

A Distant Trumpet

Music by
Max Steiner

(1964) *** [music ****]

<http://www.wbshop.com/Distant-Trumpet-A/1000179572,default,pd.html?cgid=>

[NOTE: This manuscript was cut & pasted from my large DVD Collection analyses paper]

This “picture” (as Max would normally call a “movie”) scored by Steiner is still available at Warner Archive (see the link immediately above). It is beautifully shot in terms of locales (New Mexico and Arizona), usually very bright and desert dry scenes (except for a rainy night sequence with the Suzanne Pleshette character (Kitty) holed up in a cave with the Troy Donahue character (Lt. Matt Hazard). This is located 19 minutes into the movie. It’s an enjoyable picture to watch now and then but it certainly is no classic western (despite being directed by Raoul Walsh)! The first half of the movie kept me interested but it got to be rather tiresome afterward, especially that long, drawn-out Indian battle about an half and a half into the movie! I primarily purchased the dvd because of the music score by Max Steiner, one of his very last assignments. I researched the written full score at USC-Warner Brothers Archives in the Research Annex just off-campus at 3716 S. Hope on March 11, 2005. How time flies. That was nearly six years ago. I do not plan to do an official “rundown” on the music since I worked very little on the score (not enough time). I managed to touch upon (hand-copy) segments of the first two or three reels of cues. While not a top drawer Steiner score, it is nevertheless still characteristically vibrant and energetic. I have to check if I discussed portions of it in one on my blogs. But even if I did, I can still make additional comments here in this new project... Yes, I wrote a short entry in blog # 19:

“...Steiner’s score to *Distant Trumpet* is quite long. It is, after all, a long movie. The final cue is Reel 14 (cue #40498) while the Main Title is cue #40444 (so 54 cues altogether). I only managed to hand-copy sections of the first two reels, and the end bars of R6/5 that offered the first “me-ow” effect (mild ‘cat-fight’ verbal exchange between Kitty and Matt’s fiancé). After a half and quarter rest in Bar 15, the divisi violins play Line 2 B/Line 3 Db quarter notes slow gliss wavy lines down to (end Bar 16) Line 2 E/G whole notes held fermata. At the end of R7/4 (Bar 28), after a quarter rest, the effect is played on Line 2 C/E quarter notes gliss lines down to F/Ab half notes held fermata. Under both circumstances, Steiner (as well as the orchestrator) placed “Me-ow” underneath the effect.

“Reel 1/1 is the Main Title (*to di Marcia Pomposo*) in 2/4 time in the key signature of one flat (F maj/D min). I believe three snare drums and a field drum sound the initial rhythmic pattern forte on a grace note to 8th note to “3” triplet value 16ths figure (repeat these five notes in the second half of this bar) to (Bar 2) grace note to 8th note to grace note to 8th note to grace note to 8th note (followed by an 8th rest). In Bar 11, the solo trumpet plays the its figures on Line 2 D notes. Etc.

“In Reel 2/1 Bar 41 in C time, we first hear the Kitty theme. Violins play *mf* Line 1 F#/A staccato 8th notes (followed by an 8th rest) to same F#/A half notes to D/F# dotted 8ths to E/G 16ths (repeated next bar) to (Bar 43) F#/A to G/B quarter notes to A/Line 2 C dotted quarter notes to G/B 8ths. After a quarter and 8th rest in Bar 41, horn I plays *dolce* small octave A [written Line 1 E] *rinforzando* 8th note tied to half note (repeated next three bars). After a quarter rest, the distinctive celeste plays Line 1 F#/A/Line 2 D/F# 8ths (followed by an 8th rest) notes up to A/Line 2 D/F#/A (D major tonality) 8th notes (followed by an 8th and quarter rest), repeated next bar. Celli play Great octave D up to A quarter notes legato up to small octave F# half note (repeated next bar). CB play small octave D dotted half note up to A quarter note legato down to (repeat of Bar 41), while the bottom line CB play D quarter note pizzicato (followed by two quarter rests) up to A quarter note....” [end quote]

If I read my old notes correctly, the Parts and Steiner’s sketches (a copy) were included in the folders.

The Main Title cue # is 40444. The cue is 16 pages in length, 73 bars. The tempo-marking is *todi Marcia pomposo* in 2/4 time, and in the key signature of one flat, as given in the quote above. The simple duple rhythm starting in Bar 7 features the tubas playing Great octave and small octave D *rinforzando* 8ths (followed by an 8th rest) down to Contra-octave and Great octave B *rinforzando* 8ths (followed by an 8th rest) and repeated next bars. The bass sax and Fags and celli play this same pattern on D to B (small octave to Great octave for the bassoons). After an 8th rest in Bar 7, the three horns play small octave F/A/D [written Line 1 C/E/A] *rinforzando* 8ths (followed by an 8th rest) to F/B/Line 1 D *rinforzando* 8ths (repeated next bars). After an 8th rest, Pos play small octave F/A/Line 1 D *rinforzando* 8ths (followed by an 8th rest) to same 8ths. Violas play this on small octave F *sforzando* 8ths, and violins on do to B/D 8ths. In Bar 11 (00:00:13 dvd), the solo trumpet (2nd trumpet is “cued in”—if actually used) playing Line 2 D [written E] 8th to “3” triplet value D-D-D 16ths to D-D 8ths to (Bar 12) D quarter note tied to 8th note (followed by an 8th rest).

