

# THE HANGING TREE

MUSIC

by

MAX STEINER



NOTE from January 12, 2016: Images added only.

NOTE from April 2012: The analysis below is based on my style of delineation from 1999. It is not up to my current standards in terms of precise or detailed descriptive bar-to-bar delineation that I currently or usually write. I edited slightly and added some material but overwhelmingly the material is quite skeletal in scope, and I am presenting this for public viewing now simply to provide at least some useful (hopefully!) information. Thanks for your time & interest!]



The following is a cue rundown and partial analysis of Max Steiner's 1959 western score, *The Hanging Tree*. I researched the full (orchestrated) written score at USC Warner Bros Archives back in the late Eighties or early Nineties. Leith Adams kindly pulled the score for me. The movie starred Gary Cooper as the enigmatic Doc Joe Frail, Maria Schell as the temporarily blinded Elizabeth Mahler, Karl Malden as the colorful Frenchy Plante, and George C. Scott (in his debut role) as Reverend Grubb. Virginia Gregg (who later did the voice of Anthony Perkins' unseen mother in *Psycho*, and on television appeared in almost every other episode of Jack Webb's *Dragnet* series in the mid-sixties) plays the intrusive storekeeper of Skull Creek, Edna Flaunce. Ben Piazza, who plays Rune, was a Canadian (1934-1991) who also played later roles in *Apocalypse Now*, *Blues Brothers*, and in television in *Ben Casey* and later *Dallas*.

So far the original tracks of the full score were not released (90% of the score exists in mono mag sound, according to Ray Faiola), nor was a newly recorded version of the complete music. However, seven minutes of the score are available in the digital stereo recording of various Max Steiner films titled "The Flame and the Arrow: Classic Film Music by Max Steiner" conducted by Kenneth Alwyn (Scannon Film Classics SFC 1502). I highly recommend it if you can still find a copy.

<http://www.soundtrack.net/albums/database/?id=1917>

So far [updated early April 2012] Warner Archive has not released the movie as a dvd or downloadable item but I have hopes it soon will. *Fort Dobbs* was released by them not long ago, another excellent W/B movie (but black & white) also wonderfully

scored by Max Steiner. But the movie was released on vhs-video in 1994 (Warner Home Video 11049) that you could probably find on Amazon and eBay. I will use this vhs as the reference source for my rundown below.

[http://www.amazon.com/Hanging-Tree-VHS-Gary-Cooper/dp/6302751136/ref=sr\\_1\\_2?s=movies-tv&ie=UTF8&qid=1321202519&sr=1-2](http://www.amazon.com/Hanging-Tree-VHS-Gary-Cooper/dp/6302751136/ref=sr_1_2?s=movies-tv&ie=UTF8&qid=1321202519&sr=1-2)

Other interesting and useful links:

<http://www.cowboylrics.com/lyrics/robbins-marty/the-hanging-tree-11892.html>

<http://www.imdb.com/title/tt0052876/>

<http://www.mtosmt.org/issues/mto.03.9.1/mto.03.9.1.sayrs.html>

<http://www.thecolumnists.com/stanley/stanley34.html>

[http://www.youtube.com/watch?v=Ly9mi54c\\_cY](http://www.youtube.com/watch?v=Ly9mi54c_cY)

<http://www.tcm.com/tcmdb/title/77288/The-Hanging-Tree/>

<http://garycooperscrapbook.proboards.com/index.cgi?board=moviestills50s60s&action=display&thread=343>

## THE HANGING TREE

“Intro” [Hanging Tree Song] Reel 1/Part 1. Key signature of D-flat (Db) major (5 flats) in Cut time. Metronome = 96 (or up). Duration is 2:25. Marty Robbins sings the song, and the voice stave (marked as "Marty") is situated at the top of the page, then eight men singers (tenors), baritone trombone, bass, electric guitar (muffled), straight guitar, etc. This song won the Oscar for best music (Song category), lyrics by Mark David, music by Jerry Livingston. The sheets here show a rather messy layout (hard to read, many times non-specific) so I will not spend much time on this song.

