This is one of my favorite B-western movies from Warner Bros (this includes *The Lion and the Horse* then contemporary western that I may discuss later). This family-oriented, gentle western starred likeable Will Rogers Jr. as Sheriff Tom Brewster, truly a "peace" officer who refuses to carry a gun in his duties! The movie also starred the delightful, pretty Nancy Olson as Katie Brannigan (remember her from *Sunset Boulevard*?), Anthony Caruso as Mayor Barney Turlock, Lon Chaney Jr. as Crazy Charlie, Wallace Ford as Postmaster Wally Higgins, old dependable Clem Bevans as Pop Pruty, Slim Pickens as Shorty, and even Merv Griffin as Steve (the wannabe boyfriend of Katie Brannigan).

Here is the WarnerArchive preview clip:

https://www.youtube.com/watch?v=3H2jpaHyOXE

In a document titled "Staff & Cast" dated 2/19/53, examples of the staff are as follows:

Supervisor: David Weisbart
Director: Michael Curtiz
Asst. Dir. Oren Haglund (North Hollywood) [I am not including specific
2nd Asst. Dir. Carter Bigson (North Hollywood) street addresses here]

Script Supv.	Polly Craus	(Hollywood)
Dialogue Dir.	Norman Stuart	(Los Angeles)
Cameraman	Robert Burks	(Burbank)
2nd "	Bill Schurr	(North Hollywood)
Asst. "	Lenni South	(Burbank)
Still Man	Jack Woods	(Beverly Hills)
Art Director	Leo Kuter	(Van Nuys)
Cutter	Jimmy Moore	(Hollywood)
Sound Mixer	Stanley Jones	(North Hollywood)
Prop Man	Herbert Plews	(Burbank)
2nd "	George Stewart	(Burbank)
Grip	Harold Noyes	(Burbank)
Gaffer	Richard L. Wilson	(Burbank)
Best Boy	Joe O'Connell	(Burbank)
Wardrobe man	Ted Kring	(Sherman Oaks)
" Woman	Elva Hill	(Hollywood)

CAST:

"Will Brewster"	Will Rogers, Jr.	(Culver City)
"Katie Branning"	Nancy Olson	(Beverly Hills Hotel)
"Barney Turlock"	Anthony Caruso	(L.A.)
"Pete Martin"	Sheb Wooley	(No. Hollywood)
"Pop Pruty"	Clem Bevans	(Hollywood)
"Paul Evans"	[not listed—evidently not assigned yet]	
"Steve"	Merv Griffin	(Hollywood)
"Crazy Charlie"	Lon Chaney, Jr.	

"Wally Higgins"	Wallace Ford	(Hollywood or Cornell, CA)
"Aunt Cressy"	Cecil Weston	(Day player)
"Shorty"	Slim Pickens	(Northridge)
"Billy the Kid"	Tyler MacDuff	(Pasadena)
"Joe Downey"	James Griffith	(Sherman Oaks)
"1st Heavy"	John Cason	(Van Nuys)
"2nd Heavy"	Guy Teague	(Van Nuys)
"Blacksmith"	Denver Pyle	(Hollywood)

The cue sheets (three pages) are dated November 30, 1953. Witmark is the publisher throughout. "Extent" is either Entire or Partial. "How Used" is either BKG. INST. Or VIS. INSTR. Or VIS. VOC.

REELS 1 & 2

No.	Selection	Composer	Time
1(a)	Signature	Max Steiner	0:06
(b)	Animato	Max Steiner	0:07
(c)	The Boy From Oklahoma	Max Steiner	0:32
(d)	Poor Lonesome Cowboy	Unknown, arr. Ray Heindorf	1:02
2(a)	When The Work's All Done This Fall	" arr. Max Steiner	0:45
(b)	Early Days Medley	David Buttolph (Vis. Instr.)	2:30
3(a)	For He's A Jolly Good Fellow	Unknown, arr. Max Steiner	0:10
(b)	Early Days Medley	David Buttolph (Bkg. Instr.)	0:47
(c)	Con Moto	Max Steiner	0:08
(d)	The Boy From Oklahoma	Max Steiner	0:07
(e)	De Camptown Races	Foster, arr. Max Steiner	0:28
(f)	The Prize	Max Steiner	0:10
(g)	The Boy From Oklahoma	Max Steiner	0:05
4	The Boy From Oklahoma	Max Steiner	0:05
5	The Boy From Oklahoma	Max Steiner	0:25
6	Galop	Sam Perry	1:03
7	Grazioso	Max Steiner	0:45
8(a)	Menace	Max Steiner	0:35
(b)	Goodbye My Lover Goodbye	Unknown, arr. Max Steiner	0:32
(c)	Cindy	Unknown, arr. Max Steiner	1:18
(d)	Night Herding Song	Unknown, arr. Max Steiner	1:05
(e)	Menace	Max Steiner	0:18
9(a)	Con Moto	Max Steiner	0:09
(b)	Stagecoach	Max Steiner	0:17
(c)	Postmaster	Max Steiner	0:18

REELS 3 & 4

10	Varsovienne	Unknown	1:15
11	For He's A Jolly Good Fellow	Unknown, arr. Max Steiner	0:08
12	Montana	David Buttolph (Vis. Instr.)	0:25
13(a)	Menace	Max Steiner	0:11
(b)	Stagecoach	Max Steiner	0:05

(c)	Menace	Max Steiner	0:13
14	Menace	Max Steiner	0:10
15	Con Moto	Max Steiner	0:11
16	The Boy From Oklahoma	Max Steiner	0:40
17(a)	Con Moto	Max Steiner	0:20
(b)	Grazioso	Max Steiner	0:35
18	As The Brass Band Played	Jack Scholl-R. Heindorf(Voc)	0:44
19(a)	Grazioso	Max Steiner	0:20
(b)	Crazy Charley	Max Steiner	0:49
20	Rye Whiskey	Unknown, arr. Max Steiner	0:04
21	Rye Whiskey	" " "	0:10
22	Rye Whiskey	" " "	0:10
23(a)	Rye Whiskey	" " "	0:05
(b)	Carry Me Back To Old Virginity	Bland, arr. Max Steiner	0:11
(c)	Jail	Max Steiner	0:15
(d)	Grazioso	Max Steiner	0:16

REELS 5 & 6

24(a)	Grazioso	Max Steiner	1:29
(b)	Pop	Max Steiner	0:30
25(a)	The Boy From Oklahoma	Max Steiner	0:23
(b)	Con Moto	Max Steiner	0:13
(c)	Menace	Max Steiner	0:10
(d)	The Boy From Oklahoma	Max Steiner	0:46
26	Menace	Max Steiner	0:21
27(a)	Misterioso	Max Steiner	1:00
(b)	Grazioso	Max Steiner	0:24
28(a)	The Ranch	Max Steiner	2:19
(b)	Outlaws	Max Steiner	1:45
29	Outlaws	Max Steiner	0:20
30	In A Hurry	Max Steiner	0:15
31(a)	Menace	Max Steiner	0:30
(b)	Red River Valley	Unknown, arr. Max Steiner	0:38
(c)	Early Days Medley	David Buttolph(Vis. Instr.)	0:45

REELS 7 & 8

32	Menace	Max Steiner	0:14
33	Billy The Kid	Max Steiner	0:53
34(a)	The Boy From Oklahoma	Max Steiner	0:52
(b)	When The Work's All Done This Fall	Unknown, arr. Steiner	1:05
35	Shooting The Owl	Max Steiner	0:18
36	Folks That Put On Airs	Unknown, arr. Max Steiner	0:10
37(a)	Menace	Max Steiner	0:26
(b)	The Boy From Oklahoma	Max Steiner	0:55
38	The Boy From Oklahoma	Max Steiner	0:36
39(a)	Menace	Max Steiner	0:15
(b)	Grazioso	Max Steiner	0:45

REELS 9 & 10

40(a)	Stagecoach	Max Steiner	0:25
(b)	Menace	Max Steiner	0:46
(c)	Stagecoach	Max Steiner	0:54
(d)	Bandits	Max Steiner	0:37
(e)	Stagecoach	Max Steiner	0:05
(f)	Bandits	Max Steiner	0:11
(g)	Menace	Max Steiner	0:14
41	Menace	Max Steiner	0:14
42(a)	Menace	Max Steiner	0:19
(b)	Con Moto	Max Steiner	0:15
43	Billy The Kid	Max Steiner	0:45
44(a)	Menace	Max Steiner	0:17
(b)	Con Moto	Max Steiner	0:12
(c)	Menace	Max Steiner	0:30
(d)	Bandits	Max Steiner	1:25
(e)	Con Moto	Max Steiner	0:10
(f)	Billy The Kid	Max Steiner	0:23
(g)	Grazioso	Max Steiner	1:00
(h)	The Boy From Oklahoma	Max Steiner	0:29
(i)	Poor Lonesome Cowboy	Unknown, arr. R. Heindorf	0:21

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-"Main Title" Reel 1/part 1 *Animato* in C time. Cue #35471
-{The Letter} R1/5-2/1 *Con Moto* in ¾ time. 57 bars. Cue #35472
-{The Gun Contest} R2/3 *Grazioso* in 2/4 time. Cue #35473
-{Pete Martin} R2/4 C time. Cue #35473
-{The Stagecoach Robbery} R2/6. *Slowly* in C time. Cue #35474
-{Hold Up Aftermath} R3/4. *Agitato*. 30 bars. Cue #35475
-{The Boots} R3/5. Also cue #35475
-{"How Did Your Father Die?"}R3/6-4/1. 25 bars. Cue #35476
-{Crazy Charly} R4/2. *Rubato* in C time. Also cue#35476
-{Beans & Tortillas} R4/3. Also cue#35476
-{Katie} Cue # 35477
-{Ride To Range} R5/2. Also cue # 35477
-{Horseshoe Print} R5/3. Cue # 35478.
-{"What Does Pete Martin Do?"} R5/4.
-{The Ranch} *Moderato* in C. R5/5-6/1. Cue # 35479
-{Shorty Alarmed} R6/2. Cue # 35480
-{"No Doubt About It!"} *Agitato* in C. R6/3. Cue # 35481.
-{Letter To Billy} R7/1.
-{Billy The Kid} R7/2.
-{The Stuffed Owl} R7/4. *Allegro Molto Agitato* in C. 5 bars. Cue # 35483
-{Tom Quits} R8/3.
-{"So Long, Pop"} R8/4.
-{Confidence} R8/5.
-{Stage} R9/1.

-{The Bandits} R9/2
-{“Hang him!”} R9/3
-{Pete Confesses} R9/4
-{Turlock and Pop}R9/5-10/1.
-{Gun On Pop} R10/2.
-{Walk Out Of Here} R10/3.
-{The Chase} R10/4.
-{Turlock’s Humiliation} R10/6. *Maestoso* in ¾ time. Cue # 35490
-{Finale} R10/7. 33 bars. Cue #35491.

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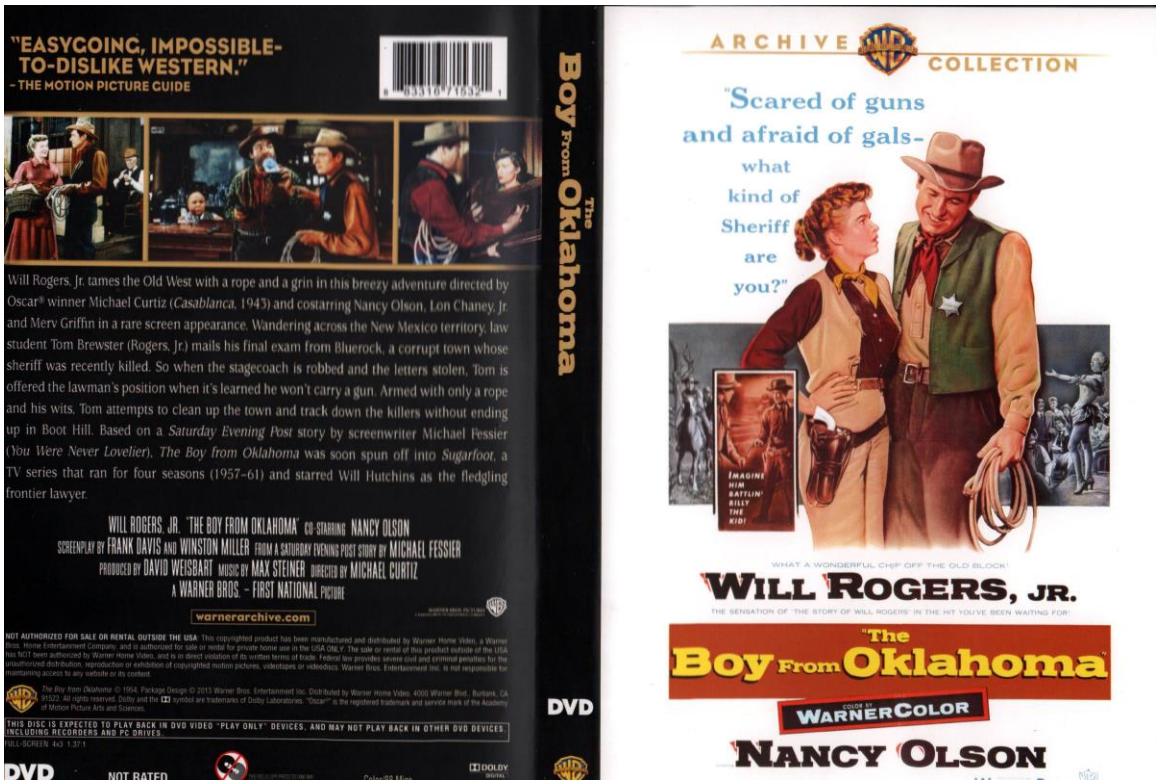

[6:38 pm Tuesday, January 21, 2014]: I left a phone message at Warner Bros. Archives that I also now want to have pulled for me Steiner's full score for the 1951 western, *Sugarfoot*. I especially want to hand-copy the cue at the end of Reel IV that has the delightful swimming scene music:

Medley (1:53): *Jones* (1:06) Partial Background Instrumental; *Sugarfoot* (0:47), Ray Heindorf & Max Steiner, Partial BI; *Buffalo Gals* (arr. Max Steiner),00:15 duration,. [NOTE: this is piano music played in the background of a scene]. The "Jones" music sequence is the one I want. "Fly-Up-The-Creek Jones" is played by Arthur Hunnicutt. He's terrific in the movie, a natural. He was about 41 when he did the movie. He is known by many television watchers as the old man with the dog in "The Hunt" episode of *The Twilight Zone*. Interestingly, he also starred in one episode of the *Sugarfoot* tv series that starred Will Hutchins. This was the very first episode released September 17, 1957

titled "Brannigan's Boots" that was basically the story in the feature film earlier of *The Boy from Oklahoma*. Hunnicutt played Pop Purty or Pop Pruty (played delightfully in the movie by Clem Bevans!). Why Clem didn't reprise his role from three years earlier, I don't know. I may have to purchase the first season of *Sugarfoot* so as to see that episode!

Hold your horses, pardner! I just found the episode in 5 parts on YouTube! :

http://www.youtube.com/watch?v=E3Z8UxO8JnY
[Postscript Feb 4, 2016: : Since writing this blog two years ago, this video was withdrawn from YouTube due to a copyright claim by Warner Bros]

Once you load that page you'll be able to easily find the links for the rest of the installments of this episode. Arthur Hunnicutt sports a big beard in this episode (prefer him clean-shaven or nearly so). It was nice to see that at least three actors reprised their roles here in this episode from the movie version in 1954. They are Slim Pickens (another natural!), Sheb Wooley, and Louis Jean Heydt. I am still watching the episode but of course I prefer the movie version: music by Max Steiner, Technicolor, and I preferred the main actors in the movie over the tv episode. I loved Nancy Olson as Katie Brannigan, and I liked Will Rogers Jr as Tom Brewster (he of course was never named "Sugarfoot" in *The Boy FRom Oklahoma*. Dennis Hopper plays Billy the Kid. The tv version of this scene is played out differently than the movie version. It starts off the same but instead of Brewster talking his way out of a gunfight, Katie Brannigan comes in an shoots Tom "accidentally" she says while cleaning the gun--shooting him in the arm so he couldn't use a gun now anyway. Pop tells Billy the Kid, "You wouldn't shoot a wounded man, Billy--not Billy the Kid!" Similarly, the horse race scene was played out a bit differently as well. Sugarfoot's horse gets startled by a dog, and he falls on the ground!

I wasn't impressed by the music for the tv episode, composed allegedly (according to IMDB) by John Neel--although the end credits of the episode listed no composer specifically. The end credits did not even list Max Steiner as the composer of the theme music. The music in the episode sounds tracked in, "stock" music (perhaps by Neel) from earlier Warner Bros. tv westerns music.