There is a nice effect in Bar 18 (00:00:21) with the dynamic build of the orchestra. After an 8th rest, the piercing glock sounds *f* (forte) Line 1 D-E 16ths (connected by two crossbeams) to F-G-G#-A 16ths to (Bar 19) Line 2 D quarter note (followed by a quarter rest). After an 8th rest, both flutes play similarly but on Line 2 D-E *rinforzando* 16ths to F-G-G#-A *rinforzando* 16ths to (Bar 19) Line 3 D *rinforzando* half note tied to quarter note and 8th note and 16th note in Bar 20 (followed by a 16th rest). The oboe plays this an octave lower register. The two clarinets also play this an octave lower register. The other woodwinds and brass and strings continue the simple rhythmic pattern. Meanwhile two trumpets at least play the melody line of Line 1 D 8th to “3” triplet value D-D-D 16ths to D-D 8ths to (Bar 20) D-E-F-G 8ths to (Bar 21) A [written B] half note tied to quarter and 8th notes next bar (followed by an 8th rest) to (Bar 23) a repeat of Bar 19) to (Bar 24) D-E-F-A 8ths to (Bar 25) Line 2 D half note tied to quarter and 8th notes next bar. High woodwinds and violins I play a response phrase in Bars 21 thru 24 as the trumpets sound the sustained A note. So, after an 8th rest, flutes and violins play Line 3 (Line 2 for oboes and clarinets) “3” triplet value D-D-D 16ths to D-D 8ths to

(Bar 22) D-E 8ths to “3” triplet value 16ths F-E-Eb (F is rinforzando-marked) to D 8th tied to (Bar 23) half note and tied to quarter and 8th and 16th D notes next bar (followed by an 8th rest). Etc. By Bar 27, all three trumpets play the Distant Trumpet theme as chords. So we find Line 1 A/Line 2 D/F (D minor) 8ths to “3” triplet value 8ths on that inverted triad to 8th notes to unison E 8th to (Bar 28) D-C 8ths to A-G 8ths to (Bar 29) A half note tied to quarter and 8th notes next bar.

The music seques to the next cue (Reel 1/pt 2), the chase scene (cavalry chasing the Indians instead of the Indians chasing the cavalry!). The cue is 13 pages in length, 52 bars. The tempo-marking is *Allegro* in Cut time, cue # 40445. The sketch of four staves also includes in parentheses the added tempo-marking of *molto marcatao*. The bass sax (in the normal key signature of two sharps as the B-flat trumpets and clarinets) play Line 1 E [written F#] rinforzando half note down to small octave Bb [written middle C natural] rinforzando half note (repeated next bar), and so forth. Bassoons play these two half notes on Great octave and small octave E half notes down to Contra-octave and Great octave Bb half notes to (Bar 3) E dotted 8th down to Bb 16th up to E half note down to Bb quarter note (repeated next bar) to (Bar 5) E down to Bb up to E down to Bb quarter notes (repeated next bar). Pos I in Bar 1 plays small octave E rinforzando half note (followed by a half rest) and repeated next bar. After a half rest, Pos II-III play forte Great octave Bb rinforzando half note (repeated in Bar 2). The Euphonium and tuba play this an octave lower register (Euphonium as Pos I, and tuba as the altri Pos pattern). The timp beats small octave E quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). CB play forte small octave E down to Great octave Bb half notes. Etc. The high woodwinds are emphasized in Bar 5 (dvd 00:01:31), piccolo I plays Line 2 A rinforzando dotted half note, while piccolo II plays Line 2 G# dotted half note (as also the oboe), and clarinets play Line 2 G#/A dotted half notes (so does the second piano). Of course this is a dissonant, strident m2 interval. And, of course, this musically depicts the tense chase action on the screen. One would not expect mellow music here! The cue ends (dvd 00:02:33) on the A major chord (A/C#/E).

