

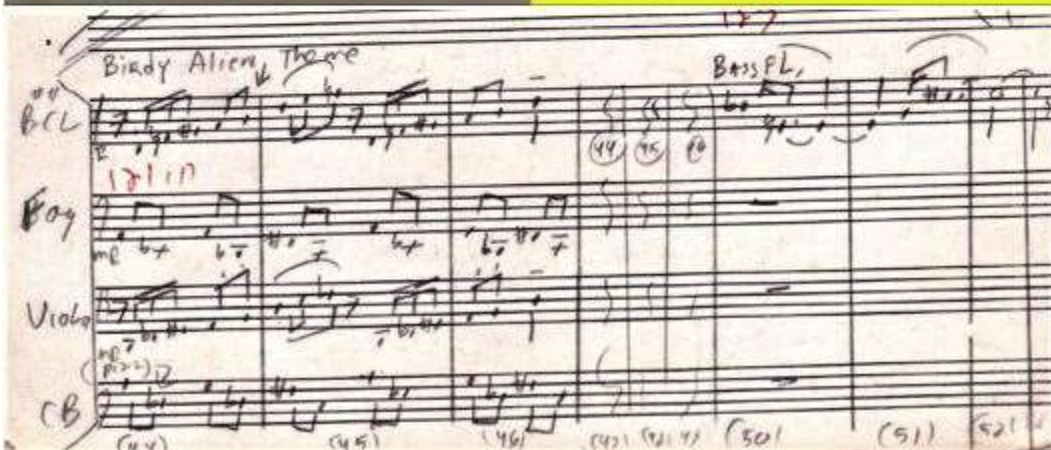
LOONEY TUNES

Warner Bros. Cartoons:

“Jumpin’ Jupiter”

“Stupor Duck”

“Speedy Gonzales”



I am certain most people have been exposed as a kid to the delightfully funny Warner Bros. cartoons: *Looney Tunes*. I remember watching a bunch of these cartoons every Saturday morning at home. Part of the fun was also hearing the excellent original music scores for most of these cartoons. The primary composer of interest to me was of course Carl Stalling whose last cartoon project was “To Itch His Own” in 1958. People talk about Max Steiner “mickey-mousing.” Well, that reference originally stemmed from cartoon music that tends to almost always “hit the mark” or synchronize music effects precisely with the fast-moving action on the screen. Stalling was a master of that. He and Max both are credited in fact for the creation of the “click track” method of aligning music to the running feet on the spool of film. Stalling also had use of the hey-day of the luscious and dynamic Warner Bros. orchestra.

Currently there are five volumes of the dvd set, “Looney Tunes: The Golden Collection.” Many of these cartoon gems are provided, especially in Volume 2. The retail price for the first four volumes is normally about \$65. As I am now writing in mid-November, you can get it on Amazon for \$29 each. Only the recently-released Volume 5 is still at about \$46.

I researched three cartoon full scores back in the Nineties at USC/Warner Bros Archives. These include “Jumpin’ Jupiter (1955), “Stupor Duck” (1956), and “Speedy Gonzales (1955). “Stupor Duck” is now available in Volume 5 of the Golden Collection, and “Speedy Gonzales” is in Volume 1. So far “Jumpin’ Jupiter” is not available on dvd (perhaps in next year’s Volume 6?). However, some of the original tracks of “Jumpin’ Jupiter” can be heard in the Carl Stalling Project CD (Volume 1), track # 8 (“Anxiety Montage”) starting at :50.

Note: In the following cues, the bold designations are simply what were provided on the written cues (PART II, PART III, and so forth). Bracketed designations (such as “Camping Scene”) are my own identifying designations.

“Jumpin’ Jupiter”

“PART I” [CREDITS] Sorry, I did not work on this opening cue!
<https://www.youtube.com/watch?v=lbv7HLrKrKM>

“Part II” [CAMPING SCENE] 3/4 time, 41 bars, key signature of Bb maj (2 flats). Instrumentation: flute, piccolo, oboe, 3 clarinets, tenor sax, baritone sax, bass clarinet, bassoon, 3 trumpets, 3 trombones, piano, cymbals, xylophone, vibe, strings. Note: The opening title sequence would be the “Part I” cue while this “Part II” is the start of the story. Scene: Porky and Sylvester are out in the wilderness on a camping trip. Porky states in Bar 5, “Isn’t this wonderful, Sylvester--camping way out here in the middle of nowhere? So peaceful and quiet.” Suddenly a coyote howls and Sylvester quickly acts like a scardey cat in Bar 10! CD location: Track # 8 starting at :50.

Example 1-100 *Don't this wonderful, Sylvester?*

Flute (Fl) *Don't this wonderful, Sylvester?*

Picc

Ob

Cl I

Cl II

Cl III

Ten Sax

Alto Sax

Bass Sax

Tpt I

Tpt II

Tpt III

Piano

Handwritten notes and markings include:

- Don't this wonderful, Sylvester?*
- Flute*
- Picc*
- Ob*
- Cl I*
- Cl II*
- Cl III*
- Ten Sax*
- Alto Sax*
- Bass Sax*
- Tpt I*
- Tpt II*
- Tpt III*
- Piano*
- Handwritten notes and markings*

In Bar 1, after two quarter rests, the trumpet (with a cup mute) sounds *p* Line 2 D [written E] quarter note legato mini-slur up to (Bar 2) F [written G] dotted half note to (Bar 3) G [written A] quarter note down to D [written E] half note (these four notes are under the legato phrase wide slur) to (Bar 4) C dotted quarter note down to Bb [written Line 2 C] stand-alone 8th to G up to Bb 8ths to (Bar 5) C half note (these five notes under the phrase curve line) to D quarter note (start of a new phrase of this melody line).

After a quarter rests in Bar 2, the piano plays ascending 32nd notes Line 1 F-Bb-Line 2 C-D-F-Bb-Line 3 C-D (connected by three crossbeams) to F quarter note. After a quarter rests in Bar 3, the piano then plays Line 1 G-Bb-Line 2 C-D-G-Bb-Line 3 C-D (connected by three crossbeams) up to G quarter note (silent next few bars).

Violins I in Bar 2 play *p* Line 1 F dotted half note legato slur to (Bar 3) G dotted half note and then same G dotted half note in Bar 4 legato *p* to (Bar 5) A dotted half note. Violins II play Line 1 D dotted half note tied to dotted half note next bar to (Bar 4) E dotted half note tied to dotted half note next bar. Violas play small octave Bb dotted half note tied to dot half note next bar to (Bar 4) middle (Line 1) C dotted half note tied to next bar. VC play *p* Great octave Bb/small octave F dotted half notes legato down to (Bar 3) G/small octave D dotted half notes. In Bar 4, celli then play small octave C/G dotted half notes to (Bar 5) F dotted half note. CB in Bar 2 play Great octave Bb dotted half note legato down to (Bar 3) G dotted half note up to (Bar 4) small octave C dotted half note up to (Bar 5) F dotted half note.

Skipping to Bar 10 when Sylvester gets scared, the trumpet finishes a quarter note tie of Line 1 Bb from Bar 9. Then it plays *open* (cup mute removed quickly) Line 2 F# [written G#] half note trill *sf vibrato*. After a quarter rest in Bar 10, trumpet II (with its own staff) plays *sf vibrato* Line 2 D# [written E#] half note, while trumpet III (with its own staff) plays Line 1 B [written Line 2 C#] half note. After a quarter rest in Bar 10, trombones play *sf vibrato* Line 1 C#/E/G half notes.

After a quarter note in Bar 10, the flute (and piccolo) is trill *sf* on Line 2 B half note to A# grace note. The oboe is trill on Line 2 Gb half note to F grace note. Clarinet I is trill on Line 2 Eb [written F] half note, clarinet II on Cb half note, and clarinet II on G half note (to F#). After a quarter rest, the tenor sax is trill on Eb [written F] half note, while the baritone sax is trill on Db [written Bb] half note. The Fag is trill on Line 1 Db half note *sf*.

After a quarter rest in Bar 10, the piano sounds *sf* Line 1 C#/Eb/G/B/Line 2 D#/F#/B sforzando half notes. The cymbals crash a diamond shaped half note. The xylophone is trill forte on Line 2 B half note (to A#). After the Line 1 Bb quarter note tied from the previous bar, violins I leap up to Line 2 B half note trill (to A#), while violins II leap up from the Line 1 D quarter note tied up to Line 2 Eb half note trill, and violas from small octave Bb quarter note tied up to Line 1 B half note trill. VC play the Great octave Bb/small octave F quarter note tied up to Line 1 Db half note trill (to C). CB

has the Great octave Bb quarter note tied from the previous bar (followed by two quarter rests).

The two flats are canceled at the end of Bar 10 by two natural glyphs. In Bar 11 in Cut time, after a half rest, violins I play Line 1 E dotted quarter note to D 8th up to (Bar 12) F whole note. In Bar 13, violins I continue on E dotted quarter note to D 8th to F half note tied to half note next bar to “3” triplet value quarter notes G#-A-A# legato to (Bar 15) “3” triplet value quarter notes B-Bb-A *mf* > to Bb-B-Line 2 C triplet value quarter notes crescendo to (Bar 16) Db-C-B to C-Db-D to (Bar 17) C#-D-Eb to D-Eb-E to (Bar 18) F-F#-G to G#-A 8th notes (followed by a quarter rest). Incidentally, it is around the Bar 14 location when Porky exclaims, “Relinquish me, you fowl, gibbering feline you!”

After a half rest in Bar 11, violins II play *p* middle C half note to (Bar 12) small octave B whole note to (Bar 13) C half note to B half note tied to (Bar 14) half note to “3” triplet value quarter notes E-F-F# crescendo to (Bar 15) G-Gb-F triplet value quarter notes *mf* > to Gb-G-G# crescendo to (Bar 16) A-Ab-G to Ab-A-A# to (Bar 17) A-A#-B to A#-B-Line 2 C quarter notes crescendo to (Bar 18) C#-D-D# triplet value quarter notes to E-G 8ths (followed by a quarter rest).

After a half rest in Bar 11, violas play *p* small octave A half note to (Bar 12) G#/Line 1 D whole notes to (Bar 13) A half note to G#/D half notes tied to half notes next bar to “3” triplet value quarter notes D-Db-C crescendo to (Bar 15) B-middle C-Db quarter notes *mf* > to C-small octave B-Bb quarter notes crescendo to (Bar 16) A-A#-B quarter notes to A#-A-G# quarter notes to (Bar 17) A-Ab-G quarter notes to Ab-G-Gb quarter notes crescendo hairpin to (Bar 18) F-E-Eb triplet value quarter notes to forte D-C# 8th notes (followed by a quarter rest).

After a half rest in Bar 11, VC/CB are bowed trem on small octave F half note to (Bar 12) E whole note trem to (Bar 13) F to E half notes bowed trem (CB has that E half note tied to half note in Bar 14 followed by rests for next several bars. VC play that E half note tied to Bar 14 up to “3” triplet value quarter notes Bb-A-Ab legato to (Bar 15) G-G#-A quarter notes *mf* > to A#-A-Ab quarter notes to (Bar 16) F-F#-G quarter notes to F#-F-E triplet value quarter notes to (Bar 17) F-E-D# quarter notes to E-D#-D quarter notes to (Bar 18) Db-C-Great octave B quarter notes to Bb-A 8ths forte (followed by a quarter rest).

The flute in Bar 11 plays Line 2 A-Bb-Line 3 C 32nd notes (in effect grace notes) to C 8th (followed by an 8th rest) to Bb-C-D grace notes to Eb 8th (followed by an 8th and half rest and silent next bar). The piano in Bar 11 plays Line 1 C/E/G# 8ths (followed by an 8th rest) down to small octave G/B-Line 1 D# 8ths (followed by rests).

After a half rest in Bar 18, the oboe plays Line 2 G#-A legato 8ths (followed by a quarter rest) while the clarinet I plays Line 2 E-G 8ths, clarinet II on D-C#, clarinet III on G#-A, and Fag on small octave D to C# (followed by a quarter rest). After a half and quarter rest in Bar 18, the flute plays Line 3 C quarter note to (Bar 19) Line 2 Bb-Line 3 D quarter notes to “3” triplet value quarter notes Line 2 A-G-Bb down to (Bar 20) F-G

8ths (crossbeam connected) to E-Eb 8ths (crossbeam connected) to “3” triplet value 8ths D-F-D to Db-G-Db to (Bar 21) C dotted half note (followed by a quarter rest). Right after this is when Porky says, “That’s just a little old scraggly coyote...”

Skipping to Bar 26, VC play Line 1 E to B half notes to (Bar 27) C to small octave BB half notes. After a half rest next bar, VC and now also CB pluck *pizz* small octave Eb-Db quarter notes. After a “3” triplet value quarter rest in Bar 26, clarinet I plays Line 2 C#-D triplet value quarter notes down to Line 1 Bb-G-F to (Bar 27) normal value quarter notes E up to A to G down to C legato to (Bar 28) F [written G] whole note. Clarinet II in Bar 28 play Line 1 Db [written Eb] whole note, and clarinet III on small octave A.

Another coyote howls and Sylvester gets terrified. In Bar 30, the piano plays Line 1 C/E/G/Bb/Line 2 D/F/Bb sforzando 8ths to small octave B/Line 1 D/F/A/Line 2 C#/E/G sforzando 8ths (crossbeam connected) to Bb/Line 1 Db/F/Ab/Line 2 C/Eb/Ab 8ths held fermata (followed by an 8th rest). Then the piano sounds Great octave and small octave “3” triplet value 8th note figures quite fast on E-F-G (crossbeam connected) to Bb-A-G 8ths to (Bar 31) Gb-Bb-Line 1 Db down to A-middle C#-F 8ths up to (top staff) Line 1 E-F-G 8ths up to Bb-A-G 8ths to (Bar 32) small octave and Line 1 Gb-Bb-Lines 1 & 2 D triplet 8ths (followed by a quarter and half rest). In Bar 33, the xylophone sounds *sf* Line 3 D#/E dissonant minor 2nd interval sforzando-marked 8ths (followed by 8th/quarter/half rest marks). The cymbal sounds an x-headed sforzando 8th. Porky then commands Sylvester, “You go to sleep you silly jerky cat you.”

