C 16ths (followed by a dotted 8th rest) to Line 1 E 8th (followed by an 8th and quarter rest and 8th rest) down to small octave B 8th to (Bar 4) small octave G#/B rinforzando quarter notes tied to dotted half

notes *mfz* > *mp*. At the end of Bar 1 horn III plays small octave A 8th to (Bar 2) G 8th (followed by an 8th rest) to same G 8th (followed by an 8th rest) to F [written middle C] 8th (followed by an 8th rest) to F dotted 8th to F 16th to (Bar 3) E 16th (followed by a dotted 8th rest) up to middle C [written Line 1 G] 8th (followed by rests thru Bar 4). After a quarter rest in Bar 1, trombones sound forte Great octave B/small octave E/G rinforzando 8ths (followed by an 8th and half rest) to (Bar 2), after a half and quarter rest, Great octave G dotted 8th to G 16th to (Bar 3) Great octave C/G 8ths (followed by an 8th rest) up to F#/small octave E/A 8ths (followed by an 8th and half rest). After a half and quarter rest in Bar 2, the timp beats *mf* Great octave G dotted 8th to “3” triplet value G-G-G 32nd notes up to (Bar 3) small octave C 8th followed by rests. I forgot to mention that, after a quarter rest in Bar 2, trumpet III plays Line 1 G rinforzando quarter note tied to dotted 8th note (followed by rests thru at least Bar 4). After an 8th rest in Bar 4 (:08 cd), the piccolo and clarinet I are highlighted. The piccolo plays *mf* Line 2 G# stand-alone staccato 8th to same G#-G# staccato 8ths (crossbeam connected) to G#-A 16ths legato to G# 8th figure to F#-E staccato 8ths. The clarinet plays Line 2 E [curiously written as Gb or sounding enharmonic Fb] staccato 8th to E-E 16ths, and so on. After a quarter rest in Bar 4, the tambourine sounds *mf* four 16ths (notated on the second space from the top) to quarter note (followed by a quarter rest). The triangle in Bar 4 sounds *mf* a quarter note (notated on the second space from the top) followed by a quarter and half rest. Piano I is *col* the piccolo (bottom staff an octave lower register). The harp sounds *mf* Great octave E/Fb/B/small octave Cb whole notes let vibrate (curiously written notes).

The flute/piccolo/clarinets are highlighted in Bar 9 (:20 cd). The flute plays Line 2 B 8th to same B down to G# 16ths (three-note figure) down to F#-G#-F# “3” triplet value 16ths to E-D# normal value 16ths (five-note figure) followed by a half rest. The piccolo plays Line 2 G#-A-G# “3” triplet value 16ths to F#-E normal value 16ths to next figure of D#-E-D# “3” triplet value 16ths to C#-Line 1 B normal value 16ths (followed by a half rest). Clarinet I plays Line 2 Ab-Bb-Ab [written Bb-Line 2 C-Bb] “3” triplet value 16ths to Gb-Fb normal value 16ths to Eb-Gb-Eb triplet 16ths to Db-Cb normal value 16ths (followed by a half rest). Clarinet II plays Line 2 Cb [written Db] 8th to Cb-Line 1 Ab 16ths figure to Gb-Ab-Gb triplet 16ths down to Fb-Eb normal value 16ths (followed by a half rest).

Skipping to Bar 17 in 3/4 time at the start of page 5 (:45 cd) the violins sound *mf* Line 1 E legato up to Line 2 C# 8ths to Lines 1 & 2 E to D 8ths up to Lines 1 & 2 G# to F# 8ths to (Bar 18 in C time) Line 1 G# dotted half note, and so on. Celli top staff in Bar 17 play small octave F#-G 8ths legato to F# up to Line 1 D# quarter notes down to (Bar 18) small octave E half note tied to 8th note to same E 8th (followed by a quarter rest). VC bottom staff play Great octave A# quarter note to B quarter note to small octave C/A double-stopped quarter notes to (Bar 18) *col* top celli. Etc. After a half and 8th rest in Bar 18, trumpet I in a straight mute sounds *pp* and *cold tone* Line 1 B [written Line 2 C#] B 8th note crescendo and tied to quarter note and tied to whole note next bar *mp* < and held fermata. Etc. I think this will be enough of a delineation profile.

[break at 1:54 Thursday, October 11, 2012. Vice-Presidential debate tonight—
Biden/Ryan]

"War. Wagon" #13 "chances" **N16** Rock 6- Part 2 D. Tismlin on final

Fute Solo - *espressivo*
p

Cl' Ballad Solo *espressivo*
p

Harmonica

Guitar

1 2 3 4

8 Violins *muta* *dolcissimo*
pp

Viola

2 Cello *muta*
pp

1 Bass

Piano

“Chores” Reel 6/2 C time, 24 bars, 6 pages. I cannot decipher who arranged (“arr.”) or orchestrated this short instrumental, quiet or mellow cue (maybe Herb Taylor or David Tamkin?) but he used Pacific Music Papers 368. Intrada cd location: track # 13. In the movie it is located approximately at 00:49:20. Scene: West’s place. “How’s your hand?”

In Bar 1 the flute is *solo espressivo* sounding *p* the lyric-melody line softly of Line 1 E dotted quarter note legato up to G up to B 16ths to A 8th down to E quarter note to D 8th to (Bar 2) C 8th note (followed by rests thru at least Bar 8). After a half/quarter/8th rest in Bar 1, the *solo* clarinet sounds *p espressivo* Line 1 D [written E] 8th note to (Bar 2) C 8th to D-G 16ths to E-C 8ths down to small octave A [written B] half note decrescendo hairpin. After a half and quarter and 8th rest in Bar 3, the clarinet returns to play *solo mp* < middle C [written D] 8th legato slur down to (Bar 4) small octave A [written B] quarter note to B [written middle C#] quarter note gliss wavy line up to E [written F#] quarter note to D quarter note to (Bar 5, start of page 2) small octave B 8th up to Line 1 D-C 16ths to small octave A dotted half note decrescendo hairpin and held fermata.

After a quarter rest in Bar 2, the guitar is arpeggiando on “F” written here on Line 1 F/A/Line 2 C/A quarter notes down to “D” (D maj) arpeggiando quarter notes Line 1 D/A/Line 2 D/F# (followed by a quarter rest). The guitar returns in Bar 4 to play arpeggiando the same “F” quarter note chord (followed by a quarter rest) down to small octave F quarter note sounded *pp* and let vibrate (followed by a quarter rest).

After a half and 8th rest in Bar 2, the 8 violins (with *mutes*) takes over the melody line *pp* on Line 1 A quarter note up to Line 2 C 8th tied to 8th note next bar down to B 8th to A down to F 8ths down to small octave B dotted quarter note to middle C 8th down to (Bar 4) small octave A 8th (followed by rests thru Bar 5). After a quarter rest in Bar 2, two celli (with *mutes*) sound *pp* small octave C/A quarter notes legato to Great octave A/small octave F# dotted quarter notes < > followed by an 8th rest. They return in Bar 4 to sound *p* a sort of repeat rhythmic pattern with an initial first note down-bow marking playing small octave C 8th to D 16th to C 16th tied to next three-note figure of an 8th note to (here the up-bow symbol is shown above the note) D-C 16ths with that C 16th tied to the next figure’s 8th note to (here the down-bow symbol returns) to D-C 16ths with that C tied to 8th note to (here the up-bow symbol is shown above the note) D-C 16ths. In Bar 5, the celli then play Great octave F 8th up to small octave D-C 16ths with that C 16th tied to next figure’s 8th note to D-C 16ths with that C tied to next figure’s 8th note to D-C 16ths with that C once again tied to next three-note figure’s 8th note to D 16th to C 16th held fermata. In faint writing the bass clarinet staff line shows “cue bass cl” and follows the celli line rhythm *pp* for Bars 4-5 but I seriously doubt if this cued in instrument was actually used (I don’t seem to hear it). The celli themselves are very hard to hear anyway. After a quarter rest in Bar 2, the contrabass (just one) plays crescendo-decrescendo small octave F quarter note down to D dotted quarter note (followed by an 8th rest). The CB returns in Bar 4 sounding *p* small octave F to same F half notes to (Bar 5) F half note to same F half note but this one held fermata.

At the end of Bar 5 (:23 cd) the harmonica now takes over the melody line *p* and *solo* and of course *espressivo* on Line 2 either E or D (probably E) 8th note top (Bar 6) D 8th to C-Line 1 B 16ths to A-G 8ths to A quarter note to Line 2 C-Line 1 B-A-G 16ths to (Bar 7) A half note tied to 8th note (followed by a breath pause sign) to I believe B 8th to Line 2 C-E 8ths legato to (Bar 8) D 8th to C-Line 1 B 16ths to A-G 8ths to A half note tied to something next bar (sorry—I do not have pages 3 thru 6!).

Back in Bar 6, the some of the violins sound *ppp* small octave A dotted half note (stem down) to middle C quarter note (stem down) tied to whole note next bar. Top line violins play small octave A quarter note legato up to Line 1 F half note to E quarter note tied to quarter note in Bar 7 to same E dotted half note tenuto-marked. After a half and quarter rest in Bar 8, they sound *pp* descending 16ths Line 2 C-Line 1 B-A-G. Celli in Bar 6 play *ppp* small octave D dotted half note to E quarter note tied to whole note next bar to (Bar 8) A dotted half note up to A quarter note. CB play small octave D dotted half note up to A quarter note tied to whole note in Bar 7 down to (Bar 4) D dotted half note up to A quarter note. The guitar in Bar 6 sounds *pp* Line 1 D dotted half note up to “A min” arpeggiando quarter notes Line 1 A/Line 2 C/E to (Bar 7) Line 1 E tenuto quarter note tenuto-marked to same E dotted half note tenuto-marked to (Bar 8) Line 2 C up to F to F# legato quarter notes to A min arpeggiando quarter notes once again. The clarinet returns in Bar 8 to sound *pp* small octave A up to Line 1 F to F# legato quarter notes to A dotted 8th > *pp* followed by a 16th rest mark. The bass clarinet clearly plays Line 1 D dotted half note decrescendo hairpin to E quarter note.

Well, that’s all that I have on this cue! [break 3:35 pm Thursday]

“Knife Talk” Reel 6/3 C time, 23 bars, 6 pages. I believe Bar 11 is similar to Reel 2/4. Scene: “Put it away!” The is the second cue in the Intrada cd track # 13 (I believe starting at 2:05). In the movie it is located approximately at 00:51:45. NOTE: I do not have any part of this cue. Sorry! Moreover, after this there is a night scene when men sneak into the ranch located around 1:00:40 in the movie. I hear a harp gliss and so on but I cannot find where that would be, and I don’t have written music for it.

