CIMARRON STRIP: Main Title

Music by
Maurice Jarre

This is a cue rundown and very *partial* analysis of Maurice Jarre's energetic Main Title to the '67/'68 CBS western series, CIMARRON STRIP, starring Stuart Whitman as Marshall Jim Crown. This analysis will be the prelude to a companion piece: a rundown of Herrmann's scary score to the Cimarron Strip episode, "Knife In The Darkness."

Jarre's Main Title score is in concert pitch, "adapted" by Morton Stevens. The airdate premiere was September 7, 1967 in the episode, "Journey To A Hanging" starring John Saxon and Henry Silva.

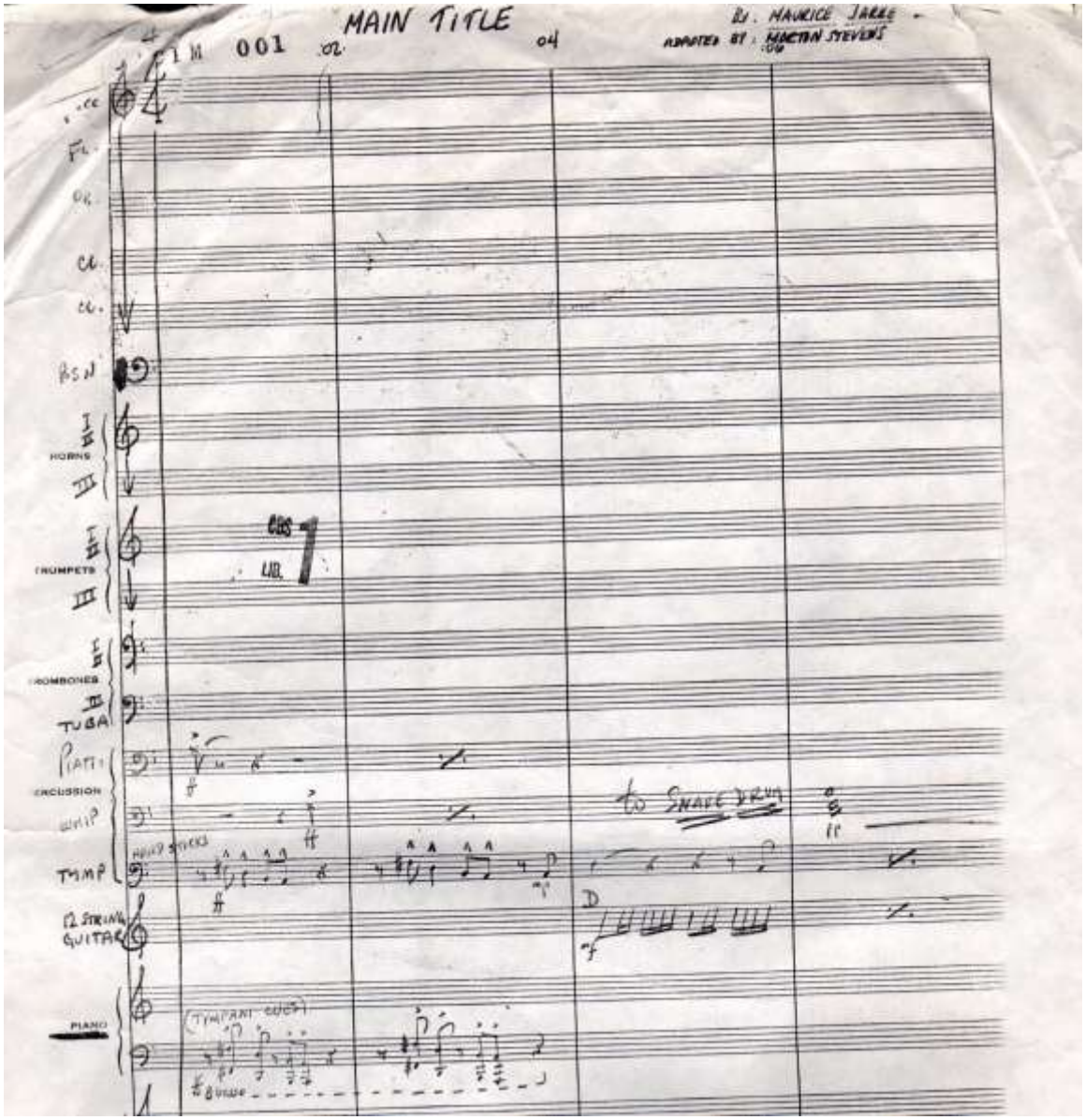
Cimarron Strip: “Main Title”