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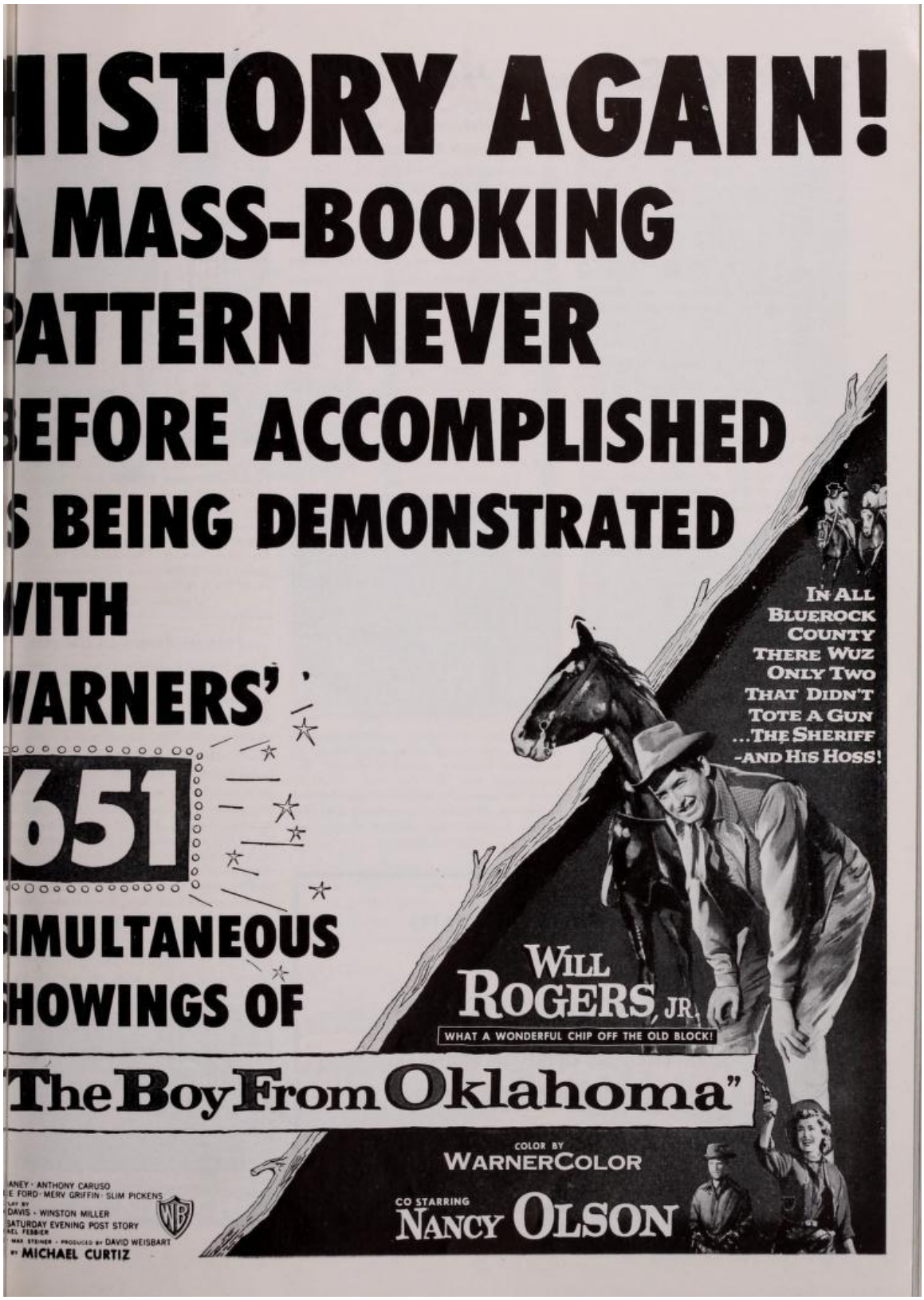
Regarding a Steiner trick of the trade (or technique): the "germ" of the piece or structure--the core essence of the musical thought form, I've noticed that in many cases he bases his melody (not always, but often) on a syllable (syl-la-bel) manner, especially tied to the Main Title. For example, *The Hanging Tree* basic essence is a four-note structure (The-Hang-Ing Tree) repeated several times. *Marjorie Morningstar* has of course a six-note nature in terms of syllables--and that's precisely what Steiner uses in his Main title(Mar-Jor-ie Morn-ing-star). *The Boy from Oklahoma* has a seven-note structure--and that's exactly what Max uses in that Main Title (The-Boy-From-Ok-la-ho-ma.....). The same applies to *Sugarfoot, On Moonlight Bay*, and even (in part) "Ad-ven-tures of Don-Juan"..and then carries on to the rest of the very long, long melody! :) Don't forget *Band-of-An-gels*....and even, to a certain germ extent, *Gone -With- The- Wind*...in a few melodies including the Main Title (Tara theme), etc. Maybe it was a trick of the trade used in his vaudeville days, song pieces, etc.


HISTORY AGAIN!
A MASS-BOOKING
PATTERN NEVER
BEFORE ACCOMPLISHED
S BEING DEMONSTRATED
WITH
WARNERS'
651
SIMULTANEOUS
SHOWINGS OF
IN ALL BLUEROCK COUNTY THERE WUZ ONLY TWO THAT DIDN'T TOTE A GUN ...THE SHERIFF -AND HIS HOSS!
WILL ROGERS, JR.
WHAT A WONDERFUL CHIP OFF THE OLD BLOCK!
"The Boy From Oklahoma"
COLOR BY WARNERCOLOR
CO STARRING NANCY OLSON
ANEY · ANTHONY CARUSO
E. FORD · MERV GRIFFIN · SLIM PICKENS
DAVIS · WINSTON MILLER
SATURDAY EVENING POST STORY
MAX STEINER · PRODUCED BY DAVID WEISBART
BY MICHAEL CURTIZ

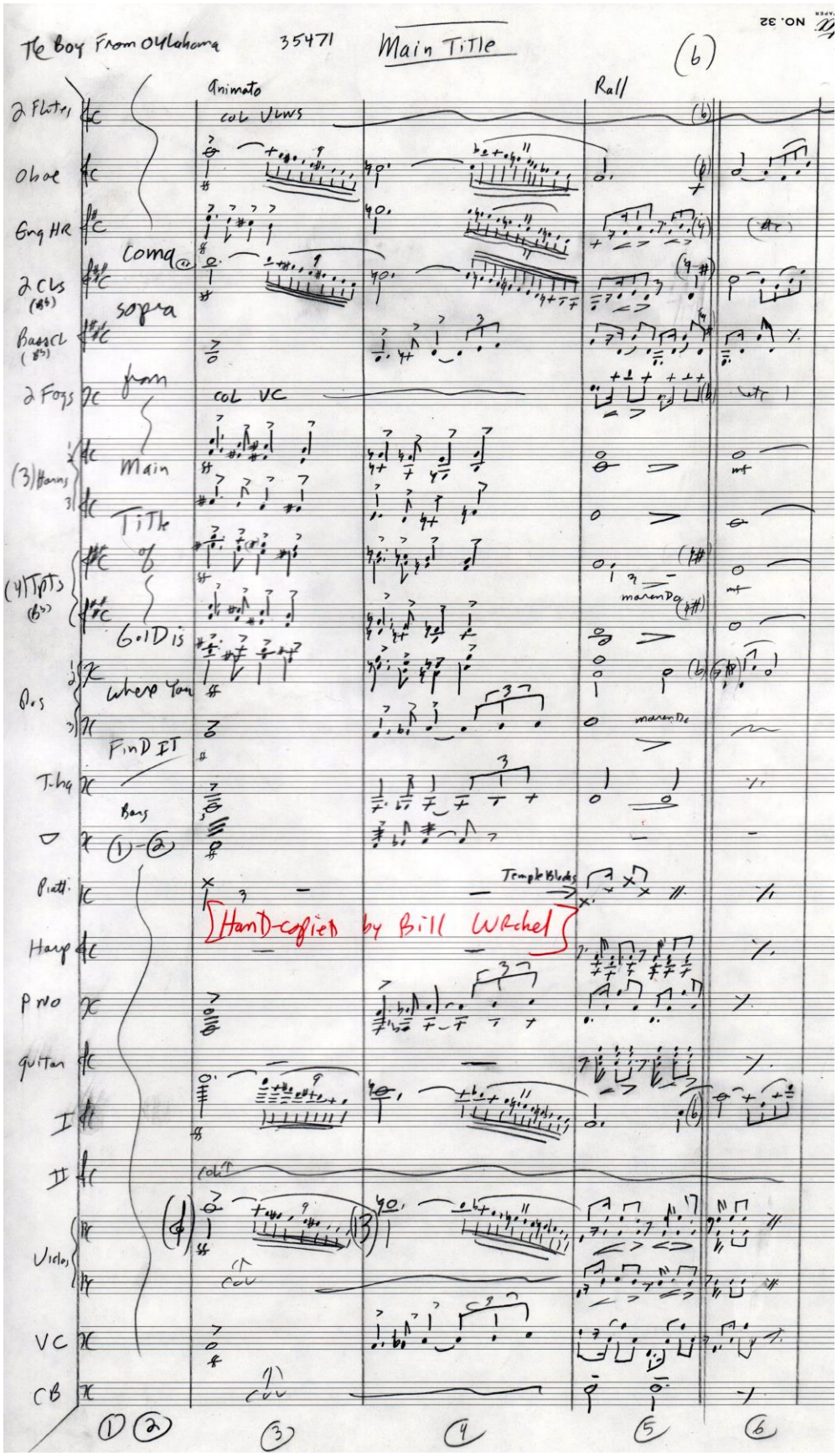
"Main Title" *Animato* in C time. Stenciled later on was the cue # 35471. On the upper right margin is written "Max Steiner" (written in by the orchestrator), and below that "Orch. M. Cutter." Below that in pencil is "Box 444."

Bars 1-2 = Warner Bros Signature.

The music is not actually written on the first (title) page. Instead is written "Coma Sopra from Main Title of *Gold Is Where You Find It*." Remember, I am primarily working on the orchestrated pages of 33 staves on Hollywood Music papers #222.

Bar 3 = <u>D maj</u> (D/F#/A) to <u>A Dom 7th</u> (A/C#/E/G) to <u>B min 7th</u> (B/D/F#/A) to <u>A maj</u> (A/C#/E).

Written above the flute I line (staff) is the tempo marking of *Animato*. Both flutes (flute II has a separate staff line) are marked "col Vlns" while the oboe line is marked "col Viole." Below the oboe is the English horn line playing *ff* Line 1 A [written Line 2 E a perfect 5th interval above] rinforzando-marked (> symbol above the note) dotted quarter note to G [written D] rinforzando 8th note to F# [written Line 2 C#] quarter note to E [written B] rinforzando quarter note.


The Boy From Oklahoma
35471
Main Title
(6)
Animato
Rall
2 Flutes
Oboe
Eng HR
2 Clrs
Bass Cl
2 Fgts
(3) Horns
(4) Tpts
Perc
Tbn
Timp
Piatti
Harp
Piano
Guitar
I
II
Violas
VC
CB
Coma
sopra
from
Main
Title
of
Gold is
where You
Find It
Bass
Temple Blocks
[Hand-copied by Bill Wrichel]
col vlns
col vc
col I
col II
col

Below that is the clarinet I line playing *ff* Line 2 A [written B a major 3rd interval above] dotted half note tied to A 32nd note that is actually part of a "9" descending figure of 32nd notes A-G-F#-E-D-C#-B-A-G (all notes connected by three crossbeams). The clarinet II line below is "col" clarinet I. Below this is the bass clarinet line playing small octave A [written B] rinforzando whole note. The bassoon I and bassoon II lines are marked "Col Celli."

Next are two staff lines accommodating three horns. I do not have the Parts, but I am assuming that the top line accommodates horn I playing the top note of A, while below it is perhaps horn III playing the lowest note of D, and in the bottom staff is perhaps the separate horn II line of the middle F# note. This shows the positioning given, but I will only now give the combined notes/chords. So we find the horns playing *ff* rinforzando D/F#/A dotted quarter notes to C#/E/G rinforzando 8th notes to B/D/F# rinforzando quarter notes to A/C#/E rinforzando quarter notes.

Next are two staff lines accommodating four Bb trumpets (with the two # or F#/C# key signature), with the top staff playing trumpet I and then trumpet II below it in order, and the bottom staff playing trumpet III and then trumpet IV below. So the trumpets play (primarily Line 2 initially)A/D/F#/A rinforzando dotted quarter notes to G/C#/E/G rinforzando 8ths to F#/B/D/F# rinforzando quarter notes to E/A/C#/E rinforzando quarter notes.

Next is the staff line accommodating trombones I & II playing Line 1 D/F# rinforzando dotted quarter notes to C#/E 8ths to B/D quarter notes to A/C# quarter notes. Below this is the trombone III line playing Great octave A rinforzando whole note. Below this is the tuba line playing Contra-octave A rinforzando whole note fortissimo. Below this is the timp rolled *ff* on Great octave A whole note. So if you combined this A whole note with the C#/E/G 8th notes played by the horns and trumpets, you have the A Dom 7th tonality (A/C#/E/G). Similarly, if you combine that A whole note with the third chord notes of B/D/F# played by the trumpets and horns (initially seen as the B minor tonality), you actually have the B min 7th (B/D/F#/A).

Below the timp line is the piatti line sounding a quarter note crash (notated as an "x" head located on the top line of the staff with the quarter note stem extending below, followed by a quarter and half rest marks. In Bar 5, the piatti line becomes the staff line for the temple blocks. Below that is the vibe line (that is silent), the two Grand Staff harp lines (silent until Bar 5). Below this is the piano and celeste Grand staff lines. I believe it is the piano playing Contra-octave and Great octave rinforzando A whole notes. And below this is the guitar line (silent until Bar 5).

Below this is the violins I line playing *ff* high Line 3 A rinforzando dotted half note tied to A 32nd note, actually part of a descending "9" 32nd note figure (see clarinets). Violins II line below is "col" violins I. Below this are the two staff lines for the viole (viole II are "col") playing (in the treble clef instead of the usual alto clef for the violas) Line 2 A dotted half note tied to 32nd note, etc (see clarinets/violins). Below this are two

staves for the celli (or VC) playing Great octave A rinforzando whole note. Finally, on the bottom staff line on the page is the "Bass" (or CB) playing "col Celli" (or Great octave A whole note).

Bar 4 = F maj (F/A/C) to G min (G/Bb/D) to F maj to C Dom 7th (C/E/G/Bb).

Flutes are "col" violins. However, the oboe now plays Line 2 C dotted half note tied to C 32nd note, actually part of an "11" figure of Line 2 C 32nd note up to Bb an then descending notes. So we find C-Bb-A-G-F-E-D-C-Bb-A-G. The English horn plays Line 2 C [written G above] dotted half note tied to "11" figure 32nd notes (all descending) of C-Bb-A-G-F-E-D-C-Bb-A-G. The clarinets also play Line 2 C [written D] dotted half note tied to that "11" figure. The bass clarinet plays small octave A [written B] rinforzando dotted quarter note to Bb rinforzando 8th too C rinforzando quarter note tied to C triplet value 8th, part of C-D-E "3" triplet 8ths. The bassoons are still "col" VC.

Horns play F/A/C rinforzando dotted quarter notes to D/G/Bb rinforzando 8ths to C/F/A rinforzando quarter notes to E/B/C rinforzando quarter notes. Trumpets play C/F/A/C dotted quarter notes to Bb/D/G/Bb 8ths to A/C/F/A quarter notes to B/C/E/G quarter notes. Pos I & II play small octave F/A dotted quarter notes to D/G 8ths to C/F to E/B quarter notes. Pos III plays as the bass clarinet (but an octave lower). The tuba plays as the bass clarinet but two octaves lower (starting Contra-octave A dotted quarter note, etc.). The timp is rolled on Great octave A dotted quarter note to Bb 8th to small octave C quarter note roll tied to 8th (followed by an 8th rest). The piano plays the same pattern as the bass clarinet/Pos/tuba, but playing Contra-octave and Great octave A rinforzando dotted quarter notes (etc.).

Violins play Line 2 A dotted half note tied to those descending "11" 32nd figure notes (see English horn). The viole (now in the tenor clef) play Line 2 C dotted half note tied to that "11" embellishment or flourish figure. Celli and basses play as the bass clarinet but starting Great octave A dotted quarter note to Bb 8th (etc).

Bar 5 = F maj (F/A/C). *Rall*.

The rhythmic pattern is established or emphasized in this bar, played principally by the piano and bassoons, and in slightly altered form by other instruments. So Fags/piano (top staff) play crescendo-decrescendo small octave (Great octave for piano) F dotted 8th up to middle C 16th (both notes connected by a crossbeam) to Line 1 D to C 8ths (connected by a crossbeam) to another such set of figures played < >.Flutes and violins play Line 1 F dotted half note up to Line 2 C quarter note (this C note being the start of the *Boy From Oklahoma* melody line).The English horn plays small octave F [written Line 1 C] 8th (followed by a 16th rest) to middle C 16th to D dotted 8th to C 16th figure notes (all four notes connected by a crossbeam). After a dotted 8th rest, the English horn plays V 16th to D dotted 8th to C 8th figure. The clarinets play small octave F 8th (followed by a 16th rest) to middle C 16thD to C 8ths. After a quarter rest, they play the C quarter note legato to A note (start of the melody line). The bass clarinet plays Line 1 F 8th (followed by a 16th rest) down to middle C 16th, and then legato up to A down to C

8ths. Then it plays small octave F dotted 8th up to middle C 16th legato up to A down to C 8ths.