“Indian Trades” Reel 8/1 *Allegro Modto* in C time, 29 bars, 8 pages. Intrada cd location: track # 14. Note that this music was not used in the movie. Busy, action music. I’m not going to get into a full delineation here, especially since it was edited out of the movie.

Trombones in Bar 1 sound *mf* small octave D/F#/A (D maj) rinforzando 8ths to E/G/B (E min) rinforzando 8ths crescendo to E/G/middle C (C maj) rinforzando 8ths to Great octave B/small octave F#/D (B min) 8ths to Great octave A/small octave E/middle C (A min) forte to B/small octave F#/Line 1 D to E/G#/D to D/G/C 8ths to (Bar 2) E/A/B rinforzando 8ths (followed by rests). Three horns play forte small octave A [written Line 1 E] up to Line 1 D [written G] rinforzando 16ths to same D 8th to E-F# rinforzando 8ths to G rinforzando 8th (followed by an 8th and quarter rest). After a half rest in Bar 2, the horns then play the same pattern of notes (but some are unclear here). After a half rest in

Max Wagner *Alla mod. N5* *Pr-B A+I* *P. Tsch. m. h.*
 Flute *Pr. 14. Indian Indian*
 Oboe
 Clarinet
 Bassoon
 Horns 1-2
 Trumpets 1-2
 Trombones 1-2
 Tuba
 Vibra
 Harp
 Piano
 Violin
 Viola
 Cello
 Bass

1 2 3 4

<https://i.postimg.cc/mkHWJdpG/8-pt-1-page-1-Indian-Trades.jpg>

Bar 1, the two trumpets appear to show a gliss line up to Line 1 G rinforzando 8th to F#-E 16ths to F#-E 8ths to (Bar 2) D 8th (followed by rests). Piano II plays in the pattern of the Pos but continues on in Bar 2. Violins also play in Bars 2-3. Etc. Too much to get into!

[resume Friday, October 12, 2012 at 10:06 am]:

“War Wagon” Reel 8/2-9/1 [War Wagon Revealed/Gatling Gun Test] C time, 63 bars, 16 pages. Orchestrated by Leonid Raab. Intrada cd location: start of track # 15. In the movie it is located approximately at 1:09:25. This is not a fully immediate tutti kind of action cue. It is more a relatively slow dynamic build with the suspense starting as the command heard on the screen declares, “Bring her on out!” (the beefed-up war wagon).

Initially the timp is truly solo sounding *mp* < two small octave C grace notes to C-C rinforzando 16ths to C rolled trem rinforzando 8th note tied to trem half note decrescendo followed by another crescendo hairpin as that C half note is tied to a trem 8th note (followed by a 16th rest) and crescendo again with the following C#-C# 32nd notes to (Bar 2) C# dotted half note roll *fp* crescendo and tied to 8th note (followed by a 16th rest) to D-D 16ths crescendo to (Bar 3) D whole note trem roll *fp* crescendo hairpin to (Bar 4) C-C rinforzando 16ths to C rinforzando 8th (followed by a quarter rest) down to Great octave G 8th (followed by an 8th rest) to same G 8th (followed by an 8th rest).

Underneath the timp is the staff featuring the field drum with the 16th notes notated on the second space from the top of the staff. Sop, after an initial quarter rest, we find two grace notes to four 16ths (connected as a figure by two crossbeams) to one 16th (followed by a 16th rest to two 16ths (these three 16ths connected by two crossbeams) to four 16ths to (Bar 2) a stand-alone 8th note (followed by a 16th rest) followed by the same pattern of notes (and rest) as just given in Bar 1) repeated in Bar 3. After a half rest in Bar 4 it then sounds two grace notes to 4 16ths to next figure of 8th to two 16ths.

There are 14 violins in this cue. I am assuming perhaps 8 (maybe exactly half or 7?) of them are violins I. After a quarter and dotted 8th rest in Bar 1, violins I play *mp* middle (Line 1) C 16th note to same C double-dotted quarter note bowed trem crescendo to C# rinforzando-marked 16th to (Bar 2) C# rinforzando 8th (followed by rests thru at least Bar 4). Violins II play the same pattern but on small octave B notes down to G# 16th at the end of Bar 2 to (Bar 2) G# 8th (followed by rests). There are 6 celli. After a quarter and dotted 8th rest in Bar 1, top staff VC play small octave C 16th to C double-dotted quarter note bowed trem to C# 16th to (Bar 2) C# 8th (followed by a 16th rest) to C# 16th to Great octave B 8th (followed by an 8th rest) to A 8th (followed by an 8th rest) to G# 8th (followed by an 8th rest) to (Bar 3) small octave C# 8th (followed by a 16th rest) to C# 16th to C 8th (followed by an 8th rest) to Great octave B 8th (followed by an 8th rest) to Bb 8th (followed by an 8th rest) to (Bar 4) A dotted 8th to A 16th to Bb dotted 8th down to F# 16th to G dotted 8th to F# 16th (repeated again). After a quarter and dotted 8th rest in Bar 1, bottom staff celli play Great octave B 16th to double-dotted B quarter note bowed trem down to G# 16th to (Bar 2) G# 8th (followed by a 16th rest) up to small octave C# 16th and

"War Wagon" Reel 8 pt 2 + Reel 9 pt 1 D. Russell T. T. Am. Choral Reel (1716)
8-2+9-1 NT THE WAR WAGON

The score is written for a variety of instruments, including Flutes, Oboes, Clarinets, Bassoon, Baritone, Trombone, Euphonium, Tuba, Horn, Trumpet, Vibraphone, Harp, Piano, and Violoncello. The notation includes notes, rests, and dynamic markings. A section of the score is numbered 1 through 4, indicating a four-measure phrase.

then follows the same notes and patterns as top staff celli. Two contrabasses in Bar 1, after the same initial rests, play Great octave B/small octave C 16ths to double-dotted quarter notes (not trem) to unison C# 16th to (Bars 2-4) the same as top staff VC.

After a quarter and dotted 8th rest in Bar 1, the bassoon and contra-bassoon play small octave C 16th to C double-dotted quarter note to C# 16th to (Bar 2) C# dotted half note tied to 8th note (followed by a 16th rest) to D 16th to (Bar 3) D whole note to (Bar 4) C quarter note tied to 8th note and 16th note (followed by a 16th rest) down to Great octave G dotted 8th to F# 16th to G dotted 8th to F# 16th. After the initial rests in Bar 1, the bass clarinet plays *mf* small octave B [written middle C#] 16th to B double-dotted quarter note to G# 16th to (Bar 2) G# 8th followed by rests thru Bar 3. After a half rest in Bar 4, it returns to play the same notes as the bassoon but written an octave higher register. At the end of Bar 1, clarinets play small octave G#/Line 1 C# rinforzando 16ths crescendo to (Bar 2) same G#/C# rinforzando 8ths followed by rests thru at least Bar 4.

After a half rest in Bar 4 (:08 cd) the two top staff trombones sound *mf* small octave C sforzando-marked quarter note up to G dotted 8th down to E 16th sforzando-marked. The harp shows up in Bar 2 sounding *mf* small octave C# quarter note down to Great octave B to A to G# up to (Bar 3) small octave Db-C-Great octave B-Bb to (Bar 4) A-G#-G quarter notes followed by a quarter rest. The bottom staff of the harp plays these notes an octave register lower. At the end of Bar 1, piano I (top staff) sounds *mf* Great octave G#/small octave C# 16ths to (Bar 2) G#/C# dotted 8ths to C# 16th tied to half note (in part because we also we a move to Great octave B 8th followed by an 8th rest to B 8th followed by an 8th rest) and then C dotted 8th to D 16th (and also G# 8th followed by an 8th rest). Etc. The bottom staff of piano I plays Great octave C# 16th to (Bar 2) C# dotted 8th to C# 16th partially tied to half note, etc (see the pattern given for top staff but octave lower).

Skipping to the end of Bar 14 in page 4 (:28 Intrada cd) the celli play “3” triplet value 16ths Great octave A-Bb-small octave C# legato to (Bar 15) D dotted half note trem down to “5” quintuplet-value 16ths Great octave G#-A-Bb-small octave C#-Eb to (Bar 16) D dotted half note bowed trem *fp* (followed by a quarter rest). Piano II plays the same but continues at the end of Bar 16 on “6” sextuplet 16ths figure of Great octave G#-A-Bb-small octave C-C#-Eb. Also, after a half and quarter rest in Bar 16, the two clarinets and bass clarinet sound *mp* the “6” figure written an octave higher register. Also the bassoon plays here (same register as the piano). After an 8th rest in Bar 16, the timp beats small octave D-D 16ths to D 8th (followed by an 8th and half rest).

Trombones and tuba are prominent starting in Bar 17 (:33 cd) playing a variation of the War Wagon theme. Trombones I-II (sharing the same staff) sound *p* small octave D half note (all notes thru Bar 18 are tenuto-marked) up to A double-dotted quarter note to F# 16th up to (Bar 18) A double-dotted quarter note to F# 16th down to D up to F# quarter notes to (Bar 19) A quarter note tied to 8th note and tied to 16th note (followed by

a 16th and half rest). Pos IV and tuba play this phrasing an octave lower register. After a quarter rest in Bar 17, the timp beats *p* small octave C quarter note followed by a half rest (repeated next two bars). After a quarter and dotted 8th rest in Bar 19, all four horns play small octave and Line 1 F# [written Lines 1 & 2 C#] 16ths up to A double-dotted quarter notes to F# 16ths to (Bar 20) A to A 8ths to A quarter notes (followed by a half rest). At the end of Bar 19 the oboe plays Line 1 F#-G#-Bb “3” triplet value 16ths to (Bar 20) A sforzando dotted half note tied to 8th note (followed by an 8th rest). The English horn plays this also: small octave F#-G#-Bb [written Line 1 C#-D#-F] triplet 16ths to (Bar 20) A [written Line 1 E] dotted half note tied to 8th note. The clarinets play small octave F#-G#-Bb [written G#-A#-middle C] triplet 16ths to (Bar 20) A 8th (followed by a 16th rest) up to Db 16th tied to dotted 8th note followed by a 16th and half rest. Piano I also plays the triplet 16ths to (Bar 20) small octave A half note. Etc.