The scene shifts later to them sleeping in the dead of night. In Bar 39, the bass clarinet plays small octave F# [written G#] whole note tied to quarter note next bar to Eb [written F] dotted half note legato to (Bar 41) F# dotted half note (followed by a quarter rest). The bassoon plays small octave C# whole note tied to quarter note next bar down to Great octave A dotted half note up to (Bar 41) C# dotted half note (followed by a quarter rest).

After a quarter rest in Bar 39, the vib sounds *pp* with *no vibrato soft hammer* (the oboe also plays this pattern in the same register) Line 1 A quarter note up to “3” triplet value quarter notes Line 2 Db-Eb-A to (Bar 40) G dotted half note down to Eb quarter note down to (Bar 41) Line 1 A dotted half note (followed by a quarter rest). Violins II also play this pattern and register but as bowed tremolo notes. Violins II also play this but an octave higher register bowed trem.

End of cue. [end session Sunday, November 18, 2007 at 8:30 pm]

<https://www.youtube.com/watch?v=kdz7MGymK78>

Part III [SPACESHIP] 2/4 time. Instrumentation: piccolo, flute/bass flute, oboe, 4 clarinets, bass clarinet, bassoon, 3 trumpets, 3 trombones, piano, drums, timp, finger cymbals, strings.

Jumping J-pit- (Pitt)

Piano

Flute

Oboe

Clarinet

Tenors

Bass

Violin

Viola

VC

Birdy Alien Theme

Bass FL

Boy

Viola

CB

Hand-copied by Bill Wacker

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128

129

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In Bar 1, drums and I believe timp are trem on half notes Great octave F for the timp) tied to half notes thru Bar 7 tied to 8th notes next bar (followed by an 8th and quarter rest). The bass clarinet plays *pp* Line 1 C to D [written D-E] quarter notes repeated thru Bar 7 to (Bar 8) Db 8th (followed by rests). The bassoon plays *pp* Great octave F-G 8ths (crossbeam connected) to same F-G 8ths (crossbeam connected) and repeated thru Bar 7 to (Bar 8) F 8th (followed by rests). Pos I-II play small octave C to D quarter notes repeated thru Bar 7 to (Bar 8) small octave Db 8th followed by rests. Pos III plays Great octave F-G-F-G 8ths crescendo and repeated thru Bar 7 to (Bar 8) F 8th followed by rests. VC in Bar 1 play *pp* Great octave F-G-F-G 8ths repeated thru Bar 7 (and steady crescendo) to (Bar 8) F 8th note *ff* (followed by an 8th and quarter rest). CB play in Bar 1 Line 1 C-D quarter notes repeated thru Bar 7 crescendo to (Bar 8) small octave Db 8th (followed by rests). In Bar 2, the piano top staff plays Great octave F-G-F-G 8ths thru Bar 7 to (Bar 8) F 8th. The piano bottom staff plays Great octave and small octave C to D quarter notes repeated thru Bar 7 to (Bar 8) Db 8ths.

In Bar 2, after an 8th rest, violins I play *pp* steady crescendo Line 1 E quarter note to F 8th tied to (Bar 3) 8th note up to A quarter note to Ab 8th tied to (Bar 4) 8th note to G quarter note up to Bb 8th note up to (Bar 5) Line 2 Db quarter note to C quarter note tied to (Bar 6) 8th note to D# quarter note to E 8th tied to (Bar 7) “3” triplet value 8th note to F-F# triplet value 8ths (these three notes are crossbeam connected) to G-G#-A-A# 16ths to (Bar 8) B 8th *ff* (followed by an 8th and quarter rest).

After a quarter rest in Bar 2, violins II play Line 1 C quarter note to C# 8th tied to (Bar 3) 8th note to divisi C/F# quarter notes to small octave B/Line 1 F 8ths tied to (Bar 4) 8th notes to Bb/E quarter notes up to Ab 8th to (Bar 5) B quarter note to Bb quarter note tied to (Bar 6) 8th note to Line 2 C# quarter note to D 8th tied to (Bar 7) “3” triplet value 8th note to D#-E triplet 8ths to F-F#-G-G# 16ths to (Bar 8) A 8th note (followed by rests).

After a quarter rest in Bar 2, violas play *pp* steady crescendo small octave G# quarter note to A 8th tied to 8th note next bar up to Line 1 Eb quarter note to D 8th tied to (Bar 4) 8th note to C# quarter note to D 8th up to (Bar 5) F quarter note to E quarter note tied to (Bar 6) 8th note to G quarter note to G# 8th tied to (Bar 7) triplet value 8th note to A-A# triplet 8ths to B-C-C#-D 16ths to (Bar 8) Eb 8th (followed by an 8th and quarter rest). Clarinet I and trumpet I play the violins I line. Clarinet II and trumpet II pretty much follow the violins II line. Trumpet III is *col* clarinet III playing the violas line. Clarinet IV plays an octave lower than clarinet I.

After a dotted 8th rest in Bar 7, the bass flutes plays *p* small octave G [written Line 1 C] 16th up to Line 1 C# [written F#] quarter note tied to half note next bar. After a quarter rest in Bar 7, the piccolo plays *f* < *ff* Line 2 G-G#-A-A# 16ths to (Bar 8) B 8th (followed by an 8th and quarter rest).

Bar 9 is a general pause. After a dotted 8th rest in Bar 10, trombones play a standard comedy effect utilizing glissandi notes. We find Great octave B/small octave

E/G# 16ths very short gliss lines to Eb/G#/middle C 8ths gliss lines to D/G/B 8ths gliss lines to (Bar 11) F/Bb/C quarter notes tied to 8ths.

Skipping to Bar 32 in 2/4 time, after a quarter rest, the piano is solo playing with *pedal* on Line 3 E-D-Line 2 B-G#-E down to D-Line 1 B-G# 32nd notes down to (Bar 33) ascending 32nd notes E-G#-B-Line 2 D (connected by three crossbeams) up to Line 2 E-G#-B-Line 3 D (E Dominant 7th) to E quarter notes with let vibrate extending curve lines (from all the notes sounded) traversing the bar line into Bar 34 tied to half notes and tied to half notes thru Bar 36.

In Bar 37 (1:14 cd), violins I play *mp* < *mf* > “3” triplet value 8th notes Line 1 F=F#-G to Ab-G-Gb to (Bar 38) F-E-Eb to D-Db-C to (Bar 39) D 8th (followed by an 8th rest). Then violins I & II play Line 2 Gb/Bb 8ths to Eb/Gb 8ths to (Bar 40) C/E 8ths to Line 1 A/Db 8ths to Ab/C to G/B 8ths. Violas play small octave B-middle C-C# triplet 8ths to D-C#-C to (Bar 38) B-Bb-A to Ab-G-Gb triplet 8ths to (Bar 39) F 8th followed by rests. VC play small octave G-G#-A 8ths to Bb-A-G# to (Bar 38) G-Gb-G to E-Eb-D down to (Bar 39) Great octave G 8th followed by rests.

In Bar 37, flute I plays triplet value 8ths Line 3 C#-D-D# to E-D#-D to (Bar 38) C#-C-Line 2 B to Bb-A-Ab to (Bar 39) G 8th followed by rests. Flute II plays Line 2 A-A#-B 8ths to C-B-A# 8ths to (Bar 38) A-Ab-G 8ths to Gb-F-E 8ths to (Bar 39) F 8th followed by rests. The oboe plays Line 1 D#-E-F triplet 8ths to Gb-F-E 8ths to (Bar 38) Eb-D-Db 8ths to C-Line 1 B-A# 8ths to (Bar 39) B 8th followed by rests. After a quarter rest in Bar 39, clarinets play as the violins in this bar and next, etc.

There is a short fanfare for two bars starting in Bar 42 (1:19 cd) played by the clarinets, trumpets in mutes, and Pos in mutes. Still in 2/4 time, the clarinets play “3” triplet value notes (bracketed over the notes) Line 1 Bb-Bb quarter notes to Line 2 C up to Eb quarter notes to (Bar 43) D [written E] half note. Trumpets play Line 1 Eb/Ab/Line 2 C “3” triplet value 8ths sounded twice to F/A/Line 2 D triplet value quarter notes to A/Line 2 Db/F quarter notes to (Bar 43) Bb/Line 2 E/G half notes forte. Pos play middle C-C 8ths down to small octave A down to F “3” triplet value notes crescendo down to (Bar 43) C half note forte.

In Bar 44 (1:21 cd) we hear the green birdy alien theme played by the bass clarinet and viola. After a 16th rest, the bass clarinet plays *p* Line 1 (small octave for the *mp* viola) C-Eb-F# 16ths (connected by two crossbeams) to G-A staccato 8ths (crossbeam connected) to (Bar 45) Line 2 (Line 1 for the viola) C-D 16ths to Eb 8th figure (followed by a 16th rest) back down to Line 1 (small octave for the viola) C-Eb-F# 16ths to (Bar 46) G-A 8ths to Line 2 (Line 1 for the viola) C tenuto quarter note. Repeat Bars 44-46 in Bars 47-49.

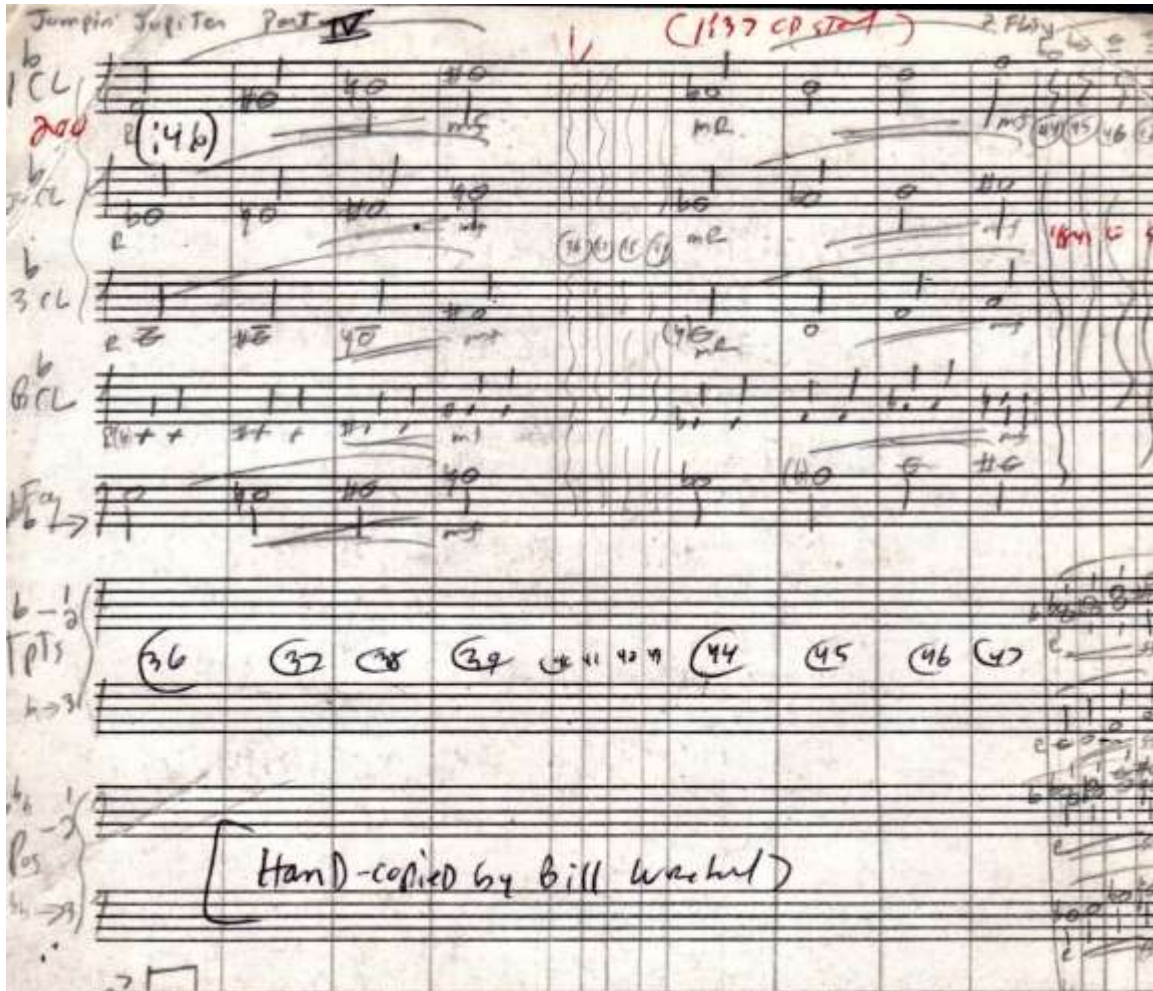
In Bar 50 (1:27 cd), the bass flute is solo playing Line 1 F [written Bb] 16th down to small octave B [written Line 1 E] dotted 8th note tied to quarter note and tied to (Bar 51) quarter note up to Line 1 D [written G] 16th up to G# [written Line 2 C#] dotted 8th tied to half note next bar and also tied to (Bar 53) quarter note (followed by a quarter

rest). Then you hear the Green Bird theme again and a few more bars of music (that I did not work on).

Part IV [ABDUCTION] 2/4 time, key signature of Eb maj (three flats). CD location: Track # 8 starting at 1:37.



