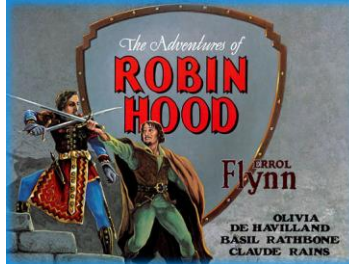


# ADVENTURES OF ROBIN HOOD

Music by  
Erich Wolfgang Korngold



The following is a cue rundown of Erich Wolfgang Korngold's triumphant score to Warner Bros 1938 swashbuckler treat, *The Adventures of Robin Hood* starring Errol Flynn as the hero in green tights. Unfortunately, my notes are not anywhere as complete as it should be. In fact, I do not even have the official cue sheets, which I normally get when I study, say, a Max Steiner score at the Warner Bros Archives at USC. This score is placed in two boxes there, Box # 309 and Box # 314. It has been about six years or even more since I worked on the original manuscripts, and actually, I focused more on Korngold's *Sea Hawk* which I felt was the more interesting masterpiece of the two in terms of my own personal listening enjoyment (and as a movie). Nevertheless, *AoRH* is a work of genius, a passionate symphonic score that deserves high praise

[November 18, 2003 6 pm material:] As audio sources, I will utilize two excellent ones: the very recently released two-disc special edition dvd of the movie (#65131 Warner Bros) and the Morgan/Stromberg reconstruction cd from Marco Polo (8.225268), Moscow Symphony Orchestra.

## The Adventures of Robin Hood

[1] [Prologue/Main Title] I derive my information from the fully orchestrated pages, penned primarily by Hugo W. Friedhofer and Milan Roder. Unfortunately, I have no information whatsoever on the main title since it was not available when the score was pulled for me. What is interesting is that the complete score is numbered on the upper right hand corner of each page, and it runs over 510 pages. But the numbering begins

on Reel 1B/1C. So evidently the Main title was given its own separate identity apart from the main body of the orchestrated score.

Instrumentation: Generally 1 flute, 1 piccolo, 1 oboe 1 E.H., 2 clarinets, bass clarinet, 2 bassoons (1 contra-bassoon doubling), 4 horns, 4 trumpets, 2 trombones, 1 tuba, 4 percussion, vibe, 2 harps, piano, celeste, 12 violins (either 8 violins I/4 violins II, or equally divided), etc.

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[2] [Tax Oppression] Remember, there are only a few cue titles in the full-orchestrated pages, so these titles are simply descriptive of the scene. Now: According to my original notes, the score begins on [3] 1C that is 18pp. However, it is logical to assume that the first section after the Main Title [1A] is [2] 1B, especially since the first 10 pages are orchestrated by Hugo Friedhofer. Pages 11-17 are orchestrated by Milan Roder (the horse chase scene).

Another note: The Friedhofer orchestration pages are very faded. When xeroxed, it's a bit worse. In many pages you can hardly decipher the bar lines, whereas the Roder pages are crisp and clear, easily readable. Perhaps it was a lighter pencil HWF used. Moreover, his notes (for example, quarter notes) were tiny in comparison to Roder's, and often you can hardly make out stem lines from the note heads. I much prefer Roder's notational style and larger writing. Roder's style of handwriting seemed as flamboyant as Korngold's music itself. At least I did not experience the annoying difficulty of figuring out exactly what Friedhofer wrote on paper--again, this may simply be attributed to the age of the pages, and the faint style of writing by pencil.

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[3] [The Chase] *Allegretto* in 3/4 time, 7 pages. R1/C. The music begins right after Guy of Gisbourne orders, "Dicken, follow me! The rest remain here!" Then they apprehend Much, the Miller's son for killing the royal deer for food. Dvd location: Chapter 2 starting at :30. CD location: Track #3 ["The Meeting"] starting at :57. Orchestrated by Milan Roder. Note: Each cue is designated on the title page with two numbering marks on the upper left corner: (1) a boldly black-inked stamped number—for example, in this case [3]. Then immediately to its right, the Reel/part numbering—for example, in this case, 1C (or Reel 1/part C).

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, with various instruments listed on the left side. The music is in G major (one sharp) and 2/4 time. The score includes dynamic markings such as *f*, *p*, *ff*, *mf*, and *pp*. There are also tempo markings like *Allegro* and *And. Strick.*

Handwritten annotations include:

- But I protest!* (circled 5) at the top left.
- IC* (circled 5) at the top center.
- Allo* (circled 5) in the middle right.
- 6 (d=d)* (circled 6) in the middle right.
- Robin Hood* (circled 5) at the bottom right.
- Reel 11c* at the bottom right.
- (Just before this page)* with an arrow pointing to the left at the bottom left.

The instruments listed on the left are: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSOONS, HORNS, TRUMPETS, TROMBONES, TUBA, TYPAN, ETC., VIBRAPHONE, HARP, PIANO and CELESTE, VIOLIN, VIOLA, CELLO, and BASS.

The strings are accentuated, but in the first three bars 3 open trombones play *p* a small octave C min (C/Eb/G) tenuto dotted 8<sup>th</sup> note triad (followed by a 16<sup>th</sup> and two quarter rest marks). Repeat next two bars. The tuba plays *p* on Great octave C tenuto dotted 8<sup>th</sup> note (followed by rests). Repeat next two bars. The timp hits Great octave C quarter note (followed by two quarter rests). On the 2<sup>nd</sup> quarter note beat, a percussion instrument (W. B.) [I assume of course the wood block] sounds an acciaccatura (grace) note to diamond head 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). On the third beat, I believe the cymbal sounds an 8<sup>th</sup> note (x-headed). The harp plays quarter notes Great octave C/G/small octave C (followed by two quarter rests). Repeat next two bars. The piano (bottom staff) plays Great octave C/G/small octave C dotted 8<sup>th</sup> notes (followed by a 16<sup>th</sup>/quarter/8<sup>th</sup> rest) to Contra-octave and Great octave G 8ths. Repeat in Bar 2. The piano (also on the bottom staff) plays in Bar 1 (after a dotted 8<sup>th</sup> rest) small octave Db16th legato up to middle C 8<sup>th</sup> note down to small octave D staccato 8<sup>th</sup> up to Line 1 Eb staccato 8<sup>th</sup> (all notes crossbeam connected), followed by an 8<sup>th</sup> rest. In Bar 3, the syncopation is even more pronounced. After a dotted 16<sup>th</sup> rest, the top line of the piano (still bottom staff) plays Db 32<sup>nd</sup> note legato up to middle (Line 1) C 8<sup>th</sup> (followed by a dotted 16<sup>th</sup> rest) down to small octave Eb 32<sup>nd</sup> note legato up to Line 1 Eb 8<sup>th</sup> (followed by a dotted 16<sup>th</sup> rest) down to small octave G 32<sup>nd</sup> note up to Line 1 G 8<sup>th</sup> note. Repeat next bar. The bottom line of that piano bass clef staff plays Great octave and small octave C 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Great octave and small octave D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) up to Great octave and small octave F# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

After a quarter rest in Bar 1, violins I play *p* on small octave B acciaccatura legato up to middle C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and then D grace note legato up to Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next bar. After an 8<sup>th</sup> rest in Bar 3, violins I play small octave grace note to middle C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to D grace note to Eb 8<sup>th</sup> note (8<sup>th</sup> rest following) to F# grace note to G 8<sup>th</sup> note. Repeat in Bar 4. A crescendo hair-pin ( < ) is placed under Bar 3 (and Bar 4 since it repeats Bar 3). After a quarter rest in Bar 1, violins II play *f* (not *p* as violins I) middle C pizzicato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) and then Eb pizzicato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 3, after an 8<sup>th</sup> rest, violins II pluck pizz on middle (Line 1) C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (8<sup>th</sup> rest following) and then G 8<sup>th</sup>. Repeat in Bar 4. These violins are also crescendo in Bar 3 (and Bar 4). Violas I (top staff) play *mf* rinforzando small octave C



dotted 8<sup>th</sup> note up to Db 16<sup>th</sup> legato up to middle C 8<sup>th</sup> down to small octave D staccato 8<sup>th</sup> up to Line 1 Eb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat in Bar 2. In Bar 3, viole top staff play small octave C dotted 16<sup>th</sup> to Db 32<sup>nd</sup> note legato up to middle C 8<sup>th</sup> (these three notes are connected by a crossbeam as a figure) down to next figure (two notes) of small octave D to Eb staccato 8<sup>th</sup> notes (connected by a crossbeam) to the next figure of F# dotted 16<sup>th</sup> to G 32<sup>nd</sup> note legato up to Line 1 G 8<sup>th</sup>. Repeat in Bar 4. Back in Bar 1, after a quarter rest, viole II (bottom staff) pluck *f* on small octave C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> note (also pizzicato), followed by an 8<sup>th</sup> rest. Repeat next bar. After an 8<sup>th</sup> rest in Bar 3, the bottom staff viole play small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup>. Repeat next bar. Back in Bar 1, the celli (VC) I or top staff play *mf* the same notes and pattern as the top staff of the violas (starting small octave C dotted 8<sup>th</sup> note). Repeat next bar. VC II (bottom staff) play the same as the top staff but an octave register lower (starting Great octave C dotted 8<sup>th</sup> note). The only other difference is that they play another staccato 8<sup>th</sup> note at the end of the bar (Great octave G) instead of an 8<sup>th</sup> rest. In Bar 3, after a 16<sup>th</sup> rest, VC I plays exactly as the top line of the piano (same register as well). VC II in Bar 3 play Great octave C 16<sup>th</sup> to Db 32<sup>nd</sup> note legato up to small octave C 8<sup>th</sup> figure (just as viole I but played an octave register lower) down to Great octave D staccato 8<sup>th</sup> up to small octave Eb staccato 8<sup>th</sup> (crossbeam connected) down to Great octave F# staccato 8<sup>th</sup> up to small octave G staccato 8<sup>th</sup> (crossbeam connected). Repeat next bar. Once again, Bars 3 & 4 has the crescendo hair-pin placed underneath the staff line. CB play *mf* on rinforzando small octave C dotted 8<sup>th</sup> note up to Db 16<sup>th</sup> legato up to middle C 8<sup>th</sup> down to D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave G staccato 8<sup>th</sup>. Repeat in Bar 2. In Bar 3, CB are *pizz* on small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar.

Trumpets are silent in the first (title) page of four bars. After a quarter rest in Bar 1, two horns play *p* small octave and Line 1 C [written G] staccato 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) up to Eb [written Bb] staccato 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 3, after an 8<sup>th</sup> rest, the horns play small octave and Line 1 C staccato 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) crescendo to Eb 8ths (followed by an 8<sup>th</sup> rest) crescendo to G [written Lines 1 & 2 D] 8ths. Repeat in Bar 4.

In Bar 1, Fag (bassoon) II plays *p* Great octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to G 8<sup>th</sup>

(repeat next bar). In Bar 3, Fag II plays Great octave C up to small octave (I believe staccato) 8<sup>th</sup> notes (crossbeam connected) and then D up to small octave Eb 8<sup>ths</sup> down to Great octave F# up to small octave G 8<sup>ths</sup> (crossbeam connected). Repeat next bar. Back in Bar 1, after a dotted 8<sup>th</sup> rest, Fag I plays *mf* Great octave Db 32<sup>nd</sup> note up to small octave C 8<sup>th</sup> down to Great octave D staccato 8<sup>th</sup> up to small octave Eb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar. After a dotted 16<sup>th</sup> rest in Bar 3, Fag I plays the same figures as the top line of the piano (but an octave lower register starting on Great octave Db 32<sup>nd</sup> note). Repeat next bar. The bass clarinet plays *mf* the same notes and pattern as violi I (but an octave higher register starting on middle C dotted 8<sup>th</sup> note). Repeat in Bar 2. After an 8<sup>th</sup> rest in Bar 3, the bass clarinet plays middle C stand alone staccato 8<sup>th</sup> note to three-note figure of small octave D dotted 16<sup>th</sup> to Eb 32<sup>nd</sup> note up to Line 1 Eb 8<sup>th</sup> note, and then to the next figure of small octave F# dotted 16<sup>th</sup> to G 32<sup>nd</sup> note legato up to Line 1 G 8<sup>th</sup>. Repeat in Bar 4. Two clarinets play exactly the same as violins I (same register as well). The only minute difference is in Bar 3. After the initial 8<sup>th</sup> rest, the clarinets do not play that first (small octave B) acciaccatura (as violins I did). However, the clarinets play the two subsequent grace notes to 8<sup>th</sup> notes (see violins I).

Such exquisite fine-line detailing here! *Very* busy cue, and very sophisticated specific instrument writing! Just detailing these first four bars in this rundown (and two of those bars were simple repeat bars) took two full single-spaced pages! It is for this reason I cannot go into such fine-tuning in my rundown for all of the cues. I would be a ninety-year old man by the time I finished! : ) I wonder, however, if indeed *every* instrument line detail (with their minute differences) was completely penned by Korngold in his sketch score? I never looked at it (if indeed it still exists). As pure speculation, I wonder if Friedhofer and Roder had some slight input in this matter (perhaps after consultation verbally with Korngold)?

The cue ends when the soldier commands, "What's your name, you Saxon dog?!"

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[4] [Robin Confronts Sir Guy] R1/D. 3/2 time, 13 pp. This cue starts on Master Page 18. [Sorry, I did not work on this cue nor ordered any xeroxes]

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[5] [Banquet at Nottingham Castle] R1/E. 9pp. Cue starts page 31. The cue ends when Prince John says to Marian, "You're a wise young woman."

The cue begins with the brass royalty theme, perhaps better phrased the Nottingham Castle Theme. Included in this theme is the lovely Lady Marian Theme (played by Olivia de Havilland). [Sorry, I did not work on this cue, nor make a xerox]

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[6] [Robin's Great Hall Entrance] R1/F. 3/2 time, 5pp. This cue starts on Master page 40. Orchestrated by Hugo W. Friedhofer (HWF). Dvd location: start of Chapter 4. CD location: start of track # 5 ["Robin Hood Outside"]].

A handwritten musical score on aged paper, featuring multiple staves for different instruments. The staves are labeled on the left: HARP, PIANO and CELESTE, VIOLIN, and VIOLA. The music is written in 3/2 time. There are several handwritten annotations: a circled '1' in the upper right, and at the bottom, the text 'Robin enters John's castle with teen on shoulders' and 'John: "who is This?"' with an arrow pointing to the right. A circled '40' is also present near the bottom right.

The Robin Hood theme shows immediately, played by two horns forte on middle (Line 1) C [written G a perfect 5<sup>th</sup> interval above] quarter note down to two small octave G [written Line 1 D] 8<sup>th</sup> notes (crossbeam connected) and then back up to C whole note. Repeat in Bar 3. The bass clarinet plays *f* (forte) on small octave Bb [written middle C] dotted whole note (full bar duration in 3/2 time). In Bar 2, the bass clarinet plays small octave B [written middle C#] tenuto half note down to E [written F#] tenuto half note up to G [written A] tenuto half note to (Bar 3) small octave Bb dotted whole note to (Bar 4) a repeat of Bar 2. Back in Bar 1, Fag I plays forte small octave grace notes G-A-B to middle C quarter note (followed by a quarter and two half rests). In Bar 2, the bassoon plays middle C# down to small octave F# up to Line 1 D half notes. Repeat Bars 1-2 in Bars 3-4. Back in Bar 1, Fag II plays Great octave G-A-B grace notes to small octave C quarter note (followed by a quarter rest) to same C whole note to (Bar 2) small octave tenuto G# down to C# up to F half notes. These bars are repeated in the next two bars except that in Bar 3, that small octave C# whole note is now not played (as in Bar 1), replaced with two half rests. Silent in Bar 1, clarinet II in Bar 2 (after a half rest) plays forte small octave F# to G tenuto half notes (repeat in Bar 4). Silent in Bar 1, clarinet I in Bar 2 (after two half rests) plays Line 1 tenuto G [written A] half note (repeated in Bar 4).

The timp beats small octave C quarter note (followed by two quarter rests) down to G-G 8<sup>th</sup> notes up to small octave C *rinforzando* quarter note (followed by a quarter rest). Repeat in Bar 3. The harp is arpeggiando on Contra-octave and Great octave Bb and small octave and Line 1 C quarter notes (followed by a quarter and two half rests). Repeat in Bar 3. After a half and quarter rest, the piano (bottom staff) plays *f* Contra-octave and Great octave G-G staccato 8<sup>th</sup> notes up to Great octave and small octave C half notes. Repeat in Bar 3.

Violins I play forte small octave G-A-B grace notes to middle C quarter note down to small octave G-G 8<sup>th</sup> notes (crossbeam connected) up to middle C staccato whole note (repeated in Bar 3). Violins II play small octave G-A-B grace notes to middle C staccato quarter note (followed by a quarter and two half rests). After two half rests in Bar 2, violins II play small octave and Line 1 G tenuto half notes. Repeat Bars 1-2 in Bars 3-4. Violin I (top staff) play small octave G-A-B grace notes to both small octave and Line 1 (middle) C staccato quarter notes down to G-G 8<sup>th</sup> notes to small octave C whole note (although a faintly written Line 1 C whole note was written in). I do not know which register C Korngold meant since I did not



study the sketch score. In Bar 2, viol I play middle C# down to F# tenuto half notes to divisi small octave and Line 1 G tenuto half notes. Repeat Bars 1-2 in Bars 3-4 except that in Bar 3, the C whole note is clearly only the middle C (no small octave C). Viol II (bottom staff) play exactly as viol I in Bar 1. There is a change in Bar 2 as viol II plays small octave G# down to C# up to divisi F/Line 1 D tenuto half notes. Repeat in Bars 3-4. VC I (top staff) play forte on Great octave G-A-B grace notes to small octave C staccato quarter note up to G-G 8<sup>th</sup> notes down to C whole note up to (Bar 2) G#/middle C# tenuto half notes down to C#/F# tenuto half notes to double-stopped F/Line 1 D tenuto half notes. Repeat Bars 1-2 in Bars 3-4. VC II (bottom staff) play forte on Great octave Bb dotted whole note to (Bar 2) B down to E tenuto half notes to double-stopped Great octave and small octave G tenuto half notes. Repeat next two bars. CB play Great octave Bb dotted whole note to (Bar 2) B down to E up to G tenuto half notes. Repeat in Bars 3-4. Initially I am not sure how to make out those half note “chords” in Bar 2. The first set of half notes on the first half note beat (in 3/2 time) is C#/G#/B. If you include (missing) E, you have the C# maj 7<sup>th</sup> #5 chord. The second set is F#/C#/E. If you insert (the missing) A#, then you have the F# maj 7 #5 tonality. A pattern seems to be developing. But the third set is G/D/F. If you include the B note, you have the G Dom 7<sup>th</sup> (G/B/D/F). If you include Bb (less likely) then you have the G min 7<sup>th</sup> (G/Bb/D/F) that once again seems unlikely here. So I do not know. I cannot definitively gauge Korngold’s intent in this case. Being the genius he was, I believe he was having fun with his music, and being very clever with it!

This descriptive analysis of the first four bars should you give the reader a good idea as to Korngold’s specific musical construction for this cue (the *recipe*, so to speak). [11:10 pm Monday, November 17, 2003]

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[7] [“Greetings”] R2/A. 4pp. Cue starts page 45. [Note: I did not work on this cue nor made any xeroxes]

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[8] [Great Hall Fight] R2/B. 32pp. Cue starts Master Page 49. Orchestrated by Milan Roder. I liked cue page 13 (or Master page 62) as Robin fights to escape capture. Dvd location: Chapter 5 starting at 3:27. CD

location: Track # 5 starting at 1:59 (one minor gripe with the cd here is that the strings are not nearly as pronounced or easily heard as in the original recording). I managed to order a xerox of that one page only, unfortunately.

Here the flutes/2 clarinets make a rapid decrescendo descent of legato 8th notes (eight per bar). We find flute I (top staff) playing *f* Line 2 A-Bb-Ab (crossbeam connected) to F-Gb-F-Eb (crossbeam connected) to (Bar 50, I assume). [Note: No bar numbers are indicated in this Roder-orchestrated cue. However, Roder tended to adhere to four bars of music per page (unlike Friedhofer), sometimes 5 bars (as in this page). So, if this applies, then the start of page 13 for this cue should be or might be Bar 49. For convenience sake, let's assume it is for purposes of this analysis] Anyway, continuing the flute I 8<sup>th</sup> note descent in Bar 50, we find Line 2 D-Eb-D-Line 1 Bb (crossbeam connected) to A-Bb-A-F (crossbeam connected). These 8<sup>th</sup> note figures in Bars 49-50 are played under the legato/phrase umbrella. In Bar 51, flute I starts a new two-bar descent passage of decrescendo 8<sup>th</sup> notes. We find forte Line 3 D-Eb-D-Line 2 Bb (crossbeam connected) to A-Bb-A-Gb (crossbeam connected) to (Bar 52) F-Gb-F-Eb (crossbeam connected) to D-Eb-D-Line 1 A.

Back in Bar 49 (certainly the start of page 13), flute II (top line of the next staff below flute I where flute III also shares) plays Line 3 F-Gb-F-Eb to D-Eb-D-Bb to (Bar 50) Line 2 A-Bb-A-Gb to F-Gb-F-D. In Bar 51, flute II plays Line 3 A-Bb-A-Gb to F-Gb-F-Eb to (Bar 52) D-Eb-D-Bb to Line 2 A-Bb-A-F. Back in Bar 49, flute III (bottom line on that same staff) plays Line 3 D-Eb-D-Bb to Line 2 A-Bb-A-Gb to (Bar 50) F-Gb-F-Eb to D-Eb-D-Line 1 A. In Bar 51, a new descent starts on Line 3 F-Gb-F-Eb to D-Eb-D-Bb to (Bar 52) Line 2 A-Bb-A-Gb to F-Gb-F-D.

The oboe is silent in Bars 49-50. In Bar 51, it plays *ff* Line 1 A whole note trill (to flat) tied to whole note to G#-A after-beats to (Bar 53) A# quarter note (followed by rests). I believe oboe II (not the English horn this time around) plays in Bar 51 Line 1 F trill (to flat) tied to whole note next bar to E-F after-beats to (Bar 53) F# quarter note. Back in Bar 49, clarinet I plays the same descending 8<sup>th</sup> notes as flute to (Bar 50) D-Line 1 Bb-A-F 8ths (crossbeam connected) to D stand alone 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).

Robin Hood

16 17 18

FLUTES

OBOES

CLARINETS

BASS CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TRUMPET I

TIMPANI ETC.

VIBRAPHONE

HARP II

PIANO and CELESTE

VIOLIN

VIOLA

CELLO

BASS

pp Bar Drum

Col Harp I

Tune to G# MAJ

491? (51) (51) (51)

Robin fights to escape capture

In Bar 51, clarinet I plays *ff* Line 3 C# [written D#] whole note legato down to Line 2 D [written E] whole note. Clarinets II & II (next staff below) plays the same notes and pattern as flutes II-III (but an octave lower or starting Line 2 register) to (Bar 50) F/A-Eb/Gb-D/F-A/Line 1 D 8ths (crossbeam connected) to small octave F/A stand alone 8ths (followed by an 8<sup>th</sup> and quarter rest). In Bars 51-52, clarinet II continues the 8<sup>th</sup> note descent (see flutes II-III but an octave lower register). Back in Bar 49, the bass clarinet plays small octave A [written B] whole note trill (to natural) tied to whole notes next two bars to (Bar 52) same whole note to G#-A after-beats (notated as 16<sup>th</sup> notes) to (Bar 53) middle C# [written D#] whole note trill.