In Bar 21 (:41 cd) violins/clarinets/bass clarinet/bassoon play middle C 8th (followed by an 8th rest) to small octave B 8th (followed by a 16th rest) to same B 16th to Bb 8th (followed by an 8th rest) to A dotted 8th up to Line 1 Eb 16th down to (Bar 22) small octave A quarter note to G# dotted 8th to A 16th to Bb rinforzando 8th (followed by an 8th rest). Then, focusing specifically now on the violins, we find a “6” sextuplet rapidly ascending 16th notes figure small octave G-Ab-A-B-Bb-middle C to (Bar 23) C# quarter note trill to C#-D-Eb-E-F-F# sextuplet 16ths to G quarter note trill to G-Ab-A-Bb-B-Line 2 C “6” 16ths to (Bar 24) fingered whole notes trem between Line 3 C-Db whole notes. Celli and bassoon play as the violins in Bar 21 and most of Bar 22. Then they play the sextuplet on Great octave Bb-B-small octave C-C#-D-D# to (Bar 23) E quarter note trill to E-F-F#-G-Ab-A sextuplet 16ths to Bb quarter note trill and so forth. I do not want to get into all of the instruments here. You have a pretty good idea now how the music was constructed. I can say that flute I comes into play in Bar 20 (:47 cd) on that legato trem between Line 3 C-Db whole notes. Flute II at the end of Bar 23 comes into play on sextuplet 16ths Line 1 Bb-B-Line 2 C-C#-D-Eb to (Bar 24) Line 2 E up to G legato trem whole notes (notated like the fingered trem of the violins). In Bar 20 trumpet I plays Line 2 C [written D] quarter note up to G dotted 8th down to E 16th up to G dotted 8th to E 16th down to C up to G 8ths. Trumpet II plays Line 2 C to C to C# quarter notes to I believe C to E 16ths. Trumpet III (also “muted”) plays Line 1 G-G-A quarter notes to G up to Line 2 C 16ths. Pos play *mf* small octave E/Ab/middle C staccato 8ths (followed by rests). Horns play small octave Ab/C/E quarter notes twice to G/A/middle C#/F quarter notes to Bb/middle C/E/Ab rinforzando 8ths followed by an 8th rest. The snare drum in Bar 20 shows up to play four 16ths figure to 8th (followed by a 16th rest) to 16th note sounded twice to two 16ths (followed by an 8th rest).

Incidentally it appears that only up to Bar 24 were used in the movie because immediately after Bar 24 we have that noisy gatling gun test. Apparently Bars 25 to (undetermined since I do not have the rest of the cue) were dialed out due to the extreme onscreen sound effects. So from :49 to 1:11 on the cd the music heard there were dialed out in the movie. Then from 1:12 to 1:58 the rest of the cue was dialed back in. I’m glad we had the music restored by Intrada—although it indeed would’ve been difficult to hear clearly in the movie (except for the end bar or two originally deleted once the gatling gun stopped and you see the two water barrels full of leaking holes!). When the music restarts in the movie it is located approximately at 1:09:25 when “Load her up!” was yelled.

OK. That's all I have of this cue. [break at 1:35 pm Friday...]

The so-called "The Bridge" music (as given in the Intrada cd track # 15) is actually still part of this R8/2-9/1 cue. Intrada cd location: track # 15 starting at 1:39 thru 1:58. In the movie this dynamic music is located approximately at 1:11:05 when Wayne featured in the scene. Unfortunately I do not have this excellent short sequence of music. Probably at the time of research I had difficulty precisely locating it because the music stopped in my audio tape (from the movie) at the gatling gun scene.

[After Morse Code] Reel 9/2 [aka "War Wagon Departs" on the cd] C time, 7 bars, 2 pages. I cannot decipher who orchestrated this cue. Located on the Intrada cd starting at 1:59 track # 15. Located in the movie approximately at 1:12:18 just after Kirk Douglas stops his morse code message.

In Bar 1 horns I-II play forte small octave and Line 1 F-F-F-F [written Lines 1 & 2 C-C-C-C] rinforzando-marked 16th notes (connected as a figure by two crossbeams) to F dotted half notes rinforzando-marked and > *pp* to (Bar 2) small octave and Line 1 Eb [written Bb] rinforzando dotted quarter notes tied to 16ths (followed by a 16th and half rest). Horn III initially plays the F 16ths to stand-alone F 8th (followed by rests thru Bar 2). Trumpet I with mute plays Line 1 F-F-F-Eb [written Line 1 G-G-G-F] rinforzando 16ths to F 8th (followed by an 8th and quarter rest) to ascending staccato 16ths sounded *p* Line 1 Eb-F-Gb-F to (Bar 2) Eb 8th (followed by an 8th and quarter rest) up to Bb tenuto-marked half note *fz* >. Trumpet II plays the initial five notes followed by rests thru Bar 2. The timp sounds small octave F-F-F-F rinforzando 16ths to F 8th (followed by rests thru Bar 2).

Muted trombones I-II play small octave C/A sforzando-marked 8th notes (followed by two 8th rests) to F/Bb rinforzando 8ths to F/middle C dotted 8ths rinforzando-marked to F/Db rinforzando 16ths to small octave Db/Bb 8ths to Ab/Line 1 D 8ths to (Bar 2) Bb/Line 1 Eb staccato 8ths (followed by an 8th and quarter rest) to Bb rinforzando half note *fz* > *p*. Muted trombone III sounds forte Great octave F 8th (followed by two 8th rests) to G stand-alone 8th to Ab dotted 8th to Bb 16th to Gb-Bb rinforzando 8ths up to (Bar 2) small octave Eb staccato 8th (followed by rest marks). Incidentally, after a half rest in Bar 2, the flute is *flutter* on Line 1 Bb half note trem *mfz* < > to (Bar 3) Line 1 F sforzando 8th (followed by rests). After a half rest in Bar 2, the oboe sounds *p* Line 1 Bb tenuto 8th to Bb-Ab staccato 16ths to next figure of Cb-Bb-Ab-Gb staccato 16ths to (Bar 3) F dotted half note rinforzando-marked and tied to 8th note (followed by an 8th rest).

Back in Bar 1, I believe all 10 violins play forte Line 1 F-F-F-Eb rinforzando 16ths to F rinforzando 8th (followed by an 8th and quarter rest) to (now *p*) Eb-F-Gb-F staccato 16ths to (Bar 2) Eb quarter note tied to 16th to F-Gb-F staccato 16ths up to Bb rinforzando 8th to Bb-Ab 16ths up to Line 2 Cb-Line 1 Bb-Ab-Gb staccato 16ths to (Bar 3) F dotted half note trill (to Gb) crescendo and tied to 8th note down to small octave Ab 8th on the up-bow mark up to Line 1 Eb 8th to (Bar 4) Eb 8th to D 8th tied to 8th note (followed by an 8th and quarter rest) to small octave Ab/Line 1 F to middle Cb/Ab to Eb/Line 2 Cb to F/Eb staccato 16ths. Four celli play as the violins in Bar 1 but an octave

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lower register to (Bar 2) small octave Eb 8th (followed by an 8th rest). Then celli are *pizz* on Eb/A 8ths (followed by an 8th rest) up to Bb/Line 1 D 8ths (followed by an 8th rest) down to Eb/Ab 8ths to (Bar 3) D/Ab 8ths (followed by 8th and two quarter rests) to Great octave B/small octave F 8ths to (Bar 4) Great octave F/small octave Ab rinforzando-marked and sforzando-marked 8ths (followed by rests). Two CB in Bar 1 pluck pizzicato small octave G rinforzando 8th (followed by two 8th rests) to same G 8th to Ab 8th (followed by an 8th rest) to Gb-Bb 8ths to (Bar 2) Eb 8th, and so forth.

The bassoon in Bar 1 plays forte small octave F-F-F-F rinforzando 16ths to F down to Great octave G staccato 8ths to Great octave Ab dotted 8th to Bb 16th to small octave Eb-F-Ab-F staccato 16ths to (Bar 2) Eb 8th (followed by an 8th rest) down to Great octave F 8th (followed by an 8th rest) up to small octave Ab 8th (followed by an 8th rest) to same Ab 8th (followed by an 8th rest) down to (Bar 3) E 8th, etc. Clarinets I-II in Bar 1 play small octave A/middle C rinforzando 8ths (followed by two 8th rests) to unison Bb [written middle C] rinforzando 8th to C dotted 8th to Db 16th to Bb/Eb 8ths (followed by an 8th rest). The bass clarinet plays small octave F [written G] 8th (followed by two 8th rests) up to Line 1 F 8th to F dotted 8th to F 16th down to Db 8th (followed by an 8th rest). The electric guitar in Bar 1 plays forte Line 1 F/A/Line 2 C/F sforzando 8ths followed by rests to (Bar 2), after a half rest, Line 2 Bb rinforzando half note *fz* to (Bar 3) Line 2 F half note *fz* followed by a half rest. The harp/piano/novachord also play but I won't get into those instruments. In Bar 3 the trumpets are "flutter" on Line 1 F [written G] dotted half note rinforzando-marked tied to 8th note (followed by an 8th rest). Pos in Bar 3 play *fz* Great octave Bb/small octave F/Line 1 D sforzando 8ths (followed by 8th/quarter/quarter/8th rests) to unison small octave Ab rinforzando 8th note. The timp in Bar 3 beats a Great octave Bb grace note to Bb rinforzando 8th.