Instrumentation: Piccolo, flute, 2 clarinets, bassoon, 3 horns, 3 trumpets, 3 trombones, tuba, cymbals, whip, timpani, snare drum, 12 string guitar, piano, accordion, celeste, 12 violins, 4 violas, celli and bass.

This dynamic, driving music for the CBS network series starts with the crash of the piatti (cymbals) *ff* (fortissimo) and rinforzando-marked (>) over the X-headed 8th note on the top line of the staff (followed by an 8th/quarter/half rest marks). Repeat in Bar 2. After an initial 8th rest in Bar 1, the timp beats (hard sticks) a four-note figure, sforzando-marked (^ or forced accent). So, after an 8th rest, we find small octave F# 8th note down to D quarter note down to Great octave B to A 8th notes (followed by a quarter rest). Repeat in Bar 2 except that instead of the ending quarter rest, we find an 8th rest followed *mp* by a Great octave A 8th note. After an 8th rest in Bar 1, the piano (bass clef, bottom staff) plays *ff* written Great octave and small octave (with the *8 basso* beneath the notes) F# rinforzando stand alone 8th notes down to D rinforzando 8th notes (followed by an 8th rest) down to written Contra-octave and Great octave B to A rinforzando 8th notes (crossbeam connected), followed by a quarter rest. Repeat in Bar 2. [Unfortunately, the copy I now have for study is missing the bottom section of the long page, so I do not know if the VC/CB are in use here]