In the next cue (Reel 1/pt 3), cue # 40446, *Modto* in Cut time, Major General Quaint (James Gregory) weeks later lectures students about the events of that day. The cue is 8 pages in length, 29 bars. The music starts on the dvd at 00:03:43. The timp softly beats *p* small octave D quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest) and repeated next several bars at least. Four celli and 2 contrabasses play similarly but in pizzicato effect *mf*. After a quarter rest in Bar 1, 6 violins I pluck *pizz mf* Line 1 D quarter note (followed by a quarter rest) to same D quarter note (repeated next bars). After a quarter rest, 6 violins II pluck small octave A quarter note (followed by a quarter rest) to Bb quarter note (repeated next bars). After a quarter rest, 4 violas pluck small octave F quarter note (followed by a quarter rest) to same F quarter note. After a quarter rest, the harp plays small octave F/A/Line 1 D (D min 1st inversion) quarter notes (followed by a quarter rest) to F/Bb/D (Bb maj 2nd inversion) quarter notes. In Bar 5 (00:03:49) the two clarinets and two bassoons play the Distant Trumpet motif. They play respectively Line 1 and small octave D quarter note (followed by an 8th rest) to D-D 16ths to D to D quarter notes to (Bar 6) D-E-F-G quarter notes to (Bar 8) A whole note tied to whole note next bar. After a quarter rest in Bar 7,

the snare drum plays a dotted 8th (located on the second space from the top) to 16th to quarter note to dotted 8th to 16ths to (Bar 8) quarter note to dotted 8th to 16th to two grace notes to *rinforzando* 8th to three more 8ths. Skipping to Bar 20 (dvd 00:04:10), the muted (*sord*) trumpet I starts to sound. So, after a quarter and 8th rest, the first trumpet sounds *mf* Line 2 D-D [written E-E] 16ths to D dotted quarter note to D-D 16ths, and so forth next bar. Skipping to Bar 25 (00:04:19) the Injun familiar phrase is used by Max, played by the trombones. So they play small octave F/A/Line 2 D (D minor 1st inversion) *rinforzando* 8ths to E/G/middle C (C maj 1st inversion) *rinforzando* dotted quarter notes to D/F/A (D minor root position) tenuto-marked half notes tied to (Bar 26) dotted half notes and tied to 8ths (followed by an 8th rest). Repeat next two bar. The gong sounds a half note in Bar 27. The harp in Bar 25 plays forte Great octave D/A quarter notes 4X (repeated next bars). The VC are *col* the harp. The CB play small octave D-D-D-D quarter notes.

The music seques at 00:04:25 to the next cue and scene (Reel 1/part 4, *Allegretto* in 6/8 time) when the stagecoach carrying Hazard and White Cloud stop on the road to be picked up by the cavalry escort detail to Fort Delivery. The cue is 9 pages in length, 34 bars. I believe Bars 25-34 were not used. The clarinets, Pos (cued in), Euphonium play the featured phrase rather distinctively while the three horns play a rhythmic pattern along with the violins, violas and snare drum. The bass sax, Fags, VC/CB play a secondary rhythmic phrase. So we find the clarinets (etc.) play *mf* small octave D dotted half note up to (Bar 2) G down to D dotted quarter notes to (Bar 3) F# dotted half note legato up to B dotted half note. The primary rhythmic pattern shows six violins I playing *marcato* Line 1 D *rinforzando* 8th (followed by an 8th rest) to same D 8th to D-D-D 8ths to (Bar 2) D 8th (followed by an 8th rest) to D 8th (crossbeam connected) to another such two-note figure. Repeat these two bars in the next two bars. Six violins II play this on small octave B notes, and 4 violas on small octave G notes (G major tonality). Four celli sound forte Great octave G *rinforzando* 8th (followed by two 8th rests) down to D *rinforzando* 8th (followed by two 8th rests) to (Bar 2) G 8th (followed by two 8th rests) to D-G-D staccato 8ths to (Bar 3) F# 8th (followed by rests) and repeated next bar. Three CB play this an octave higher register as written (but sounding lower). Horns play the primary rhythm *mf* on small octave G/B/Line 1 D [written Line 1 D/F#/A] staccato 8ths (followed by an 8th rest) to same G/B/D staccato 8ths to next figure of G/B/D 8ths 3X, and so forth.

In Bar 17 (dvd 00:04:40, *Moderato*), the stagecoach stops and the music settles on the D maj (D/F#/A) chord but on the 2nd inversion (A/D/F#). The major tonalities are appropriate considering this is a routine outer event but neutral scene. There is nothing sad or muted or internalized (minor tonalities) in the scene. So the Fags play *sf* Great octave A *rinforzando* whole note (now in C time) tied to (Bar 18) A dotted half note and tied to 8th note (followed by an 8th rest). The three horns here play small octave A/Line 1 D/F# [written Line 1 E/A/Line 2 C#] tied notes in the same pattern. Six violins I play Line 1 F# *rinforzando*-marked whole note tied to dotted half note and 8th note next bar, while six violins II play this on Line 1 D notes, and four violas on small octave A tied notes. VC/CB play Great octave A tied notes. So A is emphasized as the root note (in a sense) in terms of the inverted D major tonality. In Bar 19, the Fags play small octave E

rinforzando whole note to (Bar 20) D legato to C# half notes up to (Bar 21) E-D-Great octave B up to small octave C# legato quarter notes. Then in Bar 22, they play a standard “western” figure pattern (I’ve seen Max do it in *The Hanging Tree*, for instance) of small octave D dotted 8th down to Great octave A 16th up to B dotted 8th to A 16th to next figure of Great octave D dotted 8th up to A 16th up to B dotted 8th down to A 16th to (Bar 23) Great octave D dotted 8th up to A 16th up to B dotted 8th to A 16th figure played twice to (Bar 24) Great octave D whole note. The piano and cello play these figures in part (not completely as the bassoons). Horns in Bar 22 play *mf* small octave F#/A/Line 1 D whole notes tied to whole notes decrescendo hairpin next bar. Clarinets here play Line 1 D tied whole notes.