Violins in Bar 5 play Lines 2 & 3 Eb rinforzando 16ths to D dotted 8ths decrescendo to D rinforzando 16ths to C dotted 8ths decrescendo hairpin to C 16ths to Lines 1 & 2 Bb dotted to Bb 16ths to Ab dotted 8ths to (Bar 6) Line 1 G# to F# 16ths to small octave A/middle C# 16ths to B#/D# 16ths to next figure of (hmmm, too unclear here...). Anyway, I won't get into this busy cue anymore. It appears that Bar 7 is the "War Wagon Departs" rhythm but constantly repeated.. So, for example, the Nova plays forte small octave A dotted 16th to A 32nd note to G# 8th figure to F#-E 8ths (all notes rinforzando-marked) and repeated in the second half of the bar. The piano plays this an octave lower register. The electric guitar seems especially prominent playing this rhythm in the small octave register. Violins pluck *pizz* top line 8th notes of Line 1 A-G#-F#-E (repeated second half of bar) while bottom line plays small octave A-G# 8ths (followed by an 8th rest) up to Line 1 E 8th. VC pluck Great octave A-G#-F#-E rinforzando 8ths repeated again (and again and again!). Etc. I think that's enough! [break at 4:16 pm Friday]

New Weapon *N 11-* *Act 4 - Part 3* *J. Frank*
#16 Steady Timmy *(Placing Nitro on bridge)*

Flutes
 Oboes
 Clarinets
 Bassoon
 Bassoons
 Horns
 Trumpets
 Trombones
 Tuba
 Timpani
 MPA
 Vibes
 Harp
 Piano
 Narr
 Violina 10
 E. Guitar
 Cello 4
 Bass 2

1 2 3 4

<https://i.postimg.cc/NfxQcnfg/9-pt-3-page-1-Steady-Fingers-Placing-Nitro.jpg>

“Steady Fingers” Reel 9/3 C time, 26 bars, 7 pages. Intrada cd location: track # 16. Located in the movie approximately 1:12:52. Scene: Taw and Billy (John Wayne & Robert Walker) carefully set the nitro in strategic parts of the bridge.

Two stopped (+) horns sound *pp* Line 1 C [written Line 1 G] whole note to (Bar 2) small octave Bb [written Line 1 F] whole note to (Bar 3) small octave Ab [written Line 1 Eb] whole note to (Bar 4) small octave G [written Line 1 D] double-dotted quarter note crescendo to Ab 16th to G quarter note crescendo to F#/A quarter notes.

Clarinet I and bassoon play *pp* Line 1 C-small octave B legato 16ths to staccato 16th to another staccato 16th (all 16ths connected by two crossbeams) with that final C 16th tied to dotted half note decrescendo hairpin to (Bar 2) small octave Bb to Ab legato 16ths to Bb staccato 16th and then Bb 16th tied to dotted half note to (Bar 3) Ab-G-Ab-Ab 16ths tied to dotted half note decrescendo. After a half and quarter rest in Bar 1, the flute and oboe play *pp* Line 2 C-Line 1 B legato 16ths to Line 2 C-C staccato 16ths to (Bar 2), after a half and quarter rest, Line 1 Bb-Ab-Bb-Bb 16ths (silent next two bars). After an 8th rest in Bar 1, the bass clarinet plays *p* < Line 1 C [written D] quarter note to small octave Bb quarter note to Ab 8th to G-F 16ths to (Bar 2), after an initial 8th rest, small octave Bb to Ab quarter notes to G 8th to F-Eb 8ths to (Bar 3), after an 8th rest, F quarter note up to middle C quarter note down to B 8th to G-F 8ths. The Nova plays as the bass clarinet but written an octave lower register. The piano (top staff) and pizzicato VC/CB, after an 8th rest in Bar 1, plays middle C 8th (followed by an 8th rest) to small octave Bb 8th (followed by an 8th rest) to Ab 8th to G-F 8ths to (Bar 2), after an 8th rest, Bb 8th (followed by an 8th rest) to Ab 8th (followed by an 8th rest) to G 8th to F-E 8ths, etc.

The marimba in Bar 1 plays *pp* middle C-small octave B 16ths to C 8th figure (following by a quarter and 8th rest) up to Line 2 C to Line 1 Bb 16ths back to C 8th figure to (Bar 2), after a half and quarter rest, Line 1 Bb-Ab 16ths to Bb 8th figure to (Bar 4), after a half and quarter rest, Ab-G 16ths to Ab 8th figure. The harp plays small octave and Line 1 C-C 8ths (followed by two quarter rests) up to Lines 1 & 2 C-C 8ths. Then bottom staff harp in Bar 2 plays small octave Bb-Bb 8ths (followed by rests) to (Bar 3) Ab-B 8ths. After a half and quarter rest in Bar 2, the top staff harp plays Line 1 Bb-Bb 8ths to (Bar 3), after a half and quarter rest, Line 2 Ab-Ab 8ths.

In Bar 5 (:15 cd) the Nova chord plays Great octave G/small octave D half notes (followed by a half rest). Clarinets play small octave G/B [written A/middle C#] whole notes to (Bar 6) G/F whole notes to (Bar 7) G/Line 1 G whole notes to (Bar 8) small octave G/B whole notes. The bass clarinet plays small octave G half note tied and decrescendo to an 8th note to Ab quarter note to A 8th tied to 8th next bar to Bb tenuto quarter note to B tenuto quarter note to middle C (yes, another tenuto-marked) quarter note down to G 8th tied to 8th next bar to Ab quarter note, and so forth. Horn I plays small octave B [written Line 1 F#] whole note legato down to (Bar 6) G [written Line 1 D] whole note. Horn II plays small octave G whole note tied to 8th note next bar (followed

by rests) to (Bar 7) G whole note tied to whole note next bar. Horn I in Bar 8 returns to play small octave B whole note to (Bar 9) G whole note.

After a quarter rest in Bar 5, six violins I are bowed trem ponticello on Line 1 G up to Line 2 G to F# quarter notes to (Bar 6) F half note to E half note to (Bar 7) Eb half note to D half note tied to 8th note (followed by two 8th rests) to Lines 1 & 2 G quarter notes to G# quarter notes to A quarter notes tied to 8ths in Bar 9 to A# to B to Lines 2 & 3 quarter notes down to G 8ths tied to 8ths next bar, and so forth. After a quarter rest in Bar 5, 4 violins II play bowed trem ponticello *pp* Line 1 G dotted half note tied to whole note next bar down to (Bar 7) Eb half note trem to D half note trem tied to 8th note next bar, and so forth. Celli and contrabasses play pretty much as the bass clarinet but written an octave lower register.

Skipping to Bar 13 (:47 cd) the harp/piano/novachord all play a “7” septuplet 32nd note figure *mf* of small octave F#-G-A#-B#-C#-D-G. The piano and novachord then sound middle C# *rinforzando* dotted half note. The harp then plays C# 8th note (followed by an 8th and quarter rest) down to small octave A# 8th. At the end of this bar the electric guitar sounds in arpeggiando fashion small octave F#/middle C#/A# 8ths (silent next bar). After a quarter rest in Bar 13, two horns play *fz-pp* middle C# [written G#] dotted half note to (Bar 14) D 8th note followed by rests.

In Bar 14 the solo trumpet I sounds *pp* Line 1 Bb [written Line 2 C] quarter note tied to dotted 8th up to Line 2 D 16th up to F dotted 8th down to D 16th down to (now joined by the oboe) Line 1 B dotted 8th up to D 16th crescendo to (Bar 15) F 8th to F-F 16ths to F dotted 8th to D 16th to F half note decrescendo. After a quarter rest in Bar 15, the flute plays *pp* Line 2 F dotted 8th down to C 16th up to F half note decrescendo. Then the “always stopped” horns take over in Bar 16 (:58 cd) *pp* on small octave Bb [written Line 1 F] quarter note tied to dotted 8th to Line 1 D [written A] 16th to F dotted 8th to F 16th to F dotted 8th down to D 16th to (Bar 17) F whole note decrescendo (for horn I) and F half note tied to 8th for Horn II. Then in Bar 18 (1:05 cd) the two trombones and the electric guitar take over *pp* < on Great octave A (small octave for the El. Guitar) *rinforzando* quarter note to A dotted 8th up to small octave C 16th up to Eb dotted 8th down to C 16th down to Great octave Ab dotted 8th up to small octave C 16th up to (Bar 19) F dotted 8th to F 16th to F dotted 8th down to D 16th back to F half note decrescendo.

Back in Bar 14 when the solo trumpet first takes the War Wagon melody line, celli are bowed trem *ppp* on small octave D/Bb half notes tied to 8th notes (followed by an 8th rest) down to Great octave F# quarter note tied to quarter note next bar to G half note trem crescendo to Ab quarter note trem tied to quarter note next bar to G half note to Gb quarter note trem. CB are bowed trem on small octave F half note trem tied to 8th note (followed by an 8th rest) down to Great octave F# quarter note tied to next bar (see VC). Harp and piano also play separate half note duration chords.

The character of music changes (section change) starting in Bar 21 (1:16 cd; 1:14:11 movie). The vib sounds *pp* ascending to descending series of gliss notes. So we find small octave B quarter note with the wavy gliss line up to Line 3 D quarter note gliss line down to end of bar (repeat next three bars). The marimba is legato trem roll between

small octave F# and E whole notes (repeated next three bars). VC bottom staff are fingered trem between small octave F#-E whole notes (repeated thru Bar 24). After a quarter rest in Bar 21, two top staff celli pluck pizzicato small octave Bb up to Line 1 F# down to small octave E quarter notes (repeated next three bars). The violins are bowed trem *ppp* on Lines 2 & 3 D whole notes tied thru Bar 24. CB play Great octave E/Bb whole notes on the up-bow I believe (repeated next bar to (Bar 23) E/Bb whole notes tied to quarter notes next bar to E/Bb tenuto dotted half notes. The novachord bottom staff plays small octave F#/Bb/Line 1 D whole notes tied thru Bar 24. The top staff plays Line 2 D/Line 3 etc (hard to read). The clarinet is legato trem between small octave F#-E [written G#-F#] whole notes (repeated next bar to (Bar 23), after a quarter rest, Line 1 D dotted half note tied to whole note next bar. Clarinet II plays Line 1 D [written E] whole note tied to dotted half note and 8th note next bar (followed by an 8th rest) to (Bar 23) small octave F# whole to E legato trem (repeated next bar). The bass clarinet plays small octave E [written F#] whole note *pp* (repeated thru Bar 24). The bassoon plays small octave Bb whole note tied to whole note next bar (repeated in Bars 23-24). Horns play *pp* small octave F#/Line 1 D [written middle C#/A] tenuto whole notes tied to next bar (repeated next two bars). Pos play *pp* small octave E/Bb tenuto whole notes tied to next bar (repeated Bars 23-24). The timp is softly trem *ppp* small octave E tenuto whole note (repeated next three bars). After a quarter rest in Bar 21, the harp plays Great octave and small octave Bb up to small octave and Line 1 F# down to Great octave and small octave E quarter notes with that E tied to E next bar back to Bb to F# to E tied to next bar and so on in that pattern. After a quarter rest in Bar 21, the piano plays *pp* Great octave and small octave Bb up to small octave and Line 1 F# down to Great octave and small octave E quarter notes (repeated next three bars).

Ok. That's all that I have of this cue! [end session 10:25 pm Friday. Ben Affleck and D. Issa are on Bill Maher live right now. Great confrontations here!]