Back in Bar 49, bassoons play small octave F/A whole note trills (to flat) tied to next three bars with the after-beats at the end of Bar 52 (G#-A for Fag I and E-F for Fag II) up to (Bar 53, in the tenor clef) Line 1 F#/A# whole note trill fortissimo. Horns in Bar 49 were already whole note tied *p* from the previous bar on I believe Line 1 D/F/A and tied to whole notes thru Bar 52 (with a breath mark at the end of Bar 52). Then the horns in Bar 53 play *f* > small octave A#/middle C#/F#/A# [written Line 1 E#/G#/Line 2 C#/E#] or F# maj whole notes tied to next bars. Silent in Bar 49, trumpets I & II in Bar 50 (after a half rest) play *ff* Line 1 Eb [written F] sforzando-marked half note up to (Bar 51) Line 2 C# [written D#] sforzando whole note down to (Bar 52) Line 1 D [written E] sforzando whole note. After a half and quarter rest in Bar 51, trumpet III joins in to play forte on Line 1 A-A 8<sup>th</sup> notes up to (Bar 52) Line 2 D quarter note (followed by rests). In Bar 53, trumpets I-II play Line 1 Bb [written Line 2 C] sforzando whole note.

Back in Bar 49, Pos III plays *p* Great octave A whole note tied thru Bar 52 (breath mark at the end of Bar 52) to (Bar 53) F# whole note tied to next bars. After a half rest in Bar 49, Pos I plays *ff* Line 1 E half note sforzando down to (bar 50) small octave F sforzando half note up to Line 1 Eb sforzando half note. After a quarter rest in Bar 51, Pos I plays forte on small octave A-A staccato 8<sup>th</sup> notes up to Line 1 D quarter note (followed by a quarter rest). Silent in Bar 52, Pos I plays in Bar 53 small octave A# whole note tied to next bar or bars. In Bar 50, Pos II plays *fp* on small octave F whole note tied to next two bars and then (in Bar 53) small octave C# whole note. The timp in Bar 49 plays small octave D quarter note (followed by rests in that bar and next four bars at least).

After a half rest in Bar 50, harp I top staff plays a “9” ascending run of 16<sup>th</sup> notes Line 2 F-G-A-B-Line 3 C-D-E-F-G to (Bar 51) A 8<sup>th</sup> (followed



by rests). In Bar 52 (faintly written), harp I top staff appears to play a gliss starting on 32<sup>nd</sup> notes Line 1 D-E-F-G-A-B (etc). After a half rest in Bar 50, harp I bottom staff plays the “9” ascending 16ths on Line 2 D-E-F-G-A-B-C-D-E to (Bar 51) F 8<sup>th</sup> (followed by rests, and silent in Bar 52). Harp II is *col harp I* but silent in Bar 52 where written in is the command *tune to Cb maj*. In Bar 49, the bass drum is trill *pp* on whole note (notated on the bottom space of the staff) thru Bar 52.

After a quarter rest in Bar 49, the piano plays Line 2 D/F/A 8ths *pp* up to (top staff) Line 3 D/F/A 8ths (crossbeam connected) down to (bottom staff) Line 2 C#/E/G# (C# min) up to (top staff) Line 3 C#/E/G# 8ths down to the D/F/A pattern again. In Bar 50, the piano continues this pattern on Line 2 C#/E/G# 8ths up to (top staff) Line 3 C# min 8ths down to C/Eb/G (C min) 8ths up to (top staff) Line 3 C min 8ths (crossbeam connected) to the next figure of I believe B/D/F# (B min) up to (top staff) higher octave B min down to C/Eb/G 8ths up to octave higher 8ths. In bar 51, the piano plays B/D/F# 8ths in that pattern to Bb/Db/F (Bb min) in that pattern to the next figure of A/C/E (A min) 8ths in that pattern to Bb/Db/F. In Bar 52, the piano continues the pattern on A/C/E up to A/C/E an octave higher to Ab/Cb/Eb (Ab min) up to octave higher to next figure of Line 1 G/Bb/Line 2 D (G min) up to octave higher to Ab min 8ths again.

After a quarter rest in Bar 49, divisi violins I play *ppp* on Line 3 A-A 8ths to G#-G# 8ths to A-A 8<sup>th</sup> once again, while the bottom line play Line 3 F-F to E-E to F-F 16ths. Incidentally, they are written as quarter notes with a slanted horizontal short bar across the stem (signifying two notes as 16<sup>th</sup> notes). After a quarter rest in Bar 49, violins II play Line 3 D-D to C#-C# to D-D 16ths. Combined we have the D/F/A (D min) 16ths to C#/E/G# (C# min) 16ths back to D minor. In Bar 50, violins I continue the pattern on Line 3 E/G# 16ths to Eb/G to D/F# to Eb/G, while violins II play Line 3 C# 8ths (C#-C#) to C-C to B-B to C-C. Combined we hear the C# min to C min to B min (B/D/F#) back to C min. In Bar 51, violins I play D/F# to Db/F to C/E to Db/F, while violins II play B 8ths to Bb to A to Bb. Combined we hear the B min to Bb min (BB/Db/F) to A min (A/C/E) to Bb min. In Bar 52, violins I play C/E 8ths to Cb/Eb to Db/F to Cb/Eb, while violins II play Line 2 A to Ab to G to Ab 8ths in the pattern given. Combined we hear two A min 8ths to Ab min (Ab/Cb/Eb) to G min (G/Bb/D) to Ab min again. In Bar 53, they play Line 2 G/Bb/Line 3 D 8ths to F#/A/C# (F# min) and so forth.

Back in Bar 49, viole are trill (to flat) on small octave F/A whole notes tied thru Bar 52 with the after-beats at the end of Bar 52 (see bassoons). VC I (top staff) play as Pos I in Bars 49-50, and then (in Bar 51 in the tenor clef) Line 2 C# sforzando whole note down to (Bar 52) D whole note to (Bar 53) Line 1 A# whole note. VC II (bottom staff) plays as Pos III (Great octave A whole notes tied thru Bar 52). CB play small octave D whole note tied thru Bar 52. [That is all I have to describe about this cue]

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[9] [Horse Chase After Robin] R2/C. 9/8 time, 27 pp. This cue starts on Master page 82 (segue from the previous cue). Dvd location: Chapter 6 starting at :29. CD location: Track # 5 starting at 3:52. Orchestrated (very faintly or lightly!) by HWF.

The image shows a handwritten musical score on aged paper. The score is for a piece titled "Horse Chase After Robin" in 9/8 time. It features multiple staves for various instruments, including Flute (Fl.), Wood Bass (Wood Bass), Harp, Piano and Celeste, Violins I and II, Viola, Cello, and Bass. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "ff" (fortissimo). There are also handwritten annotations and corrections, including "Alto 2nd" and "Horse chase After Robin". The score is written in ink and shows signs of being a working draft or a final handwritten version.

In the grace bar, we hear violins I playing Line 3 F# dotted half note held fermata tied to 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) whereas violins II play on Line 2 F# notes in that pattern. After a dotted half rest, the harp plays *ff* on a downward gliss from I believe Line 2 Gb (enharmonic F#) down to Great octave E or Eb note (the Friedhofer-orchestrated xerox copy I have is very faint and hard to read!). In Bar A (written as A instead of Bar 1),

the tempo marking is *Allo molto*. The timp softly beats *pp* on Great octave G staccato 8<sup>th</sup> (followed by rests). Repeat next two bars. After a quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest marks, the wood blocks play *p* 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to 16<sup>th</sup> note to 8<sup>th</sup> note (crossbeam connected). In effect it is a delayed triplet pattern. Repeat next bar and repeat in Bar D (end of page 1 for this cue). The notes are placed on the 2<sup>nd</sup> from top space on the staff. After a quarter and 8<sup>th</sup> rest in Bar C, the *S.D.* (snare drum) plays a grace note to 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). Repeat this pattern in the same bar and repeat the pattern 3X in Bar D. The notes are positioned on the 2<sup>nd</sup> from the top space on the staff. After a quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest in Bar D, the harp plays an upward gliss starting on Great octave and small octave Db gliss lines up to small octave and Line 1 Db notes. It is difficult to read the bass clarinet but it plays a three-note figure of grace notes small octave register (I believe D-E-F#) to G 8<sup>th</sup> (followed by rests). Repeat next two bars. After a quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest (in Bar A), clarinet I plays *sf* on Line 1 F [written G] dotted quarter note trill (to flat) to E-F after-beats (repeat in Bar B). In Bar D, clarinet plays after that initial rest pattern, Line 2 D [written E] dotted quarter note trill (to flat) to C#-D after-notes (in effect, grace notes). Back in Bar A, clarinet II plays (after that initial rest pattern as given) Line 1 Db [written Eb] dotted quarter note trill to C-Eb after-beats (repeated in Bar B). In Bar D (silent in Bar C), clarinet II plays that pattern on Line 1 Bb [written Line 2 C] dotted quarter note trill to A-Bb after-beats. In like manner, flutes I & II play these patterns but I cannot read the accidentals on the notes. In Bar A, I see Line 1 G and Line 2 C (I believe they are G# and C#) trills. In Bar D, they play on Line 1 Bb and Line 2 F and Line 2 Bb trills.

Back in Bar A, the violas play the delayed triplet figures (violins II on the 3<sup>rd</sup> beat). So we see all violas playing *p* small octave G 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to D 16<sup>th</sup> legato up to B 8<sup>th</sup> (connected by a crossbeam) crescendo to the next delayed triplet figure on Bb 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to F 16<sup>th</sup> legato up to Line 1 D 8<sup>th</sup> crescendo to the next figure of middle C# 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to G# 16<sup>th</sup> legato up to F 8<sup>th</sup>. Repeat in Bars B and C, both *p* <. Violins I play *p* on small octave G 8<sup>th</sup> legato up to B staccato 8<sup>th</sup> (crossbeam connected) to Bb 8<sup>th</sup> legato up to Line 1 D staccato 8<sup>th</sup> (crossbeam connected) to middle C# 8<sup>th</sup> legato to F 8<sup>th</sup> (crossbeam connected). An 8<sup>th</sup> rest is placed in the middle of each figure. Repeat next two bars. Violins II play small octave G staccato 8<sup>th</sup> (followed by two 8<sup>th</sup> rests and then a quarter rest) to Line 1 D staccato 8<sup>th</sup> to that C#-G#-F delayed triplet. Repeat next two bars. VC (celli) and CB (basses) play

*p* on Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (crossbeam connected) crescendo to Bb 8<sup>th</sup> (8<sup>th</sup> rest following) to small octave C 8<sup>th</sup> (crossbeam connected) to C# stand alone 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat in Bar B *p* <. In Bar C, VC play that pattern on Great octave G-A 8ths to Bb-C 8ths to small octave C#-D# 8ths to (Bar D) E-F# 8ths to G-A 8ths to Bb stand alone 8<sup>th</sup> (followed by two 8<sup>th</sup> rests).

Back in Bar A, the piano plays Great octave D-E-F# (I believe) grace notes to G 8<sup>th</sup> (followed by rests). Repeat next bar. In Bar C, the piano plays D-E-F# grace notes to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (crossbeam connected to (see VC/CB)).

A very attention-grabbing section of this cue occurs first in page 14 (Master page 95). Dvd location: Chapter 6 starting at 1:21. CD location: track # 5 starting at 4:46. There is no bar number indicated that I can read, unfortunately, so let's label the first bar on this page 14-A, the second bar 14-B, and so forth. So we hear the cymbal crashing (I believe fortissimo or perhaps *sf*) a quarter note (x-headed and positioned on the top space of the staff) followed by an 8<sup>th</sup>/quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest marks. Repeat in Bar 14-C. The wood blocks play that delayed triplet we discussed earlier (followed by two dotted quarter rests). In the next bar (after a quarter & 8<sup>th</sup> rest), the wood blocks play that delayed triplet (followed by a quarter & 8<sup>th</sup> rest). Repeat these bars in the next two bars. On the third beat of Bar 14-B, the snare drum plays a figure but I cannot read it. The harp is arpeggiando on Contra-octave B/Great octave F#/B (bottom staff) and (top staff) Line 1 B/Line 2 F#/B quarter notes (followed by rests) to (next bar) it is arpeggiando on Contra-octave and Great octave B 8ths and (top staff) A/Line 2 D/A rinforzando quarter notes (followed by rests). Repeat these bars in the next two bars. Harp II is gliss (with D#-F# indicated for tuning) from Great octave B up to Line 2 C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests and quarter and 8<sup>th</sup> rest. In the next bar, the harp is gliss from Great octave B to Line 2 D (with the D natural indicated for tuning).

Two flutes (top staff) play *f* on Line 2 B sforzando-marked dotted quarter note tied to 8<sup>th</sup> note to A-G 8ths to F# trill to E 16<sup>th</sup> to F# 8<sup>th</sup> (delayed triplet figure) to next bar) A dotted quarter note tied to dotted 8<sup>th</sup> note to G 16<sup>th</sup> to F# 8<sup>th</sup> to E dotted quarter note trill (to sharp) to D#-E after-beats. Repeat these two bars in the next two repeat-marked bars. Flute III plays Line 2 F# sforzando dotted quarter note tied to 8<sup>th</sup> note up to A-G 8ths to next figure of F# dotted 8<sup>th</sup> note trill to E 16<sup>th</sup> to F# 8<sup>th</sup> to (next bar or 14-B)



D dotted quarter note tied to dotted 8<sup>th</sup> note up to G 16<sup>th</sup> to F# 8<sup>th</sup> to E dotted quarter note trill to D#-E after-beats. The first oboe plays the same as flute III. Oboe II plays as flutes I-II but an octave lower register. Clarinet I plays as flutes I-II (clarinet II an octave lower). The bass clarinet plays small octave B [written middle C#] *rinforzando* dotted quarter note decrescendo (followed by quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest marks). In the next bar, it plays Line 2 A [written B] *rinforzando* dotted quarter note tied to 8<sup>th</sup> note (followed by rests). Bassoon I plays forte on Great octave F# *rinforzando* dotted quarter note decrescendo (followed by rests) to (next bar) Great octave B dotted quarter note *rinforzando* and decrescendo. Repeat next two bars. Fag II plays Contra-octave B dotted quarter note (repeated next three bars). After a dotted 8<sup>th</sup> rest, horns play forte on small octave and Line 1 F# [written Lines 1 & 2 C#] 16<sup>th</sup> notes legato up to B [written F#] 8ths to (I believe since it's hard to read) D#/G/A/C 8<sup>th</sup> notes. In the next bar, after a dotted 8<sup>th</sup> rest, the horns play small octave and Line 1 D 16ths to G 8ths up to (I believe) D/GB 8ths. Repeat these bars in the next two bars. After a dotted quarter rest in Bar 14-A, trumpets play forte on *rinforzando* dotted quarter notes F#/A/C to G/Bb/C# decrescendo to (next bar), after a dotted quarter rest, G/B/D to B/C#/E dotted quarter notes. Pos II-III Great octave F#/B *rinforzando* 8ths (followed by rests) to (next bar) B 8ths (followed by rests). After a dotted quarter rest, Pos I plays forte Line 1 D# *rinforzando* dotted quarter note to E dotted quarter note. After a dotted quarter rest next bar, Pos I plays Line 1 D to E *rinforzando* dotted quarter notes. Repeat next two bars. The tuba plays Contra-octave B *rinforzando* 8<sup>th</sup> note (followed by rests), repeated next three bars. The timp beats the Great octave B *rinforzando* 8<sup>th</sup> (followed by rests), repeated next three bars.

Violins I play *f* > for each legato figure three descending busy or complex figures. We find Line 2 B to Line 3 C 16ths to "3" triplet value B-A-G 16ths to F# staccato 8<sup>th</sup> figure to next figure of F#-G 16ths to "3" triplet value F#-Eb-D 16ths to C staccato 8<sup>th</sup> figure to the next figure of C#-D 16ths to "3" triplet value C#-Line 1 Bb-A 16ths to G 8<sup>th</sup>. In the next bar, we find A to B 16ths to "3" triplet value A-G-F# to E 8<sup>th</sup> to next figure of D-E 16ths to "3" triplet value D-Line 1 B-A 16ths to G staccato 8<sup>th</sup> to next figure of Line 2 E-F#-E-D 16ths to CE staccato 8<sup>th</sup>. Repeat these bars next two bars.

After a dotted 8<sup>th</sup> rest in Bar A, violins I play forte on Line 1 F# 16<sup>th</sup> legato and crescendo up to B staccato 8<sup>th</sup> to divisi F#/Line 2 C *rinforzando* bowed trem dotted quarter notes to G/C# bowed trem dotted quarter notes. After a dotted 8<sup>th</sup> rest in the next bar, violins II play Line 1 D 16<sup>th</sup> to G

staccato 8<sup>th</sup> crescendo to G/Line 2 D rinforzando dotted quarter notes bowed trem to Bb/E bowed trem notes. Repeat these bars in the next two bars.

After a dotted 8<sup>th</sup> rest, violè I (top staff) play forte on Line 1 F# 16<sup>th</sup> legato to B staccato 8<sup>th</sup> crescendo to A dotted quarter note bowed trem to Bb bowed trem dotted quarter note. After a dotted 8<sup>th</sup> rest in the next bar, they play Line 1 D 16<sup>th</sup> to G staccato 8<sup>th</sup> crescendo to B rinforzando dotted quarter note bowed trem to Line 2 C# note (bowed trem). Repeat these bars in the next two bars. After a dotted 8<sup>th</sup> rest, violè II (bottom staff) play small octave F# 16<sup>th</sup> legato up to B staccato 8<sup>th</sup> crescendo to Line 1 D# rinforzando dotted quarter note bowed trem to E bowed trem note. In the next bar, after a dotted 8<sup>th</sup> rest, they play small octave D 16<sup>th</sup> to G staccato 8<sup>th</sup> to Line 1 D up to G rinforzando dotted quarter notes bowed trem.

Celli play double-stopped Great octave F#/B rinforzando dotted 8<sup>th</sup> notes up to small octave F# 16<sup>th</sup> legato up to B 8<sup>th</sup> (delayed triplet figure) up to Line 1 D# stand alone rinforzando 8<sup>th</sup> (followed by rests). In the next bar, the celli play Great octave B dotted 8<sup>th</sup> up to D 16<sup>th</sup> up to G 8<sup>th</sup> crescendo to Line 1 D stand alone 8<sup>th</sup> (followed by rests). CB play Great octave B rinforzando dotted quarter note (followed by rests). Repeat next three bars. This pattern is essentially repeated in page 17 (Master page 98). See dvd Chapter 6 at 1:33, and (on the cd) track # 5 starting at 5:00. However, this time around, flutes I-II and clarinets play those busy figures played earlier just by violins I. Flutes play *mf* > for each figure on Line 3 (octave lower for clarinets) E-F 16ths to “3” triplet value E-D-C to Line 2 B figure, and then to the next figure of C-C 16ths to “3” triplet value B-Ab-G to F staccato 8<sup>th</sup>, and then to the next figure of F#-G 16ths to “3” triplet value F#-Eb-D to C staccato 8<sup>th</sup>. Etc. This time around, violins I play *mf* on Line 3 E dotted quarter note tied to 8<sup>th</sup> note to D-C 8ths to Line 2 B dotted 8<sup>th</sup> note trill to A 16<sup>th</sup> to B 8<sup>th</sup> (delayed triplet figure) to (next bar) Line 3 D dotted quarter note tied to 8<sup>th</sup> note to C-B 8ths to Line 2 A dotted quarter note trill to G#-A after-beats. Repeat these bars in the next two bars. Oboe II plays this as well but an octave lower register. Oboe I plays Line 2 B dotted quarter note tied to 8<sup>th</sup> down to D-C 8ths to Line 1 B dotted 8<sup>th</sup> trill to A 16<sup>th</sup> to B 8<sup>th</sup> up to (next bar) G dotted quarter note rinforzando and tied to 8<sup>th</sup> down to C 16<sup>th</sup> to B 8<sup>th</sup> to A dotted quarter note trill to G#-A after-beats. The bass clarinet plays small octave E rinforzando dotted 8<sup>th</sup> note to B 16<sup>th</sup> legato up to E 8<sup>th</sup> to Line 1 G# stand alone staccato 8<sup>th</sup> (followed by rests). Etc. Fags play Great octave E/B dotted quarter notes (rinforzando), followed by rests to (next bar) unison E dotted quarter notes. After a dotted 8<sup>th</sup> rest, horns play

Great octave and small octave B [written F#] 16ths legato up to small octave and Line 1 E [written B] staccato 8ths to G#/B/Line 1 D/F dotted quarter notes to A/middle C/D#/F# dotted quarter notes. The tuba and CB II play Great octave E dotted quarter note rinforzando (followed by rests), repeated next three bars. CB I play Great octave B dotted quarter notes in that pattern. Timp beats on small octave E staccato 8<sup>th</sup> note (followed by rests), repeated next three bars. Trumpets and Pos are silent. The wood blocks sound the delayed triplet figure on the 3<sup>rd</sup> beat in Bars A and C. The snare drum plays a roll of the third beat in Bars B and D. VC play as the bass clarinet but an octave lower register. Etc. Time for bed! [11:20 pm, Nov 17 2003]

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[10] [Aftermath in Nottingham] R3/A. 3pp. This cue starts on Master Page 109. [Sorry, I have no further information on this cue]

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[11] [Encounter With Little John] R3/B. Key of B minor (2 sharps) in Cut time. 15pp. Cue starts on Master Page 112. Orchestrated by HWF. Music begins when the comment is made, "I'm tired..." as Robin and his merry men trek through the forest. On page four of the cue, Robin mentions "Nightingales singing..." CD location: track # 6 ["Robin Meets Little John"] starting at :16. Dvd location: Chapter 7 starting at :14. A solo violin plays (*sul D*) a glissando from Line 1 A quarter note gliss line up to Line 2 A 8<sup>th</sup> note in harmonic mode (with the tiny zero above the note). After an 8<sup>th</sup> rest, the solo violins plays a gliss from Line 1 G# quarter note up to Line 2 A 8<sup>th</sup> note harmonics to (Bar 4/B or rather page 4, Bar B) Line 1 G quarter note up to A 8<sup>th</sup> harmonic (followed by an 8<sup>th</sup> and half rest) to (Bar 4/B) Line 1 E quarter note gliss line up to same Line 2 A 8<sup>th</sup> (harmonics), followed by an 8<sup>th</sup> and half rest. The harp is also harmonics ("Suoni Armonici"). So, after a quarter rest, the harp plays *p* on Line 1 A quarter note (with the tiny zero or o above the note) followed by another quarter rest and then another A quarter note to (next bar) quarter rest and another harmonic A quarter note (followed by a half rest) and then another A quarter note on the second beat in the next bar.

Handwritten musical score for a symphony orchestra. The score includes staves for Flute I, Timpani, Vibraphone, Harp, Piano and Celeste, Violin, Viola, and Cello. The music is written in a handwritten style with various musical notations including notes, rests, and dynamic markings like *mp* and *p*. There are also handwritten annotations in the margins, such as "(Suoni armonici)" and "Robin ... 'Nightingale singing.'". At the bottom, there is a handwritten note: "an owl hooting in my ear all night" with an arrow pointing to a specific measure.