The next cue (Reel 1/5, #40447) is when Sgt. Kroger (Larry Ward) finally says “Yes, sir” to Hazard, forced to pick up White Cloud’s bag and let the scout ride in his wagon. The cue is 29 pages in length, 148 bars. Cue Reel 1/4A (#40448) was apparently an insert, only 4 bars in length. The music starts at 00:05:47. Violins I in C time are bowed trem *sul pont* and sounding *sfz* middle (Line 1) C# whole note tied to whole note next bar. Violins II are bowed trem on small octave B tied whole notes. Violas are trem on side-bracketed double-stopped small octave F/A tied whole notes. *Sords* Pos are trem effect on small octave A tied whole notes, and horns (also muted) trem effect on small octave F/B/C# tied whole notes. In Bar 2, VC/CB play *f* > Great octave Ab legato to G half notes (and also the bassoons). The bass clarinet plays small octave Ab to G half notes. The piano play Contra-octave and Great octave Ab to G half notes. [end session December 26, 2010 at 10:02 pm]

Skipping to Bar 122 of the next cue (Reel 1/5) we come to the scene when the wagon arrives at Fort Delivery, delivering the new Lieutenant (played by Troy). The dvd location is 00:07:01, *Allegro* in 2/4 time, Bar 122. The key signature is one flat. Pos play small octave Db/F/Ab (Db maj) rinforzando half notes tied to half notes next two bars and tied to (Bar 125) 8th notes (followed by an 8th rest) to Great octave Ab/small octave F/Ab 8ths to (Bar 126) Great octave Ab/small octave Gb/Bb dotted quarter notes to two 16ths. The tuba plays Contra-octave Ab half note tied to half notes next two bars and tied to quarter note in Bar 125 (followed by a quarter rest). The timpani is rolled on Great octave Ab notes.. The piano plays tied Contra-octave and Great octave Ab notes as given. VC/CB/Fags are tied on Great octave Ab notes, and violas on small octave Ab notes. Violins II (and clarinet II) are tied on Line 1 Db notes, and violins I (and clarinet I) on Line 1 F. After a quarter and 8th rest in Bar 122, the three trumpets are highlighted playing a long phrase. They play Line 1 Ab-Bb 16ths to (Bar 123) Ab down to F 8ths up to Ab-F-Ab-Line 2 Db 16ths up to (Bar 124) F [written G] quarter note to Db 8th down to Line 1 Ab-Ab 16ths to (Bar 125) a repeat of Bar 123) to (Bar 126) Line 1 E dotted quarter note up to Ab-Ab 16ths. Etc.

Skipping to Bar 136 (00:07:19), after a half and quarter rest in C time, violins I & II start to play a new phrase. They (including the oboe and clarinet I) sound forte Line 1 F-G rinforzando 8ths to (Bar 137 in 2/4 time) Ab rinforzando quarter note to G tenuto quarter note to (Bar 138) F tenuto dotted quarter note to Eb 8th legato to (Bar 139) F8th (followed by an 8th rest) to same F tenuto quarter note tied to 8th note next bar (followed

by an 8th rest) to F-G 8ths, etc. Clarinet II plays small octave Ab-Bb 8ths to (Bar 137) Line 1 Db rinforzando quarter note to C tenuto quarter note down to (Bar 138) small octave Ab dotted quarter note, and so forth. The bassoons play small octave F-G rinforzando 8ths to (Bar 137) Ab rinforzando quarter note to G tenuto quarter note to (Bar 138) F dotted quarter note to Eb 8th tied to 8th next bar, and so forth.