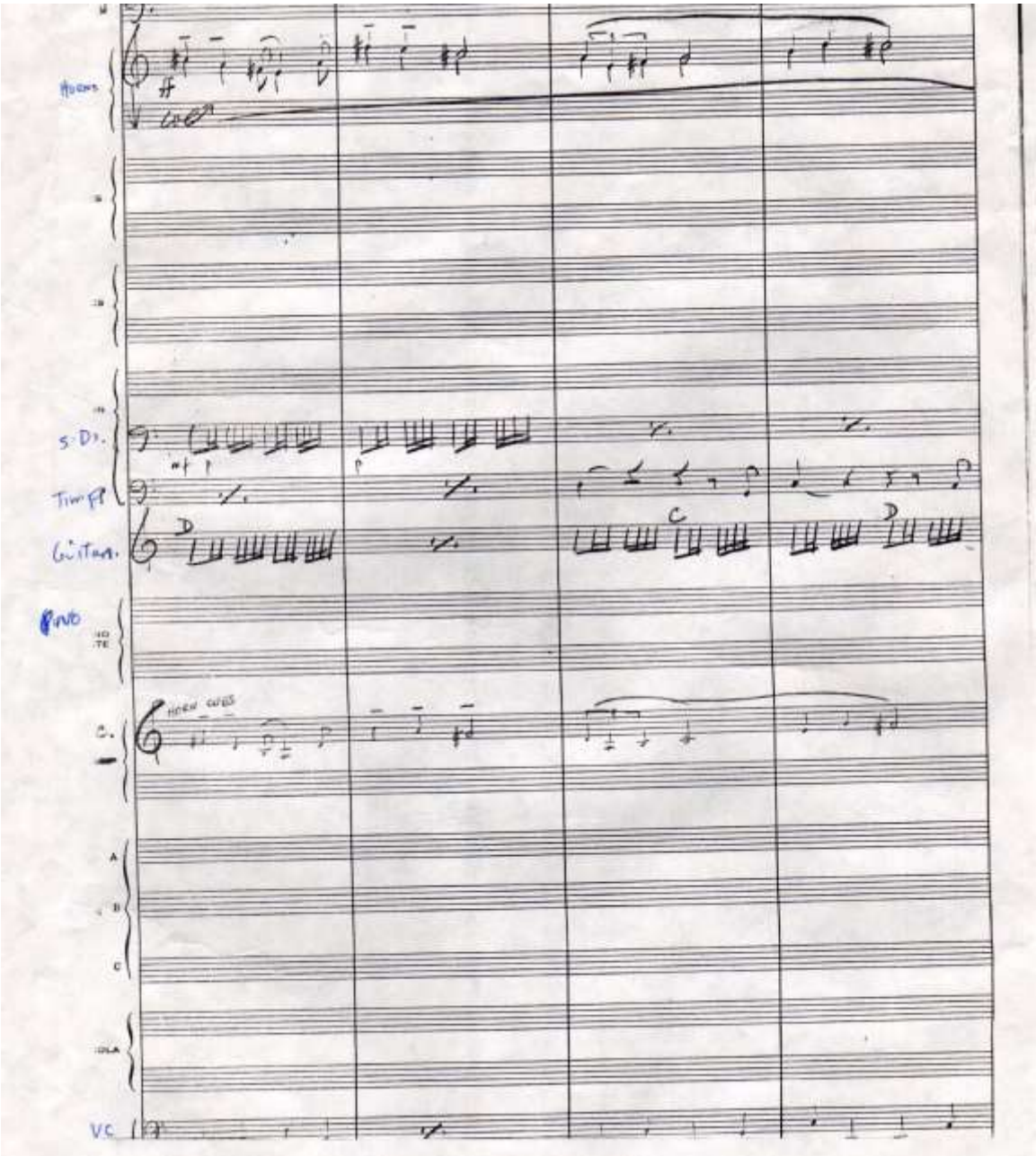
In Bar 3, the guitar sounds *mf* D chord (I assume D/F#/A or D/F#/A/C) ostinato pattern of predominantly 16th notes. We find D 8th to two D 16th chord figure to next figure of four 16th chords (connected by two crossbeams) to a repeat of these two figures (repeat thru Bar 6). The timp sounds a small octave D quarter note (followed by two quarter and one 8th rest marks) to Great octave A 8th note. Repeat thru Bar 6. In Bar 4, the snare drum rolls a whole note trem *pp* < *ff*. The celli play pizzicato quarter notes.

In Bar 5 (:08), the snare drum now joins the ostinato pattern with the guitar. The horns take prominent position as they play the triumphant and heroic Cimarron Strip Theme. Horns play *ff* Line 1 F# [written Line 2 C#] tenuto quarter note down to D [written A] tenuto quarter note down to small octave B [written Line 1 F#] 8th note legato to A [written E] quarter note up to Line 1 D 8th up to (Bar 6) B [written Line 2 F#] to A [written E] tenuto quarter notes down to F# [written Line 2 C#] half note. In Bar 7, the