The flute plays Line 1A tenuto dotted quarter note (followed by an 8<sup>th</sup> rest) to G# tenuto dotted quarter note (followed by an 8<sup>th</sup> rest) to (Bar 4/B) G tenuto dotted quarter note (followed by an 8<sup>th</sup> and half rest) to (next bar) E tenuto dotted quarter note (followed by an 8<sup>th</sup> and half rest). Clarinet I plays Line 1 D [written E] whole note tied to next bar to (Bar 4/C) C# [written D#, assuming the sharp] whole note. The bass clarinet plays Line 1 F# [written G#] half note to F [written G natural] half note to next bar) E [written F#] whole note up to (Bar 4/C) A [written B] whole note. Then a variation of the Robin Hood Theme appears immediately following in the next bar (Section B) played by the strings and flute, half notes D down to A to (next bar) back to whole-dot note D. Specifically, flute I (or top staff flutes I & II) plays *p* (*mp* for the violins) Line 2 D down to Line 1 A tenuto half notes up to (Bar 4/E) D tenuto half note tied to 8<sup>th</sup> note (while the violins play D dotted whole note instead). Violins II play *mp* on two Line 1 D tenuto half notes to (next bar) D dotted half note. Violas play small octave F# G tenuto half notes to (next bar) A tenuto dotted half note. VC I play *mp* on Great octave A whole note tied to dotted half note next bar. VC II (bottom staff) play Great octave



D to E half notes to (next bar) F tenuto dotted half note. CB plays (plucks *pizz*) small octave D quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest) to (next bar) F# quarter note (followed by rests).

The image shows a handwritten musical score for a symphony orchestra. The staves are labeled on the left: TIMPANI, CYMBALS, TRIANGLE, HARP, PIANO and CELESTE, VIOLIN, VIOLA, CELLO, and BASS. The music is written in a handwritten style with various notes, rests, and dynamic markings. There are handwritten annotations at the bottom: "hooting in his sleep" with an arrow pointing to a note in the Bass staff, and "whistling" with an arrow pointing to a note in the Violin staff.

At the end of Bar4/E, I believe only violins (the xerox missed the end of the bar) plays down to B quarter note to (page 5, Bar A). There violins I play Line 1 E to A tenuto half notes to (Bar 5/B) F# staccato quarter note to E-E staccato 8<sup>th</sup> notes (crossbeam connected) to F# up to A staccato quarter notes to (Bar 5/C) Line 1 C legato to D half notes to (Bar 5/D or :26 on the cd), G whole note tied to next bar, and the point on which the Little John whistling begins. The xerox copy is too faint to read the whistling notes (placed on the vibe staff line) but it starts on Line 2 G dotted quarter note (I believe) to F 8<sup>th</sup> to E dotted quarter note to F# 8<sup>th</sup> to (next bar) G note (etc). Actually, the whistler plays a preliminary series of upward grace notes at the end of Bar 5/C perhaps starting from Line 1 G 16<sup>th</sup> or 32<sup>nd</sup> note.

Back in Bar 5/A (when I believe Robin says “hooting in his sleep”), violins II play Line 1 D to E tenuto half notes to (next bar) D staccato quarter note to E-E staccato 8<sup>th</sup> notes to D to E staccato quarter notes up to (Bar 5/C, *Poco Rit.*) G legato to F# half notes to (Bar 5/D) *div* G/Line 2 D whole notes *pp* and tied to next bar. Viole play in the first bar of this page small octave A-A tenuto half notes to (next bar) A staccato quarter note to A-A staccato 8<sup>th</sup> notes to two more staccato quarter notes to (Bar 5/C) Line 1 E legato down to middle C (natural sign canceling the C-sharp) to (Bar 5/D) small octave B whole note tied to whole note next bar. VC I and bassoon play the counter-melody on small octave C# staccato quarter note down to A-B staccato 8<sup>th</sup> notes to C# half note trill to B-C# after-beats to (next bar) D staccato quarter note to C#-C# 8ths to D quarter note to C-B 8ths. In Bar 5/C, the bassoon plays Great octave A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). VC I continue on Great octave A half note legato down to D half note to (Bar 5/D) same D whole note *pp* and tied to next bar. After a half rest in Bar 5/C, CB play (now *arco*) small octave D half note down to (next bar) Great octave G whole note tied to whole note next bar). In Bar 5/D, the harp plays arpeggiando quarter notes Contra-octave A/Great octave D and then small octave D-A-Line 1 D staccato 8<sup>th</sup> notes to (next bar, top staff) G-Line 2 D-G and I believe Line 3 D 8<sup>th</sup> notes.

Back in the first bar of this page (Bar 5/A), two guitars strum (apparently arpeggiando because Friedhofer notates it differently than most orchestrators/composers—as a side curve line instead of the standard wavy line). So the guitars play small octave B/Line 1 E/A/Line 2 D quarter notes (followed by a quarter rest) to middle C#/E/A/Line 2 E (A maj), followed by a quarter rest to (next bar) D/A/D arpeggiando quarter notes to C#/E/A/E to D/A/Line 2 D/F# quarter notes (followed by a quarter rest). The guitars are silent in the next bars. Back in the first bar of this page, after a half rest, flute I or top staff flutes I & II play Line 1 A tenuto half note legato to (next bar) F# staccato quarter note (followed by two quarter rests) to A staccato quarter note to (Bar 5/C) Line 2 C legato to D decrescendo quarter notes up to (next bar) G whole note tied to 8<sup>th</sup> note next bar (followed by rests). After a quarter rest in Bar 5/B, the oboe plays Line 1 E-E staccato 8ths to F# to A staccato quarter notes up to (Bar 5/C) C quarter note tied to 8<sup>th</sup> note decrescendo (followed by an 8<sup>th</sup> and half rest). The oboe is silent in the next few bars at least. After a half rest in Bar 5/C, clarinet I plays *p* middle C [written D natural] half note to (next bar) small octave B [written middle C#] whole note *pp* tied to 8<sup>th</sup> note next bar (followed by rests). In Bar 5/D, clarinet I shows up now to play *p* Line 2 D [written E] whole note tied to 8<sup>th</sup>

note next bar. In bar 5/C, muted top staff horns play *p* > Line 1 E [written B] half note legato to F# [written Line 2 C#] half note to (next bar) G [written Line 2 D] whole note *pp* > and tied to 8<sup>th</sup> note next bar. Okay, that's all I can presently discuss on this cue.

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[12] {Log Fight} R3/C. 8pp. This cue starts on Master page 127. Short but delightful scene in which Robin and Little John (Alan Hale) fight for passage on the log in the stream with quarterstaves. [I have no further notes on this cue]

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[13] [Little John Joins Robin] R3/D. *Marcia* in C time, 8 pages, key signature of Bb major (2 flats). CD location: Track # 6 starting at 2:32. Dvd location: Chapter 7 starting at 2:41. This cue starts on Master page 135. Orchestrated by HWF. This is the aftermath scene when Robin laughs and says, "My head feels like a swarm of bees!" Korngold offers the Robin Hood March (as in the Main Title), but in a lighter, comic vein, highlighting the Fag and C.F. Divisi violas add support, and the snare drum and cymbal add percussion. Two *sords* (muted) horns and tenor Sax also join in. etc.

Specifically, Fag I in the grace bar plays *p* small octave F quarter note up to (Bar 1, now in the "k" tenor clef) Line 1 F double-dotted quarter note to Eb 16<sup>th</sup> to F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Eb 16<sup>th</sup> to F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> (these last four notes are crossbeam connected as a figure) to (Bar 2) Eb quarter note legato down to middle C half note down to small octave F quarter note trill to E-F after-beats (grace notes) up to (Bar 3) Line 1 D dotted quarter note to C# 16<sup>th</sup> to figure notes D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to C# 16<sup>th</sup> to D 8<sup>th</sup> (16<sup>th</sup> rest following) to Eb 16<sup>th</sup> to (Bar 4) middle C half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest).



Handwritten musical score for a symphony orchestra. The score includes staves for various instruments: Flutes (1, 2), Oboes (1, 2), Clarinets (1, 2), Bassoons (1, 2), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Trombones (1, 2, 3), Tuba, Euphonium, Tuba, Percussion, and Strings. The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. Handwritten annotations at the bottom of the page describe specific musical passages:

(11) After log fight with Little John

(21) Robing "my head feels like a swarm a bees"

(31) Robing "my head feels like a swarm a bees"

Back in the grace bar, the Fag I staff line (now played or doubled by the contra-bassoon) plays small octave F quarter note up to (Bar 1) Line 1 D double-dotted quarter note to middle C# 16<sup>th</sup> to figure notes D 8<sup>th</sup> (16<sup>th</sup> rest following) to C# 16<sup>th</sup> to D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Eb 16<sup>th</sup> down to (Bar 2) B (natural sign canceling the flat for this key signature) quarter note legato down to F half note to same F quarter note trill to E-F after-beats up

to (Bar 3) Bb double-dotted quarter note to A 16<sup>th</sup> to figure notes Bb (16<sup>th</sup> rest following) to A 16<sup>th</sup> to Bb quarter note (16<sup>th</sup> rest) to middle Cb 16<sup>th</sup> down to (Bar 4) F half note tied to 8<sup>th</sup> note (followed by rests). The tenor sax in the grace bar plays *p* > Line 1 F [written G] quarter note tied to whole note in Bar 1 and tied to dotted half note and also 8<sup>th</sup> note in Bar 2 (followed by an 8<sup>th</sup> rest). It returns at the end of Bar 4 on A quarter note (etc). After a quarter rest in Bar 1, muted horns top staff play *p* > small octave F# [written middle C#] half note to G [written Line 1 D] quarter note tied to quarter note next bar to G# quarter note crescendo to A [written Line 1 E] quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 3, the horns play small octave F# half note decrescendo to G quarter note to (Bar 4) G# half note tied to dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to F quarter note (etc).

In the grace bar, the snare drum plays *pp* a quarter note trill (I believe it is a trill sign but the writing is very faint in my copy) to (Bar 1) staccato 8<sup>th</sup> note notated on the 3<sup>rd</sup> or middle staff line (followed by an 8<sup>th</sup> and quarter rest) to two grace notes to quarter note (followed by a quarter rest) to (Bar 2), after a quarter rest, “3” triplet value 8<sup>th</sup> notes (three 8<sup>th</sup> notes) to stand alone normal value 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to a quarter note to (Bar 3) a repeat of Bar 1) to (Bar 4) a repeat of Bar 2). After a quarter rest in Bar 1, the cymbal sounds *p* on a x-headed quarter note positioned on the top space of the staff (followed by a quarter rest) to another staccato quarter note to (Bar 2) a staccato quarter note (followed by rests). Repeat Bars 1-2 in Bars 3-4. After a quarter rest in Bar 4, the timp sounds small octave F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a half and quarter rest in Bar 4, the clarinets play small octave F quarter note trill to E-F after-beats crescendo.

Back in the grace bar, the harp (bottom staff) plays *p* small octave F quarter note up to (Bar 1, top staff) Line 1 D/F 8<sup>th</sup> note (followed by rests)> Repeats this pattern in the next two bars. Violins are silent. In Bar 1, viol I (top staff) play *p* (after an 8<sup>th</sup> rest) small octave E-F 16ths legato to F# half note decrescendo to G quarter note tied to quarter note next bar to (divisi) “3” triplet value 8<sup>th</sup> notes E/G#-E/G#-E/G# to unison A 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). In Bar 3, after a quarter rest, viol I play grace notes small octave E-F-G to F# half note decrescendo to G quarter note to (Bar 4) G# half note tied to dotted 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest and quarter rest). After a quarter rest in Bar 1, viol II plays small octave F# staccato 8<sup>th</sup> note



(followed by an 8<sup>th</sup> and quarter rest) to G staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 2, after a quarter rest, *viola* II play G# staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to I believe A staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest in Bar 3, they play F# quarter note (followed by a quarter rest) to G quarter note to (Bar 4) G# quarter note tied to 8<sup>th</sup> note. After a quarter rest in Bar 2, 2 *Soli* *celli* II (bottom staff) play (pluck *pizz*) Great octave F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Great octave staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Silent in Bar 3, they play in Bar 4 (now *arco*) “3” triplet value staccato 8<sup>th</sup> notes Great octave F-F-F to stand alone normal value F staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest in Bar 4, pizzicato CB pluck Great octave F quarter note up to small octave F quarter note (followed by a quarter rest).

Skipping to (3:03 on the cd) the end of page 3 (I believe Bar 14), and at the end of that bar, flute I plays *p* > Line 2 *rinforzando* Bb dotted 8<sup>th</sup> note legato to Line 3 C 16<sup>th</sup> (start of a new development in the cue). Flutes II-III (staff below flute I) play *p* > Line 2 Eb/Ab 8ths (followed by an 8<sup>th</sup> rest). In Bar 15 (start of page 4) flute I end the three-note mini-phrase on Line 3 C dotted half note and then back to Bb-dotted 8<sup>th</sup> to C 16<sup>th</sup> *p* > to (Bar 16) a repeat of Bar 15 to (Bar 17) A quarter note to Bb dotted 8<sup>th</sup> legato to Ab 16<sup>th</sup> figure down to F# quarter note to E dotted 8<sup>th</sup> down to C 16<sup>th</sup> figure to (Bar 18) same Line 2 C dotted half note, and then once again the *rinforzando* Bb dotted 8<sup>th</sup> note to C 16<sup>th</sup> to (Bar 19) C dotted half note to Ab *rinforzando* dotted 8<sup>th</sup> to Bb 16<sup>th</sup> (etc). Back in Bar 15 (start of page 4 or Master page 138), flutes II-III play Line 2 F/Bb dotted half notes to Eb/Ab 8ths *p* > (followed by an 8<sup>th</sup> rest) to (Bar 16) F/Bb dotted half notes to Eb/Ab 8ths to (Bar 17) F/Bb quarter notes to E/Ab 8ths (followed by an 8<sup>th</sup> rest) to Line 1 B/Line 2 E quarter notes down to A/Line 2 D 8ths (followed by an 8<sup>th</sup> rest) to (Bar 18) Line 1 F/Bb dotted half notes up to Line 2 Eb/Ab 8ths (followed by an 8<sup>th</sup> rest) up to (Bar 19) F/Bb dotted half notes to Db/Gb 8ths.

After a quarter rest in Bar 18, *sords* horns make a response figure (3:10) *fp* on “3” triplet value 8<sup>th</sup> note chords small octave D/F/B/C played 3X to stand alone normal value and staccato 8<sup>th</sup> note chord (same notes), followed by an 8<sup>th</sup> and quarter rest).

Back in Bar 15, the piano bottom staff sounds prominent in the bass instruments playing 8<sup>th</sup> notes. The piano plays Contra-octave [written Great octave but with 8 *basso* written underneath the notes] Gb 8<sup>th</sup> (followed by an

8<sup>th</sup> rest) down to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Sub-contra octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar 16) Contra-octave Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to I believe Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Gb 8<sup>th</sup> (8<sup>th</sup> rest) down to Db 8<sup>th</sup> (8<sup>th</sup> rest) up to (Bar 17) I believe Bb 8<sup>th</sup> (8<sup>th</sup> rest) to Ab 8<sup>th</sup> note (8<sup>th</sup> rest following) down to E 8<sup>th</sup> note (8<sup>th</sup> rest) to I believe Db 8<sup>th</sup> (hard to read) down to (Bar 18) Sub-contra octave Bb 8<sup>th</sup> (8<sup>th</sup> rest following) up to F 8<sup>th</sup> (8<sup>th</sup> rest) down to Bb 8<sup>th</sup> up to Ab 8<sup>th</sup> (etc). CB play the same notes and pattern but two octave higher registers (starting small octave Gb 8<sup>th</sup>). I believe the CB play the notes pizzicato (but not sure).

Back in Bar 15, the celeste plays Line 1 F/Bb/Line 2 C dotted half notes arpeggiando to Eb/Ab/Bb dotted 8<sup>th</sup> notes *p* up to single Line 2 C 16<sup>th</sup> note to (Bar 16) a repeat of the previous bar to (Bar 17) F/Bb/C quarter notes (arpeggiando) to Eb/Ab/Bb dotted 8<sup>th</sup> notes to A 16<sup>th</sup> note down to B/E/F# quarter notes to small octave A/Line 1 D/E dotted 8ths to D 16<sup>th</sup> to (Bar 18) F/Bb/middle C dotted half notes arpeggiando up to Line 1 Eb/Ab/Bb dotted 8ths to Line 2 C 16<sup>th</sup> (etc). The cymbal and snare drum play 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) on each beat in C time, repeated each bar. The marimba plays small octave Bb/middle C/F 8ths (followed by an 8<sup>th</sup> rest) to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb/C/F 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat in Bar 16. In bar 17, the marimba plays Bb/C/F 8ths (8<sup>th</sup> rest following) to C 8<sup>th</sup> (8<sup>th</sup> rest following) down to small octave F#/B/middle C# 8ths (followed by an 8<sup>th</sup> and quarter rest) to (Bar 18) F/Bb/C 8ths (followed by rests).

After a half and quarter rest in Bar 15, the harp plays small octave Bb quarter note gliss up to Line 1 Bb note (repeated next bar). Repeat Bar 15 in Bar 18. In bar 19, after a half and quarter rest, the harp plays small octave Ab quarter note gliss line up to Line q Ab note. Violins are silent. Viole play middle C/F 8ths (followed by an 8<sup>th</sup> rest) to Bb/middle C 8ths (repeat pattern in the same bar, and repeat next bar). Repeat that pattern in the first half of Bar 16 and then B/middle C# 8ths (8<sup>th</sup> rest following) down to Ab/B 8ths (8<sup>th</sup> rest) to (Bar 18) Bb/middle C 8ths (followed by an 8<sup>th</sup> and two quarter rests) to Bb/Line 1 Eb 8ths (followed by an 8<sup>th</sup> rest). VC play small octave Bb 8<sup>th</sup> (8<sup>th</sup> rest following) down to F 8<sup>th</sup> (8<sup>th</sup> rest following). Repeat same bar and next bar. In Bar 17, VC continue on Bb 8<sup>th</sup> (8<sup>th</sup> rest following) down to F 8<sup>th</sup> (8<sup>th</sup> rest) to F# 8<sup>th</sup> note (8<sup>th</sup> rest) to E 8<sup>th</sup> (8<sup>th</sup> rest) to (Bar 18) F 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter rests) up to Ab 8<sup>th</sup> note (8<sup>th</sup> rest) to (Bar 19) Bb 8<sup>th</sup> note, etc.

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[14] [The Oath/More Oppression] R3/E. 3/4 meter. 16 pages. This cue starts on Master Page 143. Orchestrated by Milan Roder. [For minute trivia buffs, Roder used manuscript paper from Kellaway-Ide Co., Los Angeles] Korngold uses the royalty theme that is associated (see cue 40, 10 D when King Richard reveals himself) with the King Richard the Lionheart Theme. Here Robin and his men swear an oath to fight oppression and to honor King Richard's throne. Afterward, the Tax Oppression theme comes in strong again.

The oppression (but not oppressive!) music is rather quite involved. I have page 6 of the cue. Let's very briefly go to I believe Bar 23 in C time [CD location: track # 7 starting at :40. Dvd location: Chapter 9 starting at :18] Here a royal badman yells "Take him up again!" Flute I and violins 1-2 (top staff violins I) play forte (after a dotted 8<sup>th</sup> rest) Line 3 D rinforzando 16<sup>th</sup> note to D# dotted quarter note down to descending 8<sup>th</sup> notes B-A-G to (Bar 24) F3 8<sup>th</sup> (for the flute), followed by an 8<sup>th</sup> and two quarter rests, and then a "7" septuplet ascending figure of 32<sup>nd</sup> notes *sf* > Line 2 D-E-F#-G-A-Bb-Line 3 C-D. The violins, however, play "3" triplet value Line 2 F# quarter note to G triplet value 8<sup>th</sup> note to F#/A half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Flute II and violins 3-4 (sharing the top line of violins II staff) play Line 2 B rinforzando 16<sup>th</sup> to A dotted quarter note to descending 8<sup>th</sup> notes G-F#-E to (Bar 24) Line 2 D# 8<sup>th</sup> (for the flute), followed by an 8<sup>th</sup> and two quarter rests to that same "7" note figure played by flute I. Violins 3-4, however, play "3" triplet value Line 2 D# quarter note to E 8<sup>th</sup> to F# half note to "7" septuplet 32<sup>nd</sup> note rising figure Line 2 D-E-F#-G-A-Bb-C-D. Back in Bar 23, after a dotted 8<sup>th</sup> rest, violins 5-6 (sharing violins II staff on the bottom line) play Line 2 F 16<sup>th</sup> to E dotted quarter note to D-C#-Bb 8<sup>th</sup> notes to (Bar 24) Line 1 A "3" triplet value quarter note to Bb 8<sup>th</sup> to Line 2 C# half note to that same "7" 32<sup>nd</sup> note figure.

14 3E The Oath of Pledge Robin Hood (18) 6 ORCHESTRATION BY Allen Rouse

FLUTES 1 2 3

OBOES 1 2 E. H.

CLARINETS A. S.

BASSOONS C. O.

HORNS 1 2 3 4

TRUMPETS 1 2 3 4

TROMBONES AND TUBA 1 2 3

TIMPANI, ETC.

DRUMS, ETC. Old. Latin

HARP

PIANO OR CELESTE

VIOLINS 1 2 3 4 5 6

VIOLA

CELLO

BASS 1 2

KEELAWAY-IDE CO., Los Angeles

Take him up again! He'll die!

After a quarter rest and dotted 8<sup>th</sup> rest, viole play *f* on Line 1 D rinforzando 16<sup>th</sup> note up to G rinforzando quarter note to “3” triplet value 8<sup>th</sup> notes A-B-Line 2 C to (Bar 24) C# dotted half note to that same “7” note run (but played an octave lower starting on Line 1 D). VC I (top staff) play Great octave G/small octave D sforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) to same D rinforzando 16<sup>th</sup> up to G rinforzando G quarter note to “3” triplet value A-B-middle C 8ths to (Bar 24) middle C# rinforzando and *sf* > quarter note tied to “3” triplet value quarter note down to tenuto E triplet value 8<sup>th</sup> to “3” triplet value tenuto D quarter note to C triplet value 8<sup>th</sup> note (also tenuto) down to “3” triplet value Great octave B quarter note legato to A triplet value 8<sup>th</sup>. VC II play double-stopped Great octave G/small octave D sforzando whole notes tied to quarter notes next bar and tied to “3” triplet value quarter notes to small octave C/E triplet 8ths (etc). CB play Great octave and small octave G sforzando whole notes tied to quarter notes next bar and tied to “3” triplet value quarter notes to middle C 8<sup>th</sup> to B quarter note to A 8<sup>th</sup> (triplet value).

The tuba plays Contra-octave G sforzando half note tied to 8<sup>th</sup> note (followed by rests) while Pos III plays Great octave G in that pattern. Pos I & II play *poco sf* on Great octave G and small octave D sforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and dotted 8<sup>th</sup> rest) up to small octave and Line 1 D rinforzando 16<sup>th</sup> notes up to small octave and Line 1 g rinforzando 8<sup>th</sup> rest (followed by an 8<sup>th</sup> and quarter rest). After a dotted 8<sup>th</sup> rest in Bar 23, trumpets are prominent playing F/B-Line 2 D rinforzando 16ths to E/B/C# dotted quarter notes (followed by rests for trumpets II & III) but trumpet I plays Bb-A-G 8<sup>th</sup> notes. Etc.

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[15] [Tax Soldiers Killed/Friar Tuck Asleep] R3/F. 10pp.  
This cue starts on Master Page 159. I only have page 6 (Master page 164) of this cue. Let's go to I believe Bar 28 (start of Section 6). Dvd location: Chapter 10 starting at :42. CD location: Track # 8 starting at :55. In this scene, Friar Tuck is asleep and Robin is set to play a prank on the fellow. When Robin goes over to the tree where the Friar is asleep, Little John (out of earshot range) states to a companion, “That Friar is one of the most dangerous swordsman...”