Reel 2/1 (cue # 40450) is when Kitty (Suzanne Pleshette) introduces herself to Matt. *Moderato* in 2/4 time, the key signature is Ab maj/F min (4 flats). The cue is 18 pages in length, 69 bars. After an 8th rest in Bar 1, the guitar seems initially featured in the rhythm section sounding *mf* Line 1 F/Ab/Line 2 C (*Fm*) 8ths (followed by an 8th rest) to F/Ab/Line 2 D (*Db*) 8ths, repeated next two bars. Then in Bar 4 the guitar plays this same pattern on Fm to Cm7 8th note chords to (Bar 5) two Bbm7 8ths note chords (followed by an 8th rest) to Cm 8th chord to (Bar 6), after an 8th rest, Db 8th chord (followed by an 8th rest) to Eb 8th chord. More on the rhythm pattern shortly. First, the bassoons in Bar 1 (dvd location 00:11:05) play small octave C to Db quarter notes (repeated next two bars) to (Bar 4) C quarter note to Db-C 8ths to (Bar 5) Great octave Bb 8th (followed by an 8th and quarter rest). All notes are played under the legato curve/phrase line. After a quarter rest in Bar 4, *sord* trumpet I sounds *mf marcato* the melody line (00:11:11) on Line 1 F-G 8ths to (Bar 5) Ab to G quarter notes to (Bar 6) F dotted quarter note to Eb 8th, and so forth. Back to the rhythm, violins I (after an 8th rest in Bar 1) plays *mf* middle (Line 1) C 8th (followed by an 8th rest) to Db 8th (repeated next two bars) to (Bar 4), after an 8th rest, C-Db-Eb 8ths to (Bar 5) F-F 8ths (followed by an 8th rest) to Eb 8th, and so forth. After an 8th rest in Bar 1, violins II play small octave Ab 8th (followed by an 8th rest) to same Ab 8th (repeated next two bars) to (Bar 4), after an 8th rest, Ab-Ab-Bb 8ths to (Bar 5) Line 1 Db-Db 8ths (followed by an 8th rest) to C 8th. After an 8th rest in Bar 1, violas play small octave F 8th (followed by an 8th rest) to same F 8th (repeated next two bars) to (Bar 4), after an 8th rest, F-F-G 8ths, etc.

The Kitty melody is introduced starting in Bar 41 (page 11), C time, key signature of D maj/B min (2 sharps), located on the dvd at 00:12:07. Of course Max is going to have a sweet theme for a major female character in a movie! Steiner routinely creates specific melodies for the major actors/characters in a picture. The theme is played solely by violins I. They sound *mf* Line 1 F#/A staccato 8ths (followed by an 8th rest) to same F#/A half notes down to D/F# dotted 8ths to E/G 16ths to (Bar 42) a repeat of Bar 41 to (Bar 43) F#/A quarter notes to G/B quarter notes to A/Line 1 C (natural) dotted quarter notes to G/B 8ths to (Bar 44) F#/A 8ths (followed by an 8th rest) to F#/A half notes to same F#/A dotted 8ths down to D/F# 16ths to (Bar 45) F#/A 8ths (followed by an 8th rest) to E/G half notes, and so forth. In Bar 49 (dvd 00:12:28), the music is elevated an octave higher register. So the violins play Line 2 F#/A 8ths (followed by an 8th rest) to same F#/A half notes, and so on. Back in Bar 41, the celeste is noticeable sounding punctuation 8th notes in strategic spots. So, after a quarter rest, we hear the celeste sounding *mf* Line 1 F#/A/Line 2 D/F# (D major tonality) 9ths (followed by an 8th rest) up to A/Line 2 D/F#/A 8ths (followed by an 8th and quarter rest) and repeated next bar. After a quarter rest in Bar 43, the celeste sounds Line 1 B/Line 2 D/G/B 8ths (followed by an 8th rest) to Line 2 C/E/A/Line 3 C 8ths (followed by an 8th and quarter rest), and then a repeat of Bar 41 in Bar 44. After a quarter and 8th rest in Bar 41, the solo horn sounds *dolce* small octave A

[written Line 1 E] *rinforzando* 8th tied to half note (repeated at least next three bars). Violas are silent in this first melody section but play by Bar 49. Celli in Bar 41 sound *mf* Great octave D up to A quarter notes legato slur up to small octave F# half note (repeated next bar) to (Bar 43) Great octave D up to A quarter notes up to small octave G half note to (Bar 44) a repeat of Bar 41. The CB are divided into two staves. The top staff plays small octave D dotted half note up to A quarter note legato down to (Bar 43) D dotted half note up to A quarter note down to (Bar 43) D dotted half note up to A quarter note down to (Bar 44) D dotted half note tied to 8th note (followed by an 8th rest). Bottom staff contrabasses (maybe just one) are *pizz* on small octave D quarter note (followed by two quarter rests) up to A quarter note (repeated next two bars) to (Bar 44) D quarter note (followed by a quarter and half rest).