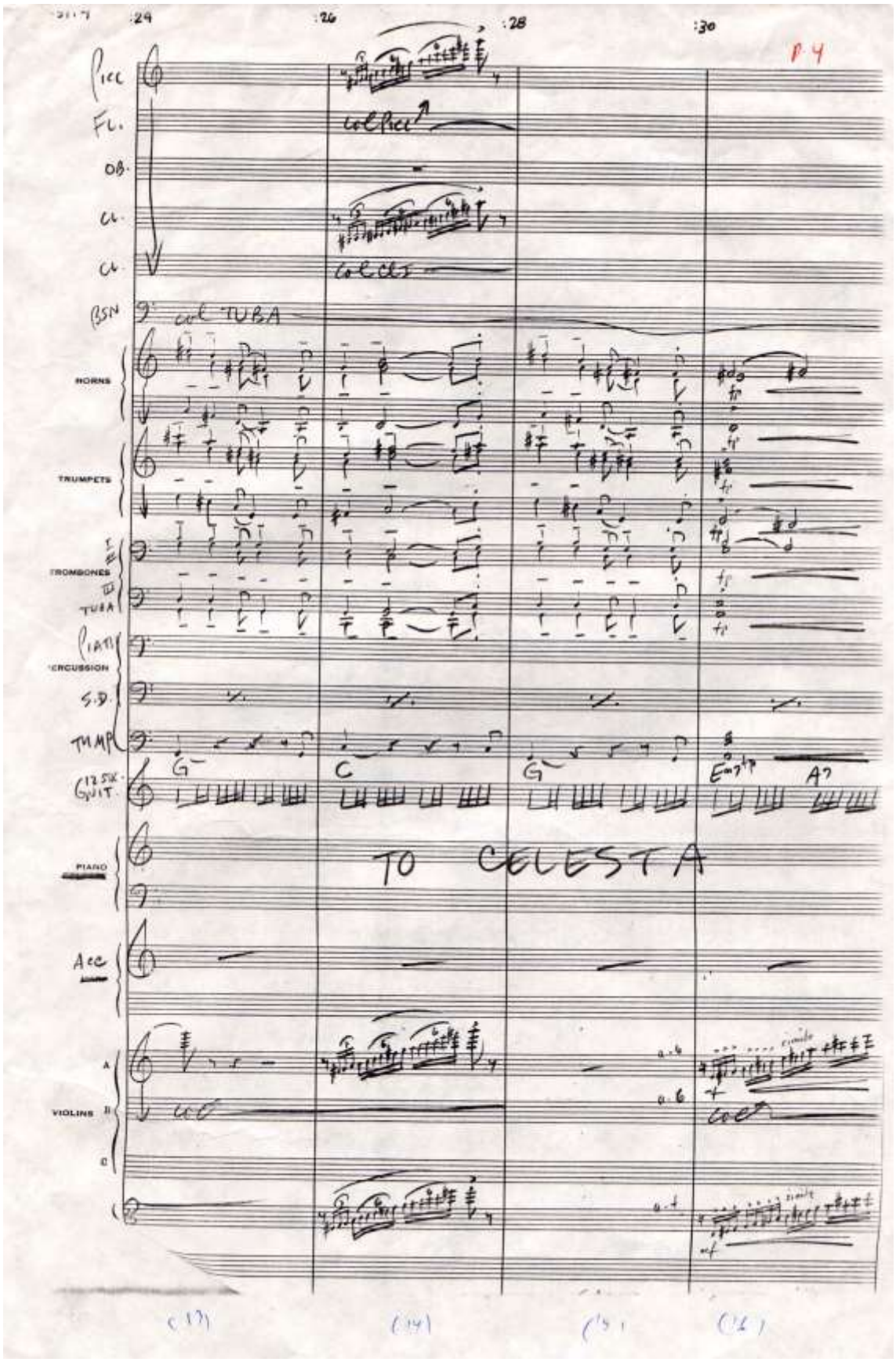
horns continue the melody line on “3” bracketed triplet value quarter notes Line 1 D down to A to B to middle C [written G] half note up to (Bar 8) E up to G quarter notes to F# half note (the notes in these two bars are played under the legato umbrella). The accordion is “cued in” along the horn notes. The celli continue the quarter note pizzicato beats. The guitar plays on the C chord from halfway of Bar 7 thru halfway Bar 8, and then resumes on D.

In Bars 9-10, horns repeat Bars 5-6. In Bar 11 (:20), horns continue on E down to middle C# tenuto quarter notes down to small octave E staccato 8th note up to B [written Line 2 E] tenuto dotted quarter note to (Bar 8) Line 1 F# down to D tenuto quarter notes to small octave A staccato 8th note up to A tenuto dotted quarter note.



In Bar 9, six violins play Line 2 A dotted half note down to F# quarter note up to (Bar 10) Line 3 D dotted half note down to Line 2 A quarter note up to (Bar 11) Line 3 E dotted half note down to A quarter note up to (Bar 12) Line 3 F# whole note.