Handwritten musical score for a string quartet and piano. The score is written on ten staves. From top to bottom, the staves are labeled: VIBRAPHONE, HARP, PIANO and CELESTE, VIOLIN, VIOLA, CELLO, and BASS. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staves, there are handwritten notes in ink. The first note reads "Rebin: \"Don't interfere\"" with an arrow pointing to a measure. The second note reads "Little John: \"That Friar is one of the most dangerous swordsmen...\"" with an arrow pointing to a measure. The page number "31" is written at the bottom center.

Assuming no prior key signature (I had none marked in my notes but I may've forgotten to list it), I tested the heavily emphasized strings choir on my Casio but it just didn't sound right as written (without the accidentals). I do not have the inborn talent of perfect pitch discrimination but upon hearing the recording, I knew that Korngold had to have inserted a key signature for this cue or section of the cue. So I am assuming a best guess of the key signature of B maj/G# min (five sharps or F#-C#-G#-D#-A#). I do not have additional pages to check it out, but the sound is high and rarefied. Anyway, violins I play *p espr* Lines 1 & 2 B dotted half notes legato to Lines 2 & 3 C# dotted half notes to (Bar 28) B-A#-G# quarter notes to A# half notes to B quarter notes to (Bar 30) C# dotted half notes decrescendo to D# dotted half notes. After that, I assume the melody line to continue in the next bar on B-C#-D# quarter notes to E dotted half note to D# D# half note to F# quarter note to (next bar) C# full bar value (dotted whole note).

Anyway, back in Bar 28, violins II play D#/F# dotted half notes to E/G# dotted half notes to (Bar 29) E/F# dotted half notes tied to half notes to D# quarter note to (Bar 30) E/G# dotted half notes to FA# dotted half notes.

Viole top staff play Line 1 F# to G# dotted half notes to (bar 29) F# dotted whole note to (Bar 30) G# to A# dotted half notes. Viole II (bottom staff) play Line 1 D# dotted half note to E dotted half note tied to dotted half note next bar and tied to half note, and then D# quarter note to (Bar 30) E to F# dotted half notes. After a half and quarter rest in Bar 28, VC I (top staff) play Line 1 F# dotted half note tied to dotted half note and half note next bar, and then F# quarter note tied to dotted half note in Bar 30, and then another played F# dotted half note. VC II play small octave F# dotted whole note tied to next two bars. CB is silent.

Either horn II or two horns play *p open* on small octave F# dotted whole note tied to next two bars. Fag I (“k” tenor clef) plays *p espr* on Line 1 D# to E dotted half notes to (Bar 29) middle C# dotted half note tied to half note crescendo to D# quarter note to (Bar 30) E to F# dotted half notes decrescendo. After a half and quarter rest, the vibe sounds *p* on Line 3 F# dotted half note tied to (next bar) dotted half note and half note, and then sounding F# quarter note tied to dotted half note in Bar 30, and then sounding F# dotted half note. The harp (bottom staff) plays small octave F# quarter note let vibrate (followed by rests), After an 8<sup>th</sup> rest in that bar on the top staff, the harp plays Line 1 F#-B-Line 2 C# 8ths to “3” triplet value Line 2 F#-B-Line 3 C# up to F# quarter note let vibrate. Repeat this in Bar 30 for the top staff. The celeste (I believe) or piano plays the same notes and pattern as the top staff harp but an octave lower register. Finally, flute I plays *p espr* Line 2 F# to G# dotted half notes to (Bar 29) E dotted half note tied to half note crescendo to F# quarter note to (Bar 30) G# dotted half note decrescendo to A# dotted half note. That is all I can write on or have for this cue.

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[16] [ Robin and Friar Tuck] R4/A. 6/4 time in the key signature of Bb major/G min (2 flats). 14pp. Cue starts on Master Page 169. Orchestrated by HWF. After a sleepy pastoral theme, the cue culminates in a swordfight of Robin vs. Friar Tuck, a surprisingly good swordsman, to Robin's exasperation. The cue ends with the fall into the stream, and laughter--which is mimicked or mickey-moused by the music, principally by the flute/piccolo/celeste/high violins. I only have pages 12 & 12 (Master pages 180-181). Let's briefly go to Bar C of page 12 (or Bar 12/C). CD location: track # 8 starting at 3:09. Dvd location: Chapter 10 starting at

3:55. Scene: Robin and Friar Tuck are very near ending their good-natured sword fight.

Horn are prominent playing the fight finale phrases. So we find horns top staff playing forte (or *fp*) small octave G/B [written Line 1 D/F#] staccato 8<sup>th</sup> notes to two A/D [written E/A] 16ths to B/Line 1 G [written Line 1 F#/Line 2 D] quarter notes tied to 16<sup>th</sup> notes (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter rest marks). Horns bottom staff play small octave B/Line 1 G staccato 8<sup>th</sup> notes (followed by 8<sup>th</sup>/quarter/half rest marks). Trumpet I plays Line 1 B [written C#] 8<sup>th</sup> note (followed by rests) while trumpet II on that staff play B 8<sup>th</sup> note followed by rests. I cannot read the trumpet III line very clearly. Muted Pos play Great octave and small octave G notes (I is a quarter note while Pos II is an 8<sup>th</sup> note), followed by rests. Harp I plays Great octave G/small octave D/G 8ths (bottom staff) and (top staff) B/Line 1 D/G/B staccato 8ths (followed by an 8<sup>th</sup> and quarter rest) down to (now played by harp II) small octave G gliss up to Line 1 G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The bottom staff plays the gliss an octave register lower. The piano

plays Great octave G/small octave D/G and (top staff) B/Line 1 D/G/B 8ths (followed by rests).

Violins I (now *arco*) play Line 1 D/B 8ths (followed by an 8<sup>th</sup> and quarter rest) to *rinforzando* (on the first 16<sup>th</sup> note) small octave G-A-B-middle C 16ths to “7” septuplet run of 16<sup>th</sup> notes Line 1 D-E-F-G-A-B-Line 2 C (assuming no hidden accidentals!) to (Bar D) Line 2 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to Bb-middle C-D-Eb 16ths to “6” sextuplet 16ths F-G-A-Bb-Line 2 C-D Back in Bar C, violins II play small octave B/Line 1 G staccato 8ths (followed by rests) to (Bar D) Line 1 D/Bb 8ths (followed by rests). Violoncello play B/Line 1 D 8ths (followed by an 8<sup>th</sup> and two quarter rests down to “7” septuplet run of 16<sup>th</sup> notes D-E-F-G-A-B-middle C to (Bar D) Bb/Line 1 D 8ths (followed by an 8<sup>th</sup> and two quarter rests) to the “6” run of 16<sup>th</sup> notes F-G-A-Bb-Cb-D. VC play Great octave G/small octave D/B 8ths (followed by an 8<sup>th</sup> and quarter rest) to Great octave G-A-B-C 16ths to small octave D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar D) Bb/small octave F/Line 1 D 8ths (followed by an 8<sup>th</sup> and quarter rest) down to Bb-small octave C-D-Eb 16ths to F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). CB (also *arco*) play small octave G staccato 8<sup>th</sup> (followed by rests) to (Bar D) Bb staccato 8<sup>th</sup> (followed by rests).

Fag I plays forte on small octave D staccato 8<sup>th</sup> note to same D-D 16ths (not staccato-marked) up to G quarter note tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter rest) to (Bar D) F staccato 8<sup>th</sup> note to F-F 16ths up to Bb quarter note tied to 16<sup>th</sup>. Fag II plays Great octave G staccato 8<sup>th</sup> up to small octave D-D 16ths (just as Fag I) to G quarter note tied to 16<sup>th</sup> (rests following) to (Bar D) Great octave BB staccato 8<sup>th</sup> up to (see Fag I). The bass clarinet plays small octave G staccato 8<sup>th</sup> (followed by rests) to (Bar D) Bb [written middle C] 8<sup>th</sup>. Clarinets play B/Line 1 G 8ths to (Bar D) F/Bb 8ths. The English horn play small octave G [written Line 1 D] staccato 8<sup>th</sup> (followed by rests) to (Bar D) Bb [written F] 8<sup>th</sup>. The oboes play Line 1 B notes and then (Bar D) Line 2 D 8<sup>th</sup>.

In Bar C in page 13 (as Robin gets dunked in the stream), the flutes and celeste and violins are prominent playing staccato 8<sup>th</sup> note figures. The celeste plays at the end of Bar B Line 2 D/A/Line 3 D 8ths to (Bar C) E/B/Line 3 E 8ths to D/A/D to E/B/E to D/A/D (all four 8ths are crossbeam connected) to E/B/E 8ths legato to D/A/D 8ths to E/B/E to D/A/D 8ths. Repeat next bars. So we have nice, strong perfect 5<sup>th</sup> intervals of D to A and also E to B, and perfect 4<sup>th</sup> intervals of A to D and also B to E. Korngold



knew exactly what dominant effect he wanted! Intelligence and virtuosity imbues the complete score. That is why it is a classic.

Then in Bar D, oboes/English horn/clarinets/marimba/harp join in on that pattern. At the end of Bar C, the oboe plays *p* on Line 1 A staccato 8<sup>th</sup> to (Bar D) B-A-B-A staccato 8ths (crossbeam connected) to B-A legato 8ths (followed by a quarter rest). The English horn plays this an octave lower. Clarinet I plays small octave B to (Bar C) Line 1 D-small octave B-D-A staccato 16ths to D-B legato 8ths (followed by a quarter rest). Etc. In Bar E, the bassoons/bass clarinet/piano II/viole/VC/CB join in. Viole play *p* small octave D staccato 8<sup>th</sup> to (Bar E) E-D-E-D staccato 8ths (crossbeam connected), and so forth. [10:11 pm Wednesday, November 19, 2003]

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[17] [Friar Tuck Joins Robin] R4/B. *Moderato* in C time, 6pp. This cue starts on Master page 183. Orchestrated by HWF. Again this is a comic rendition of the Robin Hood March highlighted by the solo bassoon. CD location: Start of track # 9. Dvd location: Chapter 10 starting at 4:31. The key signature is, interestingly, both F# maj/D# min (six sharps) and enharmonic Gb maj/Eb min (six flats), depending on the instruments. Flutes/oboes/E.H. are sharps (I believe also the bassoons but my xerox copy is very faint), while the clarinets/bass clarinet/harp are flats. Horns normally do not receive key signatures, nor the timp.

The solo Fag I plays (after a quarter rest) *p* > small octave C# dotted half note trill to B#-C# after beats up to (Bar 2) middle C# double-dotted quarter note to B# 16<sup>th</sup> note (these notes up to now are played under the legato umbrella) to C# 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to B# 16<sup>th</sup> to C# 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to D# 16<sup>th</sup>.

In Bar 1, six violins I are *div a3 col legno*. After an 8<sup>th</sup> rest, they play small octave A#/Line 1 D#/F# staccato 8<sup>th</sup> note (this 8<sup>th</sup> rest followed by an 8<sup>th</sup> chord pattern is played 3X. In Bar 2, they play B/D#/F# 8ths followed by an 8<sup>th</sup> rest to another such staccato 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest) to B/D#/E# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G#/middle C#/E# 8ths. Violins II are *div a3 pizz* playing the same notes as violins I. Similarly, viole I are *col legno playing* (after an 8<sup>th</sup> rest) small octave C# 8ths in that pattern and then 4X in Bar 2 (repeated next bars). Viole II are *pizz* on the same notes. The solo cello (VC I staff line) plays middle C# whole note tied to whole notes



next several bars. VC II (bottom staff altri celli) are *col legno* playing Great octave C# staccato 8<sup>th</sup> notes in the pattern given. CB are *pizz* playing on small octave C# 8<sup>th</sup> notes as given. Etc.

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[18] [Attack on the Caravan] Part One. R4/C. Marcia in C time [only 6 pages of this long cue were available]. Key signature of Bb major/G min again (2 flats). The cue starts on Master page 189. Orchestrated by HWF. Robin says, "Ready, men?" and soon the attack on Sir Guy's caravan commences. Once again, the Robin Hood March theme commences very soon after the initial march beat starts in the first two bars. CD location: Start of track # 10 ["Robin Hood Attacks Sir Guy's Party"]. Dvd location: Start of Chapter 11.

Violins II play *mf* 8<sup>th</sup> notes small octave Bb/D (followed by an 8<sup>th</sup> rest) to "3" triplet value Bb/D 8<sup>th</sup> notes (these three dyads are crossbeam connected) to stand alone normal value Bb/D 8ths (followed by an 8<sup>th</sup> rest) to Bb/D 8ths (followed by an 8<sup>th</sup> rest). This is repeated in Bar 2 (except that the final Bb/D 8ths are deleted and substituted with a rest). Repeat *p* the full pattern in Bar 3. After a quarter rest and dotted 8<sup>th</sup> rest in Bar 3, violins I make their appearance (or hearing) playing *p* on stand alone middle C#/E 16<sup>th</sup> to D/F 8ths (followed by a 16<sup>th</sup> rest) to C#/E 16ths to D/F 8ths (followed by a 16<sup>th</sup> rest) to Eb/G 16ths (these last four notes are crossbeam connected) to (Bar 4) Eb quarter note legato down to middle C half note (followed by a quarter rest).

Handwritten musical score for 'Robin Hood' and 'Procession Thru Sherwood'. The score is written on multiple staves for various instruments including Flutes, Oboes, Bassoon, Clarinet, Saxophone, Trumpet, Trombone, Euphonium, Tuba, Percussion, and Voice. The title 'Robin Hood' is written in the top right, and 'Procession Thru Sherwood' is written at the bottom. The score includes various musical notations such as notes, rests, and dynamic markings.

Viole I (top staff) in Bar 1 play pizzicato on small octave F/Line 1 D 8ths (followed by an 8<sup>th</sup>/quarter/half rest) to (Bar 2) F/D 8ths (followed by an 8<sup>th</sup> and two quarter rests) to (now *arco*) F quarter note trill to E-F after-beats/grace notes (written as 16<sup>th</sup> notes with the two crossbeams) up to (Bar 3) the Robin Hood theme (played also by the bassoons). So viole I play Line 1 F double-dotted quarter note to E 16<sup>th</sup> note to F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to E 16<sup>th</sup> to F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> to (Bar 4) Eb quarter note legato to middle C half note down to small octave F quarter note to E-F after-beats to (Bar 5) Line 1 D double dotted quarter note to middle C 16<sup>th</sup> to D 8<sup>th</sup> (16<sup>th</sup> rest following) to C# 16<sup>th</sup> note to D 8<sup>th</sup> (16<sup>th</sup> rest) to Eb 16<sup>th</sup>.

Viole II (bottom staff) play small octave D/Bb 8ths pizzicato (followed by rests) to (Bar 2) D/Bb 8ths (followed by 8<sup>th</sup> and two quarter rests) to F quarter note trill to Eb-F after-beats up to (Bar 3) Line 1 D

double-dotted quarter note to middle C# stand alone 16<sup>th</sup> note to D 8<sup>th</sup> (16<sup>th</sup> rest following) to C# 16<sup>th</sup> to D 8<sup>th</sup> (16<sup>th</sup> rest) to Eb 16<sup>th</sup> to (Bar 4) middle Cb quarter note legato down to F half note and then F quarter note trill to E-F after-beats to (Bar 5) small octave Bb double-dotted quarter note to A 16<sup>th</sup> to Bb 8<sup>th</sup> (16<sup>th</sup> rest) to A 16<sup>th</sup> to Bb 8<sup>th</sup> (16<sup>th</sup> rest) to middle Cb 16<sup>th</sup>. Fag I plays the viole I line, and Fag II plays the viole II melody line.

VC I play *mf* > the rhythmic pattern on small octave F staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to “3” triplet value F-F-F 16ths to stand alone normal value F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (8<sup>th</sup> rest following). Repeat in Bar 2 except that the final 8<sup>th</sup> note is Great octave F (instead of small octave F). After a quarter rest in Bar 3, that staff line is now only the solo cello playing E-F grace notes to F half note to G quarter note tied to quarter note next bar to G# quarter note to A dotted quarter note (followed by an 8<sup>th</sup> rest). VC II play the rhythmic pattern on Great octave F/small octave D staccato 8ths (followed by an 8<sup>th</sup> rest) to “3” triplet value 8ths (etc). CB play the pattern on Great octave Bb notes as given but the final 8<sup>th</sup> in Bar 1 is Great octave F. Repeat next bar. Etc.

Clarinet I plays the rhythmic pattern on Line 1 D notes in Bar 1 to (Bar 2) D 8<sup>th</sup> note followed by rests (and silent thru at least Bar 5). Clarinet II plays it on small octave Bb notes in that fashion, and bass clarinet on Line 1 F. The snare drum plays it but starting as a four-note ruff. I believe the celeste plays it on Line 1 F/Bb/Line 2 D notes (Bb maj 2<sup>nd</sup> inversion). The piano (bottom staff) plays it on Contra-octave Bb/Great octave F/small octave D/F/Bb/Line 1 D notes.

Let's skip to page 4 at the end of Bar C (:34 on the cd). This (Bar D) is marked as Section 5 on the full score. So we find an easily memorable three-note figure played prominently by the celeste, flutes, piano, and single-line alto sax. The celeste plays Line 1 Eb/Ab/Bb/Line 2 Eb/Ab/Bb dotted 8<sup>th</sup> notes to Lines 2 & 3 C 16ths to (Bar D) arpeggiando Line 1 F/Bb/Line 2 C/F/Bb/Line 3 C dotted half notes back to the two-note figure just described. Repeat next bar. After a half and quarter rest in Bar C, flutes play *mp* on Line 2 Eb/Ab/Bb dotted 8<sup>th</sup> note legato to F/Bb/C 16<sup>th</sup> notes to (Bar D) F/Bb/C dotted half notes (*p*) back to that two-note figure just described. Repeat next bar. The alto sax plays *mp* Line 1 BB [written Line 2 G] rinforzando dotted 8<sup>th</sup> note legato to Line 2 C [written A] 16<sup>th</sup> note to (Bar D) same C dotted half note but *p* level back to Bb-C figure as described (repeat Bar D in Bar E). After a half and quarter rest in Bar C, the first harp plays Line 1 Bb 8<sup>th</sup> note gliss line up to Line 2 Bb 8<sup>th</sup> note (repeat next two

bars). The piano top staff plays Line 1 Bb/Line 2 Eb/Ab/Bb rinforzando dotted 8<sup>th</sup> notes legato to Ab/C 16ths to (Bar D) Line 2 C/F/Bb/C arpeggiando dotted half notes and then back to that two-note figure. Repeat next bar. The bottom staff of the piano plays Contra-octave Ab staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar D) Gb staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Db staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to E staccato 8<sup>th</sup> (8<sup>th</sup> rest following) down to Sub-contrabass octave B staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to (Bar E) Contra-octave Ab staccato 8<sup>th</sup> (8<sup>th</sup> rest following) down to Eb 8<sup>th</sup> (etc). Violins I pluck pizzicato small octave Bb/Line 1 Eb staccato 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest) to (Bar D) middle C/F 8ths (8<sup>th</sup> rest following) to Bb/C 8ths (8<sup>th</sup> rest following) to C/F 8<sup>th</sup> notes (8<sup>th</sup> rest) to Bb/Eb 8ths. Repeat next bar. Violins II pluck the same notes. Viola pluck small octave Ab 8<sup>th</sup> (8<sup>th</sup> rest following) to (Bar D) Bb 8<sup>th</sup> note (8<sup>th</sup> rest) down to F 8<sup>th</sup> note (8<sup>th</sup> rest) up to Bb 8<sup>th</sup> note (8<sup>th</sup> rest) to Ab 8<sup>th</sup> note (8<sup>th</sup> rest following). Repeat next bar. VC are *div pizz + arco* on Great octave Ab staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar D) Gb staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Db 8<sup>th</sup> note (8<sup>th</sup> rest) to E (natural) 8<sup>th</sup> and then, after an 8<sup>th</sup> rest, up to B (natural) 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). CB play the same but an octave higher.

The marimba in Bar D plays small octave Bb/middle C/F staccato 8ths (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (8<sup>th</sup> rest following) back to Bb/C/F 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. After a half rest in Bar D, the vib sounds *p* Line 2 F tenuto quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next bar. The cymbal and bass drum sound four staccato 8<sup>th</sup> notes per bar (with the 8<sup>th</sup> rest between each note).

Unfortunately, only the first six pages were available when I studied the score. The music should be much more, and the mystery is that the next cue (aftermath of attack) is precisely starting on the correctly sequenced Master page number (p 195). I do not know what happened to the rest of the Caravan attack music in the full-orchestrated score. The cue ends with Robin saying, "Welcome to Sherwood Forest, my Lady!"

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[19] [Trek To Camp] 5A. R5/A. Key of Eb major (3 flats). 11pp. This cue starts on Master page 195. Orchestrated by HWF. Music begins shortly before Robin tells Sir Guy, "Don't bother to mark the way, Sir Guy." CD location: Start of track # 11 ["Flirt"]. Dvd location: Start of

Chapter 12. I did not have xeroxed the first two pages but I do have page 3 that starts the “Flirt” music. So, at this point on the cd, go to :17; on the dvd, go to :13.

The first bar of this page (I assume it is Bar 11) is tempo marked as *Comodo* (comfortably) or perhaps similar to *allegro non troppo*. Violins I and the tenor sax play the melody line. Violins I play small octave B quarter note to middle (Line 1) C quarter note up to Bb half note tied to quarter note next bar to Line 2 C quarter note to Ab-Bb grace notes to Ab dotted quarter note (these notes up to here are played under the legato/phrase umbrella) down to F 8<sup>th</sup> to (Bar 13) G grace note legato to F to Eb quarter notes up to G half note tied to quarter note next bar, and then I believe a gliss down to small octave A (natural) quarter note to Bb dotted quarter note up to Line 1 G 8<sup>th</sup> to (Bar 15) G-F quarter notes to Ab half note (etc). The tenor sax plays Line 1 B [written Line 2 C#] quarter note to Line 2 C [written D] quarter note up to Line 2 Bb [written Line 2 C natural] half note tied to quarter note next bar (and so forth).

After a quarter rest in Bar 11 (start of page 3), violins II play I believe BB small octave half note up to Line 1 G quarter note tied to quarter note next bar to Ab down to Eb down to D legato quarter notes to (Bar 13) same D quarter note legato to middle C half note to divisi C/Eb quarter notes (with the Eb tied to quarter note next bar) and that middle C legato to (Bar 14) Bb quarter note (followed by rests). After a quarter rest in Bar 11, violas play small octave G half note up to Line 1 Db quarter note legato to (Bar 12) middle C quarter note up to Eb down to small octave F down to Eb legato quarter notes to (Bar 13) G whole note tied to quarter note next bar to F# *rinforzando* quarter note to G dotted quarter note up to Line 1 Eb 8<sup>th</sup> to (Bar 15) same Eb dotted half note (etc). VC I (top staff) play Great octave B (natural) quarter note to small octave C quarter note up to Bb down to Db quarter notes to (Bar 12) C half note to Great octave Bb half note tied to quarter note next bar to same Bb tenuto half note to Bb quarter note tied to quarter note in Bar 14, and then A-B quarter notes up to small octave G quarter note tied to quarter note in Bar 15, and then Ab half note (etc). VC II (bottom staff) Great octave B quarter note to small octave C half note to Db quarter note to (Bar 12) C quarter note down to Great octave F legato up to Bb quarter notes (followed by a quarter rest). Then VC II are *pizzicato* on Great octave Eb/Bb/small octave G quarter notes to Great octave Bb quarter note (followed by a quarter rest) to same Bb quarter note to (back to *arco* in Bar 14), after a quarter rest, Great octave A to Bb Great octave decrescendo



quarter notes up to G quarter note down to (Bar 15) Great octave Bb whole note. After a quarter rest in Bar 11, CB play small octave E (natural) quarter note (followed by a quarter rest) to same E quarter note tied to quarter note next bar to F quarter note (followed by a quarter rest) down to Great octave Bb quarter note plucked *pizz* up to (Bar 13) small octave Eb (I believe) quarter note (followed by a quarter rest) down to Great octave Bb quarter note (quarter rest following) up to (Bar 14) Eb quarter note (followed by a quarter and half rest) to (Bar 15) F quarter note (quarter rest) down to Great octave Bb quarter note.