Skipping to Bar 61 (dvd 00:12:57), after an 8th rest, violins I play *mf* descending legato 8th notes Line 2 Bb-A-G (crossbeam connected) down to D-Line 1 Bb-F#-G 8ths (crossbeam connected) up to (Bar 62) Line 2 D down to Line 1 Bb down to F# to G 8ths (crossbeam connected) to another such figure (silent next bar). Then the celli take over the pattern in Bars 63-64. Clarinets in Bar 61 play small octave Bb/Line 1 D [written C/E] *rinforzando* whole notes decrescendo hairpin (silent next bar). The bass clarinet here plays on Line 1 E [written F#] whole note decrescendo, and Fags on Great octave C/G. The harp I arpeggiando on Great octave C/G/small octave E and (top staff) Bb/Line 1 D whole notes let vibrate (C Dom 9th tonality or C/E/G/Bb/D). Max seemed to favor Dominant tonalities in his scores. Violas play small octave E/Bb/Line 1 D whole notes tied to whole notes next bar, while VC play Great octave C/G tied whole notes, and CB on small octave C tied whole notes. In Bar 66 (dvd 00:13:07), the clarinets and vibs now play the final Kitty theme in this cue. Clarinet I plays Line 1 Bb [written Line 2 C natural] tenuto 8th note (followed by an 8th rest) to same Bb tenuto half note to G-A legato 8ths, etc. Clarinet II plays Line 1 G [written A] tenuto 8th (followed by an 8th rest) to same G tenuto half note to Eb-F 8ths. The vibs play Line 1 G/Bb quarter notes to G/Bb half notes down to Eb/G to F/A 8ths, and so forth. The *solo* cello, after an initial quarter rest, plays in Bar 66 middle C quarter note legato up to G half note. The 2nd staff celli (bottom staff) plays in Bar 65 small octave C whole note tied to whole notes next bars (as also CB). Violas in Bar 65 play (bottom staff) side-bracketed double-stopped small octave Eb/G whole notes tied to next few bars, and the top staff violas play small octave Bb tied whole notes.

Now: The next cue (Reel 2/2, cue # 40451) was not used in the movie. The cue is 34 pages in length, 136 bars. This apparently corresponds to the scene right after Kitty leaves when Matt listens to the non-commissioned soldier who brings in a new mattress, talking about a blue-tic coon-hound. Of course it could easily be a short scene that was deleted in the final print of the movie. I believe it corresponds to notes I had of being the Mexican Hat Dance. The instrumentation is interesting: solo piccolo, trumpet, 2 marimbas, maracas, bongos, bass drum, snare drum, guitar, honky-tonk piano, and bass. Marimba I is trem on Line 1 E/G dotted half notes in 6/8 time to (Bar 2) F/Line 2 C dotted half notes trem. Marimba II is trem on small octave G/middle C dotted half notes to (Bar 2) C/E dotted half notes. The maracas play a certain rhythmic pattern of x-headed 8th to two 16ths to 8th to next figure of three 8ths (repeated next bar). The bongos play a

slightly different pattern of x-headed 8th to two 16ths to 8th figure (followed by an 8th rest) to two 8ths to (Bar 2), after an 8th rest, two 8ths up to dotted quarter note trem. The bass drum sounds a quarter note (followed by an 8th rest) to another quarter note (followed by an 8th rest) to (Bar 2) a quarter note. After an 8th rest in Bar 2, the snare drum sounds three 8ths. After an 8th rest in Bar 1, the guitar plays *mf* two “C” 8th note chords (followed by an 8th rest) to two 8th note chords once again (repeated in Bar 2). After an 8th rest, the honky-tonk piano plays small octave G/middle C/E 8ths up to C/E/G 8ths (followed by an 8th rest) to another such figure. The bass is *pizz* on Line 1 C quarter note (followed by an 8th rest) down to small octave G quarter note. At the end of Bar 8, the *solo piccolo* plays Line 2 G-F# 8ths legato to (Bar 9) G 8th down to E-D# 16ths figure to E-C-Line 1 B 8ths to (Bar 10) Line 2 C 8th down to Line 1 G quarter note (followed by an 8th rest) down to E-F# 8ths, and so forth.

The next scene and cue (Reel 2/3, # 40452) is when Teddy Mainwarring (Kitty’s husband) goes out on a detail to another fort, giving orders to Matt and his detail to go to Pine Bluff to chop down timber. The cue is 9 pages, 34 bars in length. The music starts at 00:14:15 when he motions a subtle goodbye to her. *Con moto* in C time, and it’s a very energetic cue after the first seven bars. Violas are side-bracketed double-stopped on Line 1 F#/A rinforzando whole notes bowed trem and tied to (Bar 2 in 2/4 time) half notes and tied to (Bar 3 in C time) whole notes. VC are similarly bowed trem and tied on Line 1 D notes. The vibs are trem on Line 1 D/F#/A (D major triad) notes tied as given. The oboe is tied on Line 1 A notes, and clarinets on Line 1 D/F# notes. Two flutes and all violins start to play the Kitty theme in Bar 3. Violins I play Line 2 A rinforzando 8th (followed by an 8th rest) to same A tenuto half note down to F# dotted 8th rinforzando to G 16th, and so forth. Violins II play Line 2 F# 8th (followed by an 8th rest) to F# tenuto half note down to D dotted 8th to E 16th. Flute I is *col* violins I, and flute II is *col* violins II. In Bar 8 (00:14:26) in 6/8 time, violins I play the rhythmic pattern on double-stopped small octave Bb/Line 1 D 8ths to two 16ths to next figure of three such Bb/D dyads to (Bar 9) Bb/D 8ths (followed by an 8th rest) to Bb/D 8ths to Bb/D 8ths (followed by an 8th rest) to Bb/D 8ths. Violas play this pattern forte on small octave G notes. Horns II-III play it on Bb/Line 1 D staccato notes, while horn I plays Line 1 G rinforzando dotted half note tied to dotted quarter note and quarter note next bar (followed by an 8th rest). The timp plays the rhythm pattern too but with additional grace notes (stroke effect). VC play Great octave G rinforzando 8th (followed by two 8th rests) down to D 8th (followed by two 8th rests) to (Bar 9) G 8th (followed by two 8th rests) to D-G-D rinforzando 8ths. CB play this an octave higher register as written (but sounding an octave lower). The piano (and bassoon) are *col* the celli. The Euphonium plays small octave D dotted half note tied to dotted quarter note and 8th note next bar. The oboe and clarinets play this on Line 1 G tied notes. The bass sax plays the VC pattern but Line 1 register.