Skipping to Bar 24 (1:52 cd), flutes and all violins play *mp cresc* Line 2 (Line 1 for the violas) C-Db-C-Db 16ths (connected as a figure by two crossbeams) to D-Eb-D-Eb 16ths (connected by two crossbeams) to (Bar 25) F-Gb-F-Gb 16ths to A-Bb-A-Bb 16ths (a natural sign on note A cancels the key signature) to (Bar 26) Line 3 (Line 2 for the violas) Eb dotted 8th down to Line 2 A 16th tied to 8th to Bb 8th decrescendo to (Bar 27), after an 8th rest, F# stand-alone 8th to G-Eb 8ths. VC/CB play small octave G to Ab quarter notes to (Bar 25) G to F quarter notes to (Bar 26) Eb to F quarter notes to (Bar 27) G to F quarter notes. The bassoon plays Great octave BB to small octave C quarter notes to (Bar 25) Eb down to C quarter notes to (Bar 26) Great octave Bb to small octave C quarter notes to (Bar 27) Eb down to C quarter notes. The bass clarinet plays small octave G to Ab quarter notes to (Bar 25) G to F quarter notes to (Bar 26) Eb to F quarter notes to (Bar 27) G to F quarter notes. Clarinet I plays small octave G to Ab quarter notes to (Bar 25) Bb to Ab quarter notes to (Bar 26) G to Ab quarter notes to (Bar 27) Bb to Ab quarter



notes. Clarinet II plays small octave Eb half note to (Bar 25) G quarter note to Eb quarter note tied to half note next bar to (Bar 27) G to Eb quarter notes.

The piano (bottom line) sounds Great octave G to Ab quarter notes to (Bar 25) G to F quarter notes to (Bar 26) Eb to F quarter notes to (Bar 27) F to G quarter notes. After an 8th rest, the piano (top line) sounds small octave Eb/G/Bb 8ths (followed by an 8th rest) to Eb/Ab/middle C 8ths to (Bar 25), after an 8th rest, Eb/G/Bb 8ths (followed by an 8th rest) down to C/Eb/Ab 8ths to (Bar 26), after an 8th rest, Great octave Bb/small octave Eb/G 8ths (followed by an 8th rest) to C/Eb/Ab 8ths to (Bar 27), after an 8th rest, Eb/G/Bb 8ths (followed by an 8th rest) to C/Eb/Ab 8ths. The drums staff line (bottom line) plays two quarter notes (notated on the bottom space of the staff) repeated next three bars. After an 8th rest, the top line sounds an 8th note (followed by an 8th rest) to another 8th note (followed by an 8th rest). The notes are notated on the second space from the top.

Skipping to Bar 36 (2:00 cd), we come to an attention-getting section that lasts about 26 bar. Most of the orchestra plays an ascending legato half note series of four-bar patterns from Bar 36 thru 51. Violins I and clarinet I play *p* Line 1 Eb half note legato to (Bar 37) F# half note to (Bar 38) A half note crescendo to (Bar 39) Line 2 C# half note *mf*. Repeat in Bars 40-43. Violins II and clarinet II play Line 1 Db half note to (Bar 37) D

half note to (Bar 38) E half note to (Bar 39) A half note (repeated next four bars). Violas and clarinet II play small octave G half note to (Bar 37) G# half note to (Bar 38) A half note to (Bar 39) Line 1 E half note (all notes played under the legato phrase/slur). Repeat next four bars. The bassoon plays small octave Eb half note to (Bar 37) E half note to (Bar 38) F# half note to (Bar 39) A half note (repeated next four bars).

VC/CB in Bar 36 play Great octave Bb-Bb quarter notes to (Bar 37) B-B quarter notes to (Bar 38) small octave C#-C# quarter notes up to (Bar 39) F#-F# quarter notes (repeated next four bars). The bass clarinet plays *p* small octave Bb-Bb [written Line 1 C-C] quarter notes to (Bar 37) B-B [written C#-C#] quarter notes to (Bar 38) C#-C# [written D#-D#] quarter notes to Bar 39) F#-F# [written G#-G#] quarter notes (repeated next four bars). The drums play as given in Bar 24. The bottom staff piano sounds Contra-octave and Great octave Bb-Bb quarter notes to (Bar 37) B-B quarter notes to (Bar 38) Great octave and small octave C#-C# quarter notes to (Bar 39) F#-F# quarter notes (repeated next four bars). After an 8th rest in Bar 36, the top staff piano sounds small octave G/Line 1 Db/Eb 8ths (followed by an 8th rest) to same G/Db/Eb 8ths to (Bar 37), after an 8th rest, G#/Line 1 D/F# 8ths in the same rest pattern to (Bar 38) A/middle C#/E 8ths in this pattern to (Bar 39) C#/E/A 8ths. Repeat these four bars in the next four bars.

In Bar 44, violins I and clarinet I play *mp* < Line 1 Gb half note to (Bar 45) Ab half note to (Bar 46) Line 2 C half note up to (Bar 47) Eb half note *mf* (repeated in Bars 48-51). Violins II and clarinet II play Line 1 Fb half note to (Bar 45) Gb half note to (Bar 46) Ab half note to (Bar 47) B half note (repeated next four bars). Violas and clarinet III play small octave Bb half note to (Bar 45) Line 1 C half note to (Bar 46) Eb half note to (Bar 47) G half note (repeated next four bars). The bassoon plays small octave Gb half note to (Bar 45) Ab half note to (Bar 46) middle C half note to (Bar 47) C# half note (repeated next four bars).

VC/CB in Bar 44 play *mp* small octave Db-Db quarter notes to (Bar 45) Eb-Eb quarter notes up to (Bar 46) Gb-Gb quarter notes to (Bar 47) A-A quarter notes (repeated next four bars). The bass clarinet plays as the VC/CB but written an octave higher register. The drums play as given earlier. The bottom staff of the piano sounds *mp cresc* Great octave and small octave Db-Db quarter notes to (Bar 45) Eb-Eb quarter notes to (Bar 46) Gb-Gb quarter notes to (Bar 47) A-A quarter notes (repeated next four bars). After an 8th rest in Bar 44, the top staff piano plays small octave Bb/Line 1 Fb/Gb 8ths (followed by an 8th rest) to same Bb/Fb/Gb 8ths to (Bar 45), after an 8th rest, C/Gb/A 8ths in that pattern to (Bar 46) Eb/Ab/Line 2 C 8ths in that pattern to (Bar 47) C#/G/B 8ths.

While these instruments repeat Bars 44-47 in Bars 48-51, the music shows a dynamic build as the flutes, trumpets and trombones join in. Flutes in Bar 48 play Line 2 Gb half note to (Bar 49) Ab half note to (Bar 50) Line 3 C half note to (Bar 51) Eb half note. Trumpets play *p < ff* small octave Bb/Line 1 Fb/Gb half notes legato to (Bar 49) C/Gb/Ab half notes to (Bar 50) Eb/Ab/Line 2 C half notes to (Bar 51) G/B/Eb half notes. Pos play small octave Db/Fb/Gb half notes to (Bar 49) Eb/Gb/Ab half notes to (Bar 50) Ab/middle C/Eb half notes to (Bar 51) G/B/Eb half notes.

In Bar 52 (2:11 cd) the orchestra now plays three three-bar phrases. Violins (I & II) play Line 2 A to B quarter notes to (Bar 53) Ab-Bb quarter notes to (Bar 54) G-A quarter notes (all six notes played under the legato phrase slur) to (Bar 55) Ab-Bb quarter notes to (Bar 56) G-A quarter notes to (Bar 57) Gb-Ab quarter notes. The violins play decrescendo hairpin piano to Bar 54 ($> p$) and then quickly fortissimo decrescendo piano in Bar 55 to Bar 57 ($ff > p$). After an 8th rest in Bar 52, violas play middle C#/G 8ths (followed by an 8th rest) to same C#/G 8ths to (Bar 53) C/F# 8ths played twice in this rest pattern to (Bar 54) small octave B/Line 1 F 8ths in this pattern to (Bar 55) a repeat of Bar 53 to (Bar 56) a repeat of Bar 54 to (Bar 57) Bb/E 8ths in that rest pattern. VC play small octave Eb half note to (Bar 53) D half note to (Bar 54) C# half note $> p$ to (Bar 55) D half note fortissimo to (Bar 56) Db half note to (Bar 57) C half note $> p$. CB play small octave Eb up to A quarter notes down to (Bar 53) D up to Ab quarter notes down to (Bar 54) Db up to G quarter notes to a repeat of the Bars 53-54 in Bars 55-56 to (Bar 57) C up to Gb quarter notes.

Flutes in Bar 52 play Line 3 Eb up to Gb quarter notes to (Bar 53) D up to F quarter notes to (Bar 54) C# up to E quarter notes to a repeat of Bars 53-54 to (Bar 57) C up to Eb quarter notes. Clarinet I plays Line 1 B half note to (Bar 53) Bb half note to (Bar 54) A half note to a repeat of Bars 53-54 to (Bar 57) Ab half note. Clarinet II plays Line 1 G to Gb to F to Gb to F to Fb half notes thru Bar 57. Clarinet III plays D to C to small octave B to D to Cb to Bb half notes. The oboe plays Line 2 A to B quarter notes, and so forth (see violins). The bass clarinet plays Line 1 Eb down to small octave A quarter notes up to (Bar 53) D down to Ab quarter notes to (Bar 54) Db down to G quarter notes to a repeat of Bars 53-54 to (Bar 57) C down to Gb quarter notes. The bassoon plays small octave A half note to (Bar 53) Ab half note to (Bar 54) G half note to a repeat of Bars 53-54 to (Bar 57) Gb half note.

Trumpet I plays Line 2 Eb up to Gb quarter notes (see flutes). Trumpet II plays (see clarinet I). Trumpet III plays (see clarinet II). Pos play small octave Eb/A/middle C# half notes to (Bar 53) D/Ab/C half notes to (Bar 54) Db/G/B half notes to a repeat of Bars 53-54 to (Bar 57) C/Gb/Bb half notes. The drums play the repeat pattern as given earlier. The xylophone plays $ff > p$ "3" triplet value 8th note figure Line 2 D#-E-F to F# down to D# 8ths to (Bar 53) D-Eb-E triplet 8ths to F down to D normal value 8ths to (Bar 54) C#-D-D# triplet 8ths to E-C 8ths to a repeat of Bars 53-54 to (Bar 57) C-C#-D triplet 8ths to Eb-C 8ths. The piano bottom staff plays Great octave and small octave D# to Great octave A quarter notes to (Bar 53) Great octave and small octave D quarter notes to Great octave Ab quarter note to (Bar 54) Great octave and small octave Db quarter notes to Great octave G quarter note, and so forth. After an 8th rest in Bar 52, top staff piano sounds middle C#/G/B 8ths (followed by an 8th rest) to same 8ths to (Bar 53), after an 8th rest, C/Gb/Bb 8ths in that pattern, and so forth.

This is quite an involved and elaborate cue! It rivals almost anything composed for the big feature films.

In Bar 58 (2:15 cd), violins I play ascending 8th notes Line 1 B-Line 2 C-C#-D legato to (Bar 59) Eb-E-F-F# to (Bar 60) G-Ab-A-Bb crescendo *ff*. Violins II play Line 1 G-Ab-A-Bb 8ths to (Bar 59) B-Line 2 C-C#-D to (Bar 60) Eb-E-F-Gb 8ths. Violas play Line 1 Eb-E-F-F# 8ths to (Bar 59) G-Ab-A-Bb to (Bar 60) B-Line 2 C-C#-D 8ths. VC play small octave C#-D-Eb-E 8ths to (Bar 59) F-F#-G-Ab to (Bar 60) A-Bb0B-middle C 8ths. CB play Great octave A-Bb-B-small octave C to (Bar 59) C#-D-Eb-E to (Bar 60) F-F#-G-Ab 8ths. The drums are trem rolled three tied half notes. Pos play in Bar 58 small octave C#/F/A to D/F#/Bb to Eb/G/B to E/G#/middle C 8ths and so forth. Trumpets in Bar 58 play Line 1 Eb/G/B 8ths to E/Ab/C to F/A/C to F#/B/D 8ths, etc. The Fag plays the VC line. The bass clarinet plays small octave A-Bb-B-C 8ths (see CB). The oboe plays (see violins). Clarinet III plays (see violins but octave lower register). Clarinet II plays (see violas). Clarinet I plays (see violins II). Flutes play (see violins).

Etc.

Part V [Note: Either I did not work on this cue or I cannot find my hand-copied notes. Sorry!]

Part VI [“WHAT IN BLUE BLAZES?!”] Sylvester sees the giant green bird alien and frantically hides. Porky says, “What in blue blazes?! Sylvester, have you been eating loco weed? Come on out of there!” Later Porky sees the alien and thinks he is a friendly “Navajo” Indian! Note: Most (or all) of this section of music is not on the cd.

In Bar 10, when Sylvester dashes off to hide, clarinets I-II and violins play *mf* < Line 1 Ab-G-Ab-F legato 16ths (connected by two crossbeams) up to B-Bb-A-G# 16ths up to Line 2 D-Db-C-Line 1 B 16ths to (Bar 11, now joined by the flutes) Line 2 F quarter note trill (to E) to G quarter note trill (to F#) to (played now by flutes/oboe/violins) G#-A-A#-B 16ths figure to Line 3 C-C# 16ths to D 8th figure. As given, after a half rest in Bar 11, the oboe joins in to play those last two figures. Also in those last two figures clarinet I joins in to play G#-G#-G#-G# 16ths to G#-G# 16ths to G# 8th. Clarinet II plays F-F-F-F 16ths to F-F 16ths to F 8th figures. Clarinet III plays D-D-D-D 16ths to D-D 16ths to D 8th.