The harp in Bar 11, after a quarter rest, plays small octave C staccato 8<sup>th</sup> rest (followed by an 8<sup>th</sup> rest) up to Bb staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to D staccato 8<sup>th</sup> note (8<sup>th</sup> rest) to (Bar 12) C 8<sup>th</sup> note (8<sup>th</sup> rest) down to F 8<sup>th</sup> note (8<sup>th</sup> rest) up to Bb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). In Bar 13, the harp is arpeggiando on Great octave Eb/Bb/small octave G quarter note (followed by a quarter and half rest). The top staff plays Line 1 D/F quarter notes legato to middle C/Eb quarter notes (followed by a half rest, and silent in Bar 14). After a half and quarter rest in Bar 13, the celeste plays arpeggiando on middle C/Eb/Line 2 C/Eb quarter notes to (Bar 14) Bb/Line 1 Eb/Bb/Line 2 Eb arpeggiando quarter notes (followed by a quarter and half rest). It is silent in Bar 15. After a half rest in Bar 11, the top line of the vibe (right hand) plays Line 1 Bb half note tied to quarter note next bar (followed by rests). After a quarter rest in Bar 11, the bottom line vibe (left hand) plays small octave Bb dotted half note tied to quarter note next bar. The vibe is silent the rest of the page.

After a quarter rest in Bar 12, the guitar plays arpeggiando strum on middle C/F/Ab/Line 2 Eb quarter notes (followed by a quarter rest) to Bb/Line 1 F/Ab/Line 2 D quarter notes. After a quarter rest in Bar 13, the guitar plays arpeggiando on Bb/Line 1 G/Bb/Line 2 Eb quarter notes (followed by a half rest). After a half and quarter rest in Bar 14, the guitar strums Bb/Line 1 G/Bb/Line 2 Eb (Eb maj) quarter notes. In Bar 15, after a quarter rest, it plays Bb/Ab/Line 2 C/F quarter notes (followed by a half rest). After a half and quarter rest in Bar 13, the *Bell* sounds (*soft hammer*) Line 2 C quarter note to (Bar 14) Line 1 Bb staccato quarter note (followed by rests).

Fag I in Bar 11 plays Great octave B quarter note to small octave C half note to Db quarter note to (Bar 12) C half note to Great octave BB half note tied to quarter note next bar (followed by rests). After a quarter rest in

Bar 14, it plays *p* small octave F# quarter note to G quarter note tied to 8<sup>th</sup> note. After a quarter rest in Bar 11, the bass clarinet plays small octave E [written F#] tenuto half note to same E tenuto quarter note tied to quarter note next bar (half note duration) to F quarter note to Bb quarter note (followed by a quarter rest). After a quarter rest in Bar 13, it plays small octave Bb [written middle C] tenuto half note to same Bb tenuto quarter note tied to quarter note next bar (followed by rests). After a half and quarter rest in Bar 13, clarinets play *mp* on middle C/Eb staccato quarter notes to (Bar 14) same C/Eb quarter notes (followed by rests). The flutes also follow exactly the clarinets line (but Line 2 C/Eb quarter notes).

That is all I can describe about this cue.

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[20] [The Camp] R5/B. *Tempo di Valse*, 18 pp. This cue starts on Master page 206. Orchestrated by HWF. The cue begins right after the conversation between Marian's maid and a bachelor merry man ("I never tickled a woman's fancy before,."). CD location: Track #11 starting at 1:30. Dvd location: Chapter 12 starting at 1:19. Exuberant Viennese waltz, quite unusual for this period piece scene in medieval England! But it works! I only have page 7 of this cue xeroxed. Flutes, oboes and violins I play the melody line here. I will not mess with any description since I do not have the key signature and do not have the patience to run upstairs to my Casio to test the pitches!

5B 20 [The Camp] 210 7

FLUTES

OBOES

CLARINETS

B♭ CLARINET

BASSOONS

HORNS

TRUMPETS

T.P.

TROMBONES

TUBA

MPH

TIMPANI ETC.

SD.

GRAPHOPHONE

HARP

PIANO and CELESTE

CEL.

VIOLIN

VIOLA

CELLO

BASS

The image shows a handwritten musical score on aged paper. At the top, there are handwritten notes: '5B', '20', '[The Camp]', '210', and '7'. The score is organized into staves for various instruments, listed on the left: FLUTES, OBOES, CLARINETS, B♭ CLARINET, BASSOONS, HORNS, TRUMPETS, T.P. (Trombone), TROMBONES, TUBA, MPH (Mph), TIMPANI ETC., SD. (Soprano), GRAPHOPHONE, HARP, PIANO and CELESTE, CEL. (Cello), VIOLIN, VIOLA, CELLO, and BASS. The notation includes notes, rests, and other musical symbols. There are several handwritten annotations, including 'The Camp' in a box, '210', and '7'. The paper shows signs of age, with some staining and wear.

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[21] [The Feast] or {"To The Tables Everybody!"} R5/C. Key of F major (1 flat). 3/4 time, 9 pages. The cue starts on Master Page 224. Orchestrated by HWF. This is also an exuberant Johann Strauss-like piece. The music also incorporates the "Flirt" music in which Robin & Marian start to get better acquainted in a more comfortable setting at the feast. CD location: Track #11 starting at 3:10. Dvd location: Chapter 12 starting at 2:46.

In the grace bar, violins play forte on a fast-rising run of legato Line 2 C 8<sup>th</sup> note to 16<sup>th</sup> notes D-E-F-G-A-Bb. All violas play that run an octave register lower (starting on Line 1 C). The celeste plays the run on both Lines 1 & 2 C to Bb largely diatonic notes (as given). The flutes/piccolo/oboe II/clarinets play the run in the Line 2 register. Alto sax I plays it Line 1 register starting on Line 1 C [written Line 1 A]. Also in the grace bar, oboe I and bass clarinet play forte on Line 2 C sforzando half note. Trumpets play Line 1 C [written D] half note crescendo. The snare drum is rolled on a half note. VC I (top staff) play middle C rinforzando half note. [10:20 pm November 20, 2003]

[Friday, November 21, 2003 at 5:17 pm:]

In Bar 1, violins I play Line 3 C quarter note (followed by an 8<sup>th</sup> rest) to B (natural accidental inserted to offset the key signature) back to C quarter note tied to 8<sup>th</sup> note in Bar 2, and then B 8<sup>th</sup> note (both 8ths are crossbeam connected) to C quarter note to D quarter note down to (Bar 3) Bb half note down to G quarter note tied to 8<sup>th</sup> note in Bar 4 (followed by an 8<sup>th</sup> rest) and then another run is played on Line 2 C 8<sup>th</sup> note to 16<sup>th</sup> notes B-C-D-E-F-G. Back in Bar 1, violins II play Line 2 F/A quarter notes (followed by an 8<sup>th</sup> rest) to E/G# 8ths back to F/A quarter notes tied to 8<sup>th</sup> notes next bar, and then E/G# 8ths back to F/A quarter notes to same F/A quarter notes to (Bar 3) E/G dotted half notes tied to 8<sup>th</sup> notes in Bar 4 ) followed by an 8<sup>th</sup> rest), and then the same run played by violins I. Viole I (top staff) play the same melody line (but an octave lower starting on Line 2 C). Viole II (bottom staff) play the same line as violins II (but an octave lower). VC I play middle C staccato quarter note (followed by an 8<sup>th</sup> rest) to same C staccato 8<sup>th</sup> to C quarter note tied to 8<sup>th</sup> note next bar, and then same staccato C 8<sup>th</sup> to two C staccato quarter notes to (Bar 3) C dotted half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to C half note tied to (see



« Tu ne takes everybody, & ST/6 yourself, » (234)  
**THE ADVENTURES OF ROBIN HOOD** Ho W. Friedlaender  
 Music by Erich Wolfgang Korngold

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The instruments listed on the left are: FLUTES, OBOES, CLARINETS, BASSOONS, HORNS, TRUMPETS, TROMBONES, TUBA, TIMPANI, SNARE DRUM, CYMBALS, VIOLINS, VIOLA, CELLO, and BASS. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations in blue ink at the bottom of the page, including 'Robino' and 'And there it is safe & sound!!'.



Bar 1). VC II play double-stopped Great octave and small octave C sforzando dotted half notes tied to next two bars and to 8<sup>th</sup> notes in Bar 4 (followed by an 8<sup>th</sup> and two quarter rests). CB play the same pattern but on small octave and Line 1 C dotted half notes.

The celeste in Bar 1 plays only Line 2 & Line 3 C 8<sup>th</sup> notes followed by rests (whole rests in Bars 2 & 3). In Bar 4, the celeste plays “7” septuplet 8<sup>th</sup> notes Line C-Line 1 B-Line 2 C-D-E-F-G. The harp and piano in Bar 1 play “7” Great octave and small octave 8<sup>th</sup> notes C-D-E-F-G-A-Bb (I am assuming the Bb) to (Bar 2) small octave and Line 1 C-D-E-F-G-A-Bb to (Bar 3) Lines 1 & 2 C-D-E-F-G-A-Bb. In Bar 1, the triangle sounds (with a soft stick) an x-headed quarter note (positioned on the top space of the staff), followed by two quarter rests. Alto sax in the grace bar plays Line 1 C [written Line 1 A] half note legato up to (Bar 1) F [written Line 2 D] quarter note (followed by an 8<sup>th</sup> rest) to E [written Line 2 C #] staccato 8<sup>th</sup> back to F quarter note tied to 8<sup>th</sup> note next bar, and so forth (see violins II bottom line). The tenor sax in Bar 1 plays Line 2 C staccato quarter note (followed by an 8<sup>th</sup> rest) to C staccato 8<sup>th</sup> note (see VC I line).

After two quarter rests in Bar 1, horns play small octave C [written G] rinforzando quarter notes up to (Bar 2) middle C dotted half notes sforzando (except that horn IV plays small octave C dotted half note (tied from that previous quarter note). Horns bottom staff have these C notes tied to next bar and to 8<sup>th</sup> notes in Bar 4 (except that horn II plays Line 2 C sforzando half note tied to 8<sup>th</sup> note. Horns top staff (I & III I presume) play that ties from Bar 2 as half notes to same middle C rinforzando quarter note. Horn I plays up to (Bar 4) Line 2 C sforzando half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) while horn III plays that middle C quarter note at the end of Bar 3 tied to half note and 8<sup>th</sup> note in Bar 4.

Fag II plays “7” septuplet 8<sup>th</sup> notes Great octave C-D-E-F-G-A-Bb to (Bar 2) small octave C-D-E-F-G-A-Bb to (Bar 3) middle C 8<sup>th</sup> (followed by rests). Fag I plays small octave C-D-E-F-G-A-Bb septuplet value 8ths to (Bar 2) middle C 8<sup>th</sup> (followed by rests). The bass clarinet plays descending staccato septuplet 8<sup>th</sup> notes Line 2 F-E-F-B-C-G#-E (?? The xerox I have is very faint for the bass clarinet line). Clarinet II plays descending staccato 8<sup>th</sup> notes (not septuplet value) Line 2 A-G#-A-E-F-Line 1 B. Clarinet I plays descending 8<sup>th</sup> notes Line 3 C-Line 2 B-C-Line 2 G#-A-E. Oboe I and piccolo play descending 8<sup>th</sup> notes Line 3 C-Line 2 B-C-Line 2 G#-A-E.

Flutes play Line 2 F/A staccato 8ths to E/G# to F/A down to Line 1 B/Line 2 E to C/F down to G#/B. Etc.

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[22] [Bounty Safe & Sound] R5/D. *Tempo Di Valse* in  $\frac{3}{4}$  time. Key signature of E major (4 sharps). 9pp. This cue starts on Master Page 233. Dvd location: Chapter 13 starting at :59. CD location: Track #11 starting at 4:39. At the feast table, Robin talks about Sir Guy's bounty of jewels, silks, and gold. "And there it is, safe and sound!" Then the music erupts brilliantly as before, set off by the sweeping harp rising gliss. Soon afterward the King Richard theme returns as the group swears to give the bounty for the good of King Richard's kingdom.

In Bar 1, VC/CB are *pizz* on Great octave B quarter note (followed by two quarter rests). Harp II plays a *rinforzando* Contra-octave and Great octave B quarter note gliss line thru Bar 1 up to (Bar 2) Lines 1 & 2 B 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and two quarter rests). The Feast theme is again played (as in the previous cue). Horns play in Bar 2 small octave and Line 1 B [written F#] dotted half notes tied to Bar 3, and small octave horns continue the tie thru Bar 5 while Line 1 B horns play (for added emphasis) anew or freshly the B *sforzando* dotted half note tied to Bar 5. The vibe is trill rolled between small octave and Line 1 B dotted half notes (notated like the fingered tremolo of the strings). Repeat next several bars. The English horn plays Line 1 B [written Line 2 F#] dotted half note tied thru Bar 4 and tied to 8<sup>th</sup> note in Bar 5 (followed by an 8<sup>th</sup> rest) and then B *rinforzando* half note tied to next bars. The piccolo, oboe I, and clarinet I play the melody line forte on Line 2 B quarter note (followed by an 8<sup>th</sup> rest) to A# staccato 8<sup>th</sup> note to B quarter note tied to 8<sup>th</sup> note in Bar 3, and then A# staccato 8<sup>th</sup> to B staccato quarter note to C# staccato quarter note to (Bar 4) A *sforzando* half note down to F# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to B *rinforzando* quarter note tied to "5" value 16<sup>th</sup> note to C#-D#-E-F# quintet value 16ths. Flutes play Line 2 E/G# quarter notes (followed by an 8<sup>th</sup> rest) down to D#/F double-sharp (x) staccato 8<sup>th</sup> back to E/G# quarter notes tied to 8<sup>th</sup> next bar (etc). Clarinet II plays Line 2 G# [written A#] quarter note (followed by an 8<sup>th</sup> rest) to F double-sharp (x) [written Gx] 8<sup>th</sup> note to G# quarter note tied to 8<sup>th</sup> note next bar (etc). Instead of a bass clarinet line, we have the Eb clarinet (alto clarinet). This transposing instrument means that the written C of that clarinet sounds as Eb below in concert pitch. We find Line 1 A [written Line 2 F#] quarter note (followed

"And there it is, safe & sound!"

5 D 22

THE ADVENTURES OF ROBIN HOOD

Music by Erich Wolfgang Korngold.

233

FLUTES

OBOES

CLARINET

BASSOONS

HORNS

TRUMPETS

TROMBONES

TUBA

TIMPANI ETC.

VIOLIN

VIOLA

CELLO

BASS

TEMPO DI VISSO

TEMPO DI VALS

TRAIN

Time + Election  $\rightarrow$  Score (calculated later)

And There it is, safe + sound!



by an 8<sup>th</sup> rest) to F double-stopped (sounds like G) but written as Ex. Etc. The triangle sounds a quarter note (placed on the top space of the staff), followed by an 8<sup>th</sup> rest, to 8<sup>th</sup> note to quarter note. The cymbal sounds a dotted quarter note (x-headed). The piano plays Lines 2 & 3 (celeste plays Line 1 & 2) E/G#/B quarter notes (followed by an 8<sup>th</sup> rest) to D#/Fx/A# 8ths, etc.

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[23] [The Camp's Poor] R5/E. Key of F major (1 flat). ¾ time, 19pp. This cue starts on Master page 242. Orchestrated by HWF. After Robin dares Marian, he shows her the destitute among his camp seeking protection and aid. CD location: Start of Track #12. Dvd location: Chapter 13 starting at 2:08 when Robin says "Hello, men."

VC II (bottom staff) and CB play *p* on Great octave tenuto D dotted half note tied to (Bar 2, now in C time) D whole note tied to next two bars and tied to half note in Bar 5, and then they play anew the tenuto D half notes tied to next bars. The bass clarinet plays small octave A [written B] tenuto dotted half note tied to whole note in Bar 2 (in C time) and tied to

whole notes in the next two bars and to half note in Bar 5, and then plays anew the D half note tied to next bars. The harp is arpeggiando on Contra-octave and Great octave D and Great octave A quarter notes let vibrate (followed by two quarter rests). The harp returns in Bar 4 (after a half rest) on Contra-octave and Great octave D quarter notes let vibrate (followed by a quarter rest). After a half rest in Bar 5, the harp plays Contra-octave D and Great octave D/A quarter notes let vibrate (followed by a quarter rest).

The flutes and violins I play “3” triplet value quarter rest to Line 1 A triplet value 8<sup>th</sup> note (played *p*) to G# dotted quarter note to F 8<sup>th</sup> note to (Bar 2 in C time) E dotted quarter note up to G 8<sup>th</sup> note to F dotted quarter note to D 8<sup>th</sup> to (Bar 3) middle C# dotted quarter note up to E 8<sup>th</sup> to D dotted quarter note (at this point the flutes end the passage, followed by an 8<sup>th</sup> rest) and then the violins continue the melody line on small octave A 8<sup>th</sup> note to (Bar 4) small octave G#/B dotted quarter notes tied to 16<sup>th</sup> notes (followed by a 16<sup>th</sup> rest) up to Line 1 D dotted quarter note down to small octave A 8<sup>th</sup> to (Bar 5) same small octave G#/B sforzando notes (but now quarter notes) tied to 16ths (followed by a 16<sup>th</sup> rest) up to Line 1 A tenuto 8<sup>th</sup> note (now the flutes return on this A note on) to G# dotted quarter note down to D 8<sup>th</sup>.

Violins II play (after that triplet value quarter rest in Bar 1) Line 1 F 8<sup>th</sup> to E dotted quarter note to D 8<sup>th</sup> to (Bar 2 in C time) middle C# dotted quarter note up to E 8<sup>th</sup> to D dotted quarter note down to small octave A 8<sup>th</sup> to (Bar 3) G# dotted quarter note up to middle C# 8<sup>th</sup> down to A half note crescendo and tied to A dotted quarter note in Bar 4 and tied to A 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to A half note tied to quarter and 16<sup>th</sup> note in Bar 5 (followed by a 16<sup>th</sup> rest) up to Line 1 F tenuto 8<sup>th</sup> note to E dotted quarter note down to A 8<sup>th</sup>.

Viole play (after that triplet value quarter rest in Bar 1) middle C 8<sup>th</sup> (triplet value) to small octave B dotted quarter note to A 8<sup>th</sup> to (Bar 2) small octave G# dotted quarter note to B 8<sup>th</sup> to A dotted quarter note down to F 8<sup>th</sup> to (Bar 3) E dotted quarter note up to G 8<sup>th</sup> to F half note tied to (Bar 4) dotted quarter note and 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to same F half note tied to quarter note and 16<sup>th</sup> note in Bar 5 (followed by a 16<sup>th</sup> rest) up to middle C tenuto 8<sup>th</sup> to B dotted quarter note (etc).

Combining the violins and viole, we find in Bar 1 the F maj 2<sup>nd</sup> inversion (C/F/A) 8<sup>th</sup> note triad to E maj 2<sup>nd</sup> inv (B/E/G#) dotted half note triad to D min 2<sup>nd</sup> inv (A/D/F) 8<sup>th</sup> note triad to (Bar 2) C# min 2<sup>nd</sup> inv



(G#/C#/E) dotted quarter note triad to E min 2<sup>nd</sup> inv (B/E/G) 8ths to D min 2<sup>nd</sup> inv dotted quarter notes down to D min 1<sup>st</sup> inv (F/A/D), and so forth.

After a quarter and 8<sup>th</sup> rest in Bar 3, bassoon I plays *pp* on Line 1 E 8<sup>th</sup> to D dotted quarter note down to small octave A 8<sup>th</sup> to (Bar 4) B sforzando dotted quarter note tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup>/quarter/8<sup>th</sup> rest) to A 8<sup>th</sup> to (Bar 5) B sforzando quarter note tied to 16<sup>th</sup> (followed by rests).

After a half/quarter/8<sup>th</sup> rest in Bar 3, muted horns play small octave D/F/A 8<sup>th</sup> notes tied to dotted quarter notes and tied to 16<sup>th</sup> notes in Bar 4 (followed by a 16<sup>th</sup>/quarter/8<sup>th</sup> rest) to same D/F/A 8ths tied to quarter and 16<sup>th</sup> notes in Bar 5 (followed by rests). After a half rest in Bar 3, two VC I play small octave F/A dotted quarter notes down to D/D 8<sup>th</sup> notes tied to dotted quarter notes and 16<sup>th</sup> notes next bar (followed by a 16<sup>th</sup> rest) to F/A dotted quarter notes down to D/F 8ths tied to quarter notes and 16<sup>th</sup> notes in Bar 5 (followed by rests). [That title page was all I had to comment on]

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[24] “The Tournament”] This cue was actually named thusly on the title page] *Con Festivita* in ¾ time. R6/A. Key of D major/B min (2 sharps). 13 pages. The cue starts on Master page 261. Orchestrated by Milan Roder (thankfully!). [9:31 pm] Adding these two sharps to the clarinets, bass clarinet and trumpets, we now have four sharps. Horns are actually given key signature sharps (three sharps). Instrumentation: 3 flutes, 2 oboes, 2 clarinets, bass clarinet, bassoon, contra-bassoon, 4 horns, 4 trumpets, 3 trombones, 1 tuba, timp., snare drum, harp, vibe, marimba, piano/celeste, and strings.

The cue starts as the scene show trumpeters sounding the opening fanfare. After a quarter and 8<sup>th</sup> rest in Bar 1, trumpets I & II play *f* Line 1 E-E [written F#-F#] staccato 16ths (connected by two crossbeams) up to A-B [written B-Line 2 C#] staccato 8<sup>th</sup> notes (connected by one crossbeam) up to (Bar 2) C#/E [written D#/F#] dotted quarter note back down to those two figures just delineated. Trumpets II & IV (bottom staff) play (after a quarter and 8<sup>th</sup> rest) small octave B-B [written middle or Line 1 C#-C#] staccato 16ths to C#-E [written D#-F#] staccato 8<sup>th</sup> note up to (Bar 2) A [written B] dotted quarter note, and then back down to the two figures just described. So

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*ita* **A** Robin Hood ORCHESTRATION BY *Alan Rorer*

FLUTES  
 1 2 3

OBOES  
 1 2

CLARINETS  
 1 2  
 B. CL.

BASSOONS  
 1 2

HORNS  
 1 2 3 4

TRUMPETS  
 1 2 3 4

TROMBONES AND TUBA  
 1 2 3

TIMPANI, ETC.  
 DRUMS, ETC.

HARP

PIANO OR CELESTE  
*con fe. vivace*

VIOLIN

VIOLO

7

Bar 1 we find the P4 (perfect 4<sup>th</sup>) interval between B up to E 16ths placed

twice and then m6 (minor 6<sup>th</sup>) between C# to A 8<sup>th</sup> notes and then P5 between E to B. In Bar 2, we hear the A maj (A/C#/E) dotted quarter note triad. Also in Bar 2, the snare drum rolls a quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to (Bar 3) the dotted half note trill roll.

In Bar 3, trumpets I & II play three “3” triplet value staccato 8<sup>th</sup> note figures on Line 2 C#/E down to unison A to B (crossbeam connected), this figure being played 3X. Two bar lines are inserted at the end of this bar thru the entire cue.