The horns play small octave F/A/Line 1 C (c') whole notes *morendo* and decrescendo. Trumpets play on A/C/F whole notes (trumpet I on F quarter note followed by rests).Pos I plays small octave A whole note, while Pos III plays F, and Pos II plays two small octave C half notes. The tuba plays two Great octave F half notes. The timp is silent. The temple blocks play the rhythmic pattern with "x" heads. So we find dotted 8th note (notated on the bottom space) up to 16th note (notated on the 2nd from top space) to 8th note (notated on top space) down to quarter note (on the 2nd space). Repeat pattern same bar.

After a dotted 8th rest, the harp (top staff) plays A/C/F (f') 16ths to A/C/F to A/C/F 8ths (crossbeam connected). Repeat pattern same bar and next. After a dotted 8th rest, the guitar plays the same pattern but on A/C/F (f'') triads, crescendo-decrescendo on each set. CB plays two small octave F tenuto half notes (repeated next bar). Viole play small octave F 8ths (followed by a 16th rest) to A/C/F (f') 16ths crescendo to next figure of A/D/F 8ths to A/C/F 8ths. After a dotted 8th rest, they play /C/F 16ths to (etc., as given). VC play small octave F 8th (followed by a 16th rest) down to C 16ths legato up to next figure of A down to C 8ths, and then Great octave F dotted 8th up to small octave C 16th figure legato up to A down to C 8ths.

In Bar 6 (key signature of F major or one flat), the melody line continues with the violins and flutes/oboe/clarinets playing A half note (Line 2 A for violins) tied to A 8th down to F up to A up to D legato 8ths.

(I do not have any further notes on this cue).

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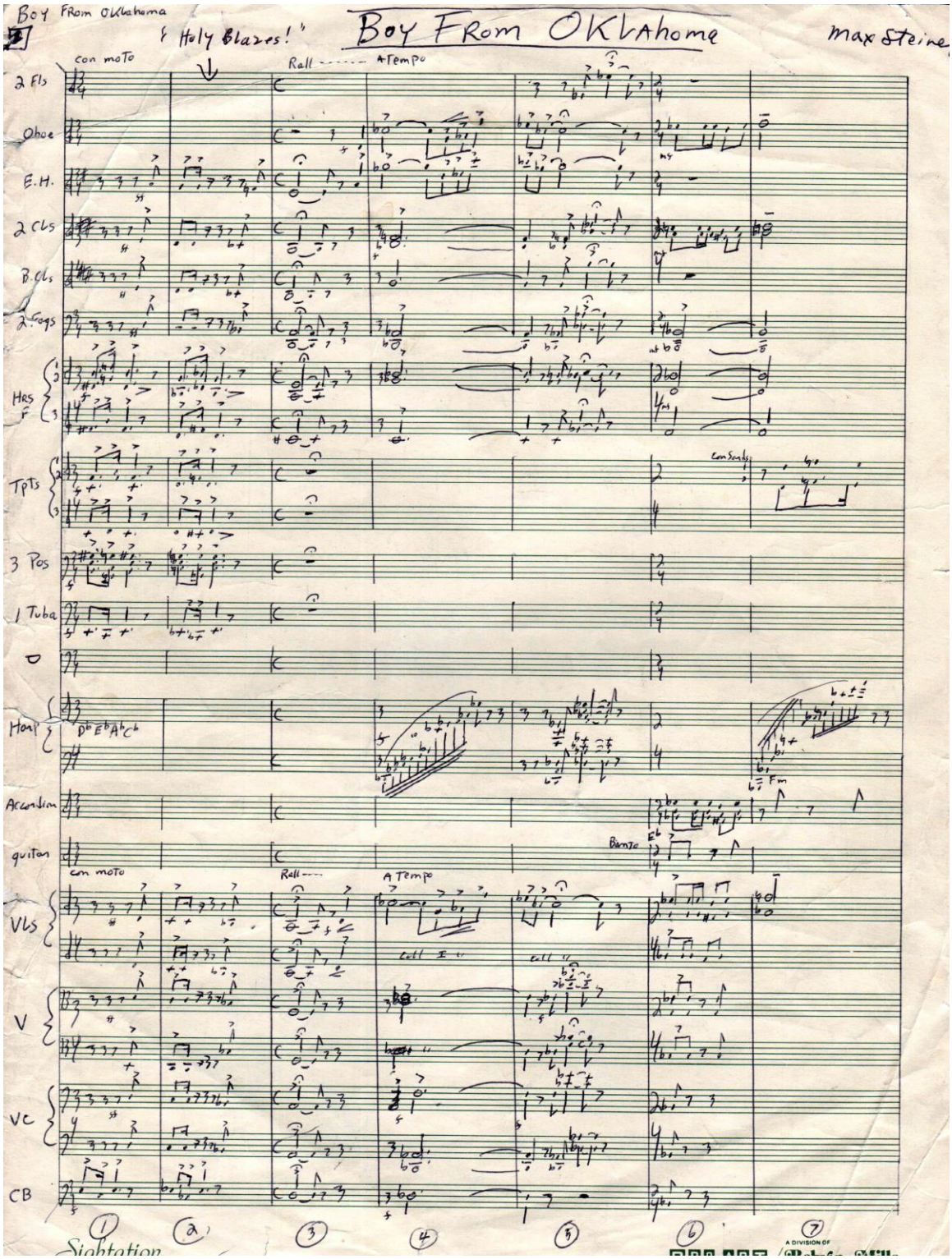
[The Letter] R1/5-2/1. *Con moto* in ¾ time. 57 bars. Scene: Pop has Higgins mail a letter to the territorial Marshall, a letter from the murdered Sheriff! Higgins says, "Holy blazes! Where did you get this?!"

Bar 1 = <u>E maj</u> (E/G#/B) to <u>C maj</u> (C/E/G) to <u>E maj</u>.

Very dramatic motif that will be heard several more times in this score. Brass and basses accentuate the first three notes of this four-note motif in this bar, the 4th note played by the strings and woodwinds. So we find three horns playing forte G#/B/E rinforzando dotted 8th notes up to C/E/G rinforzando 8ths (both notes connected by a crossbeam) back down to G#/B/E rinforzando dotted quarter notes decrescendo (followed by an 8th rest). Three trumpets play B/E (trumpet I on E) rinforzando dotted 8th notes to C/E/G rinforzando 16ths back to B/E dotted quarter notes (followed by an 8th rest). Three trombones play *f* on B/E/G# dotted 8ths down to G/C/G (g) 16ths back to B/E/G# dotted quarter notes (followed by an 8th rest). The tuba plays *f* on Great octave E dotted 8th down to C 16th back to E dotted half note (followed by an 8th rest). The CB play the same but an octave higher register (small octave instead of Great octave notes).



On that final 8th note duration (silent for the brass and CB) the woodwinds and altri strings play the D rinforzando 8ths *ff*. So we find the English horn playing, after two quarter and one 8th rests, the Line 1 D [written A above] rinforzando 8th note. Two clarinets and bass clarinet (after the rests) play Line 1 D [written E] rinforzando 8ths,

while two Fags play small octave D 8th.Violins play Line 1 D rinforzando 8ths. Viole I play Line 1 D 8th, while viole II play small octave D 8th. VC play small octave D 8ths.

Bar 2 = C min (C/Eb/G) to Cb maj (Cb/Eb/Gb) to C min.

The horns continue the pattern on Eb/G/C rinforzando dotted 8th notes up to Gb/B/Eb 16ths (Cutter decided, for some reason, to write the enharmonic B [written F#] instead of Cb [written Gb]) back to Eb/G/C rinforzando dotted quarter notes decrescendo (followed by an 8th rest). Trumpets play Line 1 C dotted 8ths to B/Eb 16ths (once again the enharmonic B [written C#] instead of Cb[written Db]) back to C rinforzando dotted quarter notes (followed by an 8th rest). Pos play C/Eb/G dotted 8ths to Gb/Cb/Gb 16ths to C/Eb/G dotted quarter notes. The tuba plays Great octave Eb dotted 8th down to Cb 16th back up to Eb dotted quarter note (followed by an 8th rest).

The woodwinds also now join in with this pattern for the first two (slightly altered) notes. So we find the english horn playing middle C 8th (not the dotted 8th) to C 16th (followed by a 16th/quarter/8th rest) to Bb [written F] rinforzando 8th. The clarinets and bass clarinet play this pattern notes and register, whereas the Fags play an octave register lower. Violins and viole I also play the Line 1 C notes to small octave Bb 8th at the end of the bar, while viole II play an octave lower. VC also (as viole II) play small octave C-C notes (followed by rests) to Great octave Bb rinforzando 8th.

Bar 3 = D maj (D/F#/A). *Rall.* In C time.

The English horn settles on the small octave A [written Line 1 E] half note held fermata and tied to A 8th (which I believe is heard after the fermata hold), followed by an 8th rest. Then it plays Line 1 D [written A] rinforzando quarter note (the start of

The Boy From Oklahoma theme, continued next two bars). Clarinets and bass clarinet also play the small octave A [written B] half note held fermata and tied to an 8th note, followed by an 8th and quarter rest marks. Fags play Great octave D/A half notes held fermata and tied to 8ths (followed by an 8th and quarter rest). Horns play small octave D/F#/A half notes held fermata and tied to 8ths (followed by rests). The rest of the brass instruments are silent for several bars. Violins play small octave rinforzando A half notes held fermata and tied to 8ths. After an 8th rest, they play *f* < Line 1 D rinforzando quarter note. Viole play small octave F rinforzando half notes held fermata and tied to 8ths (followed by rests). VC play Great octave A half notes held fermata and tied to 8ths, while basses play small octave D. Finally, after a half and quarter rest, the oboe plays forte the Line 1 D rinforzando quarter note.

Bar 4 = <u>Db Dom 9th</u> (Db/F/Ab/Cb/Eb). *A Tempo*.

The oboe/English horn/violins continue the melody line (from the D quarter note at the end of the previous bar) legato to (Bar 4) Line 2 Cb rinforzando half note tied to 8th down to Line 1 G to Ab up to Line 2 F rinforzando 8th notes crescendo (all 8th notes are connected by a crossbeam). The melody line concludes in Bar 5 on Line 2 Eb rinforzando 8th down to Cb rinforzando 8th tied to a half note held fermata and then tied to a sounded (I believe) 8th (followed by an 8th rest).

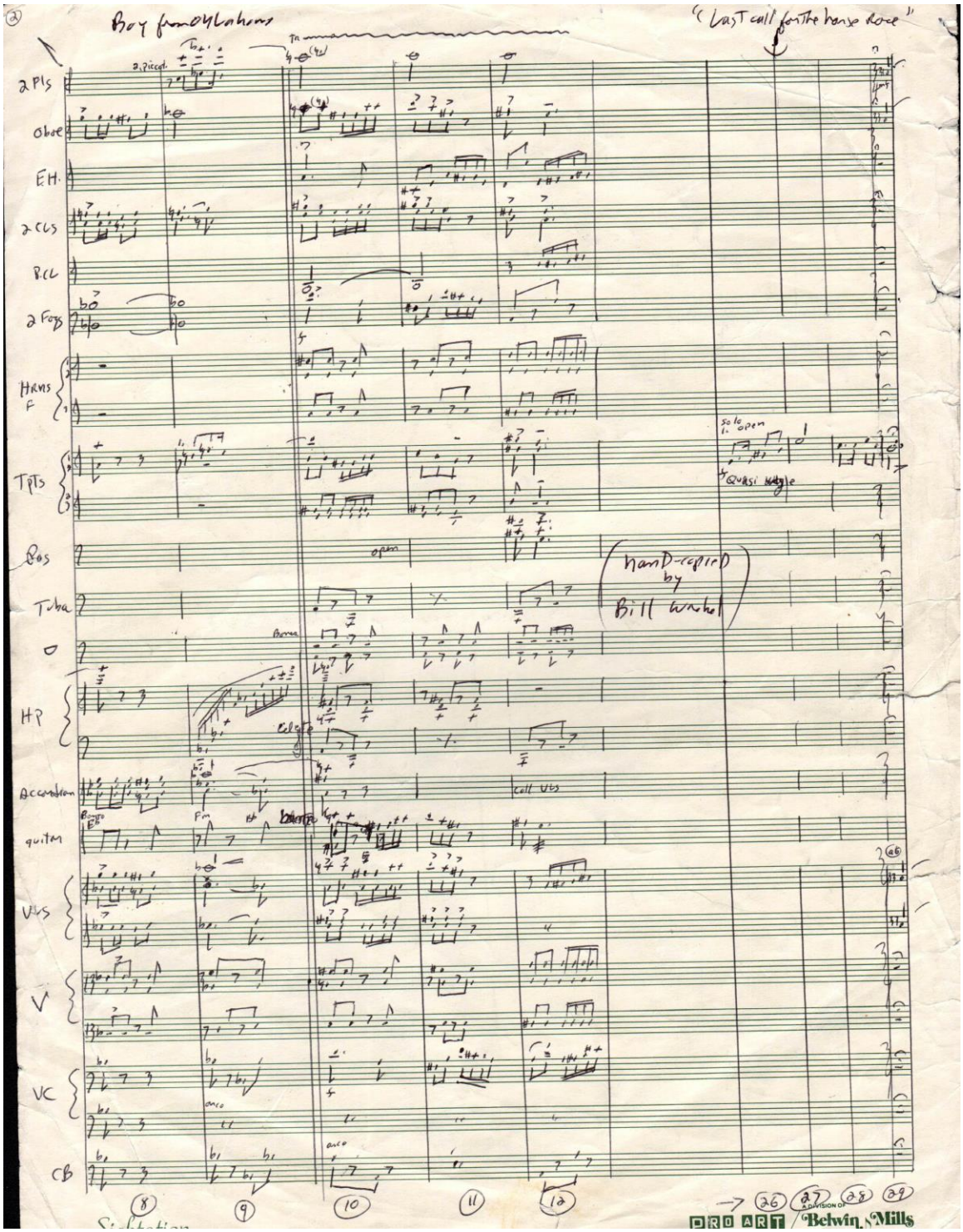
Back in Bar 4, the harp plays forte ascending "10" 32nd figure notes (all notes connected by three crossbeams) starting on Great octave Db-Ab-small octave Cb-Eb-F-Ab (bottom staff) to (top staff) Line 1 Cb-Eb-F-Ab, and then up to stand alone Line 2 Eb 8th (followed by an 8th and quarter rest).

After a quarter rest, clarinets play forte Line 1 Cb/Eb rinforzando dotted half notes tied to quarter notes next bar, and then (after an 8th rest) Cb/Eb rinforzando 8th up to Ab/Cb quarter notes held fermata and tied to 8ths (followed by an 8th rest). After a quarter rest, the bass clarinet plays Line 1 F [written G] tied to quarter note next bar, and then (after an 8th rest) it plays the rinforzando F 8th up to Line 2 F rinforzando quarter note held fermata and tied to 8th note (followed by an 8th rest). After a quarter rest, two bassoons play Great octave Db/Ab rinforzando dotted half notes tied to quarter notes next bar. After an 8th rest, they play Db/Ab 8ths up to small octave Db/Ab rinforzando quarter notes held fermata and tied to 8ths (followed by an 8th rest). Horns play F/Cb/Eb notes in that pattern given, and then up to Cb/Eb/F quarter notes held fermata and tied to 8ths. Viole, after a quarter rest, play middle Cb/Eb notes in that pattern and then up to Line 2 Cb/Eb notes held fermata. VC play Great octave Db/Ab/small octave F notes in that pattern, and then up to small octave Db/Ab/Line 1 Cb/Eb quarter notes held fermata and tied to 8ths. After a quarter rest, CB play small octave Db dotted half note tied to a quarter note next bar (followed by a quarter and half rest). And finally, after a quarter and 8th rest in Bar 5, the harp plays Great octave Db/Ab/small octave Db 8th (bottom staff) and (top staff) small octave F/Line 1 Cb/Eb 8ths up to octave higher quarter notes held fermata and tied to 8ths.

Pre-race fanfares are then played based on *De Camptown Races* (Section 3e denoted much earlier in the cue sheets rundown). This lasts 28 seconds. In Bar 26 in 2/4

time of this section, trumpet I is *solo* and *open* playing forte and *quasi bugle* Line 1 D dotted 8th to D 16th figure up to F# to A 8ths figure up to (Bar 27) Line 2 D half note to (Bar 28) B dotted 8th to B 16th up to D-B 8ths to (Bar 29 in ¾ time) A dotted half note held fermata and decrescendo. Melodically this fanfare is basically the D major tonality (D/F#/A). It is here where Steve (Merv Griffin) states, "All right! This is the last call for the horse race!"