[Top O the Rock] Reel 9/Part 4 CD location: track # 16 ("Steady Fingers") starting at 1:31. Movie location: about 1:15:34. NOTE: I already presented a full and complete delineation of this exciting cue at the top of this rundown paper.

[Made It] Reel 9/5 NOTE: This music is on the cd but not used in the movie. I believe this is the "Made It" cue or cue section in the cue sheets that was meant at the 1:17:31 point of the movie when Wayne & Douglas are together up in the narrow ravine rocks setting up the log trap. C time, 7 bars, 2 pages. I cannot decipher the orchestrator's name (a mere scribble). Intrada cd location: start of "Spool of Wire" track # 17 (:00 thru :14). Instrumentation: flute, oboe, 2 clarinets, bass clarinet, bassoon, 2 horns, trumpet, timp, marimba, harp, piano, "Nova," electric guitar, 8 violins, 2 celli, contrabass (of course no violas). Written on Pacific Music Papers 342. Note that the actual "Spool of Wire" scene and music is within Reel 9/7-10/1, starting at the :33 point of track # 17.

The bass clarinet in Bar 1 sounds softly *pp* Line 1 F# [written G#] whole note tied to whole note next bar, while the bassoon plays small octave F# tied whole notes. The harp bottom staff in Bar 1 sounds *p* small octave F# whole note let vibrate to (Bar 2) Great octave F#/small octave C#/F# whole notes. After a half rest in Bar 2 the top staff harp sounds *pp* in arpeggiando effect Line 1 E/G/Line 2 C# half notes let vibrate. Celli

Water Wagon *Sp. 67 11.11* *Reel 9- Part 5* *[1850 1850]* *D. Smith*

W 21 *00-785*

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Flutes

Oboes

Clarinet

Bass

Bassoons

Horns

Trumpets

Trumpets

Tuba

Timpani

MAR. ob.

Vibra

Harp

Piano

Viola

Violins

El. Gtr.

Cello

Bass

1, 17, 29 *Ravine [Moke 25]* *Wagon-Birds (19)*

Right Mute

Sp. 1000 p

espresso

Possible

3/4

3/4

sound *p* small octave F# dotted quarter note legato mini-slur to E 8th crescendo hairpin to I believe D dotted quarter note down to Great octave G# 8th to (Bar 2) F# whole note decrescendo hairpin. The contrabass in Bar 2 sounds *p* small octave F# whole note decrescendo. After an 8th rest in Bar 1, 8 violins I sound *p* a short mood phrase of Line 1 D 8th legato to C# quarter note tied to 8th note to a sounding of same C# 8th down to small octave B quarter note tied to (Bar 2) quarter note to A# quarter note decrescendo hairpin *pp*. Then the violins are bowed trem ponticello on Line 1 E/G half notes decrescendo hairpin to (Bar 3) D/F# bowed trem whole notes to (Bar 4) small octave B/Line 1 D half notes to A/middle C# half notes bowed trem. After a half rest in Bar 2, the electric guitar shows up sounding *pp* Line 1 F# 8th to F# quarter note to F# 8th to (Bar 3) F# 8th to F# quarter note to two F# 8ths to F# quarter to F# 8th (repeated next bar). The marimba plays the same as the electric guitar but written an octave lower register. After a half rest in Bar 3, celli now sound *pp* small octave B-A 16ths to B 8th three-note figure to another such figure down to (Bar 4) F# whole note bowed trem.

After an 8th rest in Bar 2, horn I sounds *pp* small octave B [written Line 1 F#] 8th note to A# [written E#] half note tied to and decrescendo to 8th note (followed by an 8th rest). After a half rest in Bar 3, both horns now come into play and are topped” sounding *p* Line 1 D/F# [written Line 1 A/Line 2 C#] half notes (with the + above the notes) to (Bar 4) small octave B/Line 1 D half notes to A/middle C# half notes. After a half rest in Bar 2, the clarinets now come into play sounding *pp* Line 1 E/G [written F#/A] tenuto half notes legato to (Bar 3) D/F# [written E/G#] dotted half notes decrescendo hairpin (followed by a quarter rest). Then in Bar 4 the clarinets sound *pp* Line 1 F#-E-F# 16ths to same F# 16th (these four 16ths are connected as a figure by two crossbeams) is tied to a the first 16th in the next figure to E to F# 16ths to F# 16th tied to next figure’s 8th note to E-F# 16ths with that last 16th tied to next three-note figure’s 8th note to E-F# 16ths. The bass clarinet in Bar 3 sounds *ppp* Line 1 F# 8th to F# quarter note (all notes tenuto) to F# 8th to F# 8th to F# quarter note to F# 8th tied to (Bar 4) 8th note to F# quarter notes 3X to F# 8th. After a half rest in Bar 4, the bassoon returns to play *pp* Line 1 F#-E 16ths to F# 8th tied to F# 16th to E 16th to F# 8th. After a half rest in Bar 2, the flute shows up to sound *pp* Line 2 C# down to Line 1 B to Line 2 C# 16ths to same C# 16th tied to 16th in the next four-note figure to B to C# to C# that is tied to stand-alone 16th in Bar 3 (followed by rests). The oboe shows up in Bar 3 to sound *pp* Line 2 C#-Line 1 B-C# 16ths to C# 16th tied to next figure’s 16th to B to C# 16th to C# 16th tied to next figure’s 16th to A 16th to B 8th to next figure of B-A 16ths to B 8th tied to 8th note (followed by rest marks). After a half rest in Bar 2, the “tight mute” trumpet I sounds *pp* Line 2 C#-Line 1 B Line 2 C# 16ths to C# 16th tied to next figure’s 16th to B to C# 16th to C# tied to 16th next bar (followed by rests).

In Bar 3 the piano and Novachord plays the same 16th note patterns. Piano top staff sounds *p* Line 3 C# to Line 2 B to Line 3 C# 16ths to C# 16th tied to next figures 16th to B to C# 16ths to C# 16ths to B-A-B 16ths to B 16th tied to next figure’s 16th to A to B to B 16ths down to (Bar 4) F# 8th followed by rests. The bottom staff piano plays this an octave lower register. The Nova plays also that pattern in the lower register (Line

2 C# to Line 1 B, etc.). Then in Bar 4 it plays (bottom staff) Line 1 B/Line 2 D half notes to A/middle C# half notes. Etc.

[end session Saturday, October 13, 2012 at 2:04 pm]...[resume Sunday am]

[War Wagon On Move] Reel 9/6 C time, 6 bars, 2 pages. NOTE: This short piece of music is not in the movie, and it does not appear to even be in the Intrada cd that I could find. It certainly is not present after the R9/5 cue in track # 17. According to the cue sheets (and logic upon seeing the movie) I believe this unused music was meant to be used during one of the War Wag-On-The-Move scenes along the road that are very brief. Perhaps it was meant in the 1:17:53 point approximately in the movie. It is also conceivable that it is the short "The Potion" cue that is listed on the cue sheets but I cannot find anything in the movie here that shows a potion scene. Immediately after this "potion" music comes "Levi" in the cue sheets and this fits perfectly with Levi (Walking Bear played by Howard Keel) cutting down a tree located in Reel 9/7-10/1 in the first 14 seconds. At any way, I labeled R9/6 as "War Wagon On Move" within brackets instead of quotation marks since there is no such cue sheet title (except for simply "War Wagon").

In Bar 1, ten violins sound *mp* Line 1 Ab dotted 8th (tenuto-marked) to Bb staccato 16th to next figure of descending legato 16ths Line 2 C-Line 1 Bb-Ab-F (connected by two crossbeams) to Eb stand-alone 8th note (followed by an 8th and dotted 8th rest) crescendo hairpin to small octave G/Line 1 Db rinforzando-marked and staccato-marked 16ths to (Bar 2) middle C-Eb-Ab-Bb 16ths to Line 2 C 8th (followed by an 8th and quarter rest), and so forth. Four cello play the same in Bar 1 but written an octave lower register (ending on Great octave Bb 16th) to (Bar 2) small octave Eb-Ab-middle C-Eb 16ths up to Ab staccato 8th (followed by an 8th and quarter rest) down to small octave Ab tenuto quarter note, and so on.

After a half rest in Bar 1, two CB pluck *pizz* small octave Eb up to Ab 8ths (crossbeam connected) down to Db 8th (followed by a 16th rest) to Eb 16th crescendo to (Bar 2) Ab quarter note tied to 8th note (followed by an 8th and quarter rest) to F down to Great octave Bb 8ths. Clarinet I plays *mp* Line 1 Ab [written Bb] dotted 8th tenuto-marked to Bb [written Line 2 C] staccato 16th to C-Bb-Ab-F legato 16ths to Eb down to C staccato 8ths up to Eb 8th (followed by a 16th rest) to Db 16ths to (Bar 2) C-Eb-Ab-Bb 16ths down to Ab dotted 8th rinforzando-marked (followed by a 16th and quarter rest) to middle C tenuto quarter note. Etc. After a half rest in Bar 1, three horns with "wood mutes" sound *mp* small octave G/Bb/Eb [written Line 1 D/F/Bb] 8ths to Ab/middle C 8ths to F/middle Cb/Eb 8ths (followed by a 16th rest) to Eb/G/Line 1 Db 16ths. Trumpet I with a mute plays *p* Line 1 Ab [written Bb] tenuto-marked dotted 8th to Bb 16th to Ab 8th (followed by rest marks). Trombone I with a mute sounds *p* small octave Ab dotted 8th to Bb 16th to Ab 8th (followed by an 8th rest) to (now Pos II-III join in) small octave Eb/G/Bb rinforzando and staccato 8th to Eb/Ab/middle C 8ths, and so on. The electric guitar plays as the trumpet in Bar 1. The timpani beats *p* Great octave Ab-Ab grace notes to Ab 8th followed by rests and repeated next bar). The harp sounds *mp* Great octave and small octave Ab 8ths followed by rest marks. After a half rest in Bar 1 the piano plays Great octave Eb/Bb/Eb/G/Bb/Line 1 Eb staccato 8ths to Great octave Ab/small octave

Handwritten title: *War Unison 9-6* *Rev 9 - Part 6* *P. Trenchard*

Flute 1: *117153*

Oboe 1

Clarinet 1

Bassoon 1

Horn 1-2

Horn 3

Trumpet 1

Trumpet 2

Trombone 1-4

Euphonium

Tuba

Timpani

Percussion

MAR.