Back in Bar 10, after a quarter rest, VC/CB/Fag play *mf* < small octave B to Ab to F quarter notes to (Bar 11) E 8th to E-E quarter notes to E stand-alone 8th to E-E 8ths (crossbeam connected). Then VC/CB alone in Bar 12 play A up to middle C 8ths to D quarter note down to A-C 8ths to D quarter note once again to (VC only) A-G-F-E descending quarter notes. The trumpet in Bar 11 plays Line 1 F 8th to F-F quarter notes to F-F-F 8ths (silent next bar). Violas in bar 11 show up to play small octave G#/Line 1 D 8ths to two quarter notes to three 8ths.

After a quarter rest in Bar 12, the flutes play Line 2 Ab-G-Gb=F legato 16ths (followed by a quarter rest) and then Ab-G-Gb-F 16ths figure again to (Bar 13), after a quarter rest, E-F-F# “3” triplet value 16ths crescendo to G 8th to F#-G-G# triplet 16ths figure to next figure of A 8th to G#-A-A# 16th figure to B 8th. After an 8th rest in Bar 12, violins play Line 1 A/Line 2 D# 8ths to G#/B quarter notes (followed by an 8th rest) to



A/D#/E 8ths to G#/B quarter notes to (Bar 13), after an 8th rest, Line 2 C/E 8ths (followed by an 8th rest) to B/D 8ths (followed by an 8th rest) to A/C 8ths (followed by an 8th rest) to G#/B 8ths. After an 8th rest in Bar 12, violas play Line 1 E 8th to F quarter note (followed by an 8th rest) to E 8th to F quarter note to (Bar 13), after an 8th rest), A-G-F-E 8ths in the rest pattern given for the violins.

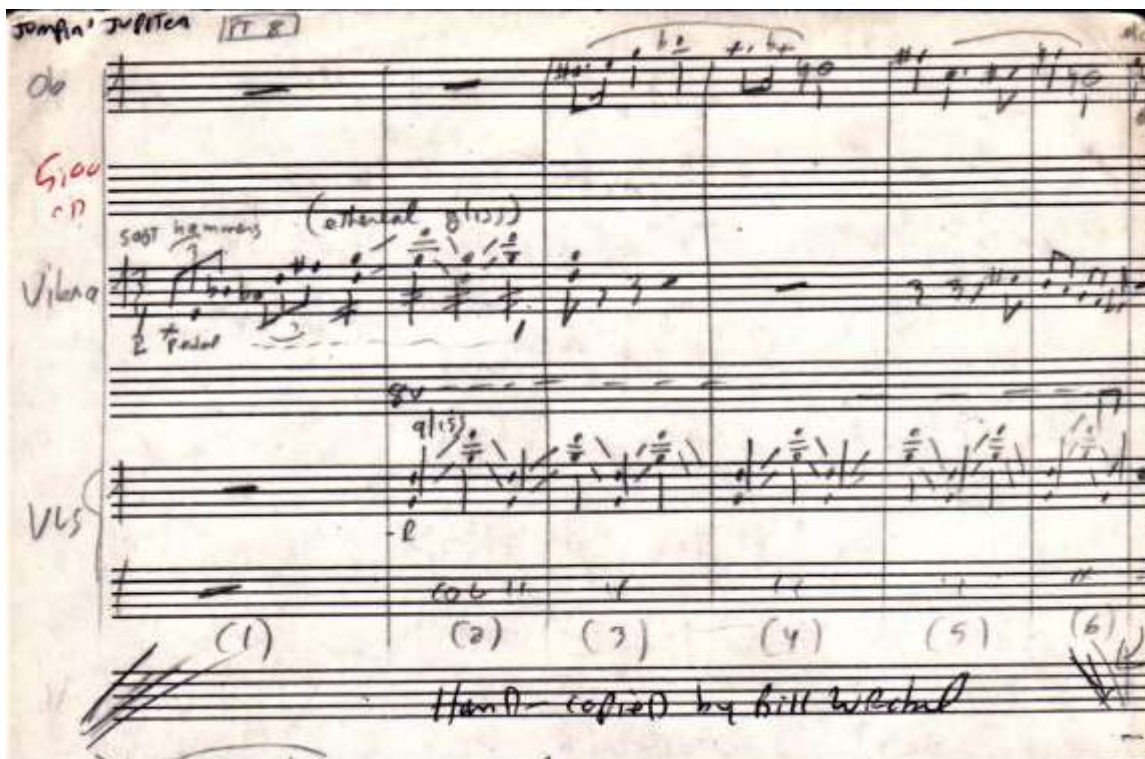
Etc.

Part VII Note: Sorry. I either did not work on this cue or I misplaced my notes]

Part VIII [SLEEPY SPACE MOTIONS] $\frac{3}{4}$ time, about 58 sections for this cue.
CD location: track # 8 starting at 5:00. The cue starts off very eerily in effect.

The vibe in *soft hammers* plays *p* pedal Line 1 C up to E up to Bb "3" triplet value 8ths (crossbeam connected) to Ab up to Line 1 D to F# triplet value 8ths (crossbeam connected). Then it sounds *ethereal gliss* Line 2 D/G quarter note trem with the short gliss straight line up to (Bar 2) G/Line 3 D quarter notes gliss line down to Line 2 D/G quarter notes trem up to G/Line 3 D quarter notes down to (no gliss lines) Line 2 D/G 8ths (followed by 8th/quarter/half rest marks).

In Bar 2, villins play *p* Line 2 G/Line 3 D quarter notes *gliss* (no trem) lines up to Line 3 G/Line 4 D quarter notes gliss lines back down to the lower octave G/D quarter notes up to (Bar 3) octave higher G/D quarter notes (etc) thru Bar 5 down to (Bar 6) Line 2 G/Line 3 D quarter notes gliss up to Line 3 G/Line 4 D quarter notes down to Line 2 G/Line 3 D (silent next two bars).



In Bar 3, the solo oboe plays Line 2 D# dotted 8th to E 16th up to G up to Bb quarter notes legato to (Bar 4) A dotted 8th to Ab 16th down to D half note. These notes in Bars 3-4 are played under the legato phrase-slur curve line. The oboe continues a new two-bar phrase in Bar 5 on Line 1 F# quarter note down to C dotted quarter note to C# 8th up to (Bar 6) F quarter note down to Line 1 B half note, and then up to (Bar 7) Line 2 E quarter note down to Line 1 Bb dotted quarter note to A 8th to (Bar 8) Ab 8th up to Line 2 Eb 8th to D half note to (Bar 9) Db quarter note down to Line 1 G dotted quarter note to Gb 8th to (Bar 10) F up to Line 2 C 8ths to B half note.

After a quarter/quarter/8th rest in Bar 5, the vibraphone returns to play Line 2 C# 8th down to (Bar 6) Line 1 B-A 8ths (crossbeam connected) to G-F 8ths to Eb quarter note (silent until Bar 11). The celli in Bar 7 play small octave Db 8th down to Great octave Db quarter note to same Db 8th to E-F 8ths to (Bar 8) Ab quarter note to G half note up to (Bar 9) Bb half note to Bb-A 8ths legato to (Bar 10) Ab quarter note to G half note. After an 8th rest in Bar 8, CB play Great octave Ab 8th to G 8th to same G quarter note to same G 8th. After an 8th rest in Bar 9, the basses then play Bb quarter note to Bb 8th (followed by a quarter rest) to (Bar 10) Ab 8th to G 8th to G quarter note to G 8th.

In Bar 8, violins return to play *mp* < > Line 2 Ab 8th note gliss line up to Line 3 Eb 8th (crossbeam connected) and then Line 3 D 8th gliss line down to Line 2 G 8th (crossbeam connected) to same G quarter note up to (no gliss) Line 3 Db dotted half note in Bar 9 played as a trill (to Eb) to (Bar 10) C quarter note trill (to D) to B 8th trill (To C) to B 8th (followed by a quarter rest).

In Bar 11 (5:19 cd), violins I play Line 2 C to Line 1 B 8ths (crossbeam connected) to Bb 8th to "3" triplet value A-Bb-B 16ths figure to "6" figure of Line 2 C-

C#-D-D#-E-F to (Bar 12) F#-G-G#-A-A#-B “6” sextuplet 16ths to Line 3 C quarter note down to C/G quarter notes tied to (Bar 13) half notes (followed by a quarter rest). Violins II play Line 1 Ab-G 8ths to Gb 8th to F-Gb-G “3” triplet value 16ths to “6” 16ths figure Ab-A-Bb-B-Line 2 C-C# to (Bar 12) D-D#-E-F-F#-G 16ths to G# quarter note down to E quarter note tied to half note next bar. Violas play Line 1 E-Eb 8ths to D 8th to “3” triplet value 16ths C#-D-Eb < *mf* to “6” 16ths figure E-F-F#-G-G#-A to (Bar 12) A#-B-Line 2 C-C#-D-D# “6” 16ths figure to E tenuto quarter note down to Line 1 B-A# 8ths to (Bar 13) G down to D 8ths up to F quarter note (followed by a quarter rest). After two quarter rests in Bar 13, VC play “3” triplet value 8ths small octave C-Great octave Bb-Ab *p* >.

After two quarter and 8th rest marks in Bar 11, the vibe strikes *mf* Line 1 D# 8th up to (Bar 12) F# to A 8ths up to Line 2 C quarter note (followed by a quarter rest). Etc.

Part IX [“THAT’S A FUNNY LOOKING PLANET”] 2/4 time, 13 bars, key signature of Bb major (two flats). Note: This cue is not on the track # 8 cd. Scene: Porky wakes up and comments [music actually starts just immediately before these words by him]: What a beautiful morning! Things sure look different after a good night’s sleep, hey, Sylvester? Hey, that’s a funny looking planet. I don’t think I’ve ever seen that one

before.” And then Porky drives the car thinking they’ll be at Albuquerque easy by tonight!

Curiously Carl Stalling decided to compose minuet-style music for this brief scene. Only the violins and violas play for 13 bars. The end few seconds of orchestral music is perhaps a separate cue I did not research (Cue X?).

Violins I play *mp* Line 3 D down to Line 2 Bb down to G down to D staccato 8th notes (crossbeam connected) up to (Bar 2) F half note to (Bar 3) Eb half note to (Bar 4) D up to F staccato quarter notes. Then the first violins in Bar 5 start to play the second half of this eight-bar beginning phrase repeating Bars 1-3 in Bars 5-7 to (Bar 8) Line 2 D quarter note (followed by a quarter rest). In Bar 9, after a quarter rest, the first violins then play “3” triplet value 16ths Line 2 Eb-F-E to D 8th to (Bar 10) C quarter note “3” triplet value 16ths Eb-F-Eb to D 8th to (Bar 11) C quarter note up to G-A-G triplet 16ths to F 8th to (Bar 12) Eb-D-C-F 8ths up to (Bar 13) Bb 8th (followed by an 8th and quarter rest).

Back in Bar 1, violins II small octave Bb to middle C staccato quarter notes to (Bar 2) now legato D up to E to (Bar 3) Line 2 C down to Line 1 F quarter notes up to (Bar 4) Bb down to F staccato quarter notes. In bar 5, violins II then play small octave Bb to middle C staccato quarter notes to (Bar 6) legato D-F to (Bar 7) A-F legato quarter notes to (Bar 8) Line 1 Bb quarter note (followed by a quarter rest). After a quarter rest in Bar 9, violins II play Line 2 C to Line 1 Bb quarter notes legato to (Bar 10) A quarter note up to C-Bb 8ths to (Bar 11) A quarter note up to Line 2 Eb-D quarter notes to (Bar 12) C-Bb 8ths to A-F 8ths to (Bar 13) small octave Bb 8th (followed by an 8th and quarter rest).

Silent the first seven bars, violas in Bar 8, after a quarter rest, play Line 1 D-Eb-F-G 16ths legato to (Bar 9) F half note tied to half note next bar and tied to quarter note in Bar 11) followed by rests for the end of the cue.

STUPOR DUCK

This cartoon short (duration: about 6:38) is available in Volume 5 of the *Golden* collection. Yesterday at DVD Planet I could’ve bought it for about \$44 (plus 20% off until Sunday) but it would’ve been still cheaper at Amazon. Instead I purchased the companion or alternative set, *Looney Tunes 5: Spotlight Collection* that I ended up paying \$14.41 for. It contains 30 cartoons from the Golden collection (including *Stupor Duck* in disc One) without all the extra features. I will use this dvd as the audio reference.

Part I [CREDITS & INTRODUCTION] Sorry, I did not work on this cue.

Part II [A MILD MANNERED REPORTER] 4/4 time, just under a minute duration. Dvd location: Starting at the 1:08 point. Scene: The narrator states, “Disguised

STYAN DUCK [PT II]
 "A mild mannered reputation metropolitan newspaper..."

Fls *110X*
2nd

CLs

Org

Fog

Bass

Dr

[Hand-copied by Bill Wechel]

Vcl

V

Uc

(1) (2)

I blow up everything...

Tram *140*

(3) (4) (5) (6) (7) (8) (9)

etc.

as Cluck Trent, a mild mannered reporter on a metropolitan newspaper, Stupor Duck fights an endless battle against the forces of EVIL!”

In Bar 1, Violins I (marked as “Violins A”) play *mp* Line 1 B legato to Line 2 C 16ths down to Line 1 G# to A 16ths (all four notes connected as a figure by the unifying top crossbeam but accentuating the two two-note figures). Then the violins play down to the next same figure on Line 1 D#E legato 16ths to F#-A 16ths up to the next figure of G#-A to A#-B 16ths up to the 4th figure of Line 1 D#-E down to C#-D 16ths. In Bar 2, the first violins continue on the same figures with Line 1 B-Line 2 C to C#-D 16ths and then down to G#-A to A#-B 16ths up to Line 2 C#-D to D#-E 16ths to the 4th figure of G#-A to F#-G 16ths. Repeat Bars 1-2 in Bars 3-4.