After a half and 8th rest in Bar 12, trumpets, trombones, and tuba join in to augment the cue with extra emphasis. The tuba plays *mp* < Great octave A stand alone rinforzando 8th note down to F# down to D rinforzando 8th notes (crossbeam connected). The trombones play unison small octave A rinforzando stand alone 8th note to divisi D/A/Line 1 D 8ths to D/F#/A 8ths. Trumpets play unison Line 1 A 8th to divisi D/A/Line 2 D 8ths to A/Line 2 D/A 8ths. The bassoon plays the tuba line. In Bars 9 & 10, the 12-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12 STR. GUIT.
PIANO
TO CELESTA
Acc
VIOLINS
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(13)
(14)
(15)
(16)

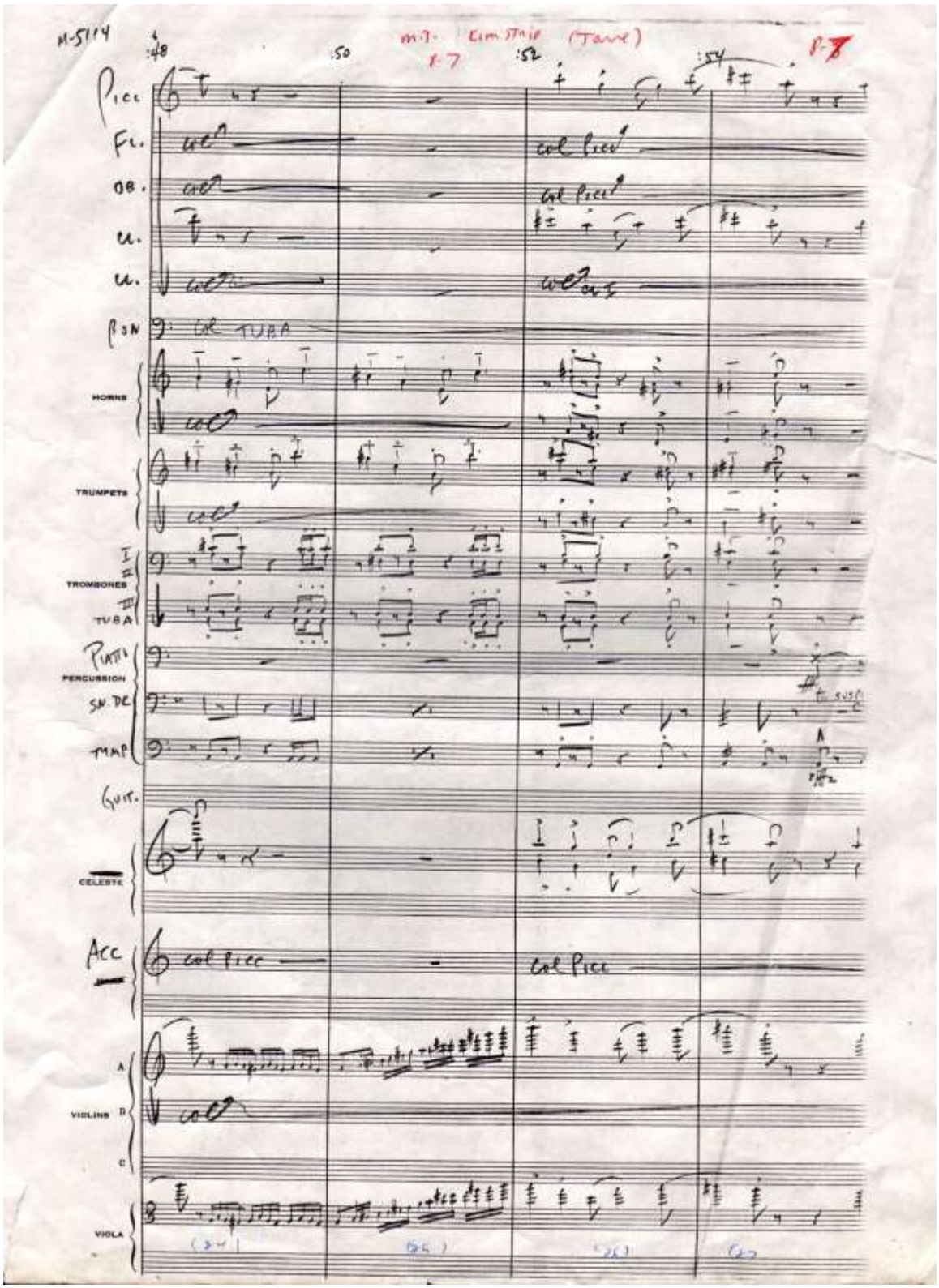
string guitar plays the same rhythmic pattern on D, and then A7 in Bar 11, then D to D9 in Bar 12. Unfortunately, at the moment, I do not have the rest of the strings to comment upon.