After two rests in Bar 29, 6 violins I play Line 1 A quarter note legato up to (Bar 30 in 2/4 time) Line 2 F half note tied to 8th note in Bar 31 to F 16th (followed by rests). 6 violins II play that A Line 1 quarter note legato up to (Bar 30) Line 2 F 8th note (followed by an 8th rest) and then *mf* Line 1 F/A rinforzando quarter notes tied to (Bar 31) 8ths to rinforzando Gb/Bb 8ths to next figure of "6" sextuplet dyads G/B to Ab/C to A/C to Bb/D to C/E to (unsure) to (Bar 32) Db/F rinforzando half notes. The other strings and woodwinds play the same pattern but varying notes. It is here that Barney Turlock announces that he is raising the prize money. It climaxes with the violins/viole/celli playing Eb 8th note at the end of Bar 37 (Line II for violins/flutes, Line 1 for viole, small octave for celli) legato up to (Bar 38 in C time) C rinforzando half note tied to 8th to A-C-F# legato 8ths to (Bar 39) E quarter note legato down to C half note tied to 8th decrescendo (followed by an 8th rest). The celli in Bar 39 play Line 1 E quarter note to middle C half note decrescendo, and then it is solo (as Tom says "A hundred dollars will buy an awful lot of hay, and I can sure use a new pair of boots."). The solo celli then play middle C 8th down to A-F# 16ths to (Bar 40) E half note tied to 8th down to rising 8ths small octave C-E-B to (Bar 41) A half note decrescendo and tied to 8th (followed by an 8th rest).

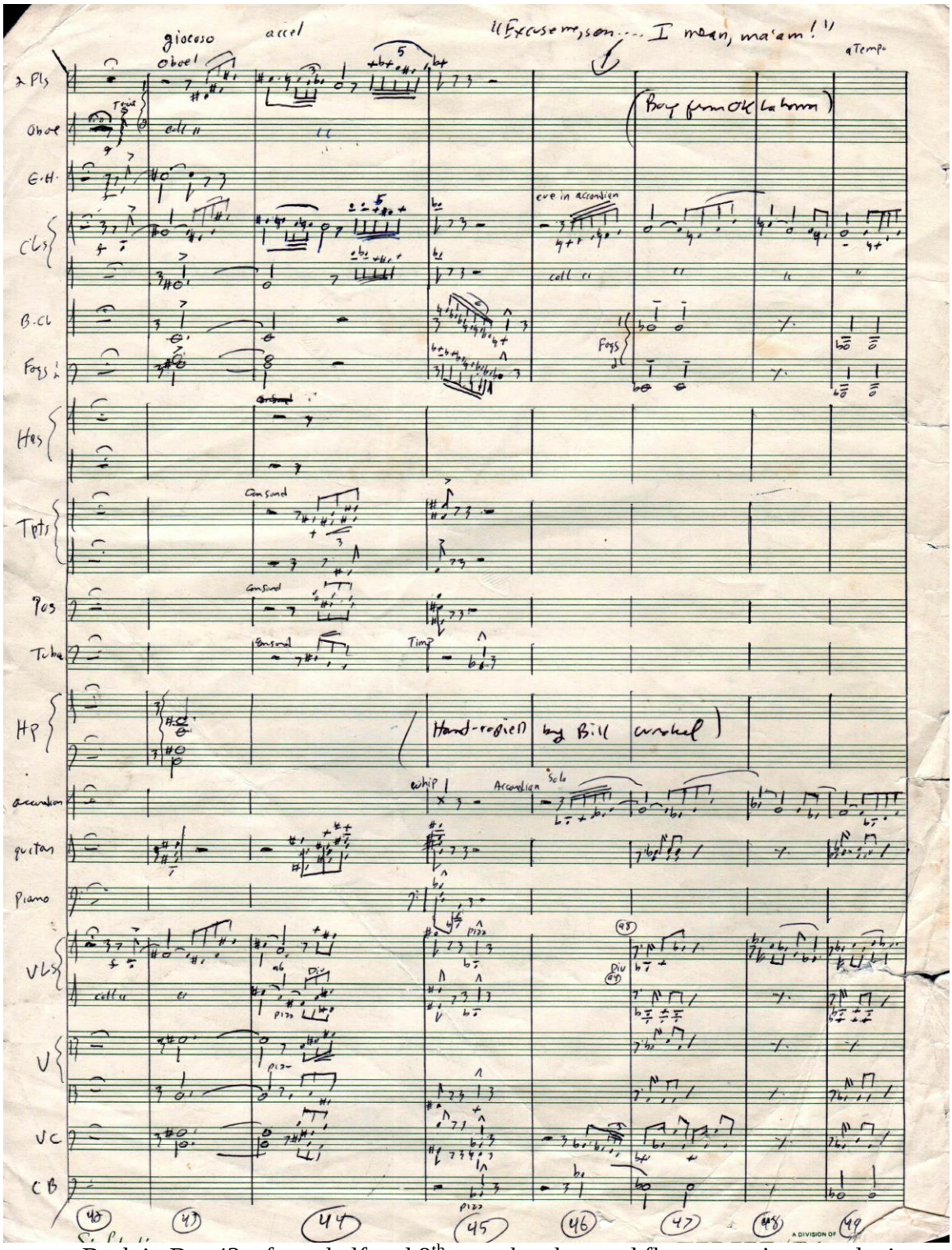


Back in Bar 38, the woodwinds also play that *Boy From Oklahoma* motif (played also by the strings). After a quarter rest in Bar 38, the horns play *f* F#/C/E rinforzando dotted half notes tied to (Bar 39) dotted half notes and tied also to 8ths (followed by an 8th rest), while Pos play as such on Great octave D/A and small octave D notes, and CB play small octave D. After a quarter rest in Bar 38, the harp plays rising "12" 32nd figure notes (all notes connected by three crossbeams) starting Great octave D-A-small octave

C-E-F#-A (bottom staff) to (top staff) middle C-E-A-C-E-A-C (basically the D Dom 9th tonality or D/F#/A/C/E), followed by a quarter rest. In Bar 39, after a quarter rest, the harp then plays descending "10" figure notes starting Line 3 C-A-F#-E-C-A-F#-E-C-A down to (bottom staff) small octave F# 8th note (followed by an 8th rest).

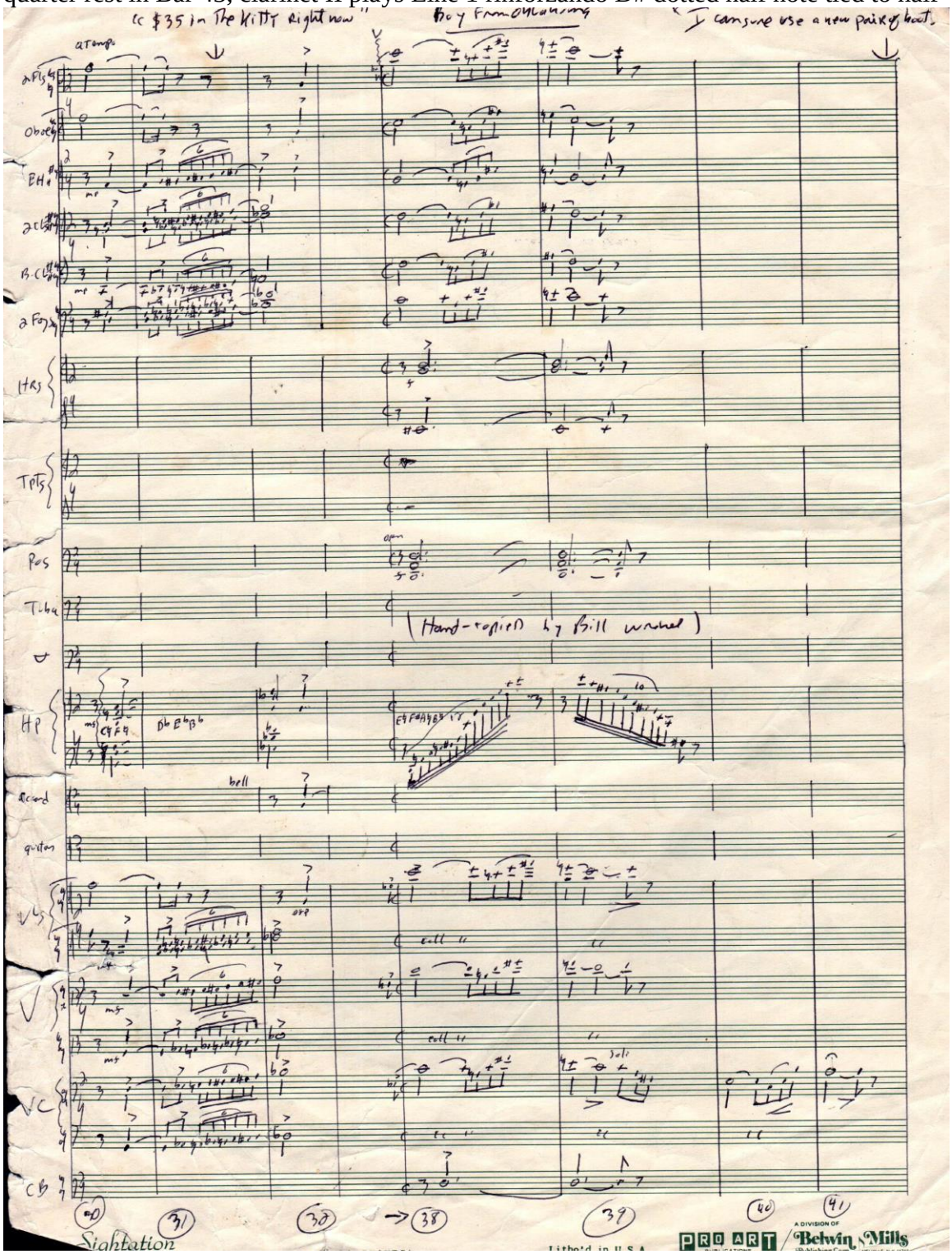
Bar 42 is a General pause for most of the instruments (a whole note rest with a fermata hold symbol above). Here Tom tried to find $5 to join the race but Barney says, "Save your money, stranger….Hey Steve, let him in!" After Tom says "Thanks, Mr. Turlock!" the music starts up again with the *Boy From Oklahoma* theme again. It is here in Bars 43-45 that Tom slaps the backside of Katie, thinking it was a young boy ("Excuse me, son…I mean, excuse me, Ma'am!").

So we have the English horn/clarinet I/violins playing forte small octave A rinforzando 8th note at the end of Bar 42 legato up to (Bar 43) Line 1 F# half note tied to F# 8th and then ascending 8th notes D#-F#-D# (Line 2 D-sharp) to (Bar 44) C# quarter note legato down to (for violins I) A half note (followed by an 8th rest) up to Line 2 A-F# 8ths to (Bar 45) G# 8th (followed by an 8th and quarter rest) down to small octave Bb sforzando-marked (^) pizzicato Bb quarter note (followed by a quarter rest). Violins II play in Bar 44 that Line 2 C# quarter note down to A quarter note (not half note) down to (now *pizz*) F# to A 8ths to divisi D#/C# 8ths to (Bar 45) E#/D# 8ths, Then they also play that small octave Bb sforzando quarter note as given. Etc etc. I find it interesting how Steiner added musical color to that backside slapping at the start of Bar 45 with the whip sounding a quarter note (with the "x" head on the 2nd space from the top).



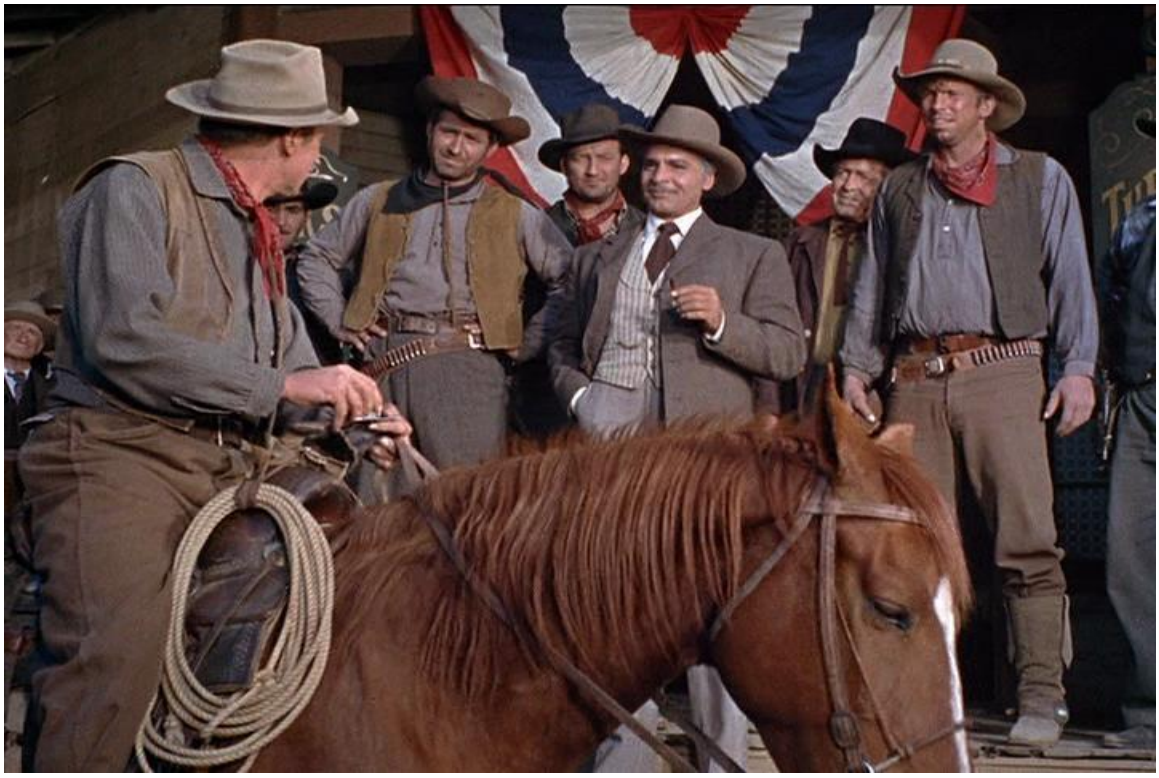
Back in Bar 43, after a half and 8th rest, the oboe and flutes are *giocoso* playing ascending legato 8ths starting Line 1 D#-F#-D# to (Bar 44) Line 2 C# dotted 8th to "3" triplet 32nd notes C-B-Bb figure to Line 1 A half note. After an 8th rest, they play Line 2 A-Ab-G-F#-G "5" 32nd note figure to (Bar 45) Ab 8th (followed by rests). Clarinet I plays similarly in Bar 43 (F# half note tied to 8th and then the pattern just given). After a

quarter rest in Bar 43, clarinet II plays Line 1 rinforzando D# dotted half note tied to half



note next bar (followed by an 8th rest) to that "5" figure just discussed to (Bar 45) Ab Line 2 8th (followed by rests). The bass clarinet plays in Bar 43 (after a quarter rest) small octave B dotted half note tied to half note in Bar 44 (followed by a half rest). After

a quarter rest in Bar 45, it plays descending "6" sextuplet 16th notes starting Line 2 Eb-Cb-Ab-F-Eb-Cb down to Bb sforzando quarter note (followed by a quarter rest). Fags play small octave F#/A rinforzando dotted half notes tied to half notes in Bar 44 (followed by a half rest), and then (after a quarter rest) they play that "6" descending figure starting Line 1 Eb (see bass clarinet) down to Great octave Bb sforzando quarter note.



After a half and 8th rest in Bar 44, *con sord* trumpets play *f* < B/F# to E/A to F#/C# 8ths to (Bar 45) G#/D# rinforzando 8th notes (the slap), followed by an 8th/quarter/half rest marks. Similarly, muted Pos and tuba play this pattern. The tuba however plays D#-B-A 8ths only in Bar 44 whereas in Bar 45 the timp sounds (after a half rest) the Bb sforzando quarter note (followed by a quarter rest). Etc.