Violins II (“B”) play in Bar 1 descending 8th notes Line 1 G-F-E-D (crossbeam connected) to ascending 8th notes E-F-G-A (crossbeam connected) to (Bar 2) G-F-E-D to C-small octave B-A-Line 1 D# 8ths. Repeat these two bars in the next two bars. Violas in Bar 1 play Line 1 E-D-C-small octave B 8ths to middle C-D-E-F 8ths to (Bar 2) E-D-C-small octave B to A-G-F-B 8ths. Repeat in Bars 3-4. VC play Line 1 C-small octave A-E-G 8ths to A-B-middle C#-D 8ths to (Bar 2) C-small octave B-A-G 8ths to F-E-D-G 8ths. Repeat next two bars.

In Bar 6, VC/CB are bowed trem only on small octave C# dotted half note up to E-G# non-trem 8ths to (Bar 7) A-B 8ths (crossbeam connected) to Line 1 F 8th (followed by an 8th and half rest). Violas play small octave F dotted 8th to F 16th up to B half note in Bar 6 (followed by a quarter rest). After a half and quarter rest in Bar 6, all violins play forte “6” 16ths Line 1 E-D-C-Line 1 G#-A-A# 16ths to (Bar 7) B-Line 2 C-C#-D-D#-E 16ths to F 8th (followed by an 8th and half rest). Clarinets play the same for the “6” figures to F [written G] 8th followed by rests. Flutes play the same but an octave higher register. After a half and quarter rest, the bassoon and bass clarinet play small octave E up to G# 8ths to (Bar 7) A-B 8ths (crossbeam connected) to Line 1 F 8th (followed by an 8th and half rest). Note: I may’ve missed a few fleeting flute or piccolo figures in this first section.

Skipping to Bar 13 (1:33 dvd), we come to the office scene where Stupor Duck (disguised as Daffy!) is at the water cooler right next to the Managing Editor’s office and overhears a character inside named Aardvark Ratnik exclaiming, “You cannot stop me, Mister Newspaper Editor! I blow up everything!” After a half rest, VC/CB are bowed trem *p* on I believe Great octave Ab half note to (Bar 14) A whole note bowed trem to (Bar 15) A# whole note to (Bar 16) B whole note to (Bar 17) small octave C whole note bowed trem (repeated next two bars). After half/quarter/8th rest marks in Bar 13, violas play *p* small octave E-F 16ths crescendo to (Bar 14) Gb dotted quarter note down to Eb 8th decrescendo hairpin to Db to C legato quarter notes. In Bar 15, now divisi violas are bowed trem on small octave D/F whole notes tied to whole notes next bar up to (Bar 17) *non-div* half notes E/middle C bowed trem to F/Db half notes to (Bar 18) F#/D half notes bowed trem to G/Line 1 Eb half notes (repeated next bar). In Bar 15, violins II are bowed trem *p* on small octave G whole note to (Bar 16) G# whole note bowed trem to (Bar 17) G to G# half notes to (Bar 18) A-A# half notes bowed trem (repeated next bar).

After an 8th rest in Bar 15, violins I play *mp* < Line 1 C#-D-F 8ths to G up to Bb quarter notes to (Bar 16) Ab dotted quarter note down to F 8th to Eb to D quarter notes. Then violins I in Bar 17 are *trem* (measured tremolo) on ascending 8th notes C-E-G-Line 2 C 8ths (crossbeam connected) but with the horizontal short bar on each stem indicating C-C-E-E-G-G-C-C 16ths as actually played. In the same measured trem pattern, violins I continue on Line 2 Db-C-Db-C to (Bar 18), after an 8th rest, Line 1 F#-A-Line 2 D 8ths to Eb-D-Line 1 Bb-G 8ths to (Bar 19) ascending written 8ths (16ths played) Line 1 D-F#-A-Line 2 D to Eb-D-Eb-D 8ths. Etc.

Part III [“THIS LOOKS LIKE A JOB FOR STUPOR DUCK!”] ¾ time, 25 bars, :28 duration. Dvd location: Scene: Costume Change. Daffy (I mean, Cluck Trent) mistakenly thinks Ratnik is a real villain and now has a new mission to stop evil, strides to the “Broom Closet” in the hallway, and furiously changes to his superhero costume. However, he first comes out riding a broom, dressed as a wicked witch!

When Daffy says it’s a job for Stupor Duck, the trumpets sound a mock fanfare for three bars. In Bar 1, trombone I in a *hat* (mute) plays *p* small octave A grace note to Bb dotted half note tied to dotted half notes next two bars. After two quarter rests in Bar 1, trumpet I 9with a *mute*) plays *p* Line 2 Eb-Eb [written F-F] 8ths to (Bar 2) F down to C up to Bb [written G-D-Line 2 C natural] quarter notes to G [written A] dotted half note. Muted trumpet II plays Line 2 C-C [written D-D] 8ths to (Bar 2) D down to Line 1 Bb up to A quarter notes to (Bar 3) G# [written G#] 8th (followed by 8th/quarter/quarter rest marks).

Celli in Bar 4 play “3” triplet value 8ths Great octave A-small octave C-D (crossbeam connected) to Eb normal value 8th (followed by an 8th rest) to D quarter note legato up to (Bar 5 in C time) G quarter note to F3 to E to D quarter notes to (Bar 6) G-F#-F-Eb quarter notes to (Bar 7) D-C-Great octave Bb-Ab quarter notes to (Bar 8) Bb-small octave C quarter notes to D 8th (followed by an 8th and quarter rest). Violas play “3” triplet value 8ths small octave A-middle C-D 8ths to Db 8th (followed by an 8th rest) to small octave A quarter note legato up to (Bar 5 in C time) Line 1 D whole note tied to (Bar 6) quarter note down to B-B 8ths to “3” triplet value quarter notes (half note value) Line 1 D#-small octave B-Line 1 D# up to (Bar 7) F# whole note tied to (Bar 8) half and 8th notes (followed by an 8th and quarter rest). After two quarter rests in Bar 4, violins II play *p* middle C quarter note to (Bar 5 in C time) small octave B whole note tied to (Bar 6) quarter note up to Line 1 D-D 8ths up to “3” triplet value quarter notes G-D#-G to (Bar 7) A# whole note tied to half and 8th notes next bar. After two quarter rests in Bar 4, violins I play *p* “3” triplet value 8ths Line 1 D-E-F# to (Bar 5 in C time) G whole note tied to (Bar 6) quarter note to G-G 8ths up to “3” triplet value quarter notes to B-G-B up to (Bar 7) Line 2 D whole note tied to half and 8th notes next bar.

After two quarter rests in Bar 4, Pos II with a mute plays *p* small octave D quarter note up to (Bar 5 in C time) G-F#-E-D quarter notes up to (Bar 6) G-F#-F-Eb quarter notes to (Bar 7) D-C-Great octave Bb-Ab quarter notes to (Bar 8) Bb-C-D quarter notes

Handwritten musical score for a band, featuring various instruments and parts. The score is written on multiple staves, with some parts marked as "muted" or "HAT".

Parts and Instruments:

- ST-Per Duck:** Muted part.
- Tpts #1:** Muted part.
- 209:** Muted part.
- HAT:** Muted part.
- Pos:** Muted part.
- VLWS:** Muted part.
- V:** Muted part.
- VC:** Muted part.
- CB:** Muted part.
- CL:** Muted part.
- Tets:** Muted part.
- Pos + Piano:** Muted part.
- S.D.:** Muted part.
- + FLUTE:** Muted part.
- VLWS:** Muted part.
- V:** Muted part.
- VC:** Muted part.

Handwritten Notes:

- "This looks like a 2nd for ST-Per Duck" (written above the first staff).
- "oops! wrong costume!" (written near the CL part).
- "Hand-rafted by Bill Wehler" (written in a box near the Tets part).

Measure Numbers:

- (1) 219
- (2)
- (3)
- (4)
- (5)
- (6)
- (7)
- (8)
- (9)
- (10)
- (11)
- (12)
- (13)
- (14)

(followed by a quarter rest). After two quarter rests in Bar 4, trumpet II plays Line 1 C [written D] quarter note to (Bar 5) small octave B [written C#] whole note tied to (Bar 6) quarter note up to D-D 8ths up to “3” triplet value quarter notes G-E-G to (Bar 7) Line 1 A# [written B#] whole note tied to half note and 8th note next bar (followed by an 8th rest) to A#-A# 8ths up to (Bar 9) Line 2 C down to Line 1 E up to Line 2 E down to Bb quarter notes to (Bar 10) Line 2 D quarter note (followed by a quarter and half rest). Back in Bar 5, trumpet III plays with a mute on Line 1 D [written E] whole note tied to quarter note next bar down to small octave B-B 8ths up to “3” triplet value quarter notes D#-B-D# to (Bar 7) F# whole note tied to (Bar 8) half note and 8th note (followed by an 8th and quarter rest) and silent next bar. After two quarter rests in Bar 4, trumpet I plays Line 1 D [written E] quarter note up to (Bar 5 in C time) G [written A] whole note tied to (Bar 6) quarter note to G-G 8ths up to “3” triplet value quarter notes B-G-B up to (Bar 7) Line 2 D whole note tied to (Bar 8) half note and 8th note (followed by an 8th rest) to D-D 8ths to (Bar 9) Eb down to Line 1 F up to Line 2 F to D quarter notes to (Bar 10) Line 1 B quarter note (followed by rests). After a half and quarter rest in Bar 8, Pos I in a “hat” plays small octave E grace note to F quarter note tied to (Bar 9) whole note and tied to (Bar 10) quarter note (followed by a quarter and half rest).

In Bars 10-11, Daffy dashes off to change into his costume—only to come out looking like a witch in an old brown dress and pointed hat, stating in Bar 14, “Oops! Wrong costume!”

After a quarter rest in Bar 10 (2:19 dvd), the violins and flute play forte Line 2 (Line 1 for violas and 2 clarinets) Eb-D-C “3” triplet value 8ths to Line 1 B-Line 2 D-F-Ab legato 16ths (connected by two crossbeams) to G-Bb-Line 3 Db-E 16ths to (Bar 11) D-Eb-F-G 16ths to Ab 8th (followed by an 8th and half rest). After a half rest in Bar 10, the snare drum sounds *f* on a half note trem roll (notated on the second space from the top of the staff) and tied to quarter note roll next bar and then sounding an 8th note (followed by rests). After a half rest in Bar 11, the bass drum sounds a quarter note, while here the cymbals sound an x-headed quarter note, and the piano plays Contra-octave Bb/Great octave F/Bb/small octave D/F/Gb/A/Bb 8ths (followed by rests). After a half rest in Bar 11, *open* trombones play Great octave Bb/small octave D/F sforzando-marked 8th notes (followed by an 8th and quarter rest) while *open* trumpets here play small octave Gb/A/Bb 8ths. VC/CB here play Great octave Bb sforzando 8th forte as well.

In Bar 12, after an 8th rest, clarinets play Line 2 A-G 16ths to F#-D 8ths to “3” triplet value 16ths F-G-F to E 8th figure to C up to Eb 8ths to (Bar 13) D whole note (silent next bar). The piano bottom staff in Bar 12 sounds Great octave G down to D to to G down to D quarter notes (repeated next bar). After an 8th rest, piano top staff plays Great octave Bb/small octave C#/D 8ths (followed by an 8th rest) to three more such 8ths in that rest pattern (repeated next bar). After an 8th rest in Bar 12, violas play *mf* small octave C#/D dissonant minor 2nd interval 8ths (played 4X in this rest pattern), repeated next bar. CB play I believe Great octave G up to small octave D down to G up to D quarter notes. VC play (unclear) 8th notes.

The brass fanfare returns in Bar 17 (2:28 dvd) as Daffy changes to the proper outfit. After a half rest in Bar 17, Pos I plays forte on small octave A dotted quarter note down to F 8th tied to (Bar 18) quarter note up to B dotted half note. Pos II plays same A dotted quarter note down to B 8th tied to quarter note next bar to E dotted half note. Pos III plays Great octave A dotted quarter note down to F 8th tied to quarter note next bar to E dotted half note. After a half rest in Bar 17, trumpet I plays *f* Line 1 A-A [written B-B] 8ths to A to Line 2 C# 8ths down to (Bar 18) A-C# 8ths up to E dotted half note. Trumpet II plays Line q E-E 8ths to E-A 8ths down to (Bar 18) F-A 8ths to B dotted half note. Trumpet III plays middle C#-C# [written D#-D#] 8ths to C#-F 8ths down to (Bar 18) C#-F 8ths to G# [written A#] dotted half note.

Strings are soli in Bars 19-23. Violins I play *mf* Line 2 C dotted quarter note to C 8th to D to Eb quarter notes to (Bar 20) D 8th (followed by an 8th rest) to Db half note to Db quarter note to (Bar 21) D dotted quarter note to D 8th tied to quarter note to another D quarter note sounded to (Bar 22) E half note bowed trem tied to 8th note (followed by an 8th rest). Then (2:35 dvd) they play a nice short end phrase of “3” triplet value 8ths small octave A-B-middle C# to (end Bar 23) D-C-small octave Bb-A quarter notes > *p*.

Violins II play Line 1 A dotted quarter note to A 8th to A-A quarter notes to (Bar 20) Bb 8th (followed by an 8th rest) to same Bb half note to Bb quarter note to (Bar 21) F#/A dotted quarter notes to F#/A 8ths tied to quarter notes to another sounded F#/A quarter notes to (Bar 22) E/Line 2 C# half notes bowed trem tied to 8ths (followed by an 8th rest). Then they play precisely the same as violins I to end of cue.