In Bar 4 (now in C time), you initially hear only the trumpets and snare drum, and then the tutti brass and woodwinds sound 8<sup>th</sup> note punctuations. [10:40 pm. Good night!]

[Sunday, November 23, 8:58 am]

The snare drum sounds an 8<sup>th</sup> note (tied from the dotted half note trill roll in the previous bar). Trumpets I-II-III (trumpet IV is silent only for this first beat) plays Line 1 A/Line 2 C#/E [written B/Line 2 D#/F#] 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). This is the A maj (A/C#/E) triad. Next all non-strings instruments (except horns, tuba and timp) sound the F# min (F#/A/C#) 8<sup>th</sup> note tonality. After an 8<sup>th</sup> rest, they all (including the horns joining in) play the E min 7<sup>th</sup> (E/G/B/D) 8<sup>th</sup> note tonality. After another 8<sup>th</sup> rest, they play once again the A maj (A/C#/E) 8<sup>th</sup> note tonality (followed by an 8<sup>th</sup> rest). All notes are plays < *ff*.

Specifically, flutes I & II (sharing the same top staff) play Line 2 F# 8ths notes (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In the same pattern (with rests), flute III plays Line 2 F#-G-E. Oboe I plays Line 2 C#-D-C#, while oboe II plays Line 1 A-B-A 8<sup>th</sup> notes. Clarinets I & II (sharing the same staff) play Line 1 F#/A-E/A-middle C#/E, while the bass clarinet plays Line 2 C#-Line 1 B-E. Fag I plays small octave A-G-A, while Fag II plays F#-E-Great octave A 8<sup>th</sup> notes. On the third beat, horns I & II (marked as such and sharing the top staff) play Line 1 E [written B] 8ths (followed by an 8<sup>th</sup> rest) to middle C#/A [written G#/Line 2 E] 8ths (followed by an 8<sup>th</sup> rest). Horns III-IV (bottom staff) play Line 1 E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave A/Line 1 E 8ths. Trumpets on the first beat play A/Line 2 C#/E 8ths to Line 1 F#/A/C#/F# 8ths to G/B/D/G to A/Line 2 C#/E/A 8<sup>th</sup> notes.

On the 2<sup>nd</sup> beat, Pos play A/middle C#/F# 8ths (8<sup>th</sup> rest following) to G/B/E (8<sup>th</sup> rest following) to E/A/middle C# 8ths (followed by an 8<sup>th</sup> rest). The tuba (sharing the Pos III staff line) plays on the 3<sup>rd</sup> beat small octave E 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Great octave A 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). On the 4<sup>th</sup> beat, the timp beats forte on Great octave A 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After a half/quarter/8<sup>th</sup> rest in Bar 4, the violins and violas plays an upward run of 32<sup>nd</sup> notes, the first note being rinforzando and *f* <. So we find small octave A-B-middle C#-D-E-F#-G-A.

In Bar 5 (page 2 of this cue or Master page 262) in ¾ time (*a tempo* since Bar 4 was I believe *Ritard*), the Tournament motif begins to play. Trumpet (and in part, trombone I) play the melody line in D maj (D/F#/A) notes. So, after an 8<sup>th</sup> rest, *a2* trumpets I & II (top staff) play *f stacc* (staccato) Line 1 F#-F# 16ths (connected by two crossbeams) to F# down to D up to F# “3” triplet value 8<sup>th</sup> notes up to A-F#-A “3” triplet value 8<sup>th</sup> notes. After an 8<sup>th</sup> rest in Bar 5, trumpet III plays Line 1 D-D 16ths to “3” triplet value 8<sup>th</sup> notes D down to small octave A up to D to next triplet figure of F#-D-F#. After two quarter rests in Bar 5, trumpet IV joins in to play “3” triplet value 8<sup>th</sup> notes Line 1 D-small octave A-Line 1 D. After an 8<sup>th</sup> rest in Bar 5, Pos I plays *f stacc* on small octave A-A 16ths to “3” triplet value 8<sup>th</sup> notes A down to F# up to A up to stand alone Line 1 D normal value 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Pos I & II are silent in Bar 6.

In Bar 6, trumpet I plays Line 2 D [written E] half note legato to C# [written D#] quarter note. Trumpet II plays Line 2 D 8<sup>th</sup> down to Line 1 B-B 16ths figure to “3” triplet value 8<sup>th</sup> notes B-F#-B to C#-G#-C# triplet 8ths. Trumpet III plays Line 1 B 8<sup>th</sup> down to F#-F# 16ths figure to “3” triplet value 8ths F#-D-F# to G#-E#-G#. Trumpet IV plays F# 8<sup>th</sup> to D-D 16ths figure to D-B-D triplet 8ths to E#-C#-E# [written Fx] 8ths. All notes are played *p* <.

Back in Bar 5, Fags play Great octave and small octave D sforzando half notes *mf* < to C# quarter notes to (Bar 6) Contra-octave and Great octave B half notes decrescendo and legato to C quarter notes. Silent in Bar 5, oboes in Bar 6 play Line 1 F# half note legato to E# quarter note decrescendo. Silent in Bar 5, clarinets in Bar 6 play decrescendo on Line 1 B/D [written Line 2 C#/E] half notes legato to G#/C# quarter notes. Horns in Bar 5 play *mf* < small octave F#/A [written middle C#/E] dotted half notes to (Bar 6) B/D [written F#/D] half notes *f* > legato to G#/middle C# [written Line 1 D#/G#]. Horns III-IV (bottom staff) play small octave D/A [written

small octave A/Line 1 E] dotted half notes to (Bar 6) F#/D half notes legato to E#/C# [written small octave B#/Line 1 G#]. Pos III plays *f* small octave D sforzando half note to C# down to (Bar 6) Great octave B half note legato to small octave C# quarter note. The tuba plays the same but an octave lower register. In Bar 6, the snare drum is trill rolled on a half note tied to 8<sup>th</sup> note. After two quarter rests in Bar 6, the harp plays *non arp* on small octave C#/G# 8<sup>th</sup> notes (bottom staff) and (top staff) Line 1 G#/Line 2 C# 8ths (followed by an 8<sup>th</sup> rest). In Bar 5, the vibe sounds Line 1 D rinforzando dotted half note let vibrate (silent in Bar 6) and then FE in Bar 7.

Back in Bar 5, all violins play *mf* < small octave A half note up to Line 1 F# quarter note up to (Bar 6) Line 2 D half note decrescendo to divisi Line 1 G#/Line 2 C# quarter notes (all notes played under the legato umbrella). Viole I (top staff) play small octave D/A half notes up to unison Line 1 D quarter note to (Bar 6) F# half note to E# quarter note decrescendo. Viole II play *mf* < small octave F# half note up to (see viole I). All VC/CB play small octave D sforzando half note to C# quarter note to (Bar 6) Great octave B half note back to small octave C# quarter note. The final quarter beat tonality in Bar 6 is the C# maj (C#/E#/G#).

In Bars 7-8, the motif is played again on a higher level. After an 8<sup>th</sup> rest, trumpets I & II play A-A 16ths to “3” triplet value A-F#-A to C#-A-C#. Trumpet III plays F#-F# 16ths to F#-C#-F# triplet 8ths to A-F#-A. trumpet IV plays middle C#-C# 16ths to triplet 8<sup>th</sup> notes C#-A-C# up to F#-C#-F#. After an 8<sup>th</sup> rest, Pos I plays middle C#-C# 16ths to “3” triplet value C#-A-C# 8ths up to F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The tonality is that of the F# min (F#/A/C#). In Bar 8, trumpet I plays Line 2 Gb [written Ab] half note legato to F quarter note. Trumpet II plays Gb 8<sup>th</sup> down to Eb-Eb 16ths to Eb-Bb-Eb triplet 8ths to F-C-F triplet 8ths. Trumpet III in Bar 8 plays Line 2 Eb 8<sup>th</sup> down to Bb-Bb 16ths to Bb-Gb-Bb triplet 8ths to C-Ab-C 8ths. Trumpet IV plays Line 1 Bb 8<sup>th</sup> down to Gb-Gb 16ths to Gb-Eb-Gb 8ths to Ab-F-Ab triplet 8ths. The combined tonality is Eb min (Eb/Gb/Bb) half note to F maj (F/A/C).

In Bar 7, Fags play Great octave F# sforzando dotted quarter notes crescendo to E# staccato 8<sup>th</sup> to E tenuto quarter note to (Bar 8) Eb half note decrescendo and legato to F quarter note. Oboe I (II is silent) in Bar 8 plays Line 1 Bb half note decrescendo to A quarter note. Clarinets in Bar 8 (silent in Bar 7) play Line 2 Eb/Gb half notes to C/F quarter notes. Horns in Bar 7 play small octave F#/A/C# (both horns I & III play middle C] dotted half



notes crescendo to (Bar 8) Bb/Eb/Gb half notes legato to A/C/F quarter notes. Pos III plays as Fag I (small octave notes) while the tuba plays as Fag II (Great octave notes). The snare drum in Bar 8 its Bar 6 trill roll. After two quarter rest in Bar 8, the harp plays small octave F/middle C (bottom staff) 8<sup>th</sup> notes and (top staff) F/Line 2 C/F 8ths (followed by an 8<sup>th</sup> rest).

Violins I play middle C# half note crescendo up to A quarter note up to (Bar 8) Gb half note to F quarter note. Violins II play small octave A half note up to Line 1 F quarter note up to (Bar 8) Eb half note down to C quarter note. Viole play small octave F# half note up to Line 1 F# quarter note to (Bar 8) Bb half note to A quarter note. VC/CB play the Fag I line.

In Bar 9 (start of page 3 or Master page 263), trumpets I & II continues the melody line (after an 8<sup>th</sup> rest) on Line 2 Db-Db [written Eb-Eb] 16ths to Db-Bb-Db triplet 8ths up to F-Db-F triplet 8ths to (Bar 10) Gb/Bb 8ths (followed by an 8<sup>th</sup> rest) to F/Ab quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest and silent next two bars). Trumpet III plays Bb-Bb 16ths to Bb-F-Bb 8ths to Db-Bb-Db 8ths to (Bar 10) Db 8<sup>th</sup> (8<sup>th</sup> rest following) to Db quarter note tied to 8<sup>th</sup> (followed by rests thru Bar 12). Trumpet IV plays (after an initial 8<sup>th</sup> rest) Line 1 F-F 16ths to F-Db-F 8ths to Bb-F-Bb 8ths to (Bar 10) Bb 8ths (followed by an 8<sup>th</sup> rest) to Ab quarter note tied to 8<sup>th</sup> note (followed by rests). Fags play Great octave and small octave Bb sforzando dotted quarter notes to A staccato 8ths to Ab tenuto quarter notes to (Bar 10) Gb dotted quarter note legato to F 8<sup>th</sup> up to Bb 8<sup>th</sup> legato to Ab 8<sup>th</sup> to (Bar 11) Eb-F rinforzando and staccato 8ths to Gb quarter note legato to Ab 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to Db 16<sup>th</sup> note to (Bar 12) Db rinforzando quarter note down to Great octave Ab rinforzando quarter note down to Db rinforzando quarter note. Pos III-tuba play the same lines as Fags I & II respectively. VC/CB play the Fag I line. After two quarter rests and a 16<sup>th</sup> rest, the bass clarinet and vile play a 32<sup>nd</sup> run of Line 1 (small octave for viole) F-Gb-Ab-Bb-C-Db-Eb. Violins I play Line 1 Db half note up to Line 2 Db quarter note to (Bar 10) Db/Bb 8ths (followed by an 8<sup>th</sup> rest) to unison Ab dotted quarter note legato down to Db 8<sup>th</sup> crescendo to (Bar 11) Gb-F rinforzando and staccato 8<sup>th</sup> notes to Eb quarter note tied to 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to Db/F 16ths to (Bar 12) Db/F half notes *fp* < and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Violins II (*non div*) play small octave Bb half note up to Line 1 Bb quarter note to (Bar 10) Bb/Line 2 Gb 8ths (followed by an 8<sup>th</sup> rest) to (*div*) Db/F dotted quarter notes legato down to unison Line 1 Ab 8<sup>th</sup> note to (Bar 11) Bb/Db staccato and rinforzando 8<sup>th</sup> notes played twice to same Bb/Db quarter notes legato to Ab/Line 2 C 8ths

(followed by a 16<sup>th</sup> rest) down to F/A/Line 2 Db 16ths to (Bar 12) F/Ab/Line 2 Db half notes *fp* < and tied to 8<sup>th</sup> notes. Viole in Bar 9 play small octave F half note up to Line 1 F quarter note up to (Bar 10) Line 2 Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Ab dotted quarter note legato to F 8<sup>th</sup> crescendo to (Bar 11) Gb-F staccato and rinforzando 8ths to Eb quarter note tied to 8<sup>th</sup> (16<sup>th</sup> rest following) to Db/F 16ths to (Bar 12) Db/F half notes tied to 32<sup>nd</sup> notes (and then to that 32<sup>nd</sup> run described earlier).

Silent in Bar 9, altri woodwinds play. Flutes I & II play Line 2 Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Ab dotted quarter note legato down to Db 8<sup>th</sup> to (Bar 11) see violins I top line. Flute III plays violins II top line. Oboe I also plays violins II top line. Oboe II plays violins II bottom line (and Line 1 F half note in Bar 12 tied to 8<sup>th</sup> note). Clarinets play Bb/Line 2 Db 8ths (followed by an 8<sup>th</sup> rest) to Ab/Db quarter notes (etc).

I think this detailed descriptive should give the reader a good idea of the musical recipe for this cue! Time to move on to the next cue.[11:15 am]

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[25] [Contest Begins] R6/B. 11pp. The cue starts on Master page 274. Orchestrated by Milan Roder. Scene in which Tuck and the others warn Robin "You know it's a trap!" Ends with the statement, "Prepare final flight!" [I do not have xeroxes of this cue except for page 4] CD location for this page: Track # 13 starting at 1:31. Dvd location for this page: Chapter 15 starting at 3:43.

In Bar 13 (assuming four bars per page) or the first bar of page 4 (Master page 277), we find Ab Dom 7th (Ab/C/Eb/Gb) to F min (F/Ab/C) legato half note chords to (Bar 14) Eb Dom 7th (Eb/Gb/Bb/Db) dotted half note chord. Violins I play in Bar 13 *p* < Line 2 C/Eb half notes legato to Line 1 Ab/Line 2 F half notes to (Bar 14) Line 2 Db/Gb dotted half notes *sub. P* (*subito* or quickly *p*) crescendo to C/Ab 8ths (followed by an 8<sup>th</sup> rest). Violins II play Line 1 Eb/Ab half notes legato slur to F/Line 2 C half notes to (Bar 14) Line 1 Gb/Bb dotted half notes legato to Ab/Line 2 Eb 8ths (followed by an 8<sup>th</sup> rest). Viole I (top staff) play small octave Ab legato to middle C half notes to (Bar 14) small octave Bb dotted half note tied to 8<sup>th</sup> note.

25 6B "You know it's a Trap!" (9) (4) Robin: "Golden arrow..." (27) ORCHESTRATION BY *Alan Rouse*

FLUTES  
 OBOES  
 E.H.  
 CLARINETS  
 B.C.  
 BASSOONS  
 C.B.  
 HORNS  
 1 2 3 4  
 TRUMPETS  
 1 2 3 4  
 TROMBONES AND TUBA  
 1 2 3 4  
 MARIMBA, TIMPANI, ETC.  
 DRUMS, ETC.  
 HARP  
 PIANO OR CELESTE  
 VIOLIN  
 VIOLA  
 CELLO  
 BASS

*Segue 6.D27*  
*Marimba*  
*Trb*  
*sub p.*  
*with the upper voice*  
*Robins: It's a trap!*

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Viole II (bottom staff) play Line 1 Eb down to small octave Ab half notes down to (Bar 14) Gb dotted half note down to Eb 8<sup>th</sup>. VC I play *p* < small octave Eb down to C half notes to (Bar 14) *sub. p* < > Great octave Bb dotted half note down to Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). VC II play Great octave Gb legato to F half notes to (Bar 14) Eb dotted half note legato up to Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). CB play small octave Gb legato to F half notes to (Bar 14) Eb dotted half note to Great octave Ab 8<sup>th</sup> note.

The harp plays Great octave Gb/small octave Eb (bottom staff) and (top staff) Ab/middle C/Eb half notes (I believe arpeggiando) to F/small octave C/F/A/middle C/F half notes to (Bar 14) Great octave Eb/Bb/small octave Gb half note arpeggiando chord (followed by a quarter rest) to small octave Ab quarter note. After a half and quarter rest in Bar 14, the marimba plays small octave Ab quarter note gliss line up to (Bar 15) Line 1 Ab quarter note (followed by rests). After a half and quarter rest in Bar 14, the english horn plays *sf* small octave Ab [written Line 1 Eb] quarter notes to (Bar 15) Line 1 Ab [written Line 2 Eb] dotted half note *p* to Bb tenuto quarter note legato to (Bar 15) Gb [written Line 2 Db] dotted half note down to small octave Ab tenuto quarter note. After a half and quarter rest in Bar 14, clarinets play small octave Ab [written Bb] quarter note trill to G-Ab after-beats to (Bar 15) Line 1 Db/F 8<sup>th</sup> notes (followed by rests). After a half and quarter rest in Bar 14, Fag I plays forte on small octave Ab quarter note trill to G-Ab after-beats (silent next two bars at least).

Back in Bar 13, the bass clarinet plays *p* Line 1 Eb legato to C half notes (silent in Bar 14). Fag I plays small octave Ab whole note to (Bar 14) half and quarter note rest followed by that Ab quarter note trill just described. C. F. plays small octave Gb to F half notes (silent next bars). Horn I (top staff) play *p* middle C [written G] whole note (silent next bars) while horn III (bottom staff) plays small octave Ab [written Line 1 Eb] whole note in Bar 13. Muted trumpets play *p* < Line 1 Eb/Ab (bottom staff) and (top staff) Line 2 C/Eb half notes legato to F/Ab/C/F half notes (silent next bars).

Double-bar lines traverse the entire cue at the end of Bar 14, and just before them are five flats (Db maj/Bb min) for the “C” instruments, two natural accidentals and three flats for the Bb instruments (clarinets/bass clarinet/trumpets), and one natural/four flats for the horns and English horn. Here disguised Robin and his sidekicks enter the scene, and Robin is warned that it’s a trap.

After a 16<sup>th</sup> rest in Bar 15, celli I and bass clarinet play *p* on small octave (Great octave for VC) play G-Ab-Bbb 16ths (connected by two crossbeams) to Ab-G-Ab-Bbb (B double-flat) 16ths (connected by two crossbeams) to Ab half note tied to 16<sup>th</sup> next bar to the same figure notes to Ab half note tied to next bar (etc).

Violins I play *p* on Line 1 Ab dotted half note up to Bb tenuto quarter note legato down to (Bar 16) small octave Ab tenuto quarter note. Violins II play Line 1 F dotted half note to Gb tenuto quarter note down to Bb half note to middle C quarter note down to Ab tenuto quarter note. Viola play Line 1 Db dotted half note to D (natural) quarter note tied to half note next bar up to Eb quarter note down to Ab tenuto quarter note. After a quarter rest in Bar 15, VC II/CB pluck *pizz* on Great octave Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to small octave Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Repeat next bar. The harp plays Line 1 Ab rinforzando half note (followed by a quarter rest) to Bb rinforzando quarter note down to (Bar 16) Gb dotted half note (etc).

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[26] [Marian & Sir Guy Talk] R6/C. 4pp. This cue starts on Master page 285. Roder again. The villain, Sir Guy, asks Lady Marian if she found the games interesting. Ends, "The winning team will compete as individuals." [I do not have xeroxes of this cue]

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[27] [Individual Archers] R6/D. 8pp. The cue starts on Master page 289. Orchestrated by Roder. I only have pages 6 & 7 (Master pages 295-195).

In Bar 21 (assuming only 4 bars per orchestrated page) in page 6, we come to the scene where Robin shoots his first arrow. CD location: Track #13 starting at 3:13. Dvd location: Chapter 16 starting at 1:17. Assuming no key signature prior to this page, after a quarter rest, violins I & II each are *pizz* on small octave G/Line 1 D/B/Line 2 G 8<sup>th</sup> notes (G major tonality or G/B/D), followed by an 7<sup>th</sup> and quarter rest. VC are pizzicato (after a quarter rest in Bar 21) on Great octave G/small octave D/B 8<sup>th</sup> notes (followed by rests). CB are *pizz* on Great octave G/small octave D/G 8ths (followed by



rests). The vibe (after a quarter rest) sounds Lines 1 & 2 G half notes tied to 8<sup>th</sup> notes in Bar 22 (followed by rests). Most prominently, violae I (top staff) are (after a quarter rest) bowed trem on Line 2 G half note and tied to dotted half note in Bar 22 (crescendo).

In Bar 22, the cymbal is trill rolled (*with 2 Dr. St.*) on a diamond-headed dotted half note and crescendo. After two quarter rests in Bar 22, the harp is gliss on small octave and Line 1 G-Ab-Bb-C-Db-Eb-F up to (Bar 23) Lines 1 & 2 Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) back to the same gliss up and then down to (Bar 24 in 2/2 time) A b 8<sup>th</sup> (followed by rests). After two quarter rests and dotted 8<sup>th</sup> rest in Bar 22, the oboe and English horn play *ff* on Line 2 E 16<sup>th</sup> note. The clarinets play there on G/Line 2 C 16ths, and bass clarinet on small octave G 16<sup>th</sup>, and Fag/C.F. on small octave C 16<sup>th</sup>. Also there open trumpets play G/Line 2 C/E 16ths. Pos play Great octave G/small octave C 16ths and tuba plays Great octave C 16<sup>th</sup>.

In Bar 23, the tempo marking is *Allo* in 3/2 time, and in the key signature of Db maj/Bb min (four flats). Flute I and violins I play descending 8<sup>th</sup> notes Line 3 Ab-Bbb-Ab-Fb (crossbeam connected) to Eb-Fb-Eb-Db (crossbeam connected) to C-Db-C-Line 2 Bbb (B double-flat) to (Bar 24 in 2/2 time) Ab-Bbb-Ab-Fb to (for the flute) Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). All notes are played under the legato umbrella. Flute II and top line violins II play Line 3 Eb-Fb-Eb-Db to C-Db-C-Line 2 Bbb to Ab-Bbb-Ab-Fb to (Bar 24) Eb-Fb-Eb-Db 8<sup>th</sup> notes to stand alone C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Flute III, oboe I, and bottom line violins II (sharing the same staff as top line violins II) play *ff* Line 3 C-Db-C-Line 2 Bbb to Ab-Bbb-Ab-Fb to Eb-Fb-Eb-Db to (Bar 24) C-Db-D-Line 1 Bbb (crossbeam connected) to stand alone Ab 8<sup>th</sup> (followed by rests).

Trumpets in Bar 23 play Line 2 Eb/Ab 8ths (followed by an 8<sup>th</sup> and quarter rest), and then the melody line *ff* on Line 1 Ab quarter note down to Eb-Eb 8<sup>th</sup> notes up to Ab half note tied to (Bar 24 in 2/2 time) quarter note, and then down to F down to small octave Bb 8<sup>th</sup> notes (crossbeam connected) up to Eb-C up to Ab-Bb 8<sup>th</sup> notes (these four 8ths are crossbeam connected) to (Bar 25, start of page 7) Line 2 C staccato quarter note (followed by a quarter rest) up to Eb rinforzando tied to (Bar 26) quarter note (followed by an 8<sup>th</sup> rest) down to C staccato 8<sup>th</sup> up to Eb rinforzando half note tied to (Bar 27 in 3/2 time) quarter note (followed by a quarter rest and two half rests). The horns also play these melody line triumphant notes up to the Line 2 C staccato quarter note in Bar 25 (followed by rests).