The first four bars initiate the rhythm with the bass plucking half notes small octave Db up to Ab back down to (Bar 2) Db down to “3” triplet value quarter notes ascending Great octave Ab-Bb-small octave Cb (repeat these two bars in the next two bars, etc). The electric guitar plucks *mf* Line 1 Db quarter note on the 1st beat (followed by a quarter rest) down to small octave Ab, followed by a quarter rest. In Bar 2, we find Line 1 Db (followed by a quarter rest) to same Db 8th down to small octave Ab quarter note, then up to middle Cb quarter note. The straight guitar plays “sharp and crisp” on the 2nd and 4th beats on the D0flat chords (not written out but simply diagonal slashes) to (Bar 2), after a quarter rest, Db quarter note chord (followed by a quarter rest) to D7 quarter note chord. Repeat next two bars successively.

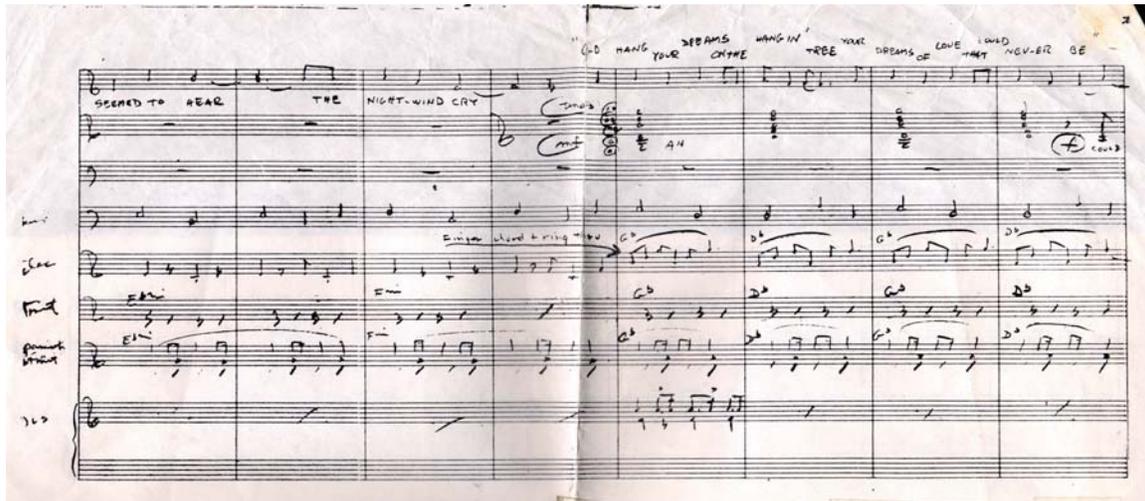
At the end of Bar 4 the baritone trombone sounds small octave Ab 8th note up to (Bar 5) Line 1 Db quarter note up to Ab quarter note to same Ab half note (rinforzando-marked) tied to whole notes next three bars.

At the end of Bar 8 Marty sings, starting on low Ab quarter note up to (Bar 9) Line 1 Db quarter note up to Ab quarter note to same Ab half note tied to dotted half note next bar down to F quarter note to (Bar 11) F down to Db quarter notes (“search for”) to same Db half note (“gold”) tied to half note next bar (followed by a quarter rest) down to small octave Ab-Ab 8ths (“and I”) up to (Bar 13) Line 1 Db up to Ab quarter notes (“brought with”) to same Ab half note (“me”) half note tied to dotted half note next bar, and so forth.

"I came to town---to search for gold----  
 And I brought with me----a mem-o-ry----  
 And I seemed to hear----the night-wind cry-----  
 Go hang your dreams on the Hanging Tree---  
 Your dreams of love that could never be--[pause]  
 Hang your fa-ded dreams on the Hang-In' Tree-----"

At the point when Marty sings "Go hang your dreams on the Hanging Tree..." the tenors sing *mf* "AH---" whole note chord Gb major (actual notes small octave Gb/Line 1 Db/Bb/Line 2 Db/Gb) to next bar's Db major r(actual notes Line 1 Db/F/Ab/Line 2 Db/F), etc.

Marty much later on sings "To really live, you must al-most die---" Then the tenors sing "Wut Du Wa---Da-----" Etc.