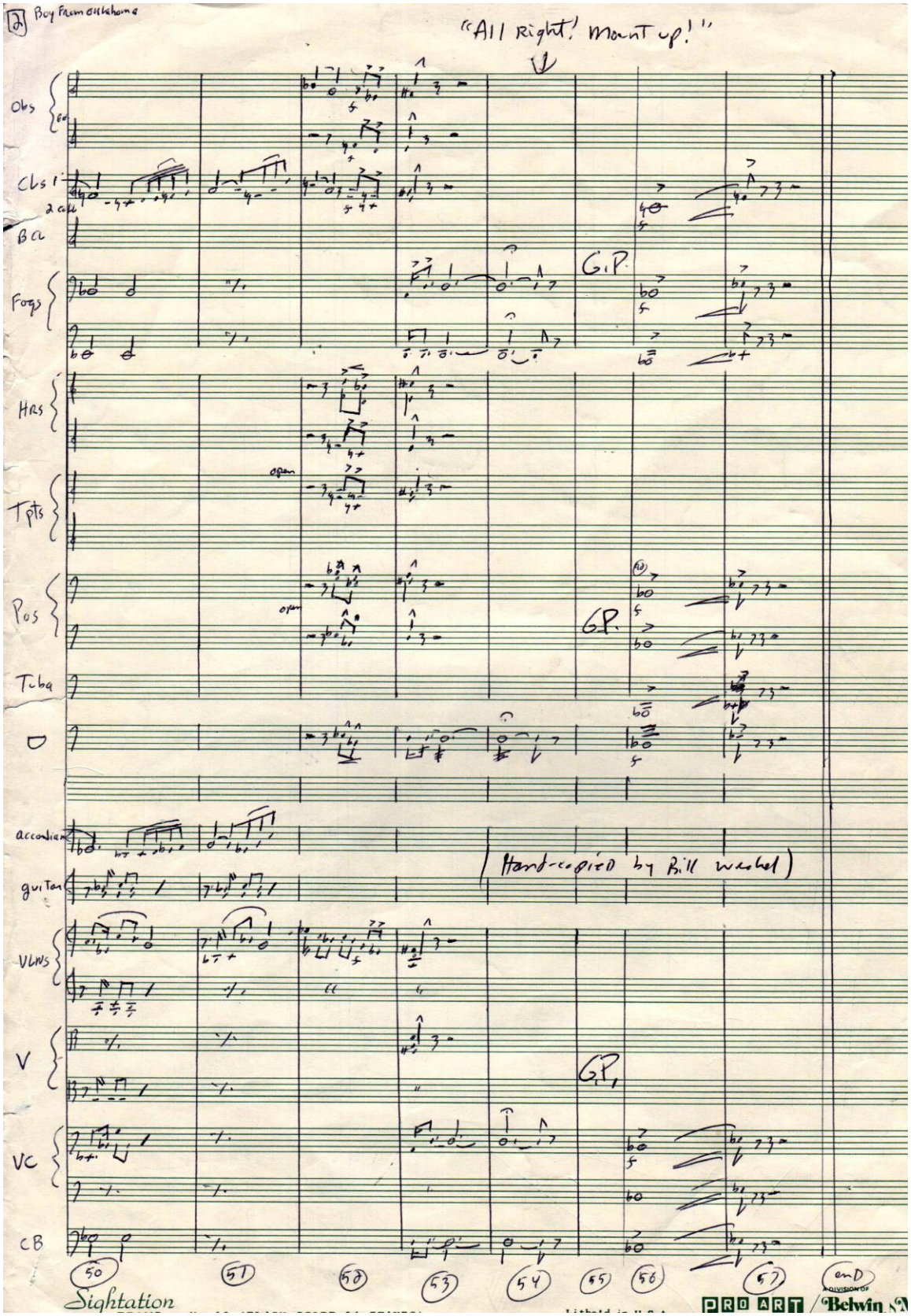
After a half and quarter rest in Bar 46, the accordion is *solo* (with the clarinets "cued in") as Tom goes over to Pop to ask him if he can hold Tom's law books. The accordion plays "5" 32nd figure notes starting small octave Bb-C-D-Eb-G with that end Line 1 G note tied to (Bar 47) G half note (again starting to play the *Boy From Oklahoma* theme) tied to G 8th to Eb-G-C (c'') legato 8ths to (Bar 48) Bb quarter note legato down to G half note to G-Eb 8ths to (Bar 49) F half note tied to F 8th down to rising 8th notes Bb-D-F to (Bar 50) Line 1 Eb dotted half note to small octave Bb 8th to rising 16ths C-D-Eb-F to (Bar 51) G half note tied to 8th to Eb-G-C 8ths to (Bar 52) C quarter note to A half note.

Back in Bar 47 (start of the theme), 8 violins I play (after a dotted 8th rest) the rhythmic pattern of small octave Bb 16th to middle C up to Bb 8ths (repeat same bar). In

Bar 48, after a dotted 8th rest, violins I play Line 2 Eb 16th to C-Bb 8ths (crossbeam connected) to G stand alone 8th down to E dotted quarter note. In Bar 49, after a dotted 8th rest, they play Line 1 Bb 16th to C-Bb 8ths up to stand alone Line 2 D 8th to Cb dotted quarter note. Etc. Back in Bar 47, 4 violins II play (after the dotted 8th rest) small octave G/Bb 16ths to G/C to G/Bb 8ths (repeat pattern same bar). Repeat Bar 47 in Bar 48. Etc. After a dotted 8th rest in Bar 47, viole play small octave G/Bb 16ths to G/D to G/Bb 8ths (repeat same bar and next). VC plays the full rhythmic pattern (see Bar 5 of the M.T. played by the piano & Fags). So the celli play Great octave Eb dotted 8th up to Bb 16th (crossbeam connected) up to G down to Bb 8ths (repeat the two figures same bar and next). CB play two small octave Eb half notes (repeated next bar) to (Bar 49) two Great octave Bb half notes to (Bar 50) two small octave Eb half notes (repeated next bar). After a dotted 8th rest in Bar 47, the guitar plays Line 1 G/Bb 16ths to G/C to G/Bb 8ths (repeat same bar and next bar). Etc.

After a half and quarter rest in Bar 52, the *open* horns/trumpets/trombones are especially prominent playing rinforzando Eb maj (Eb/G/Bb) 8th note chords in inversions to (Bar 53) D maj (D/F#/A) sforzando quarter note chord as a declarative prelude to Steve's announcement, "All right! Mount Up!" So the open (not muted) Pos play sforzando-marked (^ symbol above notes) small octave Eb/G/Bb down to Bb/Eb/G 8ths to (Bar 53) D/F#/A sforzando quarter notes (followed by a quarter and half rest). Horns play Bb/G to G/Eb 8ths to (Bar 53) A/F# quarter notes, while trumpets play Eb/G to Bb/Eb 8ths to (Bar 53) D/F# quarter notes. The timp beats Eb down to Bb 8ths crescendo to (Bar 53) D 16th to D dotted 8th roll tied (still rolled) to D dotted half note and tied to (Bar 53) D dotted half note held fermata and tied to D 8th (followed by an 8th rest). In Bar 53, CB play as the timp. VC (and Fag I) play Great octave A 16th up to small octave D dotted 8th tied to dotted half note and to (Bar 54) dotted half note held fermata and tied to 8th. Fag II plays as the CB but written an octave lower.

Bar 55 is silent (G.P. or general Pause). Here Steve gives the rules of the race. In Bar 56,The clarinets/Fags/Pos/tuba/rolled timp/VC/CB play forte unison Bb rinforzando whole note crescendo up to (end Bar 57) Eb 8th (followed by rests). This actually seques to the start of the dynamic horse race (coma sopra from another, earlier Max Steiner western movie).


2 Boy From Oklahoma
"All Right! Mount up!"
Obs
Cls 1
2 cls
BCl
Fogs
G.P.
Hrns
open
Tpts
Pos
open
G.P.
Tuba
D
accordian
(Hand-copied by Bill Wachel)
guitar
VLNS
V
G.P.
VC
CB
50
51
52
53
54
55
56
57
end
Sightation
PRO ART / Belwin

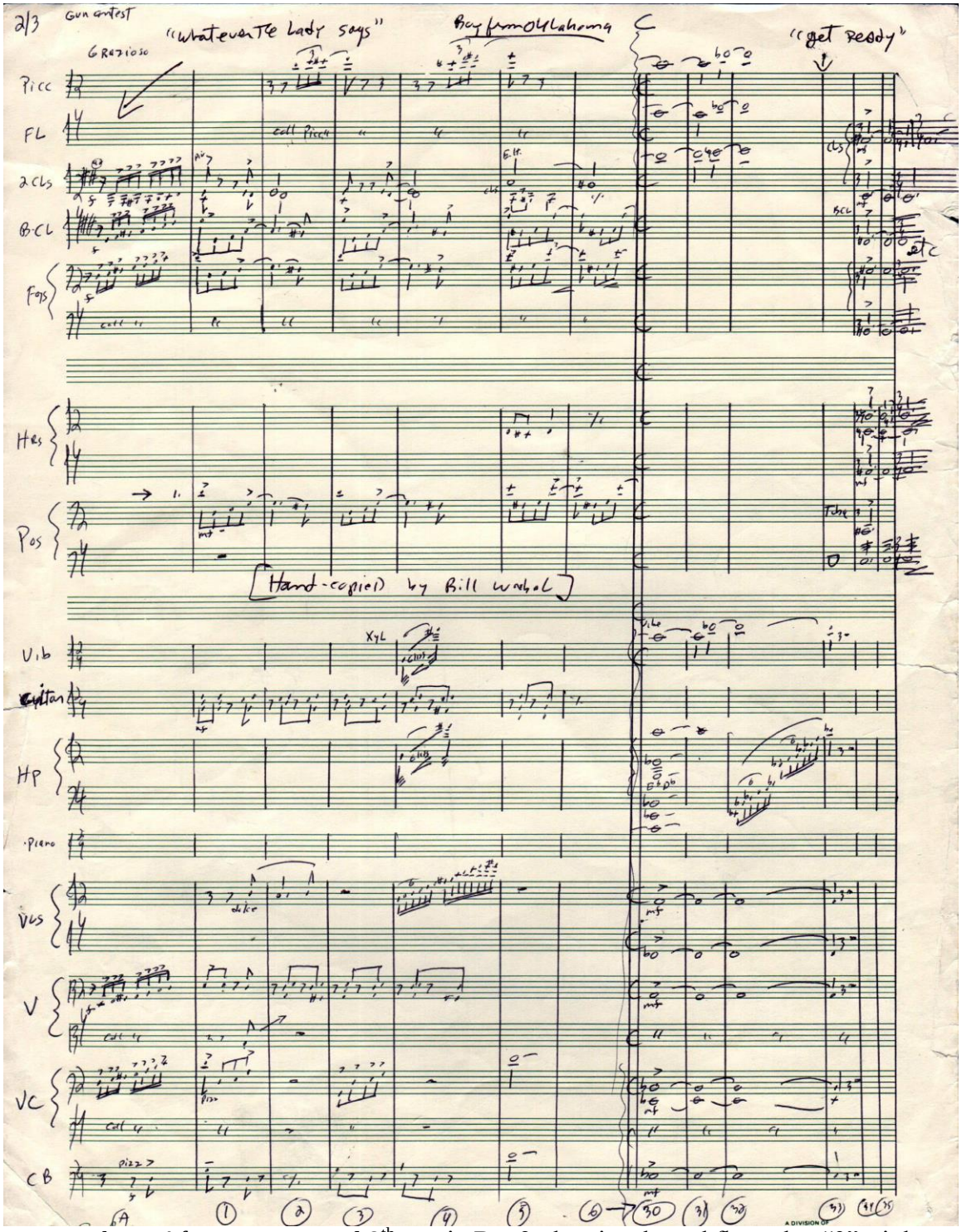
****

[The Gun Contest] R2/3. *Grazioso* in 2/4 time. Scene: There's a tie in the horse race between Katie and Tom. Steve asks, "What do you two want to do about it?" and Tom replies, "Whatever the lady says." So Katie starts a gun-shooting contest. The music played is a comedic version (played by Pos I) of the Katie theme (actually self-borrowed from an earlier Steiner western—I believe *Wyoming Kid*).

In Bar A (grace bar),the clarinets/bass clarinet/Fags/viole/VC play a fast-paced ascending sweep of rinforzando 16th notes. So, after a 16th rest, they play small octave (Line 1 for bass clarinet) D-E-F# rinforzando-marked (>) 16ths (all three connected by two crossbeams) to next figure of G-A-B-C 16ths.

In Bar 1, trombone I (and bass clarinet and Fags) play *mf* the Katie theme (marked in the cue sheets as *Grazioso*). We find Line 1 rinforzando D 8th down to small octave D-E 8ths to G rinforzando 8th tied to (Bar 2) G dotted quarter note legato to F# 8th note. Repeat Bars 1-2 in Bars 3-4. In Bar 5, the solo trombone continues on Line 1 E 8th down to small octave F# to G 8ths to Line 1 E rinforzando 8th tied to (Bar 6) E 8th back down to F#-G 8ths up to E 8th tied to 8th next bar, etc.

Back in Bar 1, the guitar strums *mf* two G/B/D (G maj) 8th note triads (followed by an 8th rest) to G/C/D 8ths. In Bar 2, after an 8th rest, the guitar plays B/C/D 8ths (followed by an 8th rest) to G/C/D 8ths. After an 8th rest in Bar 3, it plays G/B/D 8ths (followed by an 8th rest) to G/C/D 8ths. Etc. The clarinets play B/D (d') rinforzando 8ths (followed by two 8th rests) to C/D rinforzando 8ths tied to (Bar 2) C/D half notes. Repeat



next two bars. After a quarter and 8th rest in Bar 2, the piccolo and flute play "3" triplet 8ths starting Line 2 B-C-C# to (Bar 3) Line 3 D 8th note (followed by an 8th and quarter rest). After a quarter and 8th rest in Bar 4, they play Line 2 C#-D-D# triplet 8ths to (Bar 5) E 8th (followed by rests).

After a quarter and 8th rest in Bar 1, the violins play *dolce* Line 1 B 8th legato to (Bar 2) A dotted quarter note to B 8th (silent next bar). In Bar 4, they play rising "6"

sextuplet 16ths starting Line 1 G-A-B-C-D-E (connected by two crossbeams) to next figure of eight 16ths starting Line 2 F#-G-A-B-C-D-E-F# (silent next bar). Also in Bar 4, the harp is *gliss* from Great octave B up to Line 3 F# (the xylophone is also glissandi as such).

Etc.

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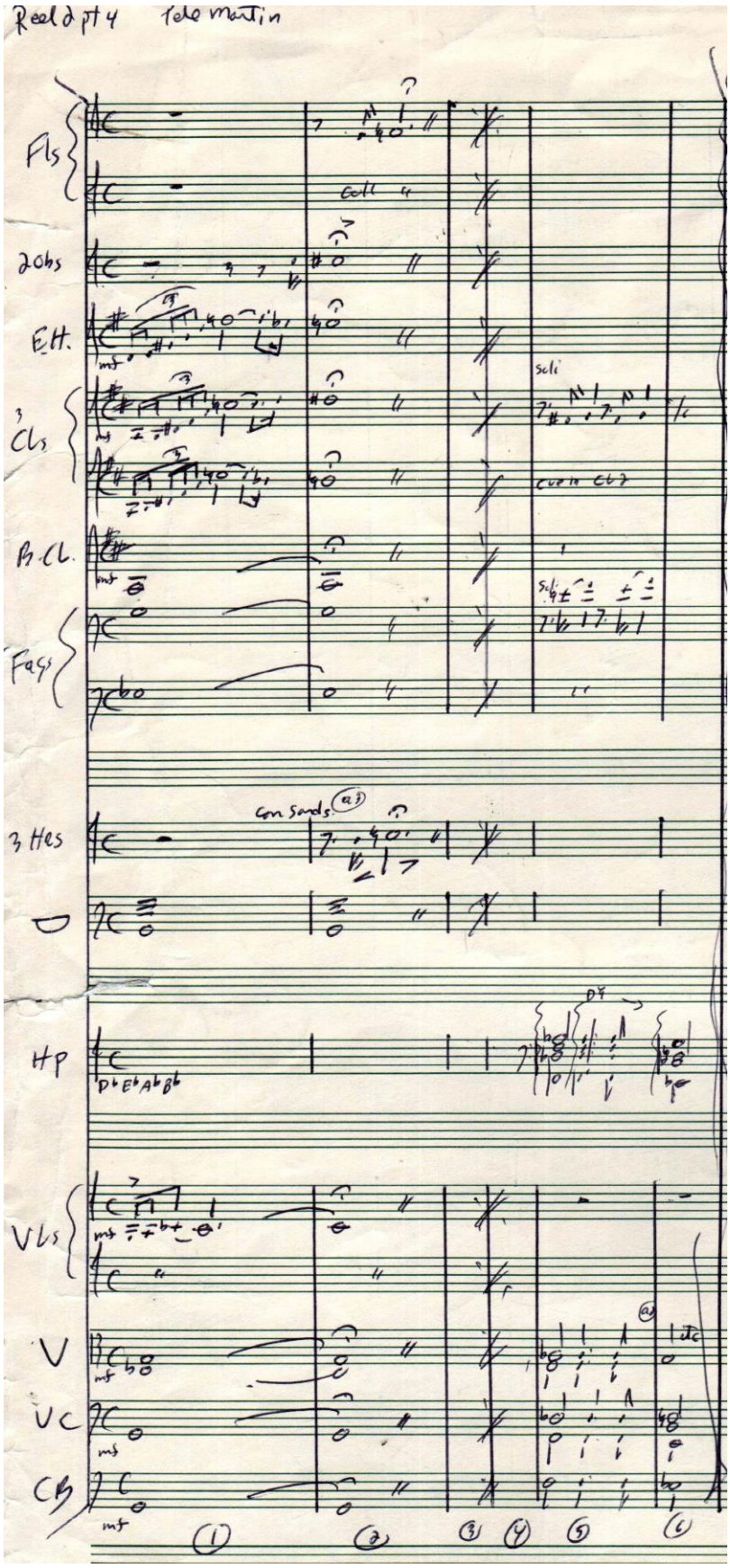
{Pete Martin} R2/4. Scene: As Tom is talking to Pop after the gun contest, Pete Martin shows up on his horse, exclaiming "Hey, you! Barney Turlock wants to see you in his office!" This music corresponds to 8(e) on the cue sheets (the "Menace" theme). This music was *also* self-borrowed from the 1947 score to *Wyoming Kid* (aka *Cheyenne*).