Violin

Harp

Piano

Mandolin

Cello

Bass

1 2 3 4

Eb/Ab/middle C 8ths to Db/Ab/small octave Db/F/middle Cb/Eb 8ths followed by an 8th rest. The Nova plays Line 1 Ab dotted 8th to Bb 16th to descending 16ths C-Bb-Ab-F to Eb 8th (followed by an 8th and dotted 8th rest) to Great octave Eb/Bb/small octave G/Line 1 Db staccato 16ths.

Ok. That should give the reader a pretty good idea of how the music was initially constructed.

“Levi” & “Spool of Wire” Reel 9/7-10/1 [Levi Chops Tree] [Billy Sets Trap on Bridge] C time, 14 bars, 4 pages. I cannot tell who is the orchestrator but probably it's Tamkin. Intrada cd located: Track # 17 starting at :15. Movie location approximately 1:18:14. Scene: Levi the Indian chops a tree and then waves at Taw (John Wayne) in horseback who then rides hurriedly past.

The timp plays *pp* a three-stroke ruff of Great octave G-G grace notes to G quarter note (followed by a quarter and half rest). The Tom-Tom sounds *pp* an 8th note (notated on the bottom space of the staff) to quarter to quarter to quarter to 8th note tied to 8th note next bar to three quarter notes again to 8th to (Bar 3) 8th to quarter to 8th (followed by an 8th rest) to quarter to 8th. The harp top staff plays similarly on Great octave D/G 8ths to three quarter notes to 8ths tied to 8th next bar (etc) to (Bar 3) Great octave C#/F# 8ths to quarter note back to D/G 8ths tied to half notes decrescendo hairpin (repeated in Bar 4). The harp bottom staff plays this pattern on Contra-octave G notes to (Bars 3-4) F# notes. The piano is *col harp*. The electric guitar plays this pattern *pp* on small octave G notes to (Bar 3) F# 8th to F# quarter note to F# 8th to G 8th to G quarter note to G 8th (repeated next bar). That concludes the instruments doing the rhythmic role of this cue.

Four celli in Bar 1 sound *pp* Great octave D/G whole notes tied to whole notes next bar to (Bar 3) F# dotted quarter note crescendo to G 8th to G half note *espressivo* mood-marking (repeated in Bar 4). Two CB play Great octave G whole note tied to next bar and then *col VC*.

The bassoon in Bar 1 sounds *pp* Great octave G legato up to small octave D quarter note tied to and crescendo to 8th note to Eb-F 16ths to Eb down to C 8ths legato to (Bar 2) D whole note decrescendo to (Bar 3) Great octave F# dotted quarter note to G 8th tied to dotted 8th note (followed by rests). The Nova plays as the bassoon in Bar 1 to (Bar 2) small octave D 8th (followed by rests), while the bottom staff in Bar 1 plays Great octave G whole note tied to dotted 8th note in Bar 2 followed by rests. Then the Nova in Bar 3 plays Line 2 E/Bb/Line 3 Eb dotted quarter notes to D/G/Line 3 D 8ths tied to half notes decrescendo hairpin. The bass clarinet in Bar 1 plays *pp* small octave G [written A] tenuto quarter note to G tenuto half note crescendo to I believe Bb-middle C 8ths to (Bar 2) D dotted quarter note to C 8th to D half note. After a half and 8th rest in Bar 3, the bass clarinet then plays small octave G tenuto quarter note to G 8th (repeated next bar). After a half and 8th rest in Bar 1, clarinet I plays *pp* small octave Eb [written F] to F [written G]

Handwritten score for a musical ensemble. The title at the top is "Hark Upon" with a large "V" and "12" next to it. The date "Rel 9-10-10" and "Part 7-1" are written. The key signature is "R 9-PM" and the time signature is "10 PM". The score is for a full orchestra, including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Euphonium, Saxophone, Viola, Violin, Cello, and Double Bass. The score is written on a single page with a large "V" and "12" at the top. The music is in 2/4 time and features a variety of instruments. The score is handwritten and includes many annotations and markings. The page is numbered "1" in the bottom right corner.

<https://i.postimg.cc/9QdCWFPw/9-pt-7-10-pt-1-page-1-Levi.jpg>

16ths to Eb dotted 8th note (followed by a 16th rest) to (Bar 2) Line 1 D_C 16ths down to small octave G 8th tied to 8th in the next figure and then sounding another G 8th (tenuto-marked) to G half note. After a half and 8th rest in Bar 3, the clarinet then plays *pp* > small octave D tenuto quarter note to D 8th (repeated next bar decrescendo). Clarinet II shows up in Bar 2 to play small octave G tenuto 8th to G tenuto 8th tied to dotted half note (silent next two bars). In Bar 2 horn I with a “wood mute” sounds *p* Line 1 D-C [written Line 1 A-G] 16ths down to small octave G [written Line 1 D] 8th tied to next figure’s 8th to same G tenuto-marked 8th to G tenuto half note (remove mutes after this, and silent next two bars). Horn II plays small octave G quarter note tied to 8th down to C 8th to D half note.

In Bar 2 six violins I come into play sounding *pp* Line 2 Eb/Line 3 Eb dotted quarter notes bowed trem to Lines 1 & 2 D 8ths bowed trem tied to half notes decrescendo to (Bar 4) Lines 1 & 2 Eb dotted quarter notes bowed trem to D 8ths tied to half notes. Four violins II play bowed trem Line 2 Bb dotted quarter note down to G 8th tied to half note decrescendo down to (Bar 4) Line 1 Bb dotted quarter note down to G 8th tied to half note. The Nova plays the same notes and registers.

In Bar 4 trumpet I plays *pp* Line 1 G [written A] tenuto-marked dotted quarter note to Bb staccato 8th up to Line 2 D dotted 8th down to Line 1 Bb 16th down to G dotted 8th up to Bb 16th tied to (Bar 5 in 3/4 time) half note decrescendo up to Line 2 Eb dotted 8th to F 16th to (Bar 6) G dotted 8th decrescendo (followed by rests). Incidentally, Bar 6 (:33 Intrada cd) is the actual “spool of wire” scene on the bridge when Billy (Robert Walker) sets up the final stage of the trap. After a half and quarter rest in Bar 4, the flute sounds *pp* Line 1 G dotted 8th up to Bb 16th tied to (Bar 5) Bb half note up to Line 2 Eb dotted 8th to F 16th to (Bar 6) G dotted 8th (followed by rests). After two quarter rests in Bar 5 in 3/4 time, the oboe plays *pp* exactly as the flute into Bar 6. Clarinet I plays in Bar 5 Line 1 Db [written Eb] half note down to small octave Bb quarter note decrescendo hairpin. Clarinet II plays small octave G dotted half note decrescendo, and the bass clarinet on small octave Eb dotted half note. Horns play Line 1 Eb tenuto dotted 8th up to G 16th up to Bb dotted 8th down to G 16th down to Eb quarter note decrescendo. Trombones in mutes show up in Bar 5 to sound *pp* small octave G/Line 1 Db half notes to G/Bb quarter notes to (Bar 6 in C time) unison G dotted 8th note followed by rests. After an 8th rest in Bar 5, the timp beats small octave Eb to Eb quarter notes to Eb 8th. After an 8th rest the Tom-Tom plays the same notes (notated on the bottom space of the staff). After an 8th rest the harp plays Great octave Eb/B quarter notes to Eb/G quarter notes to Eb/G 8ths. The piano bottom staff plays Contra-octave Bb/Great octave Eb/Bb tenuto half notes to A/Great octave Eb/A tenuto quarter notes. The Nova and violins are silent in Bar 5. The electric guitar plays small octave Bb/Line 1 Eb 8ths to quarter notes to A/E quarter notes to 8ths decrescendo. After an 8th rest in Bar 5, celli play Great octave Eb/Bb tenuto quarter notes to Eb/A tenuto quarter notes to Eb/A 8ths. CB play Great octave Bb half note legato to A quarter note. [break at 12:09 pm Sunday. Felix Baumgartner jumped 24 miles up in the stratosphere about an hour ago. Exciting to watch!]

[Spool of Wire] Ok, as given earlier, we now come to the “Spool of Wire” bridge scene of the cue. This is located on the Intrada cd track # 17 at :33. In the movie it is located approximately at 1:18:32.

In Bar 6 back in C time all ten violins sound *ppp* Line 1 G to F# 16ths crescendo to G-G staccato 16ths to G dotted half note tenuto-marked and decrescendo hairpin. Clarinet I plays Line 1 G [written A] tenuto 8th to G staccato 16th to G 16th tied to dotted half note decrescendo tied to (Bar 7) G dotted half note decrescendo and tied to 8th note (followed by an 8th rest) to (Bar 8) Eb tenuto 8th to Eb-Eb staccato 16ths to Eb dotted half note. Clarinet II plays this an octave lower register. After a half and 8th rest in Bar 6, the bass clarinet plays Line 1 Eb [written F] 8th to D 8th to C 16th (followed by a 16th rest) to (Bar 7), after a half and 8th rest, Db 8th to C 8th to small octave Bb 16th (followed by a 16th rest) to (Bar 8), after a half and 8th rest, small octave Ab 8th to Bb dotted 8th to Ab 16th. After an 8th rest in Bar 6, celli and contrabasses pluck pizzicato small octave G 8th (followed by an 8th rest) to F 8th (followed by an 8th rest) to (now arco) Eb 8th to D 8th to C 16th (followed by a 16th rest) to (Bar 7 *pizz* again), after an 8th rest, F 8th (followed by an 8th rest) to Eb 8th (followed by an 8th rest) to (now arco) Db 8th to C 8th down to Great octave Bb 16th (followed by a 16th rest) to (Bar 8 back to pizzicato), after an 8th rest, C 8th (followed by an 8th rest) to Great octave G 8th (followed by an 8th rest) to Ab 8th (now arco) to Bb dotted 8th to Ab 8th. The piano plays the same notes and pattern but also an octave lower register in the bottom staff.