[Arrival at Skull Creek] *Moderato* in C time, 82 bars, 9 pages, R1/2. [vhs location 00:02:23] Note: No cue titles are given in the orchestrated pages, so I will insert a descriptive title since no cue sheets were available at the time of my research years ago. Scene: Settlers and gold-miners are seen passing by a partially uprooted Hanging Tree along the trail road, and someone comments, "Every new mining camp's got to have its

hanging tree. Makes folks feel respectable." Then the music starts. Doc Frail is seen entering Skull Creek, and the music plays what I call the Doc Frail Theme.

Initial orchestrations: oboe/english horn/clarinets/bass clarinet/2 bassoons/3 horns (cued in)/harp/piano/strings. The strings play a steady beat of quarter notes *mf* (mezzo forte) in G major (G/B/D). Specifically, the violins play *mf* dyad quarter notes small octave B/Line 1D 4X each in Bars 1 and 2, while violas play small octave G-G-G-G quarter notes in the first two bars, celli (VC) play Great octave G/small octave D quarter note repeat dyads, and bass (CB) play small octave G repeated notes.

The harp also plays these quarter notes (Great octave G/small octave D/G/B/Line 1D) *mf* in arpeggiando fashion (vertical wavy line rolled chord). Cued in horns also play the pattern on small octave G/B/Line 1 D [written Line 1 D/F#/A]. At the end of Bar 1, the above mentioned woodwinds play the melody line, tenuto (held for full value) Line 1 D (Line 2 for the bass clarinet only) quarter note up to (Bar 2) tenuto G dotted half note to tenuto F# quarter note back to (Bar 3) D tenuto dotted half note to same D tenuto quarter note, and so on.

In Bar 3 the quarter note beat of the strings and harp changes to D Dominant 7th chord 1st inversion (notes F#/A/C/D). So violins play Line 1 C/D dyad quarter notes 4X, violas on small octave F#-F#-F#-F#, celli and contrabasses still repeating the Bars 1-2 notes. The melody line continues with the D quarter note to (Bar 4) quarter notes E-G-G-F# to (Bar 5) D whole note. The violins and violas play B minor 2nd inversion whole note chord (F#/B/D). Specifically, violas in Bar 5 play small octave F# whole note while violins play small octave B/Line 1 D whole notes. In Bar 6 the violas play small octave E whole note *rinforzando* while violins play Bb/Line 1 D *rinforzando*-marked whole notes. VC in Bar 5 play descending quarter notes Great octave B-Bb-A-Ab to (Bar 6) G whole note *rinforzando* (accented or heavily emphasized), while CB play small octave B-Bb-A-Ab quarter notes down to (Bar 6) Great octave G *rinforzando* whole note. The piano/harp/horns/strings etc. play either the G maj 6 chord (notes G/Bb/D/E) or the E half-diminished chord (notes E/G/Bb/D). Then the trombones play the Hanging Tree motif, D 8th note up to G and D (octave higher) D 8th to D (same pitch) quarter note tied to quarter-dot note (quarter note dotted) next bar, followed by descending 8th notes C to Bb to G to G quarter note tied to whole note in Bar 8.

In Bar 7, the piano/harp (etc.) play half notes 1st inversion D Dom 7 flat 5<sup>th</sup> (F#/Ab/C/D) to G minor chord half notes G/Bb/D. Specifically the harp is arpeggiando on Contra-octave and Great octave Ab and small octave F#/middle C/D *rinforzando* half notes to Contra-octave G/Great octave G/small octave G/Bb/Line 1 D half note *let ring* (followed by a whole rest next bar). Then in Bar 8 the bass clarinet and bassoon play descending 8th notes soli F-E-Eb-D, C-Bb-A-C up to (Bar 9) A whole note. In Bar 9 the harp/piano/strings play the beat on D minor 1st inv quarter note chord (notes F/A/D). Etc. In Bar 9 violins are now divided into I & II. So violins I play Line 1 D-D-D-D quarter notes in C time to (Bar 10 in 5/4 time) D-D-C#-C#-C# quarter notes. Violins II play small octave A-A-A-A quarter notes to (Bar 10) G-G-G-G-G quarter notes. Violas play small octave F-F-F-F quarter notes to (Bar 10) E-E-E-E-E. VC/CB play Great octave