Skipping to Bar 22 (00:14:40) we come to an impressive section of the cue as the men chop down pine trees. There is a steady pattern of half notes moving down and up and contrary motion up to down. Flutes sound *f* tenuto half notes Line 2 F down to D down to (Bar 23) Line 1 Bb up to Line 2 C. The oboe plays Line 1 F up to Line 2 D down to (Bar 23) Line 1 Bb up to Line 2 C tenuto half notes. Clarinet I plays Line 2 D [written E] down to Line 1 Bb [written Line 2 C natural] down to (Bar 23) Line 1 G to A half

notes. Clarinet II plays Line 1 Bb down to G down to (Bar 23) Eb up to F half notes. Horn I (top staff) plays forte small octave F [written Line 1 C] up to G [written D] to (Bar 23) same G to Eb [written Bb] rinforzando half notes. Horns II-III (bottom staff) play small octave Bb/D [written F/A] half notes twice to (Bar 23) Bb/Eb half notes to A/middle C half notes. Trumpet I plays Line 2 F [written G] rinforzando whole note tied to (Bar 23) dotted half note and 8th note (followed by an 8th rest). Trumpets II-III (bottom staff) play Line 1 Bb/Line 2 D 8th to Bb/D 16ths (followed by a 16th and quarter rest) to another such figure and rest marks to (Bar 23) G/Bb notes in that same pattern. Pos play the same but an octave lower register. The Euphonium plays, after a quarter rest, Great octave F quarter note (followed by a quarter rest) to another F quarter note (repeated next bar). The tuba plays the same but lower in the Contra-octave register. After a quarter rest, the timp beats Great octave F quarter note (followed by a quarter rest) to same F quarter note. The piatti crashes an x-headed quarter note (followed by a quarter and half rest). Violins II sound *ff* small octave Bb/Line 1 D grace notes up to Line 1 Bb/Line 2 F half notes tenuto (and on the down-bow) back down to small octave Bb/Line 1 D grace notes up to Line 2 D tenuto half note down to (Bar 23) small octave G/Line 1 Eb grace notes up to Line 1 Bb half note on the down-bow back down to small octave A/Line 1 F grace notes up to Line 2 C tenuto half note. Violins II play small octave Bb grace note up to Line 1 F/Line 2 D half notes on the down-bow back to small octave Bb grace note up to G/Bb half notes, and so forth. Violas play small octave F grace note up to Bb/Line 1 D half notes, and so forth. VC play small octave F half note down to Great octave F/small octave D grace note up to small octave Bb half note. After a quarter rest, CB play Great octave Sforzando-marked (^) half note (followed by a quarter rest) to another F quarter note (repeated next bar). In Bar 33 (00:15:01) the flutes, oboe and clarinets are trill on Line 2 D whole notes (to). Etc.

Reel 2/4 (*con moto* in 2/4 time) is when (dvd 00:15:21) the men prepare to leave the pine-cutting site and return to the fork. But Injuns are lurking nearby! The cue is 3 pages, 12 bars in length. Two bassoons and VC/CB play forte Great octave A sforzando half note tied to half notes next three bars. Pos III plays Great octave A half note rinforzando and tied to half note next bar and tied to 8th note in Bar 3 (followed by rests). The tuba plays this an octave lower register. The timp is rolled on Great octave A half notes tied. Violins I in Bar 3 play forte Line 1 D to E tenuto-marked and rinforzando-marked quarter notes to (Bar 4) F# to G quarter notes to (Bar 5) A tenuto half note up to (Bar 6) Line 2 D down to Line 1 A tenuto quarter notes. Violins II play small octave B to middle C# quarter notes to (Bar 4) D to E quarter notes to (Bar 5) F# tenuto half note to (Bar 6) A down to F# tenuto quarter notes. Violas play small octave G to A quarter notes to (Bar 4) B to middle C quarter notes to (Bar 5) D tenuto half note to (Bar 6) G# down to D quarter notes. The bass clarinet plays as the violas, while the clarinets play as the violins. Three horns play small octave G/B/Line 1 D (G maj) tenuto quarter notes to A/middle C#/E (A maj) quarter notes to (Bar 4) B/Line 1 D/F# (B min) tenuto quarter notes to C/E/G (C maj) quarter notes to (Bar 5) D/F#/A [written A/Line 2 C#/E] half notes (D major tonality). After an 8th rest in Bar 5, two trombones play small octave A-A rinforzando 16ths to A rinforzando 8th to same A rinforzando 8th tied to (Bar 6) 8th note to same A tenuto quarter note to A staccato 8th. Etc.