Violas in Bar 19 play Line 1 F dotted quarter note to F 8th to F-F quarter notes to (Bar 20) F 8th note (followed by an 8th rest) to F half note to F quarter note down to (Bar 21) D dotted quarter note to D 8th tied to quarter note to another D quarter note up to (Bar 22) A half note bowed trem tied to 8th note non-trem (followed by an 8th and quarter rest) to (end Bar 23) small octave A-G-F-E quarter notes.

VC/CB play small octave E dotted quarter note to E 8th to D quarter note to C quarter note down to (Bar 20) Great octave Bb 8th (followed by an 8th rest) up to small octave Bb half note to Bb quarter note to (Bar 21) A dotted quarter note down to F# 8th tied to quarter note down to D quarter note down to (Bar 22) Great octave A half note bowed trem tied to 8th note (followed by rests). In Bar 23, VC then play small octave F-E-D-C# quarter notes, while CB play small octave D-C-Great octave Bb-A quarter notes > *p*.

End of cue.

Part IV [CORN SOAP OPERAS] C time, about 8 bars, 8 seconds. Scene: On the Chief's television, Ratnik boasts, “And I, Aardvark Ratnik, will rule the world!” The Chief then mutters to himself why he still watches these corny soap operas. Note: The first four bars (and the first beat of Bar 5) were deleted. Perhaps the intended scene it was scored for originally was deleted??

In unused Bar 1, violins I are bowed trem *p* on Line 2 F to G# quarter notes to “3” triplet value quarter notes B-A#-F to (Bar 2) Gb-Bb-Line 3 Db-C quarter notes to (Bar 3) Ab-Line 3 C quarter notes to “3” triplet value Eb-D-Line 2 A quarter notes to (Bar 4) “6” 16ths figure Bb-B-Line 3 C-C#-D-D# to E 8th (followed by an 8th and half rest). Violins II play small octave Ab-Ab bowed trem half notes to (Bar 2) Bb whole note bowed trem to (Bar 3) middle (Line 1) C bowed trem whole note to (Bar) “6” 16ths figure Line 1 Bb-B-Line 2 C-C#-D-D# to E 8th. Violas are bowed trem on small octave F whole note to (Bar 2) F#-G half notes to (Bar 3) Ab half note to (Bar 4) “3” triplet value descending 8ths G-E-D to C# 8th (followed by an 8th and half rest). VC/CB are bowed trem on small octave C# to D half notes to (Bar 2) D#-E half notes to (Bar 3) F-F# half notes to (Bar 4) “3” triplet value 8ths G-E-D forte to C# normal value 8th.

After a half rest in Bar 4, clarinet I plays *mp* Line 1 F [written G] dotted quarter note to F 8th, while clarinet II plays Line 1 Eb half note, clarinet III on C half note, bass clarinet on Line 1 F half notes, and bassoon on small octave A half note.

In Bar 5, the bassoon plays small octave Bb dotted 8th to Bb 16th to Bb half note (this is where the music and new scene starts, located at the 2:38 point of the dvd) down to F quarter note back to (Bar 6) Bb-A-G-A quarter notes. The bass clarinet plays Line 1 Bb up to Eb down to C down to F quarter notes to (Bar 6) Bb-A-G-A quarter notes. Clarinet III plays Line 1 F dotted 8th to F 16th down to C half note up to Eb quarter note to (Bar 6) F dotted 8th to F 16th to F half note to G quarter note. Clarinet II plays Line 1 D dotted 8th to D 16th to E half note to “3” triplet value 8ths F-G-A to (Bar 6) Bb dotted 8th to Line 2 D 16th to C to Bb quarter notes to “3” triplet value 8ths Eb-D-C to (Bar 7) D quarter note to Bb-A-G 8ths triplet 8ths, and so forth. Clarinet I plays Line 1 Bb dotted 8th to F 16th to G half note to “3” triplet value 8ths A-Bb-D to (Bar 6) Line 2 D dotted 8th to F 16th to F half note to G-F-Eb triplet 8ths to (Bar 7) F quarter note to D-C-Bb triplet 8ths, and so forth.

Part V [WHERE IS HE?] C time. Dvd location: Start 2:50. Scene: Daffy (Stupor Duck) says to himself, “Where is he? Where’s that cowardly little sneak? Ah-Ha! Escaped out the window, hey?”

Muted trombone I plays *mp* < middle C half note tied to 8th note to C-C 16ths to “3” triplet value 8ths E-C-E up to (Bar 2) G whole note. Repeat Bars 1-2 in Bars 3-4. Pos II (with a mute) plays small octave G half note tied to 8th note to G-G 16ths to “3” triplet value 8ths middle C down to E up to C to (Bar 2) D# whole note (repeated next two bars). Pos III, also with a mute, plays small octave Eb half note tied to 8th to Eb-Eb 16ths up to Ab-Eb-Ab triplet 8ths to (Bar 2) B whole note (repeated next two bars). VC/CB play *mp* < small octave C to Great octave Bb to A to Ab quarter notes to (Bar 2) G up to small octave F to Eb to Db quarter notes (these bars repeated next two bars). The chords displayed are initially C min (C/Eb/G) and then C min 7th (C/Eb/G/Bb) and then ambiguous chords with the simultaneous sounding of the A note and Ab note (A minor and Ab aug) to (Bar 2) initial G aug (G/B/D#).

Stupor Dick [PT] *where is he? where's that cowardly little snake?! Ah-Ha! Escaped out the window!*

FL

Ob

CLS

Fog

250

259

Tpt

(mute)

1

2

3

4

5

6

7

8

9

Baritone

Complaining / 1st Galt

746

Hand-rewritten by Bill Wachtel

VL

V

VC

CB

(1) (2) (3) (4) (5) (6) (7) (8) (9)

In Bar 5 (2:56 dvd), all violins play *mp* < Line 1 Eb half note tied to 8th note to Eb-Eb 16ths to “3” triplet value 8ths G-Eb-G up to (Bar 6) Bb dotted half note decrescendo hairpin down to small octave Bb dotted 8th to Bb 16th up to (Bar 7) Line 1 Eb 8th (followed by rest marks). Violas play small octave Gb half note tied to 8th note to Gb-Gb 16ths to “3” triplet value 8ths Bb-G-Bb up to (Bar 6) Line 1 D dotted half note down to small octave Ab dotted 8th to Ab 16th to (Bar 7) G 8th (followed by rests). VC/CB play small octave Eb-Db-C-Great octave B quarter notes crescendo to (Bar 6) Bb up to small octave Ab to Gb to F quarter notes to (Bar 7) Eb 8th (followed by rests).

In Bar 7 (2:59 dvd), after a quarter rest, the trumpet plays Line 1 G-G [written A-A] 8th notes to “3” triplet value quarter notes A [written B] down to D [written A] up to Line 2 D [written E] down to (Bar 8) Line 1 B tenuto half note (followed by a half rest). Trombone I (*open*) plays the same as trumpet I but an octave lower register.

After a half rest in Bar 8, violins I play *mf* Line 1 E dotted quarter note to F#-G 16ths to (Bar 9) F# to E quarter notes up to Line 2 D-E-F-F# 8ths to (Bar 10) G-G# 8ths to A# stand-alone 8th, and so forth. After a half and 8th rest in Bar 8, violins II play small octave B 8th (followed by an 8th rest) to another B 8th note to (Bar 9) after an 8th rest, B 8th (followed by an 8th rest) to B 8th and then crossbeam connected 8ths Line 1 D-E-F-F# to (Bar 10) Line 1 G-G# 8ths, and so forth. After a half and 8th rest in Bar 8, violas play small octave G 8th (followed by an 8th rest) to another G 8th to (Bar 9), after an 8th rest, G 8th (followed by an 8th rest) to another G 8th to Bb-Bb-Bb-Bb 8ths crescendo to (Bar 10) Bb-Bb 8ths, and so forth. After a half and 8th rest in Bar 8, celli play *mf* small octave E 8th (followed by an 8th rest) to another E 8th to (Bar 9), after an 8th rest, E 8th (followed by an 8th rest) to E 8th note down to Great octave Bb-Bb-Bb-Bb 8ths to (Bar 10) Bb-Bb 8ths, and so forth.

After a half rest in Bar 9, the oboe plays *mf* Line 2 D-E-F-F# 7ths to (Bar 10) G-G# 8ths to A# stand-alone 8th, and so forth. The clarinets play the same but an octave lower register. After a half rest, the bassoon plays Great octave Bb-Bb-Bb-Bb 8ths to (Bar 10), Bb-Bb 8ths, etc.

PART VI [BUILDING BLOWING UP] 2/4 time. Dvd location: Start 3:16.
Scene: Stupor Duck is flying about (and the violins play “6” 16ths flying music figures!) and spots a building blowing up. Thinking it’s the job of Ratnik, he decides to save it (not knowing that it was being purposefully blown up by the city to make way for the new City Hall!).

Strings play neutrally in Bar 1 meant as transition music. Violins I sound *mp* “3” triplet value descending quarter notes Line 2 D-C-Line 1 E. Violins II play *mp* small octave Bb/Line 1 E half notes, while violas play small octave G half note, and VC on small octave C half note. The tonality is the C Dom 7th (C/E/G/Bb) and in passing the C Dom 9th (C/E/G/Bb/D).

sforzando-marked 8th (followed by an 8th rest) down to (Bar 5) Line 1 F half note *mf* that is bowed trem and tied to quarter note next bar bowed trem to G bowed trem quarter note.

Back in Bar 2, violins II “6 sextuplet 16th notes small octave A-G-A-middle C-D-E (connected by two crossbeams) to F-G-F-G-F-G to (Bar 3) F-E-D-E-F-G (connected by two crossbeams) to A-Bb-Line 2 C-D-E-F to (Bar 4) G-A-G-A-G-A 16ths to Bb 8th (followed by an 8th rest) down to middle C# bowed trem half note *mf* > tied to bowed trem half note next bar *mp*.

Back in Bar 2, VC play “3” triplet value notes thru the beginning of Bar 4, first on Great octave F quarter note up to small octave C 8th, and then small octave D triplet value quarter note to C triplet value 8th down to (repeat Bar 2 in Bar 3) to (Bar 4) Great octave G quarter note up to small octave D 8th to C sforzando 8th down to “3” triplet value 16ths Great octave E-F#-G# to (Bar 5) A quarter note tied to “3” triplet value 8th to B to small octave C# triplet value 8ths up to (Bar 6) F legato to E quarter notes. The bassoon is *col* celli thru Bar 4 with that Great octave A quarter note in Bar 5 tied to A 8th (followed by rests—while celli continue the line).

After a quarter rest in Bar 4, violas show up to sound *sf* small octave Bb/Line 1 E sforzando-marked (^ above the notes) 8th notes (followed by an 8th rest) to (Bar 5) small octave A half note trem tied to half note trem next bar. After a quarter rest in Bar 4, CB play here (3:19 dvd) the small octave C sforzando accent (precisely “mickey-moused” here when Stupor Duck hears the building blowing up) followed by rests.

In Bar 3, piccolo I is *col* violins I thru Bar 4 only (followed by rests) while piccolo II is *col* violins II thru Bar 4 only.

After a quarter and 8th rest in Bar 4, the bass clarinet plays *mf* small octave E-F#-G# “3” triplet value 8ths to (Bar 5) A quarter note tied to 8th note (followed by an 8th rest).

After a quarter rest in Bar 4, trumpets play Line 1 Bb/Line 2 C#/D sforzando 8ths (followed by an 8th rest), while Pos here play *sf* on small octave C/G#/Line 1 E sforzando-marked 8ths. The piano here plays small octave C/G#/middle C and (top staff) E/Bb/Line 2 C#/D sforzando 8ths. This dissonant chord appears to be the C Dom 9 # 5 (C/E/G#/Bb/D).

After a quarter rest in Bar 4, the cymbals sound an x0headed sforzando 8th note, and I think a bass drum sounds an 8th note here (I forgot to insert the instrument name).
Etc.

PART VII [THE SUBMARINE] C time. Dvd location: Start 4:04. Scene:
Stupor Duck is flying about again and spots what he thinks is a ship blowing up—not realizing that it is a Navy submarine normally submerging!

All violins in Bar 1 play *mp* descending 16th repeat figures Line 2 E-D-Line 2 B-B (connected by two crossbeams) played 4X legato to (Bar 2) Line 2 E-D-Line 1 B-G 16ths (followed by a quarter rest) up to Line 2 E-D-C#-D 16ths to E-F#-G-A 16ths to (Bar 3)

Line 1 (small octave for VC) D dotted quarter note to E 8th to D half note. Violas in Bar 3 then play Line 1 B whole note trem tied to non-trem quarter note next bar (Followed by a quarter and half rest). After a quarter rest in Bar 2, trumpets in mutes sound *mf* Line 1 F#/A#/Line 2 D tenuto-marked and rinforzando-marked quarter notes (D aug) followed by a half rest.

In Bar 3 (4:07 dvd) each trombone (in a *hat*) plays small octave Eb/G/B (Eb aug) half notes to Eb/G/B dotted quarter notes to Db/F/A (Db aug) 8ths to (Bar 4) Eb/G/B quarter notes (followed by a quarter and half rest).

After a quarter rest in Bar 4 (4:09), the clarinets and bass clarinet play *mf* Line 1 E “3” triplet value quarter note to E triplet value 8th down to C# down to small octave A quarter notes down to (Bar 5) E half note (followed by a half rest). After a quarter and 8th rest in Bar 4, trumpet I plays “3” triplet value 8ths Line 2 E-E to E-E-E triplet 8ths to E-E-E triplet 8ths to (Bar 5), after an 8th rest, E-E 16ths to E sforzando quarter note (followed by a half rest). After a quarter rest and that triplet value 8th rest, trumpet II plays this same pattern in Bar 4 on Line 2 C# notes to (Bar 5), after an 8th rest, Line 1 B-B 16ths to B sforzando quarter note. Trumpet III plays this on Line 1 A triplet value notes in Bar 4 to (Bar 5), after an 8th rest, G#-G# 16ths to G# sforzando quarter note (followed by a half rest).