A-A-A-A quarter notes to (Bar 10) A-A-A-A-A. The harp and piano play Contra-octave/Great octave A/small octave F/A/Line 1 D quarter notes 4X arpeggiando to (Bar 10) Contra-octave A/Great octave A/small octave E/G/Line 1 D quarter notes twice to A/A/E/G/middle C# quarter notes 3X. The bassoon in Bar 9 plays Great octave A whole note to (Bar 10 in 5/4 time) same A half note crescendo hairpin and legato up to small octave E dotted half note decrescendo hairpin. The bass clarinet plays the same but an octave higher register. So we find small octave A [written B] whole note, and so forth.

Image of my hand-copy of a late section of this cue is below:



In Bar 11 the meter changes back to C but now in the key signature of D major (2 sharps or F# and C#), usually signifying a sectional change in the thematic nature of the music. After a quarter rest, the strings/harp/piano play an ostinato pattern of tenuto quarter note to tenuto half note each bar, starting of course on D major (actual string notes D/D/A/F#/A/D) for three bars. Specifically, after a quarter rest, violins I play *mf* Line 1 D tenuto-marked quarter note to same D tenuto half note (repeated next two bars) while violins play this on small octave A notes, violas on small octave F# notes, VC on Great octave D/A dyad notes, and CB on small octave D notes. After a quarter rest, the harp and piano play arpeggiando Great octave D/A/small octave F#/A/Line 1 D quarter notes to half notes (repeated next two bars). The bassoon in Bar 11 plays small octave D dotted half note down to Great octave A quarter note legato up to (Bar 12) small octave D dotted half note, and so forth. Then in Bar 14 it changes to notes A/C#/E/G/D (actual note sequence D/A/G/C#/E). Meanwhile the oboes/clarinets/2 horns play the Doc Frail theme again. So, after a half and quarter rest in Bar 12, they (woodwinds) play *mf* Line 1 A tenuto quarter note up to (Bar 13) Line 2 D dotted half note down to C# quarter note down to (Bar 14) Line 1 A dotted half note to same A quarter note to (Bar 15) B tenuto quarter note legato to Line 2 D-D-C# quarter notes to (Bar 16) Line 1 A dotted half note to G quarter note to (Bar 17) F# dotted half note down to D quarter note to (Bar 18) E dotted half notes to E quarter note to (Bar 19) F# whole note tied to dotted half note in Bar 20 (followed by a quarter rest). Horns play the same but an octave lower register. So at the end of Bar 12 we find those two horns sounding *mf* small octave A [written Line 1 E] tenuto quarter note up to (Bar 13) Line 1 D [written Line 1 A] dotted half note to C# [written G#] quarter note, and so forth.

In the middle of page 7, Bar 27, the music shifts gear with key signature of G major (1 sharp) in 6/8 time "con moto." Here we are introduced to the rousing Mining Camp Theme (or Skull Creek theme) that is really accentuated in R 5 pt 4 as the saloon is being built, and R 9 pt 1(Sluice Box scene). The Fags/Pos/violas/celli play the ostinato pattern of quarter to 8th notes, the trombones being most prominent. So G major (notes G/B/D) quarter to 8th notes followed in that bar with the A minor (notes A/C/E) quarter to 8th note chords [see my specific rundown in R 5 pt 4]. Still I can add for now that all violins sound *f* (forte) Line 2 G dotted half note tied to next few bars. Violas top staff play forte small octave B/Line 1 D quarter notes to same B/D 8ths to C/E quarter notes to C/E 8ths (repeated next bar), while violas bottom staff play small octave G quarter note to G 8<sup>th</sup> to A quarter note to A 8<sup>th</sup>. VC play Great octave G/small octave D quarter notes to 8<sup>th</sup> notes to small octave C/G quarter notes to 8ths (repeated next bar). CB play Great octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to small octave C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) and repeated next few bars. The harp and piano play Great octave G/small octave D/B/Line 1 D dotted quarter notes up to small octave C/G/A/middle C?E dotted quarter notes (repeated next bar). The bass drum sounds *p* a quarter note (followed by rests). After a quarter and 8<sup>th</sup> rest, the cymbal sounds *p* an x-headed dotted quarter note. The tuba plays as the CB but an octave lower register. Trombones play small octave G/B/Line 1 D quarter notes to 8<sup>th</sup> notes to A/middle C/E quarter notes to 8<sup>th</sup> notes (repeated next bar). The two bassoons play as the celli (same notes and registers).