Horns in Bar 6 play small octave and Line 1 G [written D] whole notes crescendo-decrescendo hairpins tied to dotted half notes next bar decrescendo and tied to 8th notes (followed by an 8th rest) to (Bar 8) G whole notes. In Bar 7 the bassoon plays *pp* Line 1 F-Eb to F-F staccato 16th to F dotted half note (silent next bar). The oboe and Nova in Bar 6 plays Line 2 F-Eb legato 16ths to F-F staccato 16ths to F tenuto dotted half note decrescendo (silent next bar). In Bar 8 the violins return to play Line 1 Eb-Db 16ths to Eb-Eb 16ths to Eb dotted half note. Clarinets play small octave and Line 1 Eb tenuto 8th to Eb-Eb staccato 16ths to Eb dotted half note. After a half/quarter/dotted 8th rest in Bar 8, trombones play *p* < small octave C/F# (dissonant tritone interval) 16ths to (Bar 9 located at :41 Intrada cd) Great octave B/small octave G rinforzando whole notes > *pp* tied to 8ths next bar (followed by rests).

Then in Bar 9 we come to a mysterious effects section of the music with flutter-tongued flute, harps in harmonics, violins I in harmonics, and so forth. After a half rest in Bar 9, flute I sounds *ppp* trem notes *flutter* on Line 2 G to F# quarter notes to (Bar 10) F to E half notes to (Bar 11) Eb half note to D half note tied to 8th note next bar (followed by rests). Clarinet I plays these same notes *pp* but octave lower register as legato phrase notes thru Bar 11. Clarinet II plays small octave G [written A] whole note tied thru Bar 12 (held fermata in Bar 12). The bass clarinet and VC/CB play the “melody” line on small octave (for bass clarinet) and Great octave (for VC/CB) G dotted quarter note to G 8th crescendo tied to 8th to Ab 8th tied to 8th note to A 8th tied to (Bar 10) 8th note to Bb quarter note to B up to C quarter notes down to G 8th tied to 8th next bar to Ab quarter note to A-Bb 16ths with the Bb 16th tied to 8th note to B quarter note down to G 8th. After a half rest in Bar 9, trumpet I in a “tight mute” sounds *ppp* Line 2 G to F# quarter notes to (Bar 10) F to E half notes to (Bar 11) Eb half note to D half note tied to 8th note next bar

(followed by an 8th and quarter rest). The Nova plays this in the same register but also an octave higher register. Pos return in Bar 12 to play Great octave G/small octave D whole notes held fermata and decrescendo. After a quarter rest in Bar 9, the marimba in trem on small octave G/Line 1 G dotted half notes tied to 8ths next bar. After a half rest in Bar 9, four violins I are in “harmonics” sounding *pp* Line 1 G quarter note trem (with the four-sided diamond on Line 2 C) to F# quarter note trem (diamond above on B) to (Bar 10) F half note (diamond on Bb) to E half note trem (diamond on A) to (Bar 11) Eb to G half notes. After an 8th rest in Bar 12, all violins are now *natural* playing *pp* small octave G/Line 1 D quarter notes to same quarter notes to dotted quarter notes held fermata. Back in Bar 9, after a half rest, six violins II are “natural” trem on Lines 1 & 2 G to F# quarter notes to (Bar 10) F to E half notes trem to (Bar 11) Eb to D half notes.

Ok. That will suffice for this cue. Besides, I do not have page 4 of this cue. [break 1:16 pm Sunday]

[???] Reel 10/2 6 bars, 2 pages. I have not idea what this music is. It does not appear to be in either the cd or movie. I do not have copies of the written music.

[???] Reel 10/3 2 bars, 1 page. Once again we have the same situation as described immediately above for Reel 10/2. Perhaps they were intended War Wagon movement tiny cues.-

“Vantage Point” Reel 10/4 C time, 11 bars, 3 pages. Perhaps Tamkin orchestrated this one. Intrada cd location: start of track # 18. Movie location: approximately 1:20:36 when Kirk asks Wayne about the Indians migrating in the distance, “What’s that?”

The initial bars of this cue show another case where you see all these instruments playing but when you actually hear the track many of those instruments are missing (that I could tell). Specifically the horns and trombones especially are *written* to play forte or *mf* rinforzando-marked notes but I cannot hear them in track # 18. I can hear low woodwinds and perhaps the VC/CB (maybe the electric guitar) but not the brass. So Tiomkin in the rehearsal probably told them to cancel the notes for those instruments—seen in the Parts but of course not on the already written full score orchestrated by Tamkin or whomever.

So we find the piano top staff playing small octave (Great octave register for the bottom staff/left hand) D “3” triplet value quarter note to E triplet value 8th note (both rinforzando-marked) to F-A-Line 1 D-C rinforzando 16ths (all notes in the first two bars are rinforzando-marked) to “3” triplet value Bb quarter note down to G triplet value 8th up to Line 1 E dotted 8th to D 16th to (Bar 2) Great octave A/small octave E/A/middle C# 16th down to Great octave D/small octave D/F/Line 1 D 8th down to Great octave C/small octave C/small octave G/Line 1 E 16ths figure to Great octave F/small octave F/A/middle C/F dotted 8ths up to small octave C/G/middle C/E/G 16ths, and so forth! The Nova is *col* the piano. The VC/CB in Bar 1 play as the piano but an octave lower register. The electric guitar plays it an octave higher register (Line 1 D quarter note, etc). Horns “play” it as the piano top staff but, once again, I don’t hear it in Bar 1 but do in Bar 2.

After a quarter rest in Bar 1, the Pos “play” Great octave F-A-small octave D-C rinforzando 16ths (etc) but in Bar 2 we do hear the two trombones playing Great octave A/small octave E 16ths to A/D 8ths to small octave C/E 16ths figure to C/F dotted 8ths to C/G 16ths to C/A to C/G# 8ths to Great octave B/small octave F# dotted 8ths down to Great octave F#/small octave A 16ths to (Bar 3) Great octave and small octave B rinforzando 8ths (followed by rest marks). Then mutes are applied to the Pos for Bar 4 when they return after a half rest. After a half and quarter rest in Bar 2, trumpet I with a mute sounds forte Line 1 B [written Line 2 C#] dotted 8th rinforzando-marked down to E [written F#] 16th to (Bar 3) Eb half notes > *p* followed by a half rest. I won’t delineate anymore for the first three bars. I believe you have a good enough idea of the basic music construction there.

In Bar 3 the *stopped* horns sound *fz-p* > *pp* small octave B [written Line 1 F#] rinforzando half notes to small octave E/A [written B/Line 1 E] tenuto half notes tied to dotted half notes and 8th notes next bar (followed by an 8th rest) Celli top staff play Great octave B half note decrescendo up to side-bracketed double-stopped small octave D/A half notes tied to whole notes next two bars to (Bar 7) E/A tenuto whole notes double-stopped. Bottom staff VC play Great octave B half note to Great octave A/small octave E double-stopped half notes tied to whole notes next two bars to (Bar 7) Great octave B/small octave D tenuto whole notes double-stopped. CB play Great octave B half note to *div* (not double-stopped) half notes Great octave A/small octave D half notes tied to whole notes next two bars to (Bar 7) Great octave A/small octave E tenuto whole notes. After a half rest in Bar 4, the bass clarinet plays *pp* small octave A half note tied to (Bar 5) dotted half note and 8th note (followed by an 8th rest). They return in Bar 8.

After a quarter rest in Bar 4, the Tom Tom beats *ppp* two 8th notes (crossbeam connected) sounded 3X to a quarter note to (Bar 5) two 8ths to quarter note to two 8ths to quarter note and repeated next two bars. The electric guitar in Bar 5 plays the rhythmic pattern of 8th to quarter-quarter-quarter-8th note chords on small octave E/Line 1 E/A/Line 2 D/E notes (repeat next bar). The harp plays the same rhythmic pattern but on Contra-octave A/Great octave D/E/A/small octave D/E/A notes. The piano plays whole note tied chords on Contra-octave A/Great octave D/E/A/small octave D/E/A.

After an 8th rest in Bar 5 (:11 cd) the flute and oboe are highlighted playing an Indian-referenced pattern of notes as the men see the tribe in the distance. They both sound *p* Line 2 D-E 16ths down to Line 1 A 8th up to Line 2 D-E 16ths down to A 8th up to Line D-E 16ths up to G-E 8ths. Clarinets and bassoon in Bar 6 take over the pattern briefly on Line 1 (for bassoon) and Line 2 (for clarinets) D 8th to C-D 16ths up to E 8th to D-C 16ths up to E-D 16ths down to G 8th to now staccato G-G 8ths. The bassoon continues on in bar 7 on small octave A dotted 8th to A 16th up to Line 1 D quarter note to D 8th < > followed by an 8th and quarter rest. Horn I plays the same (and same register). After a half rest in Bar 6, the flute returns to play Line 3 D-C 16ths down to Line 2 G 8th to G-G staccato 8ths to (Bar 7) a repeat of Bar 5. After a half and 8th rest in Bar 6, the oboe plays Line 2 G stand-alone staccato 8th to G-G staccato 8ths to (Bar 7) *col* flute. After a half and 8th rest in Bar 7, the clarinets return to play Line 1 D-E 16ths up to G-E staccato 8ths. Etc. [break 2:44 pm Sunday]

Handwritten musical score for a large orchestra, featuring multiple staves and instruments. The score is written in black ink on aged, slightly torn paper. The instruments listed on the left include:

- Flutes (P.N.)
- Oboes
- Clarinets
- Bassoons
- Horns (1-2, 3-4)
- Trumpets (1, 2-3)
- Trombones (1-2, 3-4)
- Tuba
- Timpani (Large)
- Vibraphone
- Harp
- Piano
- Violins (x4)
- Viola
- Cello
- Bass

The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations and circled numbers (1, 2, 3, 4) on the Vibraphone staff. The paper shows signs of wear, including tears and discoloration.

[resume Tuesday, October 30, 2012 at 11:06 am]:

“Dust Gag” Reel 10/5 C time, 66 bars, 17 pages. Intrada cd location: Track # 19. Movie location: approximately 1:21:34. War Wagon tutti music. Scene: Being followed by the Indians. Note: I know I had pages 1, 2, 7, 10 thru 14 of this cue xeroxed for me but unfortunately I cannot yet find page 1. Until I do (probably “if” rather than “when” since I looked very hard already) I will not be able to delineate the first four bars of this cue. Besides, this is another very busy cue so I doubt if I will want to spend a great deal of my limited time on this cue except for certain sections/bars of particular interest to me in regards to orchestral effects.