The English horn and two clarinets play the Menace motif. They play *mf* small octave G-A 16ths to "3" triplet value C#-E-G 16ths (all notes connected as a figure) to Bb half note tied to dotted 8th. Then the English horn and clarinet II play Ab 16th to (Bar 2) A whole note held fermata (followed by breath/rest quote marks), while (now the oboe joining in) and clarinet I play Line 2 C 16th to (Bar 2) C# whole note held fermata. The bass clarinet plays *mf* on small octave G [written A] whole note tied to whole note next bar and held fermata). Fags play small octave Eb/G whole notes tied to fermata-held whole notes in Bar 2. The timp is rolled on Great octave G whole note (repeated next bar). The violins play small octave G-A 16ths up to middle Cb 8th tied to dotted half note and tied to whole note next bar held fermata. Viole play small octave Eb/G whole notes tied to next bar, and CB play Great octave G whole notes.


Flts
2 Obs
E.H.
3 Cls
B.Cl.
Fags
3 Hrs
Hp
Db Eb Ab Bb
Vlns
V
Vc
Cb
solo
con sords
(1)
(2)
(3)
(4)
(5)
(6)

After a dotted 8th rest in Bar 2, 2 flutes and 3 muted horns play response notes of Line 1 E 16th crescendo to F dotted half note decrescendo and held fermata.

Bars 3-4 = Bars 1-2.

A new pattern begins in Bar 4. The harp is arpeggiando (vertical wavy line rolled chord) on Db maj (Db/F/Ab) chords. So we find Great octave F/small octave Db/F/Ab rolled half notes to same dotted quarter notes to same 8th notes to (Bar 5) the Eb maj 7th (Eb/G/Bb/D) chords in that pattern. So Eb/Bb/D/G(g) half notes to dotted quarter notes to 8th notes. Violins are silent, but viole play small octave F/Ab notes in that pattern in Bar 5, VC on F/Db, and CB on small octave F. In Bar 5, CB plays on Eb notes, VC on BB/D, and viole on Eb/G. In Bar 5, after a dotted 8th rest, clarinets and Fags play a secondary pattern of Line 1 E 16th to F quarter note (followed by another dotted 8th rest) to E 16th to F quarter note again. Etc.

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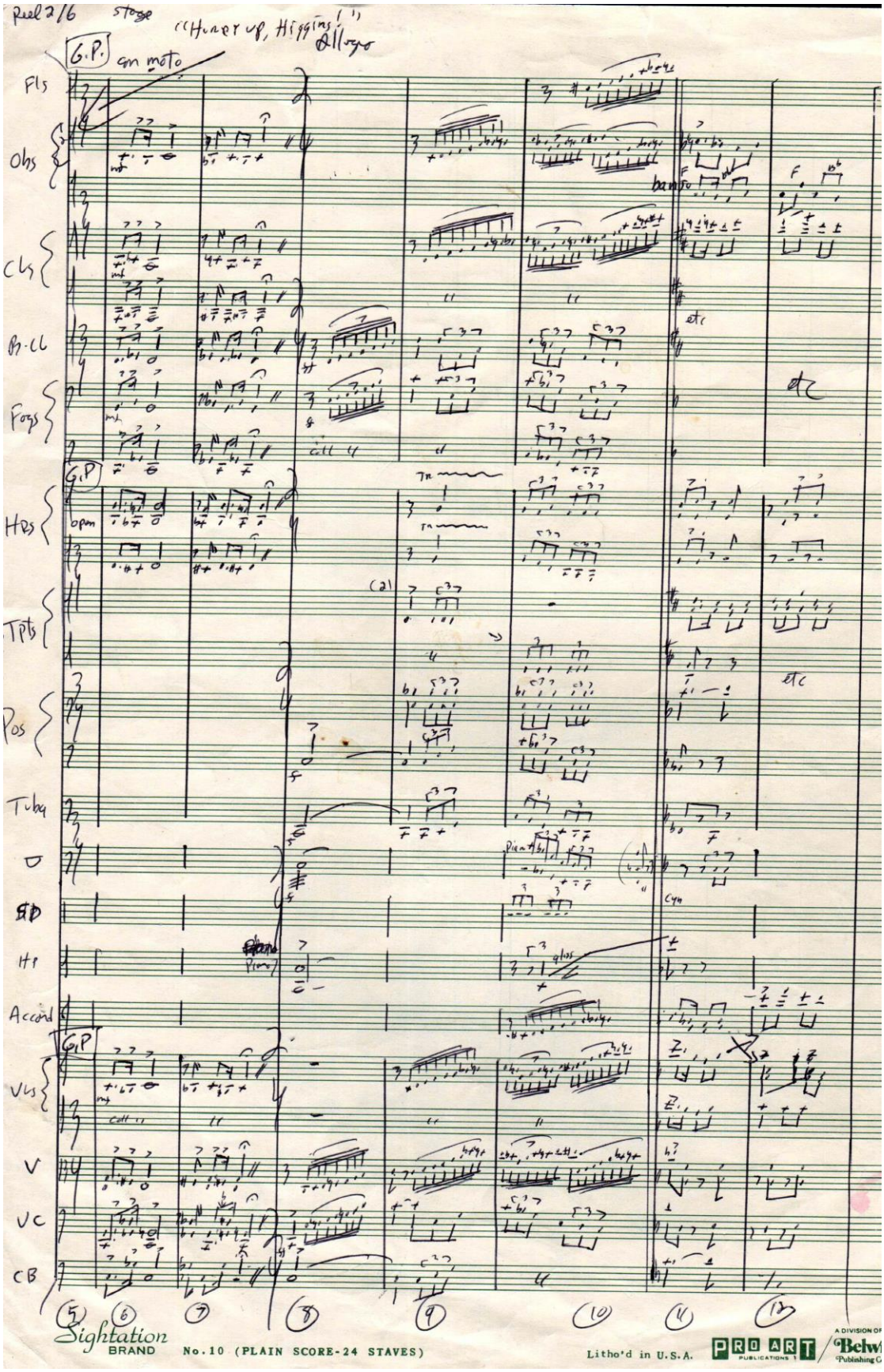
{The Stagecoach} R2/6 *Con moto* in ¾ time. Scene: The stagecoach driver yells, "Hurry up, Higgins! We've got to get rollin'!" That letter to the territorial Marshall (threatening to Barney) is in the bag Higgins gives to the stage driver. Then the music starts in Bar 6. I am not sure, but I believe the first four bars were either not used, and the driver spoke in Bar 5's General Pause, or the first four bars repeated the "menace" motif again.


Reel 2/6
stage
"Hurry up, Higgins!"
Allegro
G.P.
con moto
Fls
Obs
Cls
Bs.Cl
Fags
Hrs
Tpts
Pos
Tuba
Perc
Hp
Accord
Vls
V
VC
CB
etc
Sightation
BRAND
No.10 (PLAIN SCORE-24 STAVES)
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Bars 6-7 = C maj (C/E/G) to Gb maj (Gb/Bb/Db).

A variation of the dramatic *con moto* theme (see R1/5-2/1) is played for these two bars. Violins and oboes play *mf* middle (Line 1) rinforzando C dotted 8th to Bb rinforzando 16th figure to middle C rinforzando half note to (Bar 7), after a dotted 8th rest, Bb 16th to C dotted 8th to Bb 16th to C quarter note held fermata. Viole and clarinets (standard pairing, just as bassoons and celli are standard pairing) play small octave E/G rinforzando dotted 8ths to F#/Bb 16ths (not the enharmonic substitution of the F# instead of Gb) to E/G half notes , etc.(follow the pattern given with the violins). VC/Fags play Great octave C/G dotted 8ths up to Gb/Db 16ths to C/G half notes, while CB play small octave C dotted 8th up to Gb 16th back down to C half note, etc. The bass clarinet plays middle C dotted 8th to Db 16th to C half note, etc.

In Bar 8 (in 2/4 time), we begin a pyramid layering of rising diatonic 32nd notes that excitingly preludes the stagecoach theme music (also self-borrowed from *Wyoming Kid* starring Dennis Morgan). First the VC play *ff* (fortissimo) Great octave C rinforzando quarter note up to "7 septuplet small octave 32nd notes C-D-E-F-G-A-B. After a quarter rest in this bar, the viole and bassoons play the same small octave 32nd legato notes. Also after a quarter rest, the bass clarinet plays these 32nd notes starting Line 1 C. Pos III/CB play forte small octave (tuba an octave lower) C rinforzando half note tied to a quarter note next bar to "3" triplet rising 8ths C-E-G to (Bar 10) "3" descending triplet 8ths C-Bb G to E-D-C.

In Bar 9, the VC/bass clarinet/Fags now play (no longer rising 32nd notes)middle C quarter note tied to C 8th down to E to G 8ths to (Bar 10), the triplet descending 8ths played by Pos II/CB, etc. Viole, however, play middle C 8thin Bar 9, and after an 8th rest, continue the 32nd notes on C-D-E-F-G-A-Bb-B. After a quarter rest, violins /clarinets/oboes play these 32nd notes as well (also starting Line 1 C). In Bar 10, violins/viole/clarinets/oboes play "7" septuplet 32nd notes starting Line 2 C-Bb-G-A-Bb-B-C to next legato figure of Line 2 C#-D-E-F-G-A-Bb-B. After a quarter rest in Bar 10, the flutes also join in on this 2nd figure. Also after a quarter rest, the accordion plays it as well (but an octave lower or Line 1 register). Also the harp is gliss.

Starting in Bar 11, the rousing stagecoach theme is first played. This music was *also* self-borrowed from, yes, *Wyoming Kid*. Oboes/banjo/clarinets/accordion play Line 2 rinforzando C dotted 8th to Bb 16th to A-Bb 8ths to (Bar 12) C rinforzando 8th up to F 8th to C-Bb 8ths to (Bar 13) C dotted 8th to Bb 16th to A quarter note tied to next bar. Etc etc.

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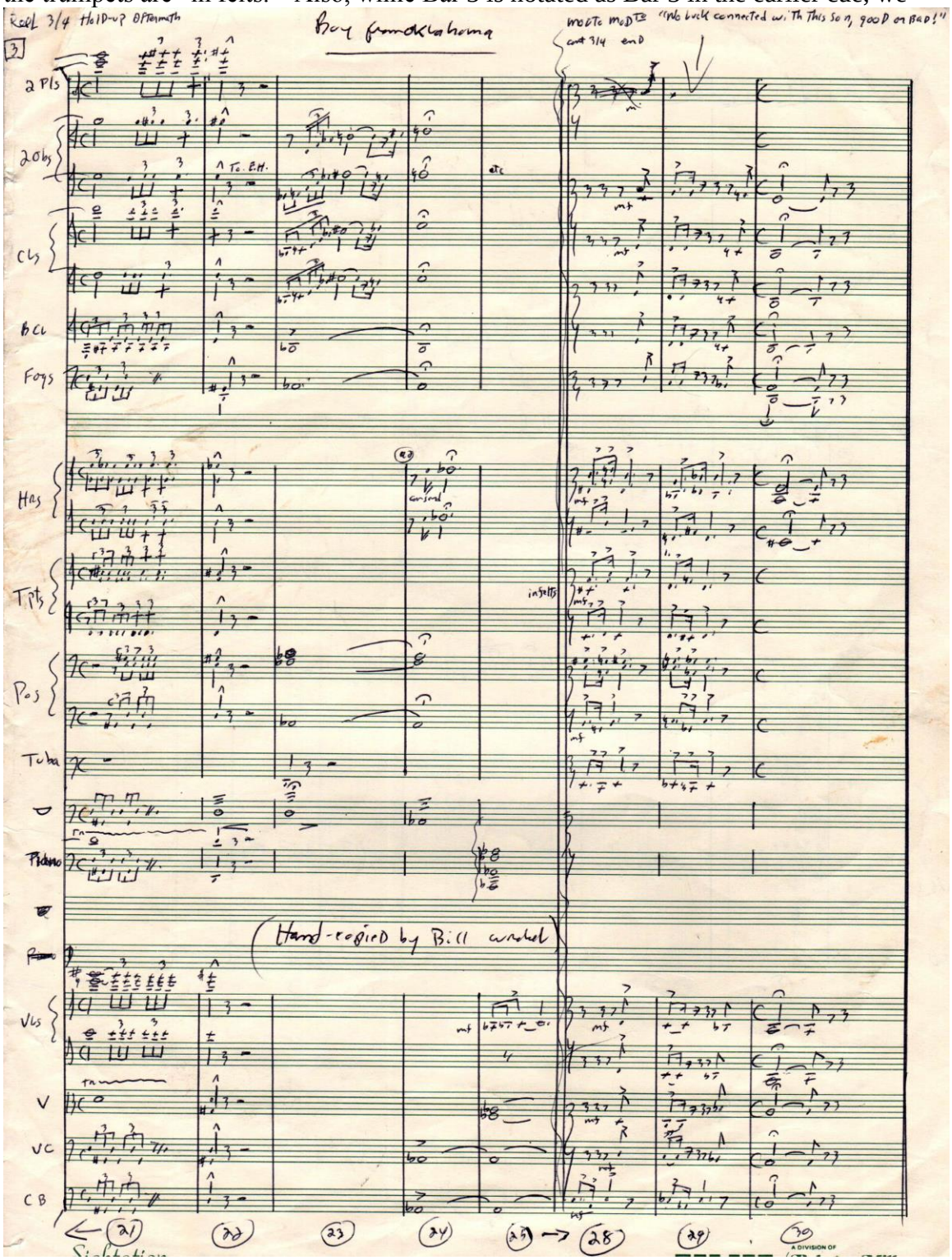
[Hold-Up Aftermath] R3/4. 30 bars. End scene: Tom laments to Pop "Bad luck [his exam papers] being in there with all that money!" and Pop replies, "No luck connected with this, son, good or bad!" Then the end Bars 28-30 play. I simply wanted to point out that these end bars are *precisely* orchestrated (same music) as in the dramatic *con moto* opening bars of R1/5-2/1 when Pop makes Higgins stamp out that letter to the territorial Marshall. The only exception is that instead of forte, it is marked *mf*, and that

the trumpets are “in felts.” Also, while Bar 3 is notated as Bar 3 in the earlier cue, we



now have the half notes (held fermata) and tied to 8ths followed by an 8th and quarter rest for all instruments, whereas in the earlier cue the violins/oboe/E.H. play the D quarter note (start of the *Boy From Oklahoma* theme). Moreover, instead of the viole playing the

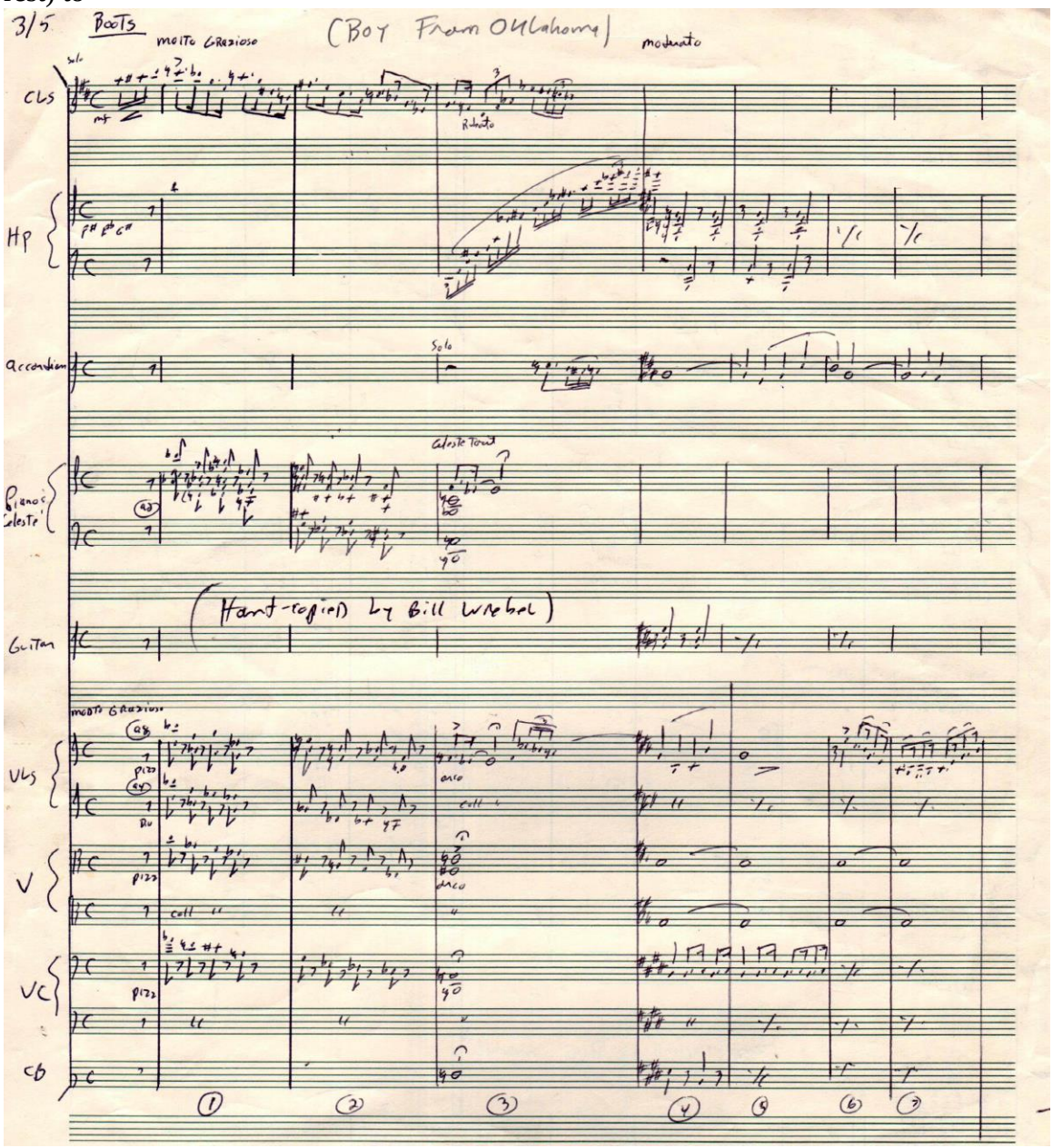
small octave F half note held fermata and tied to 8th note (as in the R1/5-2/1 cue) here they play on the A note instead. This end bar fades to the next scene where Tom is sworn in as the next Sheriff.