In Bar 13 (:24), the brass and bassoon play the melody line. Horns play D/G/B [written A/Line 2 D/F#] tenuto quarter notes down to small octave B/Line 1 D/G tenuto quarter notes down to G/B/Line 1 D 8th notes legato mini-slur to small octave D/G/B quarter notes to same tenuto 8th notes to (Bar 14) E/G/middle C tenuto quarter notes up to G/middle C/E tenuto half notes tied to 8th notes up to middle C/E/G staccato 8ths. After an 8th rest in Bar 14 (:26), the violins and viole play a run of 16th notes Line 1 (small octave for the viole) "3" triplet 16ths F#-G-A to next figure of "6" sextuplet 16ths B-C-D-E-F#-G to next sextuplet of A-B-C-D-E-F# up to Line 3 (Line 2 for viole) stand alone rinforzando 8th note (followed by an 8th rest). The piccolo and flute follow the violins line, while the two clarinets follow the viole line. The guitar in Bar 13 plays the rhythmic pattern on G chords, then C in Bar 14, G again in Bar 15, then Em7 to A7 chords in Bar 16.

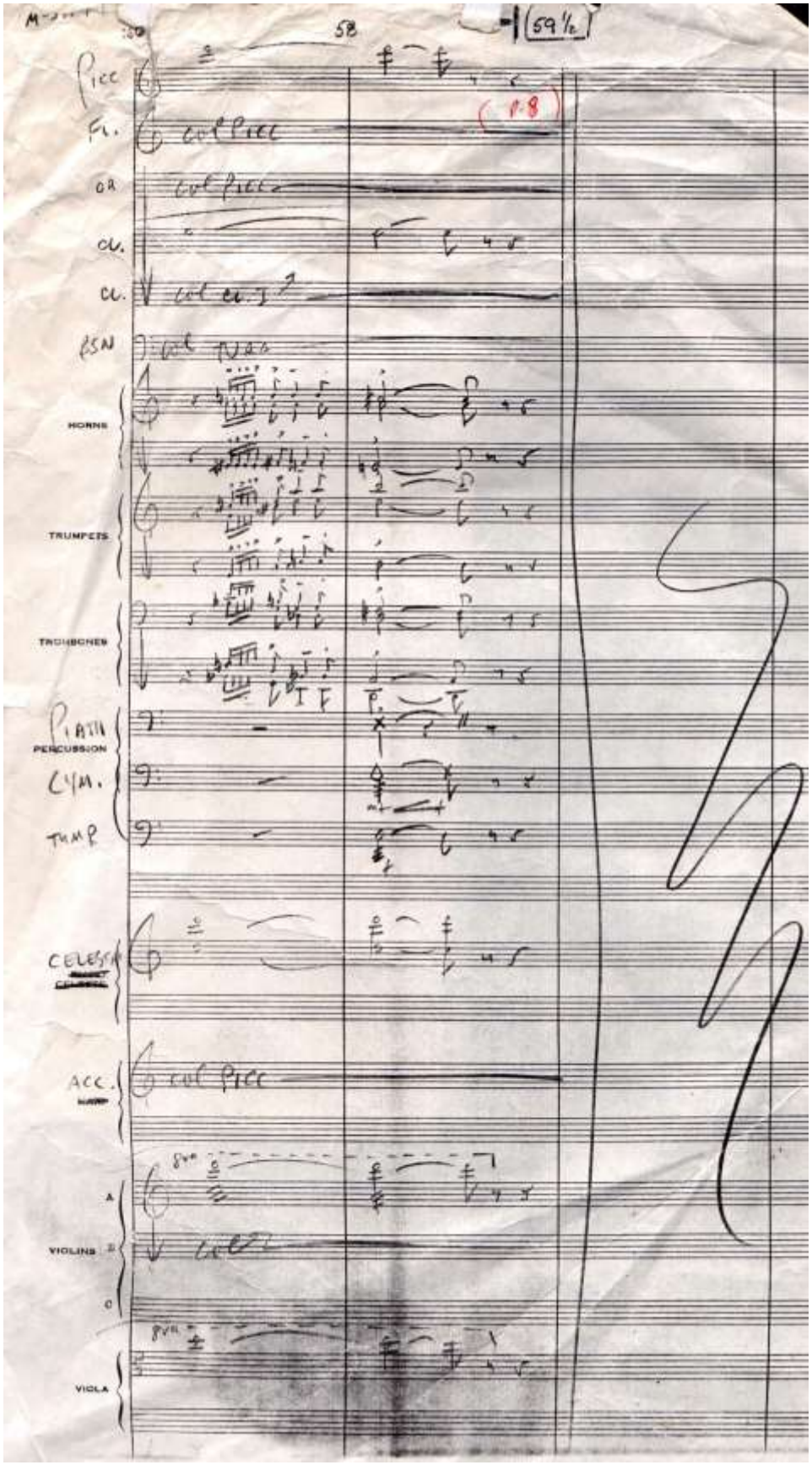
Skipping to Bar 17 (:32),the violins and viole are highlighted playing the melody line. The woodwinds also play it (except for the bassoon) and also the celeste. Violins play *ff* Line 3 (Line 2 for viole, piccolo, flute, oboe, and Line 1 for clarinets) F# rinforzando quarter note legato down to D quarter note, and then down to B 8th legato to A quarter note up to D 8th up to (Bar 18) Line 3 B (for violins) quarter note to A quarter note to F# half note. In Bar 19, they play "3" triplet value quarter notes D down to A to B to C half notes to (Bar 20) E up to G quarter notes to F# dotted quarter notes, and then down to A 8ths. Brass instruments and bassoon play rinforzando punctuation 8th notes. After an 8th rest in Bar 17, horns play A/Line 1 D/F# 8ths (followed by an 8th rest) down to F#/A/D 8ths (followed by a quarter rest) back up to A/D/F# 8ths (followed by an 8th rest). Etc.