In Bar 5 (:08 cd), the bass clarinet/Fag I/piano II/Novachord/VC/CB play repeated legato 16th note figures. The novachord and VC/CB play descending 16ths starting with sole rinforzando-marked small octave F-Eb-Db-C (connected as a figure by two crossbeams) followed by three repeat signs and repeated next bar. The bassoon plays Great octave F-Eb-Db-C 16ths figure played 4X to (Bar 6) F rinforzando 8th (followed by an 8th rest) to F-Eb-Db-C 8ths played three times to (Bar 7) Eb rinforzando 8th (followed by an 8th rest) to Eb-D-Db-C 16ths to Db-D-Eb-Fb 16ths to Eb 8th up to G up to small octave C# 16ths. After an 8th rest in Bar 6, the flutes essentially play “3” triplet value 8th note figures. So, after an initial 8th rest, they play Line 3 Db-Db 16ths to F-Db-Db triplet value 8ths to Eb-Db-Db triplet 8ths to Db-C-C triplet 8ths (silent next bar). The oboes and clarinets play similarly, as well as piano I. The horns/trombones and then the trumpets soon joining are highlighted plating a War Wagon theme slight variation. Pos I-II play middle C dotted 8th down to small octave A dotted 8th back up to A 16th to (now divisi) A/middle C 16th to A/C dotted 8ths to A/C dotted 8ths down to F/A 16ths to (Bar 6) A/C dotted half notes decrescendo and tied to 8th notes (followed by an 8th rest). All notes are rinforzando-marked. After a half rest in Bar 5, Pos III-IV join in to play small octave Db/F 16ths to Db/F dotted 8ths to Db/F dotted 8ths to C/Db 16ths to (Bar 6) Db/F dotted half notes sforzando-marked (but rinforzando-marked for Pos I-II, curiously) tied to 8th notes decrescendo. The first two horns in Bar 5 play *unis* middle (Line 1) C [written Line 1 G] dotted 8th down to small octave A [written Line 1 E] 16th down to F [written middle C] dotted 8th up to A 16th to now divisi A/middle C 16ths to A/C dotted 8ths to dotted 8ths down to A/C 16ths to (Bar 6) A/C dotted half notes tied to 8ths (followed by an 8th rest). After a half rest in Bar 5, horns III-IV play small octave F/middle C 16ths to dotted 8ths to dotted 8ths to F/A 16ths to (Bar 6) F/C dotted half notes tied to 8ths. After a half rest in Bar 5, trumpets play Line 1 F/A/Line 2 C [written G/B/Line 2 D] 16ths to dotted 8ths to dotted 8ths down to Db/F/A 16ths to (Bar 6) F/A/Line 2 C dotted half notes tied to 8ths. The piatti sounds forte a diamond-shaped half note in Bar 6 (“leave ring”). After a half and 8th rest in Bar 5, the harp is gliss *f* < from small octave F-G-A-Bb-Line 1 C-Db-D up to (Bar 6) Line 3 F sforzando-marked F 8th note (followed by rest marks). The Field Drum in Bar 5 plays a three-note or three-stroke ruff of two grace notes to 8th note (notated on the second space from the top) followed by an 8th rest to a rinforzando 8th note (followed by an 8th rest) to 16th to dotted 8th figure played twice to (Bar 6) dotted half note trem roll tied to 8th note decrescendo hairpin (followed by an 8th rest).

Let's skip to Bar 37 (start of page 10; located 1:13 cd) when you hear, "Let's get back to the wagon." Divisi CB play Great octave F#/small octave C# tenuto whole notes to (Bar 38) F#/small octave F# whole notes. Piano II plays Contra-octave F#/Great octave C#/F#/small octave C#/F# whole notes < > with the lower three notes (bottom staff) tied to whole notes next bar. Pos II-III in Bar 37 play small octave C#/F# tenuto whole notes (silent next bar but applying "mutes." After an 8th rest in Bar 37, the Tom Toms sound the rhythmic pattern *pp* of two 16ths (connected by two crossbeams) to next figure of 8th note to two 16ths (played twice) to two 8ths. After an 8th note in this bar, trumpet I plays this pattern *mf* on Line 2 F# [written G#] down to C# staccato 16ths down to B 8th up to Line 2 E down to B 8ths to B 8th up to F#-C# 16ths to B-A 8ths (silent next bar). After an 8th rest, trumpet II plays Line 1 A staccato 8th to G#-A staccato 8ths to G#-A 8ths to F# down to C# 8ths (silent in Bar 38). The clarinets essentially play the same. The bass clarinet plays small octave F# quarter note legato up to Line 1 F# down to D to C# quarter notes to (Bar 38) C# [written D#] tenuto dotted half note tied to 8th note (followed by a 16th rest) to D 16th to (Bar 39) F# tenuto whole note. Etc.

In Bar 42 (1:23 cd), after a quarter rest, violins are bowed trem *pp* > on Lines 2 & 3 C# rinforzando quarter notes down to Lines 1 & 2 G# rinforzando quarter notes to F# quarter notes to (Bar 43) G# quarter notes to F# half notes down to C# quarter notes tied to quarter notes next bar to G# to F# 8ths down to C# half notes (still bowed trem). After a quarter rest in Bar 42, the harp is in "harmonics" effect (tiny circles above the notes) on Lines 1 & 2 C# quarter notes down to small octave and Line 1 G# quarter notes to F# quarter notes to (Bar 43) G# quarter notes to F# half notes down to C# quarter notes tied to quarter notes next bar (followed by a quarter rest) to C# half notes. Then the harp turns "natural" in Bar 45. The bass clarinet/bassoon/piano I/celli play the now-familiar pattern of notes discussed earlier. So, after an initial 8th rest in Bar 42, the bassoon and cello play *pp* small octave C# up to F# 16ths (connected by two crossbeams) to G# 8th down to C# up to F# 16ths figure played twice to G#-F# 16ths down to C# 8th. After a quarter rest in Bar 42, "open" Pos IV plays *pp* Great octave A quarter note legato to A half note, while the tuba plays this an octave lower register. After a quarter rest in Bar 43, trumpet I in a "tight mute" (and clarinet I also plays here with the exact same notation) play quite softly *ppp* Line 1 Ab-Gb 16ths down to Db [written Eb] 8th tied to 8th note (followed by an 8th and quarter rest). Similarly, after an initial quarter rest, flute I plays *pp* Line 1 G# (enharmonic Ab) to F# 16ths down to C# 8th tied to 8th note (followed by an 8th and quarter rest). After a half and quarter rest in Bar 43, the bassoon plays *ppp* small octave G#-F# 16ths down to C# 8th tied to (Bar 44) dotted half note decrescendo hairpin and tied to 8th note (followed by an 8th rest). The bass clarinet here plays Line 1 Ab-Gb 16ths down to Db 8th tied to next bar as given. Etc. Then the music goes full blast tutti in Bar 47 (1:33 cd). Etc. I think that's all I care to do of this highly busy cue!

"Ambush" [Note: I did not work on this cue. I believe the movie location is approximately located at 1:24:03 after the bridge explodes, but I am not sure. Perhaps it is 1:26:19 regarding the log trap in the narrow ravine and the jump on the war wagon. CD location: continuation of track # 19. This cue may be Reel 11/1 but I am not sure since I also cannot find this cue at the moment in my file. I had the first page xeroxed.]

“The Flour Wagon” CD location: track # 20. Movie location: approximately 1:29: 24 (gold dust scene). I don’t believe I have this cue, unfortunately, since it is a scintillatingly an interesting cue. This music was not used in the movie that I could find so that’s probably why I did not bother to look at it (unfortunately, once again).

“Tatahey” Reel 11/3 CD location: track # 21. Movie location: approximately 1:31:36 (Indians scene).

In Bar 10 (00:19 cd), ten violins play *ff* (after an initial dotted 8th rest) middle C stand-alone 16th to C-D-D-Eb 16ths (these four 16ths are connected by two crossbeams) to F staccato 8th (followed by two 8th rests) to Lines 2 & 3 C rinforzando 16ths to unison Line 2 G 16th to (Bar 11) Line 2 Ab/Line 2 Db rinforzando 16ths to G/C 16ths (followed by a quarter rest) to Line 3 C to D half note fingered trem to D-Eb 8ths fingered trem to (Bar 12) Db 16th (followed by rest marks). Celli in Bar 10 play Great octave C rinforzando and staccato-marked dotted 8th up to small octave C 16th to C-D-D-Eb 16ths to F staccato 8th (followed by an 8th rest) down to Great octave and small octave C rinforzando 16ths to unison Great octave G 16th to (Bar 11) Great octave Db/G to G/small octave C rinforzando 16ths (followed by a quarter and half rest). In Bar 10 play small octave C 8th (followed by an 8th and quarter rest) up to D-Db 8ths to Eb 8th down to C up to G 16ths.

Trombones in Bar 10 sound forte Great octave C/G/small octave C staccato and rinforzando-marked 8ths (followed by an 8th and quarter rest) to small octave C/F/middle C rinforzando 8ths down to Great octave Ab/small octave Db/Gb 8ths to Great octave Bb/small octave Eb/Bb rinforzando 8ths (followed by an 8th rest) to (Bar 11) < after a quarter rest, Great octave Bb/small octave C/Bb rinforzando quarter notes to A/Db/Ab rinforzando quarter notes down to E/Bb/small octave E rinforzando quarter notes tied to 8th notes in Bar 12 down to C/G/small octave C 8ths (followed by an 8th rest) to a “flutter” effect on Db/Gb/small octave C 8ths tied to half notes held fermata. After a quarter and 8th rest in Bar 12, the gong sounds an x-headed 8th tied to diamond-shaped half note held fermata. After a dotted 8th rest in Bar 10, horns play forte small octave and Line 1 C [written G] stand-alone 16th to C-D-D-Eb 16ths to F down to Db 8ths to E 8th to unison C down to G 16ths to (Bar 11) small octave Ab/Line 1 Db 16ths to G/middle C 16ths (followed by an 8th rest) to unison middle C to same C rinforzando quarter notes, etc. After a quarter rest in Bar 11, trumpets now join in to play forte Line 1 G/Line 2 C rinforzando quarter notes twice to A/Db quarter notes tied to 8ths next bar to G/C 8ths (followed by a quarter and half rest). Etc.

“Get That Wagon!” CD track # 22. Note: I did not work on this cue.

“A New Life” CD track # 23. Note: I did not work on this cue.

“Lomax Hits Bottom & End Cast” CD track # 24. Note: I did not work on this cue. Apparently I had no Reading Room time left to research these last three cues!

Well, this concludes my rundown on this score at this time (Tuesday just before 4 pm)—unless I can find more notes later. I will be updating my Film Score Rundowns site at the end of this year or first week of January, 3013. Thank you for your interest!

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