****

[The Boots] R3/5. *Molto grazioso* in C time. Scene: After the swearing in, Barney says, "I hope you won't be sorry you changed your mind," and Tom replies, "I hope you won't be sorry either!" Then Shorty (Slim Pickens) shows him the jail and says he'll kick the old Sheriff's kid out. Tom objects saying there's plenty of room for both of them, but Shorty says, "Naw, it wouldn't look right!" Then the light comedic music starts (played by the clarinet) as the scene fades to night and Tom trying on the boots of Katie's dad.

In the grace bar, the clarinet (perhaps both clarinets) play *mf* < Line 2 G-G#-A 16ths to (Bar 1) a four note figure pattern (played in descending fashion for two bars). So we find rinforzando Bb rinforzando dotted 8th to Ab 16th to F dotted 8th down to D 16th (all notes connected by a crossbeam) up to next figure of G dotted 8th to F 16th to C# dotted 8th to small octave A 16th. In Bar 2, the clarinet(s) play E dotted 8th to D 16th to B dotted 8th to G 16th up to next figure of Bb dotted 8th to Ab 16th to F dotted 8th to Db 16th to (Bar 3) F dotted 8th to Eb 16th figure to (*rubato*) "3" rising 8th notes C-Eb-Gb to next figure of Line 2 Db 8th to "3" triplet 16ths Cb-Bb-Ab.

Back in Bar 1, 8 violins I are *pizz* on Line 2 D/Bb 8ths (followed by an 8th rest) down to Bb/Line 1 F (f') 8ths (followed by an 8th rest) to A/G 8ths (followed by an 8th rest) to



G/Db 8ths (followed by an 8th rest) to (Bar 2) B/E 8ths to F/B 8ths to F/Bb 8ths to Db/F (f') 8ths (with the 8th rests between the notes). To (Bar 3) F rinforzando dotted 8th note to Eb 16th tied to Eb half note held fermata, and then F 8th up to "3" triplet value 16ths Cb-Bb-Ab. Violins II, viole, VC also pluck descending 8th notes. The piano and celeste play this pattern on Line 1 Ab/C/D/Bb 8th (followed by an 8th rest) down to D/Gb/Bb/F (followed by an 8th rest) to Db/F/A/Eb/G 8ths (8th rest), and so forth! Viole in Bar 3 play *arco* the small octave F#/C (c') rinforzando whole notes held fermata, while VC play Great octave D/A whole notes, and CB play small octave D. The harp in Bar 3 plays

rising 16th note arpeggio figures starting Great octave D-A-D-F# to A-C-Eb-F# (the last two notes on the top staff) to A-C-Eb-F# to A-C 16ths to "3" 16th notes Eb-F#-A.

At the end of Bar 3, the accordion starts to play the *Boy From Oklahoma* theme on Line 2 C dotted 8th to "3" triplet value 32nd notes B-A#-A to (Bar 4, *Moderato* in the key signature of 4 sharps[F# C# G# D#] or E major) G# whole note tied to quarter note in Bar 5 to E-F# up to C# quarter notes to (Bar 6) B half note down to G# half note tied to half note next bar, etc. In Bar 4, the guitar plays (after an initial quarter rest) Line 1 G#/B/E quarter notes (followed by a quarter rest) to another G#/B/E quarter note triad (repeat next two bars). The harp top staff (after a quarter rest) plays small octave G#/B/E/G# quarter notes (followed by a quarter rest) but the bottom staff on that rest plays Contra-octave and Great octave B quarter notes followed by the top staff playing the same quarter notes as given. Etc. The violins play Line 1 G# quarter note down to B-C# quarter notes up to B quarter note down to (Bar 5) G# whole note decrescendo. Viole play small octave G#/B whole notes tied to next bar (repeated next two bars). Celli plays a rhythmic pattern of (after a quarter rest)Great octave B quarter note to B dotted 8th to C# 16th figure played twice to (Bar 5) B quarter note to three B dotted 8th to C 16th note figures (repeat next few bars). CB play small octave E quarter note (followed by a quarter rest) down to Great octave B quarter note (followed by a quarter rest). Repeat next bars. ETC.

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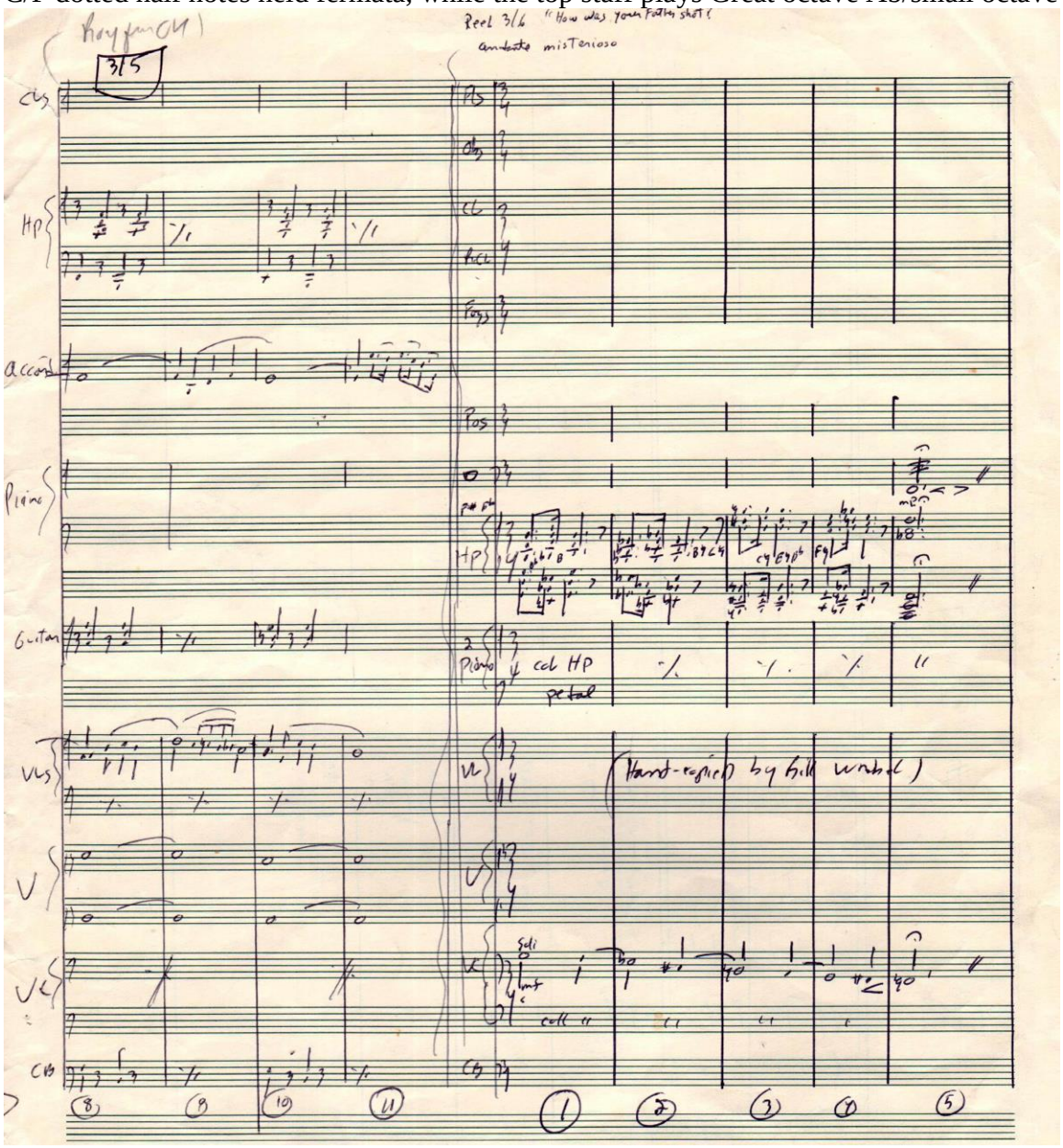
["How Did Your Father Die?] R 3/6. *Andante misterioso* in ¾ time. Scene: After Katie criticizes Tom for wearing her dad's boots (that he's not man enough to wear them!), eventually Tom asks her how he died. Once again we hear the dramatic motif first heard in R1/5-2/1 but this time played mysteriously by the low register harp and piano.

The harp and piano play the G major (G/B/D) tonality to Eb maj (Eb/G/Bb) back to G maj in the first bar. They play Great octave G/small octave D/G dotted 8ths in the bottom staff to Eb/Bb/Eb 16ths back to G/D/G dotted quarter notes (followed by an 8th rest) while the top staff plays small octave B/Line 1 D/G dotted 8ths to Bb/Eb/G/Bb 16ths to B/D/G dotted quarter notes. In Bar 2, they play Gb/Eb/ Gb/Bb/Eb dotted 8ths to I believe Bb/Gb/Eb/Bb/Eb/Gb 16ths back to Gb/Eb/Gb/Bb/Eb dotted quarter notes (followed by an 8th rest). In Bar 3, they play Contra-octave B/Great octave F#/D (bottom staff) and top staff small octave D/F#/B (B min) dotted 8ths to same 16ths to same dotted quarter notes (followed by an 8th rest). In Bar 4, they play C/G C/E/G (C maj) dotted 8ths to Bb/F/Bb D/F/Bb (Bb maj) 16ths back to the C/G C/E/G dotted quarter notes (followed by an 8th rest).

The sorrowful celli are *soli mf* playing as Katie talks about her father's murder. They play small octave G half note to F quarter note legato to (Bar 2) Eb half note to C# quarter note legato to (Bar 3) B half note to Great octave A quarter note legato slur to (Bar 4) G half note to F# quarter note crescendo to (Bar 5) F dotted half note held fermata. Also in Bar 5, the harp/piano (bottom staff) plays Contra-octave F/Great octave

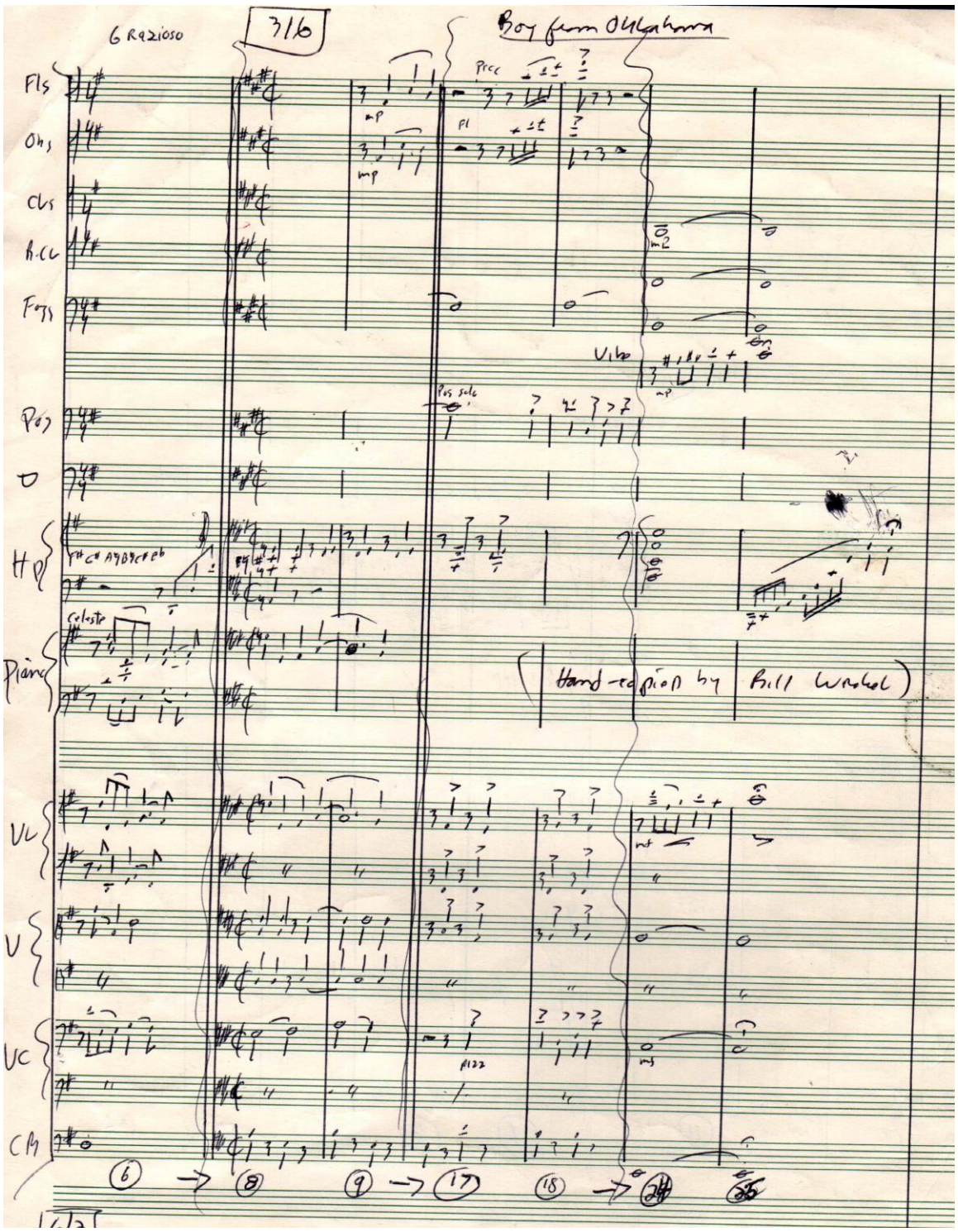
C/F dotted half notes held fermata, while the top staff plays Great octave Ab/small octave



C/F notes (F min or F/Ab/C tonality). Also the timp now joins in *mp* < > on a Great octave F dotted half note roll held fermata.

Then in Bar 6 (*Grazioso*) the Katie theme is played in the key signature of G maj or one sharp. The CB play small octave D whole note. After an 8th rest, violins I play Line 2 (Line 1 for VC) D 8th down to Line 1 D (small octave for celli) 8th to E 8th to G dotted quarter note legato to F# 8th. Violins II play (after an 8th rest) Line 2 D 8th down to small octave B quarter note up to E dotted quarter note legato to D 8th. Viole play Line 1 G 8th down to small octave G quarter note up to middle C half note. The celeste also plays as violins I but as Line 1 D/G/B/D (d'') 8ths down to small octave D/G/B/D (d') 8ths to E/E (e/e') 8ths to G/D/G (g') dotted quarter notes to F#/D/F# 8ths. After a half

and 8th rest, the harp plays rising 8th notes of Great octave D up to small octave D up to Line 1 D.



In Bar 8 (in Cut time), the Katie theme continues in the key signature of A maj (three sharps). So violins and celeste play Line 2 E quarter note down to Line 1 E to F# quarter notes up to A quarter note tied to (Bar 9) A dotted half note to G# quarter note.

The harp plays Great octave A/small octave A/Line 1 C#/E quarter notes twice (followed by a quarter rest) to Line 1 D/E quarter notes. Etc.