Skipping to the final two bars of the cue, the violins are bowed trem on very high Line 4 [written Line 3 with the *8va* above] D whole note tied to (end bar) D half note trem and tied to D 8th (non-trem emphasis note), followed by an 8th and quarter rest. Viole play the same but non-tremolo. The piccolo/flute/oboe play it Line 3, and clarinets Line 2. The celeste plays this in Lines 2 & 3 registers.

The brass instruments play the final emphasis phrasing of rinforzando-marked notes. After a quarter rest, horns play A#/D/F (enharmonic Bb or in effect Bb major) 16ths 4 X to B/D/G 8ths to Bb/D/G rinforzando quarter notes to Bb/D/G staccato 8ths to (end bar) A/D/F# (D major 2nd inversion) rinforzando half notes tied to 8th notes (followed by an 8th and quarter rest). Trumpets play (after a quarter rest) D/F/Bb 16ths 4 times to G/B/D (G maj) 8ths to Bb/D/G tenuto quarter notes to same staccato 8ths to (end bar) A/Line 2 D/A half notes tied to 8th notes. Trombones play small octave F/Bb/Line 1 D 16ths played 4X to D/G/B 8ths, and so forth. The cymbals are rolled forte on the end bar (diamond-head half note tied to 8th note), and the timp is rolled as well.



Excellent, uplifting western TV Main Title that I could compare in relative style to *The Rifleman* television series Main Title. Each western Main Title has its own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uniqueness, of course, but some tend to be more or reverently "noble" such as "Bonanza" and "Cheyenne."(the men's chorus in the latter added a western ballad flavor). *Maverick* is rather playful. *Have Gun, Will Travel* blared a brassy shock chord punctuation theme. *Gunsmoke* is homey in a remote, stately manner as Marshall Dillon was. But *Cimarron Strip* is one of my favorites, pure and crisp western action/adventure music.

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