After two quarter rests in Bar 23, the vibraphone strikes *sf* on Line 1 Ab/Line 2 C/EB (Ab maj) sforzando half notes tied to next bar and tied to quarter notes in Bar 25 (followed by a quarter rest) to the same Ab maj half notes tied to dotted half notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). Etc.

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[28] [Center Target] R6/E. 29pp. This cue starts on Master Page 297. Orchestrated by Roder. This is a return of the Tournament theme. By page 3, we come to the scene in which the referee states, "Remaining archers will use center target." CD location: Track # 13 starting at 3:25. Dvd location: Chapter 16 starting at 1:29. [12:30 pm. Time to go with the wife to the Farmer's Market and lunch!]

On page 8 (Master page 304), we come to the scene where it is announced, "Owen the Welshman, out!" Dvd location: Chapter 16 starting at 2:07. CD location: Track # 13 starting at 4:06. Here the trumpets play for the last time a pronounced figure of Line 2 E 8<sup>th</sup> played forte to G-F#-F triplets to E quarter note decrescendo held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Oboe I plays *sf* Line 2 E 8<sup>th</sup> (oboe II plays Line 1 E) followed by an 8<sup>th</sup> rest and a quarter rest held fermata and then another quarter note.; Clarinets play B/Line 2 E 8ths followed by rests, and bass clarinet plays Line 2 G# 8<sup>th</sup>. Fag and C.F. play Great octave E 8ths. Horns play D/E/G#/B (E Dom 7<sup>th</sup> 3<sup>rd</sup> inversion). 8ths (followed by rests). Pos play E/B/Line 1 E 8ths, and the tuba on Great octave E 8<sup>th</sup>. The harp plays Great octave E/B/small octave E (bottom staff) and (top staff) E/B/Line 2 E 8ths.

Violins I play *sf* Line 2 E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Line 3 E rinforzando (yet *p*) half note (bowed trem) held fermata and crescendo to (Bar 30) E 8<sup>th</sup> note to E rinforzando quarter note *mf* to same E rinforzando quarter note crescendo to E 8<sup>th</sup> tied to 8<sup>th</sup> note next bar, and then "3" triplet value 16<sup>th</sup> notes E-D-C (these four notes are crossbeam connected as a figure) decrescendo to next figure of Line 2 B staccato 8<sup>th</sup> to "3" triplet value 16ths rinforzando C-B-A down to next figure of G staccato 8<sup>th</sup> to "3" triplet value 16ths rinforzando A-G-F down to (Bar 31) E staccato 8<sup>th</sup> to same E 8<sup>th</sup> tied to E 8<sup>th</sup> to "3" triplet value D#-D-C 16ths figure to Line 1 B staccato 8<sup>th</sup> to "3" triplet value C-B-A 16ths. Back in Bar 29, violins II play Line 1 G#/B 8ths (followed by an 8<sup>th</sup> rest) up to Line 2 E rinforzando half note (bowed trem) and held fermata crescendo to (Bar 30) E 8<sup>th</sup> to E rinforzando quarter note to (see violins I or *8va lower with upper*). Viols also play the same notes and pattern and register.

G.E. [Center Target] Anders complete ②

ORCHESTRATION BY *Milton Rosen*

①

FLUTES

OBOES

CLARINETS

B. CL.

BASSOONS

C. B.

HORNS

TRUMPETS

TROMBONES AND TUBA

TM.PANI, ETC.

DRUMS, ETC.

HARP

Vibra

PIANO OR CELESTE

VIOLIN

VIOLA

CELLO

BASS

with 1st Fl.

3rd with 1st Fl.

Flute & lower with 1st Fl.

laym

new group

with upper Flute

with upper Cello

with Cello

KELLAWAY & CO., Los Angeles



6-E: "Remaining archers will use (3) center Target"

(299)  
ORCHESTRATION BY Alan Rabin

FLUTES  
OBOES  
CLARINETS  
B.C.  
BASSOONS  
C.B.  
HORNS  
TRUMPETS  
TROMBONES AND TUBA  
TIMPANI, ETC.  
DRUMS, ETC.  
HARP  
Vibra  
PIANO OR CELESTE  
VIOLIN  
VIOLA  
CELLO  
BASS

with 8<sup>th</sup> Fl.  
with 1<sup>st</sup> Bassoon  
with 1<sup>st</sup> Trombone  
non div.  
non div.  
with lower Violins  
with upper Violins  
with upper Basses  
with Cello

KELLAWAY IDE CO., Los Angeles



Strings become *pizz* about mid-way Bar 33 in page 9 thru Bar 35. In Bar 36 (4:16 on the cd), Sir John says, “Ah, the tall tinker!” Here the cue changes to *Misterioso* in 2/2 time. The piano is legato trem *pp* between Contra-octave A-Bb whole notes (notated like the fingered trem of the strings). The 2<sup>nd</sup> and 3<sup>rd</sup> basses are fingered trem between double whole notes Great octave A to G#/Bb whole notes. Pos II plays Great octave A half note tied to quarter note (followed by a quarter rest) while Pos III plays E half note tied to quarter note, and tuba on Contra-octave A notes. The bass drum sounds *pp* a whole note. I am not sure (because the hand-writing on the cue is rather strange) but I believe the cymbals sound a whole note. After a half rest, Fags play *p* small octave F/Bb tenuto half notes. Violins are silent in this bar. After a half rest, viole play *p* on small octave F/BB tenuto half notes. Etc.

The cue ends on I believe the C major (C/E/G) tonality (I believe, unless a key signature changes that). Violins I play Line 3 G dotted half note bowed trem held fermata decrescendo and crescendo to (end bar) Lines 3 & 4 C 8ths fortissimo (followed by an 8<sup>th</sup> and two quarter rests). Violins II play (bowed trem) > < on Line 2 G dotted half note held fermata to (end bar) E/G 8<sup>th</sup> notes. Viole I play bowed trem on Line 1 G dotted half note to (end bar) E/Line 2 C 8ths. Viole II play middle C/E dotted half notes bowed trem and held fermata to (end bar) C/E 8ths. VC I play small octave C dotted half note bowed trem (and held fermata) to (end bar) C 8<sup>th</sup>. VC II play Great octave C/G dotted half notes to (end bar) same C/G 8ths. CB play small octave C/G dotted half notes bowed trem to (finale bar) C/G 8ths (followed by rests). Flutes play Line 3 C/E/G dotted half notes trill > < to (ending bar) C/E/G 8ths *fff*. Etc. Horns play middle C/E/G [written G/B/Line 2 D] dotted half notes held fermata to (final bar) C/E/G 8ths. Trumpets play Line 2 C/E/G notes. Pos play Great octave G/small octave C/G dotted half notes held fermata to (at the end of this bar) Great octave C/G/small octave acciaccatura (grace) notes to same sforzando 8<sup>th</sup> notes in the end bar. The timp is trill rolled on small octave C. Etc. [5:50 pm, still Sunday]

16E. END of contest ... this "what is your name, doctor?"

29.

ORCHESTRATION BY *Milan Rode* 325

FLUTES

OBOES

CLARINETS

BASSOONS

HORNS

TRUMPETS

TRUMPETS AND TUBA

TIMPANI, ETC.

DRUMS, ETC.

HARP

PIANO OR CELESTE

VIOLIN

VIOLA

CELLO

BASS

KELLAWAY-IDE CO., Los Angeles

Handwritten notes and markings include: "16E.", "END of contest ...", "this 'what is your name, doctor?'", "29.", "ORCHESTRATION BY Milan Rode 325", "TR.", "with 2 timpani rolls", "no", and various musical notations and symbols.

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[29] [Robin Overtaken] 7A {Robin Overtaken} R7/A. 15 pp.  
This cue begins on Master Page 326. Orchestrated by Milan Roder. [I did not have any xeroxing done on this cue]

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[30] “The Tribunal” (actually named this on the title page). R7/B.  
*Marcia, poco grave* in C time, 5 pages. Key signature of Eb maj/C min (three flats). The Bb instruments (clarinets/bass clarinets/trumpets) have one flat. Horn have two flats. This cue starts on Master Page 341. Roder orchestrated this cue. Scene: Sir Guy says to Robin, “There'll be no next time. Take him away!” CD location: Start of Track # 15. Dvd location: Chapter 17 starting at 2:21.

The bass clarinet plays < *sf* small octave G-A-B grace notes to middle C 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) to small octave G-G 16ths to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). In Bar 2 (in ¾ time), after a quarter and 8<sup>th</sup> rest, the bass clarinet plays small octave G-G 16ths to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). It is silent in the next two bars at least. The Fag and C.F. play *sf* > Great octave rinforzando C whole note tied to dotted half note next bar and tied to (Bar 3 in 2/4 time) C half notes and tied to (Bar 4 in C time) C whole notes decrescendo.

The *sord* (muted) trumpets and trombones play the menace motif as Robin is unceremoniously taken away. So, after a dotted 8<sup>th</sup> rest, trumpet I plays *mf* Line 2 G 16<sup>th</sup> to F# double-dotted quarter note legato to E 16<sup>th</sup> to D 8<sup>th</sup> up to F 16<sup>th</sup> (these last three notes are crossbeam connected) to (Bar 2 in ¾ time) Eb 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to C 16<sup>th</sup> to Line 1 B [written Line 2 C#] dotted quarter note legato up to Line 2 D rinforzando 8<sup>th</sup> note to (Bar 3 in 2/3 time) “3” triplet value descending staccato 8<sup>th</sup> notes rinforzando C to Bb to A down to G [written A] quarter note decrescendo. The trumpets are silent in Bar 4. Trumpet II (after a dotted 8<sup>th</sup> rest in Bar 1) plays Eb rinforzando 16<sup>th</sup> to D double-dotted quarter note legato to C 16<sup>th</sup> to B 8<sup>th</sup> up to Db 16<sup>th</sup> (etc). Trumpet III plays same Line 2 Eb 16<sup>th</sup> down to Line 1 A double-dotted quarter note legato to G 16<sup>th</sup> to F# 8<sup>th</sup> to Ab 16<sup>th</sup> (etc). Pos I plays the trumpet I line but an octave lower (Line 1 G 16<sup>th</sup> and



ROBIN HOOD VII-B THE ADVENTURES OF ROBIN HOOD  
 MUSIC BY ERICH WOLFGANG KORNGOLD  
 ORCHESTRATION BY ALAN RAY

30 7B 340

FLUTES 3

OBOES 2

CLARINETS 1 B.C.

BASSOONS 1 C.B.

HORNS 1 2 3 4

TRUMPETS 1 2 3

TROMBONES AND TUBA 1 2 3

TIMPANI, ETC.

DRUMS, ETC.

2 HARPS

PIANO OR CELESTE

VIOLIN div.

VIOLA div.

CELLO 1 2

BASS (string)

THAT'll be no next time  
 Take him away!

Robinson 7B 30

KELLAWAY CO. Los Angeles



so forth). Pos II plays the trumpet II line but an octave lower, and Pos II plays the trumpet III line (octave lower). Combined the trumpets and Pos in Bar 1 play the Eb maj (Eb/G/Bb) 16<sup>th</sup> chord to D maj (D/F#/A) double-dotted quarter note chord to C min (C/Eb/G) 16<sup>th</sup> chord to B min (B/D/F#) 8<sup>th</sup> chord to Db maj (Db/F/Ab) 16<sup>th</sup>. The tuba plays Great octave C half note tied to 8<sup>th</sup> note (followed by rests). The timp sounds small octave C-C grace notes to C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave G-G 16ths up to C 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a quarter and 8<sup>th</sup> rest in Bar 2, it beats G-G 16ths again up to small octave C 8<sup>th</sup>. The harps play Contra-octave C whole note tied to notes thru Bar 4. The piano is silent.

After a dotted 8<sup>th</sup> rest in Bar 1, *div* violins I pluck *pizz* Line 2 Eb/G rinforzando 16ths to D/F# 8ths (followed by an 8<sup>th</sup> rest and dotted 8<sup>th</sup> rest) to C/Eb 16ths to B/Line 2 D 8ths to Db/F 16ths. Divisi violins II pluck (after an initial dotted 8<sup>th</sup> rest) Line 1 G/Bb rinforzando 16ths to F#/A 8ths (followed by an 8<sup>th</sup> rest and dotted 8<sup>th</sup> rest) to Eb/G 16ths to D/F# 8ths to F/Ab 16ths. Viole I pluck Line 2 Eb 16<sup>th</sup> to C 8<sup>th</sup> (rests following as given above) to middle C 16<sup>th</sup> to small octave B 8<sup>th</sup> to Line 1 Db 16<sup>th</sup>. Viole II pluck small octave Bb 16<sup>th</sup> to A 8<sup>th</sup> (rests following) to G 16<sup>th</sup> to F# 8<sup>th</sup> to Ab 16<sup>th</sup>. VC play Great octave G-A-B grace notes to small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to G-G 16ths up to A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). This is the same pattern played by the bass clarinet. CB (*C string*) play I believe *sfp* on Great octave and small octave C whole notes tied to notes thru Bar 4. CB 1 and 2 play small octave C notes. Etc.

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[31] [Sentenced To Hang] R7/C. 9pp. Start on Master page 346. Roder. Key Signature of 3 flats (Eb maj/C min). I only have page 4 (*Pesante* in C time). CD location: Track # 15 starting at 1:20. Dvd location: Chapter 18 starting at 1:32. Scene: Robin was just thrown down the dungeon-like room.

The Fag and C. Fag play forte on Contra-octave Bb sforzando dotted 8<sup>th</sup> note up to Great octave C rinforzando 16<sup>th</sup> note up to Db rinforzando quarter note tied to 8<sup>th</sup> note to Eb tenuto quarter note crescendo to F staccato 8<sup>th</sup> to (Bar 18) Gb whole note *fp*. Repeat these bars in Bars 19-20). VC play Great octave Bb sforzando dotted 8<sup>th</sup> note down to C rinforzando 16<sup>th</sup> to Db rinforzando quarter note (see bassoon description above). Repeat next two bars. CB I plays Great octave Bb sforzando dotted 8<sup>th</sup> note to small octave C

16<sup>th</sup> to Db quarter note (etc), while CB II play that Great octave Bb dotted 8<sup>th</sup> note down to C 16<sup>th</sup> (see VC). Repeat next two bars).

The bass clarinet plays small octave sforzando Bb [written 8<sup>th</sup> (followed by rests) to (Bar 18) E [written F#] whole note < >. Repeat next two bars. Horns play *p* < I believe the Bb min (Bb/Db/F) whole note tonality. Specifically, in Bar 17, horns I-II (top staff) play Bb/Line 1 F [written F/Line 2 C] whole note to (Bar 18) Db/E dotted half notes *fp* > tied to 8<sup>th</sup> notes. Horns bottom staff play small octave F/Line 1 Db [written middle C/Ab] whole notes legato to (Bar 18) E/middle C dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat next two bars. The two harps in Bar 17 play small octave F/Bb/Line 1 Db sforzando-marked 8<sup>th</sup> notes (followed by rests) down to (Bar 18) Contra-octave and Great octave Gb sforzando whole notes.

In Bar 18 (2<sup>nd</sup> bar in page 5), muted Pos III plays Great octave Gb 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) up to small octave Db-Db 32<sup>nd</sup> notes up to Gb rinforzando half note decrescendo and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The tuba plays Contra-octave Gb 8<sup>th</sup> (followed by rests). The vibre strikes middle C/Db sforzando whole notes. Flutes and oboes play Line 1 E whole notes. Silent in Bar 17, violins in bar 18 play *p* < small octave A dotted half note legato to Bb quarter note. Violin I play small octave A dotted half note to Bb quarter note, while violin II play E whole note < >. Etc.

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[32] [The Gallows] R7/D. *Poco Grave-Misterioso* in C time, 13pp. Cue starts on Master page 355. Orchestrated by HWF (Friedhofer). CD location: start of Track # 16. Dvd location: start of Chapter 19 (actually a second before at the end of Chapter 18).

Violins I play *pp* “6” septuplet figure of written 16<sup>th</sup> notes (six notes connected by two crossbeams) but each note is played as two 32<sup>nd</sup> notes with the short horizontal bars cutting across each note stem. So we find small octave Ab-Bb-Line 1 Cb-D-Eb-G 16ths (played Ab-Ab-Bb-Bb-Cb-Cb-D-D-Eb-Eb-G-G 32<sup>nd</sup> notes) to next figure of Line 1 Ab-Bb-Line 2 Cb-D-Eb-G up to next “6” figure of Line 2 Ab-Bb-Line 3 Cb-D-Eb-G to Ab stand alone 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bar 2. After a quarter rest in Bar 1, violins II play Line 1 Eb-G-Ab-Bb-Line 2 Cb-D to next figure of Line 2 Eb-G-Ab-Bb-Line 3 Cb-D to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next

bar. Viole play small octave Eb-G-Ab-Bb-middle Cb-D back to middle Cb-D-Eb-G-Ab-Bb to Line 2 Cb-D-Eb-G-Ab-Bb to Line 3 Cb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). VC play small octave Cb-D-Eb-G-Ab-Bb to middle Cb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). Repeat next bar. CB play Great octave and small octave F dotted half notes tied to 8<sup>th</sup> notes and tied to 16ths (followed by a 16<sup>th</sup> rest). Repeat next bar.

The image shows a page of handwritten musical notation for a percussion ensemble. The staves are labeled on the left: BONES, DRUMS, Cymbals, and various percussion instruments. The notation is dense with handwritten notes, including rhythmic values like '3' (triplet), '16th', and '8th', and dynamic markings like 'pp' (pianissimo) and 'Hard Sticks'. There are also handwritten annotations such as 'Poco Cresc. - Misterioso' and 'Tutti E To Ch'. The score is written on multiple staves, with some staves having multiple systems of notation.

The piano or celeste (I need to check the stereo cd recording) plays on the 4<sup>th</sup> beat arpeggiando quarter notes middle Cb/Eb/Ab/Line 2 Cb/Eb/Ab let vibrate (repeated next bar). After a quarter rest in Bar 1, harp I plays a gliss *pp* starting on small octave Ab-Bb-middle Cb-D-Eb-F-G gliss line up to Line 2 Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a half rest in that bar, harp II plays the gliss from Line 1 Ab-Bb-Line 2 Cb-D-Eb-G-G gliss line up to Line 3 Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar. The gong sounds a diamond-head half note tied to double-dotted quarter note (repeated next bar). On the 4<sup>th</sup> beat, the cymbal plays *pp* *Hard Sticks* “3” triplet value

quarter note trill roll to 8<sup>th</sup> note (positioned on the top space of the staff). The tuba (or Pos IV??) plays *pp* Great octave F dotted half note tied to 8<sup>th</sup> and 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Pos I-II-III (top staff) play sforzando small octave Cb/Eb/Ab ) Ab min 1<sup>st</sup> inversion) dotted half notes tied to 8<sup>th</sup> and 16<sup>th</sup> notes. The bass clarinet plays small octave F dotted half note tied to 8<sup>th</sup> and 16<sup>th</sup> notes. Repeat next bar.

After a half rest, the clarinets play a "6" figure (the notes on my xerox are a bit too faint). Clarinet I appears to play Line 1 Ab-Bb-Line 2 Db-D-Eb-G to "3" triplet value Ab quarter note trill (to flat) to G grace note to Ab 8<sup>th</sup>. Repeat next bar. Clarinet plays Line 1 Eb-G (etc) while clarinet II plays middle Cb-D-(etc) to Line 2 Cb/Eb triplet value quarter note trill. After a half and quarter rest, flute I is trill on "3" triplet value notes Line 3 Ab quarter note to G grace note to Ab triplet value 8<sup>th</sup>. Flutes II-III play Line 2 Cb/Eb trill. Repeat next bar.

In Bar 3, horns II-III-I (top staff) play small octave small octave Cb/Eb/Ab [written Gb/Bb/Line 1 Eb] whole notes. Horn IV (bass clef) plays what appears to be written Great octave C whole note, but this is impossible since that means Contra-octave F *heard* note (the lowest note playable is I believe Great octave F#). So I am mystified by this notation. Fags play Great octave F and small octave Cb whole notes. Clarinets play small octave Eb/Ab whole notes. The harp plays Contra-octave and Great octave F whole notes let vibrate and also small octave Cb/Eb/Ab whole notes. Combined of course we have the F half-diminished 7<sup>th</sup> (F/Ab/Cb/Eb). [In terms of 7<sup>th</sup> chords, the half-diminished seventh was Herrmann's most frequently used 7<sup>th</sup>] CB play Great octave and small octave F whole notes to (Bar 4) E half notes to Eb dotted quarter notes tied to 16<sup>th</sup> notes (followed by a 16<sup>th</sup> rest).

The trombones, marimba, viole and celli play the melody line. After a "3" triplet value 8<sup>th</sup> rest, the marimba plays *p* on Line 1 Eb-Eb 16ths up to Ab triplet value 8<sup>th</sup> (followed by a triplet 8<sup>th</sup> rest and another such figure (followed by an 8<sup>th</sup> rest) to Eb staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Ab staccato 8<sup>th</sup>. Viole are *col legno* in special effect playing the same figures (but small octave register). The celli are likewise (but Great octave register). Pos play the same on both Great octave and small octave registers. The timp also plays it (small octave register). Etc.

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[33] [Robin Freed] R8/A. 4/2 time, 26pp. This cue starts on Master page 368. Orchestrated by HWF. The music starts just before the arrow slays John's henchman at the hanging. Dvd location: Chapter 19 starting at 2:24. CD location: Track # 16 starting at 2:27.

The piano is legato trem *p* < between Contra-octave G to F#/Ab half notes played 4X (held fermata on the 2<sup>nd</sup> figure). The bass drum and cymbal are trem whole notes. The CB are fingered trem between Great octave G half note to F#/Ab whole notes (held trem) and then repeated again same bar. I believe the triangle sounds as well (faint xerox).

In Bar 2, The flutes play *ff* Line 3 grace notes D-E-F# to G sforzando quarter note (followed by a quarter/half/quarter rest) to Line 3 D-D staccato 8<sup>th</sup> notes (crossbeam connected) up to G staccato quarter note (followed by a quarter rest). Oboes play the last three notes (Line 2 register). Clarinet play as the flutes but an octave lower (Line 2). Fags play *ff* on Great octave F/G sforzando whole notes tied to half and quarter notes (followed by a quarter rest). Horns play *ff* on small octave and Line 1 G sforzando quarter notes to unison Line 1 D-D 8<sup>th</sup> notes to small octave and Line 1 G half notes tied to half notes and tied to quarter notes (followed by a quarter rest). After a quarter rest, trumpets play *ff* Lines 1 & 2 D-D staccato 8ths to Lines 1 & 2 G half notes decrescendo and tied to quarter notes (followed by a quarter and half rest). The Pos play small octave F/G 8ths *sff* followed by rests. The tuba plays Great octave F 8<sup>th</sup>. The cymbal sounds a quarter note. The harp plays Contra-octave and Great octave F whole notes. The piano plays Great octave F/G whole notes tied to 8<sup>th</sup> notes. Violins play *ff* Line 1 D-E-F# grace notes to G rinforzando quarter note (followed by rests), while violas play this in the small octave register/ VC play as Fags I-II. CB play Great octave F/G whole notes tied to half notes and quarter notes. Etc. [11:05 pm]

8-A arrows kill hargnon

ROBIN HOOD

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[34] [Love Scene] Note: This music was missing when I studied the score. In fact, it is not even in the full score numbering sequence again since cue 35 starts where cue 33 above leaves off. Another mystery. I set up today (November 24, 2003) a specific new topic on the *Talking Herrmann* forum just for this purpose. Perhaps John Morgan will respond and shed some light on the mystery. I suspect the cue was physically taken (and never returned) many years ago, and that somebody (??) inserted the master page numbers well after the orchestrations were done.