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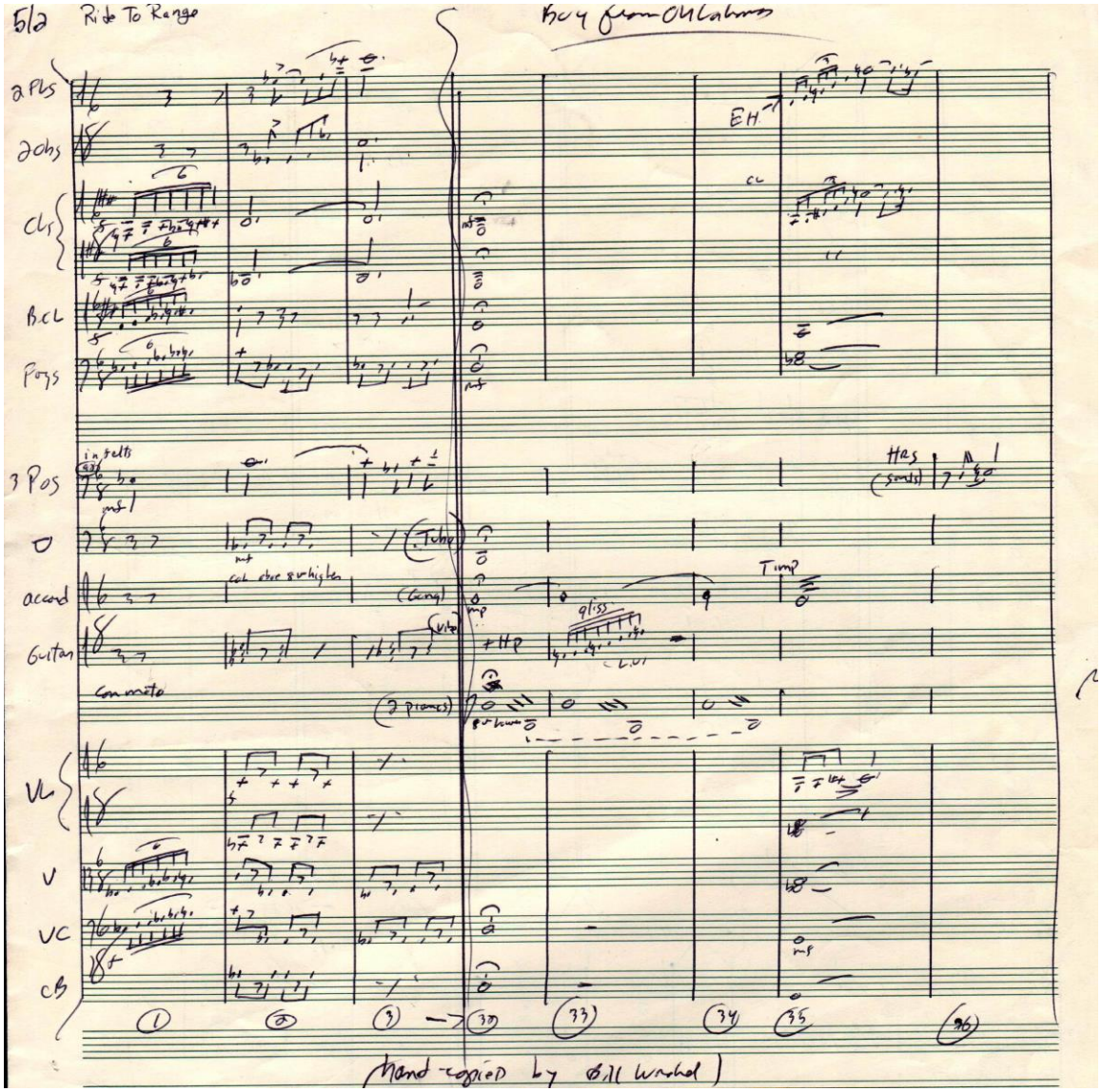
[Ride To Range] R5/2. *Con moto* in 6/8 time. Scene: Tom and Johnny ride out to the spot where Johnny found the dead Sheriff Brannigan.

I do not want to go into depth with this cue. I simply wanted to briefly discuss the first three bars, and then an interesting atmospheric section in Bars 32-34. In the opening bar (actually a grace bar duration of 3/8 length), the clarinets/bass clarinet/Fags/viole/VC play forte rising "6" sextuplet 16th notes. So we find small octave Eb-F-G-Ab-Bb-B legato 16ths. Three trombones (*in felts*) play *mf* small octave Eb dotted quarter note (about to jump into the *Boy From Oklahoma* melody). In Bar 2, the Pos continue on middle or Line 1 C dotted half note tied to quarter note next bar down to Ab 8th up to middle C quarter note up to F 8th (etc). After a quarter rest, the flutes and oboes and accordion play the secondary phrase of Line 2 (Line 1 for oboes) Eb rinforzando stand alone 8th tied to 8th up to F up to Line 3 Eb 8ths to (Bar 3) Line 3 C dotted half note. Clarinets play Ab/C (c') dotted half notes tied to dotted half notes next bar. The bass clarinet plays Line 2 C quarter note (followed by rests). Fags play middle C 8th (followed by an 8th rest) down to Eb 8th (crossbeam connected) to same Eb 8th (followed by an 8th rest) to another Eb 8th. The timp beats *mf* Great octave Bb 8th (followed by an 8th rest) to Bb 8th to Bb 8th (8th rest) to Bb 8th (repeat next bar). The guitar strums I believe F/Ab/C 8th note triads in that pattern/ Violins play Ac/C (c') 8th notes in that pattern, and CB on small octave Ab. Viole play as Fags. Etc.

Now let's go to the scene when Tom looks on the prairie ground and sees a certain horse print. Brief, but atmospheric. Nice orchestrations.

So we find the trem alternations of two pianos of Great octave D whole note down to Contra-octave D whole note (notated small octave down to Great octave but with the *8v lower* written underneath) and held fermata (Bar 32 only). Repeat the trem next two bars (no fermata).The clarinets/Fags/VC/CB play *mf* small octave D whole note held fermata, while the bass clarinet is written on Line 1 D, and the tuba on Great octave D whole note. They are silent next few bars. The gong sounds *mp* a whole note (diamond symbol) tied thru next two bars. In Bar 33 (when Tom actually uncovers the print) the vibe and harp play a slow gliss of 32nd notes F-G-A-B-C-D-E-F (let vibrate), followed by rests. Except for the echo of the vibe/harp in Bar 34, the gong still sounds the decay strike, and the two pianos continue the D whole note trem. Then in Bar 35, the Menace (Pete Martin) theme is played by the English horn/clarinets. The timp is rolled on Great octave G whole note (also VC/CB) tied to next bar. Fags play on Eb/G whole notes.



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{The Ranch} R5/5-6/1. *Moderato* in C. Scene: Katie and Tom ride out at night to Barney Turlock's ranch to check out Pete Martin's horse. Tom's in the barn when the bandits return!

Skipping to Bar 17 (start of page 5), Katie asks, "Got your tools?" and Tom snaps his fingers and exclaims, "Plumb forgot them!" He gets them from his saddle bags and stealths into the ranch while Katie remains out in the tree grove. Flutes/oboe/clarinet I/Fags play (tied from the previous bar) Line 1 B (Great octave for Fags) B whole note tied to whole note next bar (quarter and 8th notes for the other woodwinds). Violins play I believe Line 1 D/F whole notes tied to half notes next bar, and viole I believe play small octave G#. After an 8th rest, the harp (bottom staff) plays rising 8th note figures ("let ring") crescendo of Contra-octave and Great octave B to Great octave and small octave

C# to D (crossbeam connected 8ths) to next figure of Great and small octave E-F-Gb leaping up to small octave and Line 1 D 8ths. In Bar 18, the harp plays descending 8ths Gb-E-D-B (followed by a half rest). After an 8th rest in Bar 17, the VC/CB play the same pattern (but enharmonically compared to the harp). So we find Great octave B to small octave C# [harp note is also C# here]to D 8ths (crossbeam connected) to next figure of E-E#[instead of F]-F#[instead of Gb]-Line 1 D. In Bar 18, the VC/CB play descending 8th notes Line 1 F#-E-D-B decrescendo (followed by a half rest).

After a quarter and 8th rest in Bar 18, clarinet II and *con sord* horn I plays rinforzando small octave B 8th tied to half note and tied to whole note next bar and tied to quarter note in Bar 20. The clarinet is written as C# (sharp implied by the key sig), while the horn is written as Line 1 F# [perfect 5th interval above heard B].

In Bar 20, after an 8th rest, Fags and 2nd piano play rising 8ths crescendo starting Great octave B-C#-D (crossbeam connected) to next figure of small octave E-F-G#-D (d'). The bass clarinet plays the same but written an octave higher and played staccato (dots above the notes). On the 2nd beat, both clarinets play staccato small octave C#[quite unusual to see this lowest register C# written D# for the clarinet] to D (crossbeam connected) to E-F-G#-D (d'). After a half rest, the English horn plays staccato 8th notes small octave E-F-G#-D.

After an 8th rest in Bar 20, the harp plays Great octave E/B (bottom staff) and G#/Line 1 D/F quarter notes 3X to 8th notes. Violins I pluck *pizz p* on Line 1 F notes in that pattern, while violins II pluck D notes, viole on small octave G#, celli on Great

octave E/B, and CB on small octave E. Repeat thru Bar 24. Combined it appears to be the E Dom 7 b 9th tonality (E/G#/B/D/F).

In Bar 21 (start of page 6), the oboe now joins in on the woodwinds and 2nd piano descent of 8th notes of Line 1 F-E-D-B back up to Ab-G-F-D. The bass clarinet plays the initial Line 2 F 8th note and follows with rests (silent until the last beat of Bar 23). In Bar 22, the woodwinds and piano now accelerate the motion with 16th notes. So we find Line 1 B-Bb-A-G# (connected by two crossbeams) to next figure of A-Ab-G-F to G-F-E-D to E-D-C-B. In Bar 23, the oboe plays middle C 16th note followed by rests. The other instruments, however, continue the descent of 16th notes of middle C-B-Bb-A to B-Bb-A-G# to A-Ab-G-F# to A-F#-E-D. After a half and quarter rest, the bass clarinet returns to play Line 1 A-F#-E-D. In Bar 24, the clarinets just play the small octave E 16th note (followed by rests). However, the bass clarinet/Fags/2nd piano continue the lower register descent on small octave (Line 1 for bass clarinet) E-D-C-B to C-B-A-G# to A-Ab-G-F# to G-F#-F-E.

In Bar 25 (start of page 7), the bass clarinet/Fags/piano conclude the descent on F-E-Eb-D 16ths to C# dotted half note (Great octave for Fags/piano, small octave for bass clarinet) tied to whole notes next two bars. After a half rest, the Novachord (on the 1st piano Grand staves) play small octave BB/Line 1 E/G/Line 2 C#/G half notes tied to whole notes next several bars. Similarly, flutes play G/C#/G (g'') half notes tied to whole notes next several bars, and clarinets play Bb/E. After an 8th rest, violins I play Line 1 F 8th (followed by an 8th rest) up to Bb rinforzando 8th (both 8ths are crossbeam connected) up to stand alone Line 2 G rinforzando 8th (followed by an 8th and quarter rest). Violins II play this pattern on Line 1 D to E to Line 2 C# 8ths, while viole play small octave G# to Bb to Line 1 F. The harp plays that pattern as well. Etc.

After an 8th rest in Bar 26, viole I and celli I are bowed tremolo *mp* (while viole II and VC II are non-trem) on quarter notes small octave C# to D to D# to E 8th tied to 8th next bar (quarter note value) to F to F# to G quarter note tremolos (and non-tremolos!) to A 8th tied to (Bar 28) 8th to Bb to middle C to C# quarter notes to Line 1 D 8th tied to 8th next bar, etc.

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{"No Doubt About It!"} R6/3 *Agitato* in C time. Scene: Tom compares the horse print to Pete's horse and says, "There's no doubt about it" and Katie says the same and starts to storm away.

Two bassoons and three horns play *ff* < contra-octave rinforzando B whole note tied to 16th next bar (8th for horns), while the bass clarinet plays small octave B, and VC/CB play Great octave B whole notes. The timp is rolled forte crescendo on Great octave B whole note tied to 8th (sounded *sf*) next bar.

In Bar 2 (*Allegro* in 2/4 time), we start a series of rising rinforzando "6" sextuplet 16th note figures. So the bass clarinets/Fags/VC/CB play (after that B 16th tie from the whole note from the previous bar) B-C-E-G-B to next figure of Line 1 C back down to

small octave (Great octave for VC II) C-E-G-B-C up to (Bar 3) E back down to small octave E-G-B-C-E up to next figure of G back down to G-B-C-E-G to (Bar 4) Bb back down to Bb-C-Eb-Gb Bb to Cb down to Cb-Eb-Gb-Bb-Cb, etc etc. After a quarter and sextuplet value 16th rest in Bar 2, the viole begin the rinforzando 16th note figures. After a quarter and 16th rest in Bar 3, the violins join in on small octave G-B-C-E-G. The CB stops the pattern on the 2nd beat of Bar 3. Etc.

Back in Bar 2, the brass sound sforzando 8th notes on the 1st and 3rd beats. So we find both the trumpets and Pos (Pos an octave lower) forcefully sounding B/E/G (E min 2nd inv) 8ths (followed by an 8th rest) to C/E/G (C maj) 8ths (followed by an 8th rest). The tuba plays Contra-octave B 8th to C 8th in that pattern, repeated next bar, and in Bar 3 the tuba plays two Great octave E 8ths. In Bar 4, the trumpets play Eb/Gb/Bb (Eb min) 8ths to Eb/Gb/Cb (Cb maj) 8ths, while Pos play Bb/Eb/Bb to Cb/Eb/Cb. The tuba plays two Eb 8ths. In Bar 5, trumpets play D/E/G 8ths to Cb/Eb/G# in that pattern, while Pos play Bb/D/Bb to Cb/Eb/G#. The tuba plays D down to Contra-octave B 8ths in that pattern. Etc.

When Tom finally stops her, the horns are soli *mf subito* playing Line 1 F [written C] whole note as a *flutter* tied to dotted half note and 8th next bar decrescendo (followed by an 8th rest).

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MADE
ROOMS
MACS

[Turlock's Humiliation] R10/6. *Maestoso* in ¾ time. Scene: Barney Turlock is tied and carted thru town, summarily humiliated. Once again (and finally) we hear that dramatic motif first heard in R1/5-2/1.

Bar 1 = E maj (E/G#/B) to C maj (C/E/G) to E maj.

The arrangement of how this motif is played changes in this cue. The first two notes are played tutti, but the third note (dotted quarter note) is played just by the brass and basses. The fourth (end D 8th note) is played by the woodwinds and strings (sans CB) only. And even the duration values of the first two notes are changed. The woodwinds and strings (except CB) play an 8th note to 16th note, while the brass and CB play the dotted 8th to 16th.

So the English horn plays *ff* Line 1 E [written B] rinforzando 8th to E 16th (followed by a 16th/quarter/8th rest marks) to D [written A] rinforzando 8th note. The clarinets play small octave G#/B rinforzando 8ths to 16ths (followed by rests) to Line 1 D rinforzando 8th. The bass clarinet plays Line 1 E 8th to 16th (followed by rests) to D 8th. Fags play Great octave E/B 8ths to 16ths (followed by rests) to small octave rinforzando 8ths. Violins play small octave G#/Line 1 E 8ths to 16ths (followed by rests) to Line 1 D 8ths. Viole play small octave E/B 8ths to 16ths (followed by rests) to Line 1 D 8ths. VC play the same as viole but an octave lower.

The horns play forte G#/B/E rinforzando dotted 8th notes up to C/E/G rinforzando 16ths back to G#/B/E rinforzando dotted quarter notes (followed by an 8th rest). The trumpets play forte rinforzando B/E (e') dotted 8ths (tpts II-III on B) to C/E/

Boy from Oklahoma

Reel 10 pt 6 [Turlock's Humiliation] 35490

Maestoso

Eng Hr

Cls (B♭)

Bass Cl (B♭)

2 Fgs

(3) Horns

(3) Tpts (B♭)

(3) Bos

Tuba

[Hand-copied by Bill Wrchel]

Snare Dr

muffled S.D.

B.Dr

Maestoso

Vlns

Violas

VC

CB

rinforzando 16ths back to B/E rinforzando dotted quarter notes (followed by an 8th rest). Pos play Great octave B/small octave E/G# dotted 8ths down to G/C/E (e) 16ths back to B/E/G# dotted quarter notes (followed by an 8th rest). The tuba plays *f* on Great octave E dotted 8th down to C 16th up to E dotted quarter note (followed by a quarter rest). The CB plays *ff* on small octave E down to C 16th up to E dotted quarter note.

Bar 2 = C min (C/Eb/G) to G# min (G#/B/D#) to C min.

In the same pattern, the orchestra plays this motif on different chords. The end bar 8th note is the Bb 8th.

Bar 3 = F# maj (F#/A#/C#) to D maj (D/F#/A) to F# maj.

Same pattern on these chords. End 8th note is E.

Bar 4 = D min (D/F/A) to Db maj (Db/F/Ab) to D min.

Same pattern on these chords. End 8th note is C.

Bar 5 = E maj (E/G#/B).

The orchestra settles on the E major tonality of rinforzando half notes tied to 8ths (followed by an 8th rest). The timp, however, plays a rhythmic pattern of Great octave E 8th to "3" triplet value E-E-E 16ths to E-E 8ths (connected by a crossbeam) to another E-E 8ths figure. The *muffled snare drum* also plays this pattern but with a grace note in front of each of the three figures.

The English horn settles on small octave B [written F# above] rinforzando half note tied to 8th, while clarinets also plays small octave B [written C#] and bassoons play Great octave B. Horns play small octave E/G#/B, trumpets on small octave B, Pos on B/E/G#, and tuba on Great octave E. Violins and viole settle on small octave B rinforzando half note tied to 8th (followed by an 8th rest), while VC play Great octave B, and CB play small octave E.

Etc.

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[Completed Thursday, February 4, 2016 with images inserted]

THE END
WB