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H. Tree 113 5:02 Giocosa I'll throw her in for a gold piece

Handwritten musical score for the piece "Giocosa" by H. Tree. The score is written on ten staves, each representing a different instrument or section. The title "Giocosa" is written in red ink, and the tempo "5:02" is also in red. The piece is titled "I'll throw her in for a gold piece".

- Flutes (Fls):** Two staves, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "(top)" marking.
- Oboe:** One staff with a treble clef and a 4/4 time signature.
- Clarinet (cls):** Two staves, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "Solo" marking and a "mf" dynamic.
- Bassoon (Fags):** Two staves, marked with a 4/4 time signature and a key signature of one flat.
- Horns (H. 2s):** Two staves, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "mf" dynamic and circled numbers 1, 2, and 3.
- Trumpets (2 Trpts):** Two staves, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "mp" dynamic.
- Harp (HP):** One staff, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "Vivace" marking and a "Fm-2nd" dynamic.
- Cello (Cello):** One staff, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "pizz" marking.
- Double Bass (DB):** One staff, marked with a 4/4 time signature and a key signature of one flat. The top staff has a "pizz" marking.

Additional markings include "mf", "mp", "Solo", "Vivace", "Fm-2nd", and "pizz". The score is handwritten and appears to be a working draft.

[Old Cabin & Red Mill] R1/3. *Giocososo* in 2/4 time, 17 bars, 5 pp. Scene: Doc Frail buys an old cabin from an old prospector. The geezer says, "Hey, I'll throw her in for a \$5 gold piece!" (referring to an overweight old squaw). After Doc Frail says, "No, thanks" a delightful and playful Indian motif is played. This cue is performed in the recent CD mentioned earlier but at a much slower tempo than the movie/Steiner version.

In the grace bar, clarinet I sounds *mf* a solo sweep of four rapidly ascending 32nd notes Line 2 C-Db-Eb-E [written D-Eb-F-F#] to (Bar 1) F-Eb [written G-F natural] 16th notes legato mini-slur down to C [written D] dotted quarter note tied to quarter note next bar (followed by an 8<sup>th</sup> rest) to another such C-Db-Eb-E 32<sup>nd</sup> note figure as in the grace bar (with clarinet II now joining in with the same figure) to (Bar 3) a repeat of Bar 1 with a tie to a quarter note in Bar 4 (followed by a 16<sup>th</sup> rest) to Line 1 Bb-Line 2 Db-F staccato 16<sup>th</sup> notes. The oboe in Bar 1 also plays (as clarinet I) 16th notes F-Eb to C dotted quarter note tied to quarter note next bar (followed by a quarter rest) and repeating in Bars 3 & 4 the same notes as clarinet I. Violas/VC/CB in Bar 1 pluck pizzicato simple rhythmic 8th notes. Specifically, the violas sound *mf* small octave C 8<sup>th</sup> up to Ab 8<sup>th</sup> (crossbeam connected) back down to C up to Ab 8ths (crossbeam connected) and repeated next two bars. VC pluck Great octave F up to small octave C 8ths figure twice (repeated next two bars). CB pluck small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next two bars. In effect we have the F minor tonality (F/Ab/C).