CD location: Track #17. Dvd location: Start of Chapter 20.

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[35] [Marion's Arrest] R9/A. 4pp. This cue starts on Master page 396. The Oppression Theme is used once again. [I do not have any xeroxes of this cue] CD location: Track # 18. Dvd location: Chapter 22 starting at 3:49.

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[36] [Much Awaits Dicken] R9/B 5pp. Starts on Master Page 400. Orchestrated by Roder. Dvd location: Chapter 23 starting at 2:25. CD location: Start of Track # 19.

I have only page three (and am assuming the first bar to be Bar 9).

In Bar 9 (:19 on the cd; 2:39 on the dvd), we find Much climbing the tree limb hanging over the stream where the horse path intersects. Violins I play Line 2 F#/G whole notes down to (Bar 10) Line 1 A/Bb whole notes held fermata. The celeste plays the same notes. Violins II play *ppp* > two figures of "6" sextuplet 8<sup>th</sup> notes but each note actually plays two 16<sup>th</sup>s since the horizontal short bar intersects each note stem right below the crossbeam. So we find descending Line 2 G-F#-F-E-Eb-D notes (crossbeam connected) but played as G-G to F#-F#, and so on. The next descending (while Much ascends the tree!) figure is Line 2 C#-C to Line 1 B-Bb-A-Ab to (Bar 10) "3" triplet value Line 1 G half note bowed trem to F# triplet value quarter



note (held fermata) and tied to next “3” triplet value F# quarter note to F half note (all tremolo) and tied to (Bar 11 in 6/4 time) 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/quarter/dotted half rest marks).

The image shows a handwritten musical score for Bar 11. The staves are labeled on the left: Cel. (Celeste), Vibe (Vibes), VIOLIN, VIOLA, CELLO (with two staves numbered 1 and 2), and BASS. The notation is dense with various musical symbols, including notes, rests, and dynamic markings like 'pp' (pianissimo) and 'p' (piano). There are also some handwritten annotations and a signature 'Dicken' at the bottom right of the page.

In Bar 11, the vibe sounds *pp* on Line 1 G#/Line 2 C#/E (C# min 2<sup>nd</sup> inversion) tied to dotted half notes next bar and tied to 8<sup>th</sup> notes (followed by rests). I think there is a dotted whole note trill roll (thru next bar) of the cymbal but I cannot decipher the writing. I wish orchestrators would write in plain English instead of scribbling descriptions! Muted trumpets play *pp* Line 1 G#/Line 2 C#/E [written A#/D#/F#] dotted whole notes tied to dotted whole notes in Bar 12 and tied to next bar (and page that I do not have). Fag I plays *pp* on what appears to be Line 1 F dotted whole note tied to next bars.

In Bar 11, we cut to the scene of Dicken horse riding to the stream. Korngold rather mickey mouses here by having first the basses and then also the celli playing dotted 8ths to 16<sup>th</sup> note figures to mimic the horse gallop. So we find CB playing small octave C# dotted 8<sup>th</sup> note to D# 16<sup>th</sup> legato slur to F dotted quarter note to G 16<sup>th</sup> legato slur to A dotted 8<sup>th</sup> note downward leap to Great octave B# 16<sup>th</sup> (these six notes are crossbeam connected as a figure) to next figure of small octave C# dotted 8<sup>th</sup> to D# 16<sup>th</sup> legato to E



dotted 8<sup>th</sup> to F# 16<sup>th</sup> legato to G# 16<sup>th</sup> down to C# 16<sup>th</sup> legato to (Bar 12) D# dotted 8<sup>th</sup> note down to Great octave E 16<sup>th</sup> to F# dotted 8<sup>th</sup> to G# 16<sup>th</sup> to A dotted 8<sup>th</sup> to B 16<sup>th</sup> to stand alone C# 8<sup>th</sup> note (followed by an 8<sup>th</sup> and two quarter rests). At the end of Bar 11, VC play *pp* on Great octave C# 16<sup>th</sup> legato to (Bar 12) D# dotted 8<sup>th</sup> note to E 16<sup>th</sup> to (see CB). Etc.

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[37] [The Knife Fight] R10/A. This cue starts on page 405 and ends page 414. Scene: Much and Dicken fight at the stream. CD location: continuation of Track # 19 [I do not have the specific start since I did not xerox the title page to confirm the official start]

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[38] [King Richard Disguised] R10/B. Key of G major (1 sharp or F#). 11 pp. The cue starts on Master Page 415. Orchestrated by HWF. CD location: Track #20. Dvd location: Start of Chapter 24 (actually a second or two before at the end of Chapter 23). I have page 4 and page 6. There are seven bars in page 4, so I cannot with accuracy tell what exact bar number the start of page 6 would be (19, 20, 21 ???). Let's just label it 4/A.

In Bar 4/A [:21 on the dvd; :26 on the cd], the strings play pizzicato quarter notes as Robin jumps down from the treat and then says, "You've traveled far this morning." Violins I and clarinet I play Line 1 FF-G-A-B-

Line 2 C-D staccato quarter notes (followed by a fermata sign over the bar line). Violins II play middle C-D-E-F-G-A quarter notes. Viole play small octave A-B-middle C-D-E-F# quarter notes. Celli play descending quarter notes Great octave B-A-G-F#-E-D. After a half and quarter rest, CB play < *f* descending quarter notes small octave F#-E-D. [I assume the key signature is still in effect and the F notes are sharped]. The bass clarinet plays the VC line but small octave register. Fag I plays the violins II line, and Fag II plays the viole line. Combined it appears that the first quarter note tonality is the A min/9<sup>th</sup> (A/C/E/B) but 3<sup>rd</sup> inversion (B/A/C/E). Next we have the G maj/9<sup>th</sup> (G/B/D/A) but third inversion (A/G/B/D). next we have the A min 7<sup>th</sup> (A/C/E/G) but 3<sup>rd</sup> inversion (G/A/C/E). Next we have the B min (B/D/F#) and then C maj (C/E/G) and finally D maj (D/F#/A).

In Bar 4/B (*Allegretto*), only the now *arco* viole and celli are heard. Viole play *p espr* on small octave D half note legato up to B half note down to G half note. VC I play the same notes and register.

In Bar 4/C [:30 on the cd, and :26 on the dvd], the *solo* oboe plays the playful melody line *p* on Line 2 D quarter note down to G-G 8<sup>th</sup> notes (crossbeam connected) up to Line 2 D whole note up to (Bar 4/D) E rinforzando half note legato down to Line 1 A rinforzando half note up to Line 2 A rinforzando half note. Repeat these two bars in the next two bars (E-F). In Bar 6, flute I also plays the Line 2 E-Line 1 A-Line 2 A half notes. In Bar D, clarinets play *p* on Line 1 G/B rinforzando half notes down to C/E half notes up to Line 2 C/E half notes (repeat in F).

Back in Bar C, the harp is arpeggiando (I believe) *p* on Great octave G/small octave D/B-Line 1 D/E/G-Line 2 D quarter notes (followed by rests). In the next bar, the harp plays Line 1 G/B-Line 2 E quarter notes (followed by a quarter rest) down to middle C/E/A quarter notes (followed by a quarter rest) up to Line 2 C/E/A quarter notes (followed by a quarter rest). Repeat these two bars in the next two bars. In Bar C, 2 *desks* of violins I pluck Line 1 D/G quarter notes (followed by a quarter rest and two half rests). Repeat in Bar E. Violins II pluck small octave A-Line 1 E quarter notes (followed by rests). Repeat in Bar E. Viole end the brief *arco* phrase on Line 1 D quarter note (followed by two quarter rests) down to (now *pizz* again) small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rests) to Line 1 D 8ths. VC play the same. VC II play pizzicato Great octave G/small octave D/B quarter notes (followed by rests), repeated in Bar F. CB (I believe I only) pluck small octave G quarter note followed by rests (repeated in Bar E). In Bar D,

after a half and dotted quarter rest, *arco* viole play crescendo small octave D-E 16ths to “7” septuplet ascending 8<sup>th</sup> notes F#-G-A-B-C-D-E to (Bar E) a repeat of Bar C to (Bar F) a repeat of Bar D. Etc.

In page 6, Bar B (:48 on the cd) we come to the scene where Robin’s many merry men come out from the trees and bushes! A very lively section of the cue! In fact, *new* music was inserted after Friedhofer originally wrote this section. It appears Roder inserted the new material (looks like his bold handwriting). New material included the insertion of flutes, trumpet I (*con sord*), piano, xylophone, timp., and vibe. Violins I pluck Line 2 G-A quarter notes (followed by a quarter rest). Then they are *arco* playing “3” triplet value descending 8<sup>th</sup> note *p* (*saltando*) [bouncy or springy bowing] Line 2 B/Line 3 D to A/C to Line 2 G/B 8ths to stand alone F#/A normal value 8ths (followed by an 8<sup>th</sup> rest) to “3” triplet value 8<sup>th</sup> note dyads Line 2 G/B to F#/A to E/G legato to (Bar C) D/F# stand alone normal value 8ths (followed by an 8<sup>th</sup> rest) to “3” triplet value 8<sup>th</sup> note dyads E/G to D/F# to C/E to stand alone D/F# 8ths (followed by an 8<sup>th</sup> rest) to C/E 8ths (followed by an 8<sup>th</sup> and quarter rest) up to “3” triplet value 8<sup>th</sup> note dyads A/Line 3 C to G/B to F#/A to (Bar D) E/G 8ths (etc).

Violins II pluck Line 2 E to F# quarter notes (followed by a quarter rest) up to Line 3 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A/Line 3 C 8ths (8<sup>th</sup> rest following) to Line 2 G/B 8<sup>th</sup> notes (8<sup>th</sup> rest following) to (Bar C) F#/A 8<sup>th</sup> notes (8<sup>th</sup> rest) to E/G 8ths (8<sup>th</sup> rest following) to D/F# 8ths (8<sup>th</sup> rest following) to C/E 8ths (followed by an 8<sup>th</sup> and quarter rest) up to A/Line 3 C 8ths (8<sup>th</sup> rest following). Viole play the violins I melody line or triplets to 8<sup>th</sup> note figures (octave lower register). VC and CB play ascending staccato quarter notes *half pizz* and *half col legno*. Etc.

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[39] [Will Brings Much] {Will brings Much}R10/C. Key signature of F major (1 flat) in 3/2 time. 12pp. Music begins (segue from last cue) when Robin tells to the disguised Richard, "leaves the task of holding England for Richard to outlaws like me." Roder orchestrated the cue.



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[40] [Richard Reveals Himself] R10/D. Key signature of Eb major (3 flats) in 3/4 time. 3 pp. The cue starts on Master Page 441. Orchestrated by HWF. CD location: Track #20 starting at 3:18. Dvd location: Chapter 24 starting at 3:30.

In the grace bar, after an 8<sup>th</sup> rest, horn I plays small octave Bb [written Line 1 F] rinforzando 8<sup>th</sup> note tied to (Bar 1) quarter note. Also in Bar 1, horn II plays that same Bb tone as a dotted half note tied to half note next bar. Horn I continues in Bar 1 up to G [written Line 2 D] dotted quarter note down to Eb [written Line 1 Bb] 8<sup>th</sup> note up to (Bar 2) Bb dotted quarter note to Bb tenuto 8<sup>th</sup> note to Bb tenuto quarter note to (Bar 3) Ab [written Line 2 Eb] dotted quarter note decrescendo legato to G-F-G 8<sup>th</sup> note to (Bar 4) Eb dotted quarter note legato to F-G-Ab 8<sup>th</sup> notes to (Bar 5) Bb tenuto quarter note (etc). In Bar 2, horn II continues on Line 1 D [written A] tenuto quarter note to (Bar 3) middle C [written G] dotted quarter note decrescendo to small octave Bb-Ab-Bb 8<sup>th</sup> notes to (Bar 4) small octave G [written Line 1 D] half note (followed by a quarter rest). Back in Bar 1, horn IV plays *mp* on Great octave Bb [written small octave F] dotted half note tied to half and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest). After two quarter rests in Bar 2, horn III plays Line 1 G [written Line 2 D] tenuto quarter note to (Bar 3) Eb



"King Richard Reveals himself"

ROBIN HOOD X<sup>o</sup> 40 10 D THE ADVENTURES OF ROBIN HOOD (441)

Music by Erich Wolfgang Korngold

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OBOES 1 EH

CLARINETS 2

BASS CLARINET

BASSOONS 2

HORNS 4

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TRUMPET 330

TRUMPET 331

TRUMPET 332

TRUMPET 333

TRUMPET 334

TRUMPET 335

TRUMPET 336

TRUMPET 337

TRUMPET 338

TRUMPET 339

TRUMPET 340

TRUMPET 341

TRUMPET

# Robin Hood

X 10

10 D

THE ADVENTURES OF ROBIN HOOD (44)

(44)

Music by Erich Wolfgang Korngold

ELUTES 7

DOES

CLARINETS.

BASS CLARINET

**BISBOONS**

HORN 4

TRUMPETS

TRONDONT

STUDA

IMPAN  
LITTE

VERBAFTEN

HARP



**VIOL**

675



dotted quarter note decrescendo to D-C-D 8<sup>th</sup> notes to (Bar 4) Eb half note (followed by a quarter rest) while horn IV there plays middle C to Bb quarter notes (followed by a quarter rest).

Back in the grace bar (after an 8<sup>th</sup> rest), violins I play small octave Bb rinforzando 8<sup>th</sup> note tied to quarter note *mp* in Bar 1, and then up to G dotted quarter note down to Eb 8<sup>th</sup> up to (Bar 2) Bb dotted quarter note (these notes were played under the legato umbrella) to same Bb-Bb-Bb tenuto 8<sup>th</sup> notes to (Bar 3) Bb-Bb-C quarter notes down to Eb dotted quarter note to F to G 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest). After two quarter rests in Bar 2, violins II play Line 1 D/G tenuto quarter notes to (Bar 3) C/Eb dotted quarter notes decrescendo and legato to B/D to A/C to B/D 8<sup>th</sup> note dyads (etc). After two quarter rests in Bar 2, violins play Line 1 Eb/Bb tenuto quarter notes to (Bar 3) unison Ab dotted quarter note decrescendo to G-F-G 8<sup>th</sup> notes (etc). In Bar 1, VC I play *p* on small octave G/Bb dotted half notes tied to half and 8<sup>th</sup> notes next bar. VC II play Great octave Eb/Bb dotted half notes tied to half and 8<sup>th</sup> notes next bar. CB play Great octave and small octave Eb dotted half notes tied to next two bars and tied to (Bar 4) half notes (followed by a quarter rest). In Bar 1, Fag II plays Great octave Eb dotted half note tied to half and 8<sup>th</sup> notes next bar, while Fag I plays small octave G notes in that pattern. After two quarter rests in Bar 2, flute I plays Line 1 Eb tenuto quarter note tied to 8<sup>th</sup> note next bar, while flute II plays D tenuto quarter note to C 8<sup>th</sup> next bar, and English horn plays *p* on Line 1 Eb quarter note tied to next bar. After those two quarter rests in Bar 2, the alto sax plays *mp espr* Line 1 Bb-Bb-Bb [written Line 2 G] tenuto 8<sup>th</sup> notes to (Bar 3) Bb-Bb quarter notes to C [written A above] quarter note (etc).

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[Reel 10/E] [not used in pic] *Lento assai misterioso* in C time. Key of D-flat major (5 flats). 4pp. Cue starts on Master Page 444. The cue starts with the sounding of the gong, descending vib figures, muted strings & fag in largely descending half notes. HWF orchestrates. Apparently this is an alternate version of the following Procession music that was abandoned for the far livelier “official” version. Due to lack of cd space available, Morgan/Stromberg could not include it in the Marco Polo cd.



①

(not used)

not used

Bassi MOTA = 1000

4-50-6-37-K-1 Co.

\*\*\*\*\*

[41] [Coronation Procession] R10/E. Marked "Revision 10E" *All Marcia* ( and, in different handwriting "very moderato") in C time. Key Signature also as above (five flats). We hear the Robin Hood March theme again. Orchestrated by HWF. 19pp. The cue starts on Master page 448. CD location: Track #21. Dvd location: Start of Chapter 25.

Both clarinets in the grace bar play *p* small octave F quarter note trill to E-F after-beats up to (Bar 1) Line 1 F staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/half rest). The marimba in the grace bar sounds small octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 1) Line 1 F 8<sup>th</sup> (followed by 8<sup>th</sup> and dotted 8<sup>th</sup> rests) to E 8<sup>th</sup> to F 8<sup>th</sup> (16<sup>th</sup> rest following) to E 16<sup>th</sup> to F 8<sup>th</sup> (16<sup>th</sup> rest) to Gb 16<sup>th</sup> (etc). Viole in the grace bar play *p* on small octave F 8<sup>th</sup> to G-A 16ths to Bb-middle C-Db-Eb 32<sup>nd</sup> notes. Celli play Great octave Bb quarter note trill to A-Bb after-beats.

In Bar 1, violins I play the melody line on Line F dotted quarter note to E 8<sup>th</sup> to figure notes F 8<sup>th</sup> (16<sup>th</sup> rest) to E 16<sup>th</sup> to F 8<sup>th</sup> (16<sup>th</sup> rest) to I believe Gb 16<sup>th</sup> to (Bar 2) Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to middle C half note (followed by a quarter rest). Violins II play Line 1 Db/F half notes down to Bb/D half notes to (Bar 2) C whole note and also Eb to C half notes to (Bar 3) Db down to Bb half notes (etc). Viole I play Line 1 F down to Db half notes while viole II play Db down to small octave BB half notes (etc). VC I play the melody line on small octave Bb double-dotted quarter note to A 16<sup>th</sup> to Bb 8<sup>th</sup> (16<sup>th</sup> rest) to A 16<sup>th</sup> to B 8<sup>th</sup> (16<sup>th</sup> rest) to middle C 16<sup>th</sup>. VC II play small octave F whole note tied thru dotted half note in Bar 4 down to Great octave Bb quarter note trill (etc). Etc.

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[42] [Coronation Fanfare] R11/A. Key signature of three flats in ¾ time. The cue starts on Master page 467. Roder orchestrates. CD location: Track #22 ("Prince John"). Dvd location: Start of Chapter 26.

After an 8<sup>th</sup> rest in Bar 1, trumpets play forte Line 1 D/F/Bb [written E/G/Line 2 C] rinforzando 16<sup>th</sup> to same 16<sup>th</sup> (connected by two crossbeams) to "3" triplet value same D/F/Bb 8ths down to Bb/D/F [Bb maj root position] back to its earlier inversion on D/F/Bb up to next "3" 8<sup>th</sup> note figure of F/Bb/Line 2 D down to D/F/Bb up to F/Bb/D 8ths to (Bar 2 in C time) Bb Line 2 D/F quarter notes tied to 8<sup>th</sup> notes (followed by a 16<sup>th</sup> rest),



etc. After a half and quarter rest in Bar 3, stopped horns play *p* a “3” triplet value 8<sup>th</sup> note figure to (Bar 4) Eb/G/Bb half notes (Eb maj) tied to 8<sup>th</sup> notes, etc. After a quarter rest in Bar 4, the snare drum sounds, and the timp plays *pp* Great octave Bb up to small octave Eb down to Bb “3” triplet value 8ths up to stand alone Eb normal value 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After that quarter rest, VC/CB pluck *pizz* on that figure. VC I plucks as the timp, while VC II pluck Great octave BB down to Eb up to Bb triplet 8ths down to Eb 8<sup>th</sup>. CB play the same contrary motion figures. Etc.

The image shows a handwritten musical score for a piece titled "CORONATION FANFARE". The score is written on multiple staves, each labeled with an instrument: OBOES, CLARINETS (B.C.), BASSOONS, HORNS (1, 2, 3, 4), TRUMPETS (1, 2, 3, 4), TROMBONES AND TUBA, TIMPANI, ETC., and DRUMS, ETC. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, triplets, and dynamic markings like *p* and *pp*. There are also handwritten annotations and markings throughout the score, including "all 4 stop" and "Pizz". The score is written in ink on aged paper.

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[43] [The Swordfight] R11/B.

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[44] [Sir Guy Slain] R11/C. 31 pages. The cue starts on Master page 473. Orchestrated by HWF. At the end of this cue, Friedhofer playfully wrote, “Fine Laus Deo” [End. Praise To God!] I suppose he got very tired at this point after writing about a zillion and a half notes for this huge (over 500 page) score!

On the third bar from the end, Korngold writes *Precipitando* in 12/8 time with triplet staccato notes being played as Sir Guy falls down to his dramatic end! Then in the next bar (first bar of end page 31 or Master page 504) the nearly tutti orchestra plays (after an 8<sup>th</sup> rest) five 8<sup>th</sup> notes that are each sforzando (heavy accent) with the dot underneath, suggesting decided accents but with a slight separation before the note to follow. So violins I play *ff* Line 1 E/G 8ths (stand alone) to F/Ab to F#/A to F/Bb to Eb/G to (end bar), after a quarter rest, *sffz* small octave G/Eb/Line 2 C 8ths (followed by an 8<sup>th</sup> rest and then a quarter rest held fermata). The bass drum plays there a half note held fermata, and the gong sounds a half note as well. The tuba sounds *ff* > the Great octave C half note held fermata, as also the bassoons and VC (CB play small octave C half note). Etc.

[45] “The Victory” (written in as such on the title page). R11/D. This cue starts on page 505. Orchestrated by Milan Roder. *Allo molto* in 6/8 time. Music begins as Robin rushes up to Marian's cell, fighting off soldiers.

The image shows a handwritten musical score for a cue titled "The Victory". The score is written on five staves, labeled on the left as CELESTE, VIOLIN, VIOLA, CELLO, and BASS. The time signature is 6/8. The tempo marking "Allo molto" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings. The bottom of the page features the text "KELLWAY-IDE CO., Los Angeles".

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WOLFE HODGE END TITLE

510  
Hugo W. Friedlander

**MF 47**  
Pic.

FLUTES  
OBOES  
CLARINETS  
BASS CLARINET  
BASSoons  
HORNS  
TRUMPETS  
TROMBONES  
TUBA  
ALPHA  
TIMPANY  
ETC.  
CONTRABASS  
HARP  
PIANO and  
PISTE  
VIOLIN  
VIOLA  
CELLO  
BASS

This is a handwritten musical score on aged, yellowed paper. The title 'MF 47' is written in large, bold, black ink at the top left. Above it, 'WOLFE HODGE' and 'END TITLE' are written in smaller ink. In the top right corner, '510' is circled, and 'Hugo W. Friedlander' is written below it. The score is organized into staves for various instruments, listed on the left: FLUTES, OBOES, CLARINETS, BASS CLARINET, BASSoons, HORNS, TRUMPETS, TROMBONES, TUBA, ALPHA, TIMPANY, ETC., CONTRABASS, HARP, PIANO and PISTE, VIOLIN, VIOLA, CELLO, and BASS. Each instrument has its own staff with handwritten musical notation, including notes, rests, and dynamic markings. The paper shows signs of wear, including creases and discoloration.

[46] [Victory-Part Two] R11/E. [missing from score when I studied it, so no info].

[47] [End Cast] R11/F. Key of F major (1 flat). 4pp. HWF.  
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Revised to pdf format and expanded, completed Monday November 24, 2003 at 11 pm.

-Revised Sunday, September 16, 2018 at 5 pm PDT

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