Etc. [end session Sunday, November 25, 2007 at 10:41 am. Time now for yard work!][resume session 3:44 pm]

PART VIII [THE RAILROAD BRIDGE] Cut time. Dvd location: Start 4:48. Scene: Still flying about looking for the evil deeds of imaginary Aardvark Ratnik, he spots a railroad bridge crossing a high cavern about to be blown up with crates of TNT. He fails to read the sign “Movie Location” for Warner Bros Pictures!

Skipping to Bar 14 (5:06 dvd), we come to the two-bar cut to the signs signifying that the bridge dynamiting is a movie event. Stalling inserts the “You Ought To Be In Pictures” theme here. Flute and violins I play (after an initial quarter rest) forte Line 3 C quarter note to Line 2 B-A 8ths (crossbeam connected) to B-Line 3 C 8ths to (Bar 16) B 8th to A 8th tied to half note (followed by a quarter rest for the flute) while the violins then play Line 1 F# quarter note legato up to (Bar 17) A 8th (followed by rests). The oboe plays Line 2 G quarter note to G-G-G-G 8ths to (Bar 16) G dotted half note (followed by a quarter rest). After a quarter rest in Bar 15, clarinet I plays *f* Line 2 E quarter note to E-E-E-E 8ths to (Bar 16) C dotted half note. Clarinet II plays Line 2 C quarter note to B-A 8ths to B-B 8ths to (Bar 16) B 8th to A dotted quarter note tied to quarter note (followed by a quarter rest). The bass clarinet in Bar 15 plays Line 1 C 8th followed by rests, while the Fag plays Great octave C 8th.

After a quarter rest in Bar 15, trumpet I plays forte Line 2 C [written D] quarter note to B-A 8ths to B-C 8ths to (Bar 16) B 8th to A 8th tied to half note (followed by a quarter rest) to (Bar 17), after a quarter rest, Line 2 Gb [written Ab] half note to same Gb

Super Duck (19) [PT 8] "They ought to be in pictures" (39)

FL 1 *f* *506* *(the timber)* *51 442*

ob *f*

CL 1 *f*

CL 2 *f*

Acc *f*

Trg *f*

Tot 1 *f* *note* *be + (etc)*

Tot 2 *f* *note* *506*

3 *f* *note* *be +*

mtg *f* *note* *etc*

Plam *f* *note* *be + etc*

Q. *f* *note* *be + etc*

VLS *f* *note* *be + etc*

V *f* *note* *be + etc*

VC *f* *note* *be + etc*

Hand-copied by Bill Washel

(15) (16) (17) → 29

quarter note *mp*, and so forth. Trumpet II plays in Bar 15 Line 1 G quarter note to G-G-G-G 8ths to (Bar 16) G 8th to G 8th tied to half note (followed by a quarter rest) to (Bar 17), after a quarter rest, Gb half note to Gb quarter note. After a quarter rest in Bar 15, trumpet III (all trumpets, by the way, don a mute) play Line 1 E quarter note to E-E-E-E 8ths to (Bar 16) C 8th to C 8th tied to half note (followed by a quarter rest And then a whole rest next bar). After a quarter rest, Pos I plays middle C quarter note to B-A 8ths to B-C 8ths to (Bar 16) B 8th to A 8th tied to half note (followed by a quarter rest) to (Bar 17), after a quarter rest, Line 1 Gb half note to Gb quarter note.

After a quarter rest in Bar 15, top staff piano sounds middle C/E/G quarter notes (followed by a quarter rest) to C/E/G quarter notes to (Bar 16), after a quarter rest, small octave A/middle C/E quarter notes (followed by a quarter rest) to A/C/F# quarter notes to (Bar 17) A/C/F 8ths (followed by rests). After a half rest in Bar 15, bottom staff piano sounds Contra-octave G/Great octave A quarter notes (followed by a quarter rest) to (Bar 16) Great octave and small octave E half notes to Eb half notes to (Bar 17) D 8ths (followed by rests).

After a quarter rest, F & Db timps sound as well. So, after a quarter rest, we have on the top line of the staff sounding small octave E quarter note (followed by a quarter rest) to E quarter note to (Bar 16), after a quarter rest, E quarter note (followed by a half rest). After a half rest, the bottom line sounds Great octave A quarter note (followed by a quarter rest) to (Bar 16) A quarter note (followed by a quarter and half rest).

After a quarter rest, violins II play Line 2 C/E quarter notes to four such C/E 8th note dyads to (Bar 16) C/G 8ths to C/G 8ths tied to half notes down to middle C quarter note *p* legato to (Bar 17) F 8th (followed by rests). Violas play small octave C 8th (followed by an 8th rest) to G/Line 1 E quarter notes (followed by a quarter rest) to same G/E quarter notes to (Bar 16) small octave and Line 1 G quarter notes (followed by two quarter rests) to small octave A quarter note legato to (Bar 17) middle C 8th (followed by rests). VC play Great octave C 8th (followed by an 8th and quarter rest) to G quarter note (followed by a quarter rest) to (Bar 16) small octave E half note to Eb half note *> p* to (Bar 17) D 8th (followed by rests).

Skipping to Bar 29 after a half rest (5:26 dvd), we come to the end scene in this bridge vignette when Daffy's black feather rain down on the guy who detonated the tnt (that blew up Stupor Duck as he flew the crates up in the sky). So, after a half rest, the top staff piano plays Line 4 D/F down to Line 3 A to F "3" triplet value 8ths to Db/F to A-F triplet value 8ths to (Bar 30) C/F down to A-F triplet 8ths to Bb/C to G down to D 8ths to A/C to F down to C 8ths to Line 3 G/Bb down to E down to Line 2 Bb 8ths, and so forth. After a half rest, bottom staff piano sounds *mf ped* Line 3 E to Db quarter notes to (Bar 30) C to Line 2 Bb to A to G quarter notes.

Etc.

[4:59 pm Just finished a phone call I received from a long distance friend who just had to tell me how he praise-worthy Tribute's MYSTERIOUS ISLAND is. The orchestra is great; the interpretation is right on; the performance is "from the heart." Wonderful! Screen Archives notified me yesterday by e-mail that they just shipped my

copy of M.I. and Fahrenheit 451. I should get either Monday or, more likely, Tuesday. I can spend the evening on Tuesday and my day off Wednesday listening to them—and maybe writing a thumbs up review]

PART IX [THE MOON ROCKET] C time/ Dvd location: Start 5:38. Scene: Stupor Duck is flying again, saying to himself, “I almost had him that time!” and then spots a rocket about to launch, thinking it is a destructive missile built by Ratnik—but again not reading the sign, “Government Rocket Testing Grounds.”

In Bar 1, violins I play *p* middle C half note tied to 8th note to C-C 16ths to “3” triplet value 8ths E-C-E up to (Bar 2) G whole note to (Bar 3) a repeat of Bar 1 to (Bar 4) G half note (followed by a half rest). Violins II play small octave G half note tied to 8th note and then G-G 16ths up to “3” triplet value 8ths middle C-small octave Ab-middle C to (Bar 2) Line 1 D# whole note to (Bar 3) a repeat of Bar 1 to (Bar 4) D# half note (followed by a half rest). Violas play small octave Eb half note tied to 8th note and then Eb-Eb 16ths to “3” triplet value 8th notes Ab-E-Ab to (Bar 2) B whole note to (Bar 3) a repeat of Bar 1 to (Bar 4) B half note (followed by a half rest). VC/CB play *p* descending quarter notes small octave C-Great octave Bb-A-Ab to (Bar 2) G up to small octave F to Eb to Db quarter notes to (Bar 3) a repeat of Bar 1 to (Bar 4) Great octave G quarter note up to small octave F quarter note (followed by a half rest).

After a half rest in Bar 4 (5:45 dvd), trumpet I sounds *f* Line 2 G#-G# 16ths to G# 8th figure [written A# notes] followed by a quarter rest and then whole rests next two bars. After a half rest, trumpet II plays Line 2 D-D 16ths to D 8th (followed by a quarter rest), while trumpet III plays this on Line 1 G# notes. After a half rest, Pos I plays Line 1 Db-Db 16ths to Db 8th (followed by a quarter rest) while Pos II plays this on small octave Bb notes, and Pos III on E notes. After a half rest in Bar 5, Pos I plays *f* < “3” triplet value small octave F quarter note to F triplet value 8th note up to Ab quarter note tied to (Bar 6) quarter note up to middle C quarter note up to Eb quarter note *ff* and tied to 8th note (followed by an 8th rest). After a half rest, Pos II plays the same as Pos I but an octave lower register. After a quarter rest in Bar 5, the timp is trem rolled forte on Great octave F dotted half note tied to dotted half note trem next bar and tied to 8th note (followed by an 8th rest).

After a quarter rest in Bar 5, violas are bowed trem forte on small octave C dotted half note crescendo and tied to (Bar 6) dotted half note and tied to 8th note *ff* (followed by an 8th rest). After a quarter rest, VC are bowed trem *f* < *ff* on Great octave Bb dotted half note tied to dotted half note next bar and tied to 8th, while CB play this on small octave F notes.

Here Stupor Duck boasts for the 4th time at least, “This is a job for....” But this time in Bar8, instead of a bombastic musical declamation, we hear pipsqueak flute and clarinet notes and then the xylophone as he mutters softly, “you know who...” (instead of “Stupor Duckkkkkkk!”)

Handwritten musical score for a band, featuring staves for Trumpets (Tpts), Percussion (Perc), Timpani (Timp), Violins (Vlms), Viola (V), Violoncello (Vc), Contrabass (Cb), Flute (Fl), Clarinet (Cl), and Xylophone (Xylo). The score includes various musical notations, including notes, rests, and dynamic markings. A handwritten note at the bottom right reads: "Hand-copied by Bill Wardell".

So, after a quarter rest in Bar 7, the muted trumpet I plays *mf* Line 2 Bb dotted 8th to Bb 16th up to C quarter note down to F 8th (followed by an 8th rest). After a quarter rest, trumpet II with a mute sounds the same as trumpet I but an octave lower register. Trombone III plays (Pos I-II are silent) *senza* mute on small octave Bb dotted 8th to Bb 16th to middle C quarter note down to small octave F 8th (followed by an 8th rest). After a quarter rest in Bar 8, the flute comes in to play *mp* Line 3 E grace note to F quarter note to C# grace note to D half note. After a quarter rest, clarinet I plays *mp* the same as the flute but written an octave lower register. After a half rest and after a triplet value quarter rest, the xylophone sounds *mp* Line 1 F triplet value 8th to “3” triplet value 8ths G up to Line 2 D down to Line 1 A. Bar 9 is silent. [5:37 pm]

Well, that’s about all I have of this “short” score!

Now: According to my old notes, I believe various Looney Tunes scores were available for me. For some reason, eight titles were written down:

- Hyde & Hare
- Bewitched Bunny
- Speedy Gonzales
- Stupor Duck
- Half Fare Hare
- Widee Wabbit
- Jumpin’ Jupiter
- Catch or Catch Can

I worked fairly thoroughly on the two shorts just delineated, but I also worked on a few cues only from *Speedy Gonzales*. I do not have the dvd version of it but I’ll give a short delineation anyway from a few of the cues.

SPEEDY GONZALES

PART I [CREDITS] 6/8 time, key signature of G major (one sharp).

Trumpets in Bar 1 play *mp* < small octave A/middle C/D [written B/D/E] dotted half notes, while Pos play small octave D/F# dotted half notes. The drums are rolled on dotted half note. CB play small octave D dotted half note. After a quarter and 8th rest in Bar 1, two piccolos and all violins play rapidly ascending “7” septuplet 16ths figure dyad notes Line 1 B/Line 2 D to C/E to D/F# to E/G to F#/A to G/B to A/Line 3 C to (Bar 2) B/Line 3 D forte quarter notes (followed by an 8th rest) to same B/D quarter notes (followed by an 8th rest) to (Bar 3) V quarter note to B 8th to B down to Line 1 B to Line 2 C 8ths. The oboe in bar 1 plays forte Line 2 D quarter note (followed by an 8th rest) to D quarter note (followed by an 8th rest) to (Bar 3) D quarter note to D 8th to D down to Line 1 G to A 8ths. Clarinets in Bar 2 play Line 1 D/G/B quarter notes (followed by an 8th rest) to same quarter notes with rest to (Bar 3) same quarter notes to two 8ths (followed by two 8th rests). The bass clarinet plays small octave G [written A] quarter note followed by an 8th rest) to same G quarter note and 8th rest to (Bar 3) G quarter note to two 8th notes (followed by two 8th rests). The Fag in Bar 2 plays small octave D quarter note (followed by an 8th rest) to same D quarter note and rest to (Bar 3) D quarter note to

CONDUCTOR (LEAD) 8 #1345
CARL STALLING

SPEEDY GONZALES
PART 1

two 8th notes (followed by two 8th rests). Trumpet I plays in Bar 2 descending forte 8th notes Line 2 D-Line 1 B-A# (crossbeam connected) to B-G-F# 8ths to (Bar 3) G 8th down to D quarter note tied to 8th note (followed by two 8th rests). Trumpets II-III play in Bar 2 Line 1 G/B 8ths forte (followed by rests). Pos in Bar 2 play Great octave G/small octave D/G quarter notes (followed by an 8th rest) to same quarter note chord and 8th rest to (Bar 3) quarter note to two 8ths (followed by two 8th rests). The piano plays this pattern on Great octave G/small octave D/G/Line 1 D/G/B/Line 2 D (G major or G/B/D tonality) notes. The guitar plays this same pattern on "G" chords. The cymbal in Bar 2 sounds an x-headed quarter note (followed by an 8th rest) to another such pattern to (Bar 3) quarter to two 8th notes. The drums sound the pattern as well (notated on the bottom space of the staff). The marimba plays the pattern on Line 1 D/G/B/Line 2 D notes. Violas play the pattern on small octave B/Line 1 G notes. VC play it on Great octave G/small octave D notes, and CB on Great octave G notes. [6:21 pm]

In Bar 4, piccolo I and violins play ascending 8th notes Line 2 D-E-F# (crossbeam connected) to G-A-B to (Bar 5) Line 3 C 8th down to Line 2 A quarter note tied to 8th to

Handwritten musical score for a band, titled "Speedy Gonzales [11.2]". The score is written on multiple staves, including parts for Piccolo (Piccs), Flute (Fls), Clarinet (Cls), Bass Clarinet (Bass Cl), Saxophone (Sax), Trumpet (Tpts), Trombone (Tbns), Piano, Guitar, Drums, Marimba, and a section labeled "Vibes (Col. Piccs.)". The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "f". The score is marked with circled numbers 1 through 6, indicating specific measures or sections. A handwritten note "Hand-copied by Bill Washel" is visible near the Piano part.