I really like the music during the sequence when Matt and White Cloud engage in a peaceful mission to parlay with Chief War Eagle. The cue starts at 1:35:55. I wish I had worked on it. It's one of my favorite cues in the movie. Max a year later in *Those Callows* used the section theme at 1:36:22 in *Distant Trumpet* (probably without consciously realizing it), sans the trumpet interjecting phrases. Max had fun mickey-mousing at 1:37:13 starting when the snoopy Injun rummages thru Matt's shaving equipment. Anyway, I spent way more time on this movie than originally planned, but since I will never do an "official" rundown on the score, I might as well give it a fairly decent treatment here—at least for the first few reels. [end session Tuesday, December 28, 2010 at 1:29 pm. The wife will be returning home soon on this, my day off, and we will go downtown to the Aquarium with our free tickets that expire on Friday. Another rainstorm will arrive overnight tonight into Wednesday morning—a quick storm this time, unlike last week! I worked last Wednesday and it rained a flood between 1 and 4 pm!]

-Reel 3/1, C time, 34 pages, 134 bars [Indians attack and later chase Kitty in wagon]

-Reel 3/2 (#40455), *Allegro* in C time, 15 pages, 57 bars [cont above]

-Reel 3/3, *Molto moderato* in C time, 20 pages, 79 bars. Starts on "I'm getting." Bar 10 = "I used." Bar 67 = "You have." Add piano broken chords.

-Reel 3/4 of 41 bars is the cave scene. I believe it starts on the dvd at 00:21:14. The kiss is at Bar 38.

-Reel 3/5 (#40458) is 20 bars in length in 6/8 time.

-Reel 3/6 (#40459) in the key signature of one flat, *Marcia* tempo-marking.

-Reel 4/2 in 2/4 time is the snare drums soli of 95 bars, starting 00:24:16.

-Reel 4/3 of 20 bars, *Moderato* in C time. Bar 5 = "Don't touch me." Starts 00:26:48.

-Reel 5/2, *Allegro* in 2/4 time, 46 bars. Bar 5 = Jones.

-Reel 5/3 (#40463) *Misterioso* in C time, 12 bars. Maybe starts at 00:38:52.

-Reel 5/4, *Misterioso (Slow)* in C time. Bar 8 = "Gets Up."

-Reel 6/2 (#40465), *Agitato* in 2/4 time, 116 bars. Bar 46 = Scout. Starts 00:41:28.

-Reel 6/3, *Misterioso* in C time, 45 bars, novachord used. Bar 4 = Hanes. Bar 6 = Runs.

-Reel 6/4 (#40467), *espressivo* in $\frac{3}{4}$ time, key signature of 4 sharps. This is the Laura scene. Starts at 00:47:40.

-Reel 6/5, *Modto (grazioso)* in C time, 16 bars. Starts at 00:50:45. Bar 7 = Pours. A "Me-Ow" music effect cue.

-Reel 7/1 of 4 bars are soli snare drums when the soldier get branded by Matt. Starts at 00:52:07.

-Reel 7/2 of 3 bars are snare drums again.

-Reel 7/3, *Slowly* in C time, 32 bars. Bar 19 = Sits.

-Reel 7/4, *Misterioso (Slowly)* in C time, 28 bars. Ends on the "Me-ow" effect again. Cue starts on the dvd at 00:53:49. Bar 15 = Duty (00:54:46).

-Reel 7/5 (#40471), *Ominous* in C time, 24 bars. Bar 13 = Tracks. Cue starts at 00:55:26.

-Reel 7/6, located 00:56:39. 2 horns, 4 tom-toms and timp.

- Reel 7/7, *Allegro* in 6/8 time, key signature of 2 flats. 100 bars. Overlap horses.
 - Reel 7/8, *Allegro*, continuation of music, Bars 101-232.
 - Reel 8/2, *Slowly* in C time. Solo cello (*triste*), 44 bars. Stars 1:01:05. Bar 7 = Kitty. Bar 21 = Where (1:01:43).
 - Reel 9/1, *Molto misterioso* in 2/4 time, 37 bars.
 - Reel 10/1, *Moderato* in 6/8 time, cue # 40476, 35 bars.
 - Reel 10/3, *Marciale* in C time, key signature of one flat. 82 bars. Starts 1:16:38.
 - Reel 10/4, *Con moto (misterioso)* in 6/8 time, cue # 40478, 156 bars. Bar 6 = cavalry.
 - Reel 10/5, *Misterioso* in C time, 90 bars.
 - Reel 11/1, *Agitato* in C time, 54 bars.
 - Reel 11/2, *Agitato* in 6/8 time, 75 bars.
- If there is more, I cannot find the notes on them at this sitting.

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