“7” 16ths Line 2 D-E-F#-G-A-B-Line 3 C to (Bar 6) Line 3 C/D quarter notes (piccolo II returning) followed by an 8th rest and then C/D quarter notes again followed by an 8th rest. The oboe plays Line 1 B-Line 2 C-D 8ths to E-F#-G 8ths to (Bar 5) A 8th to F# quarter note tied to 8th note (followed by rests) to (Bar 6) F# quarter note (followed by an 8th rest) to F# quarter note (followed by an 8th rest). The castanets in Bar 4 play x-headed quarter note to 8th note to dotted quarter note (x-headed) shake (trem) to (Bar 5) quarter to 8th to quarter notes (followed by an 8th rest). The marimba in bar 4 plays a trem on Line 1 D/G/B-Line 2 D dotted half notes to (Bar 5) D/F#-Line 2 C/D dotted quarter notes roll tied to 8ths (followed by two 8th rests). After two 8th rests in bar 4, violas play *mf* small octave D 8th up to G dotted quarter note while VC/CB play Great octave G dotted half note. Etc.

Skipping to Bar 8, violins I play Line 1 F# dotted half note to (Bar 9) G dotted quarter note to “8” 16ths G-A-B-Line 2 C-D-E-F#-G to (Bar 10) A 8th down to E quarter note tied to 8th up to G-G 8ths to (Bar 11) G 8th to F# quarter note tied to 8th up to B-B 8ths to (Bar 12) B 8th down to F# quarter note tied to 8th up to A-A 8ths to (Bar 13) A 8th legato to G# quarter note to “7” 16ths G-A-B-Line 3 C-D-E-F. Violins II in Bar 8 play Line 1 D dotted half note tied to dotted quarter note next bar up to “8” 18ths played as violins I (*col I* thru Bar 12) to (Bar 13) A 8th to G# quarter note to “7” 16ths E-F-G-A-B-Line 3 C-D. Violas in bar 8 play middle C dotted half note to (Bar 9) small octave B dotted quarter note tied to 8th note followed by two 8th rests) up to (Bar 10) Line 1 A 8th down to E quarter note tied to 8th (see violins). VC/CB play small octave D dotted half note up to (Bar 9) G dotted quarter note tied to 8th note (followed by two 8th rests) and then celli in Bar 10 play Great octave A up to small octave A down to E legato 8ths down to Great octave A dotted quarter note up to (Bar 11) small octave D up to Line 1 D down to A 8ths down to D dotted quarter note. CB in Bar 10 play small octave A quarter note (followed by an 8th rest) to A dotted quarter note down to (Bar 11) D notes in that pattern. Etc. The guitar in Bar 9 plays “G” chords on quarter/8th/quarter notes to (Bar 10) “A7” chords on quarter notes followed by an 8th rest) played twice to (Bar 11) “D” chords in that same pattern to (Bar 12) “B7” chords to (Bar 13) “E” to G7” chords.

Etc.

PART IV [DRAW STRAWS FOR CHEESE] $\frac{3}{4}$ time. Key signature of one flat.

In Bar 1, violins I (“A”) play *p* Line 1 E-F-G-A-Bb-B legato to (Bar 2) Line 2 C dotted 8th to C 16th to C up to F 8ths to E up to G 8ths legato to (Bar 3) F dotted quarter note down to Line 1 A 8th to A-B 8ths to (Bar 4) a repeat of Bar 2 to (Bar 5) Line 2 F dotted quarter note to F-E-Eb 8ths to (Bar 6) D-Line 1 Bb-Line 2 C quarter notes to (Bar 7) D dotted quarter note to F-E-D legato 8ths (silent next several bars).

Violins II (“B”) play Line 1 C-D-E-F-G-G# legato 8ths to (Bar 2) A half note to Bb quarter note to (Bar 3) A dotted quarter note down to F 8th to F-G8ths to (Bar 4) a repeat of Bar 2) to (Bar 5) A dotted quarter note to A-Bb-Line 2 C 8ths legato to (Bar 6) Bb down to D to F quarter notes to (Bar 7) Bb dotted quarter note up to Line 2 D-C-Line 1 Bb 8ths (silent next bars). CB in Bar 2 pluck *pizz* small octave F quarter note (followed by a quarter rest down to C quarter note up to (Bar 3) F quarter note followed by rests to

Speedy Gonzales "Again we know the strains to see who goes for the cheese..."

Hand copied by Bill Wendel

Flute

2 Flts

Oboe

CLB

CEL

U

(Bars 4-5) a repeat of Bars 2-3) to (Bar 6) Bb-F-F quarter notes down to (Bar 7) Great octave Bb up to small octave F down to Bb quarter notes. After a quarter and 8th rest in Bar 5, VC play *p* small octave F-G-A legato 8ths to (Bars 6-7) *col* CB to (Bar 8) Great octave A dotted half note.

After a quarter rest in Bar 2, the guitar plays “f” to C7” quarter note chords to (Bar 3), after a quarter rest, two “F” chords (these two bars repeated in Bars 4-5) to (Bar 6) , after an 8th rest, two “Bb” to one F7” 8th note chords to (Bar 7) three Bb 8th note chords preceded by 8th rests.

After a quarter rest in Bar 8, clarinet I plays *mp* small octave G [written A] dotted half note tied to (Bar 9 in C time) quarter note up to Line 1 D tenuto quarter note (followed by a quarter rest) to same D tenuto quarter note down to (Bar 10), after a quarter rest, C# tenuto quarter note (followed by a quarter rest) to D quarter note. After a quarter rest, the bassoon plays *mp* small octave F to E quarter notes legato to (Bar 9 in C time) D half note down to Great octave Bb half note to (Bar 10) A up to small octave D half notes. After a quarter rest in Bar 9, clarinet II plays small octave A tenuto quarter note (followed by a quarter rest) to G# quarter note, etc. Clarinet II in Bar 9 plays small octave F-F quarter notes in that same rest pattern to (Bar 10) G to F quarter notes. After a quarter rest in Bar 9, the english horn plays *mp* Line 1 D dotted 8th to D 16th to D half note [written A] to (Bar 10) F to E quarter notes (followed by a quarter rest) to D dotted 8th to D 16th.

Etc.

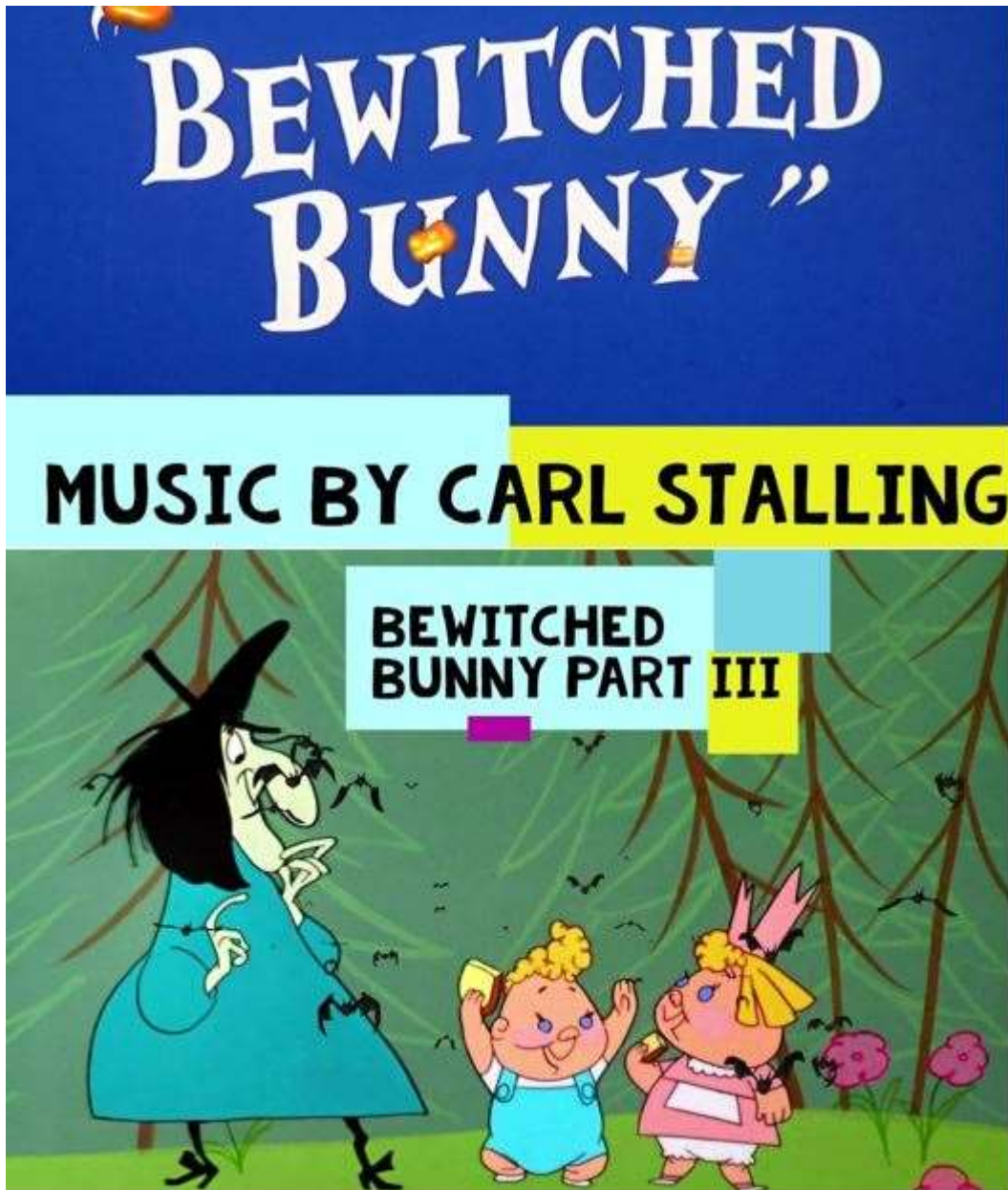
PART V

In Bar 1, the bass clarinet plays *pp* small octave F# [written G#] half note legato to B to middle C# quarter notes to (Bar 2) D [written E] whole note (silent next few bars). After a half rest in Bar 1, the timp is trem rolled *pp* on Great octave B half note tied to whole note next bar and tied to (Bar 3) half note tied to non-trem 8th note (followed by an 8th and quarter rest).

In Bar 3, flute I is *flutter* on ascending 16ths *p* < *mf* Line 1 B-Line 2 C-C#-D to D#-E-F-F# to G half note > *p* to (Bar 4) F grace note to Gb sforzando-marked quarter note *mf* down to Line 1 F grace note to Gb sforzando quarter note (followed by a half rest). In Bar 5, the first flute plays G up to Line 2 E 16ths (followed by an 8th rest) to Line 1 Bb up to Line 2 G 16ths (followed by an 8th rest) up to Line 2 Bb half note trill to (Bar 6 in 2/4 time) A 8th (followed by an 8th and quarter rest). After a half rest in Bar 5, flute II plays Line 2 E half note trill (to G#) to (Bar 6) A 8th. The oboe plays as flute II. After a half rest here, violins are trill on Line 2 E/Bb (to G#) to (Bar 6) “3” triplet value 8ths A-G-F (crossbeam connected) to A-G-F again. After an 8th rest in Bar 6, clarinets play forte on A/Line 2 C/D 8ths (followed by an 8th rest) to same 8th notes, and so forth. [7:13 pm]

Handwritten musical score for woodwinds and strings. The staves are labeled on the left: Flt. V, 2 Flts, Oboe, Clarinet, Bassoon, and Violoncello (Vcllo). The score includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "Flatten" above the first staff, "A 1 1" above the second staff, and "Vlms" above the Violoncello staff. The bottom of the page features a line of asterisks: *****





<https://www.youtube.com/watch?v=iS3K53O35Jk>

CONDUCTOR
M/C: 9
(KEY D 2/4)

CARTOON
#1303
Bewitched Bunny
Box 1025

PART 1
BY CARL STALLING
(ARR) MILTON FRANKLYN

The musical score is handwritten on aged paper. It begins with a title block containing 'CONDUCTOR', 'M/C: 9', '(KEY D 2/4)', 'CARTOON #1303', 'Bewitched Bunny Box 1025', 'PART 1', 'BY CARL STALLING', and '(ARR) MILTON FRANKLYN'. The score is divided into three systems. The first system (measures 1-4) is for the piano (Pia.) and includes a 'D.R.S.' marking. The second system (measures 5-8) is for the violin (Vln.) and viola (Vla.) and includes a 'Vln. & Vla. (TRM.)' marking. The third system (measures 9-12) is for the piano (Piano) and includes a 'KEY C' marking and a 'FLOPPIC' marking. The score is written in 2/4 time and D major.

Music analysis 11-25-2007