After a quarter and 8<sup>th</sup> rest in Bar 1, two *con sord* (muted) trumpets sound *mp* the second half of the Indian motif here involving the old squaw. So we find Line 1 Bb [written Line 2 C natural] 8th to (Bar 2) "3" triplet value 16ths Line 1 Ab-Bb-Ab down to F 8th four-note figure to same F tenuto-marked quarter note tied to 8<sup>th</sup> note and 16<sup>th</sup> note next bar (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest) to Ab 8<sup>th</sup> to (Bar 4) Bb-Line 2 C-Line 1 Bb "3" triplet value 16ths down to G [written A] tenuto quarter note (followed by rests next three bars). Back in Bar 1, bassoons play *p* Great octave F/small octave C half notes tied to half notes next two bars to (Bar 4) F/small octave Db half notes. After an 8<sup>th</sup> rest in Bar 1, horns I-II sound *mp* small octave Ab/middle C [written Line 1 Eb/G] tenuto-marked dotted quarter notes tied to dotted quarter notes next bar (followed by an 8<sup>th</sup> rest). Repeat Bar 1 in Bar 3 for the horns to (Bar 4) small octave G/Bb//Line 1 F dotted quarter notes (followed by an 8<sup>th</sup> rest). Violas in Bar 4 pluck small octave Db up to Bb staccato 8ths figure (crossbeam connected) twice, while VC pluck Great octave F up to small octave Db 8ths figures, and CB continue the same pattern and notes as given in Bar 4 thru Bar 8.

In Bar 5, the oboe and clarinets play in this semi-climax bar Line 3 C tenuto half note. After a 16<sup>th</sup> rest in Bar 5, two flutes play descending staccato 16<sup>th</sup> notes Lines 2 & 3 F-Eb-Db (connected as a figure by two crossbeams) to C-Lines 1 & 2 Bb-Ab-G 16ths to (Bar 6) F quarter note tied to 8<sup>th</sup> note and tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest and a half rest next bar). After a 16<sup>th</sup> rest in Bar 6, the oboe, english horn and violins take over the same pattern just given in Bar 5. So we find the oboes and violins I playing (violins are pizzicato) Line 2 F-Eb-Db staccato 16ths to C-Line 1 Bb-Ab-G 16ths to (Bar 7) F half note (F 8<sup>th</sup> only for the violins followed by rests) tied to dotted quarter note next bar (followed by an 8<sup>th</sup> rest). The english horn plays this an octave lower register, so Line 1

F-Eb-Db 16ths [written Line 2 C-Line 1 Bb-Ab] and so forth. Violins II, like the english horn, play this an octave lower register also but then up to (Bar 7) Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Violas in Bar 5 pluck small octave C up to Ab staccato 8ths (crossbeam connected) to another such figure and then repeated thru Bar 8. VC pluck Great octave F up to small octave C 8ths figures thru Bar 8, while CB continue the pattern given in Bar 1. Bassoons play Great octave F/small octave C half notes tied to half notes thru Bar 8. After an 8<sup>th</sup> rest in Bar 5, horns play small octave Ab/middle C/F [written Line 1 Eb/G/Line 2 C] dotted quarter notes tied to (Bar 6) quarter notes and 8ths and 16ths (followed by a 16<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 7, the horns then play Ab/C/F tenuto quarter notes to Ab/C/F rinforzando 8ths (repeated next bar). After an 8<sup>th</sup> rest in Bar 5, the harp plays small octave Ab/C/F (F min 1<sup>st</sup> inversion) quarter notes (followed by an 8<sup>th</sup> rest). In Bar 6, the celeste plays Lines 1 & 2 F staccato quarter notes (followed by a quarter rest).

At the end of Bar 8, after a quarter and 8<sup>th</sup> rest, two trumpets in felts and two trombones in felts play rinforzando 8th note F (small octave for Pos; Line 1 for trumpets) up to (Bar 9, switching to C meter) Eb whole note tied to dotted half note next bar. English horn/clarinets/piano/violins/violas play an ostinato pattern in 16th notes. So, after an 8<sup>th</sup> rest in Bar 9, they play forte Line 1 Eb-Db 16ths (connected by two crossbeams) to Eb-Db-Eb-Db 16ths (connected by two crossbeams) to a repeat of these two figures in the second half of this bar in C time. The bassoons/horns/bass clef of piano/VC/CB play 8th note ostinatos. For instance, after an 8<sup>th</sup> rest, the bassoons and tuba play Great octave Gb down to Cb up to Gb 8ths (crossbeam connected) down to Cb up to Gb down to Cb up to Gb 8ths in legato fashion. CB play this an octave higher register as written (written small octave register). After an 8<sup>th</sup> rest, horns sound *mf* small octave Eb/middle Cb [written small octave Bb/Line 1 Gb] tenuto 8ths played three times followed by an 8<sup>th</sup> rest and three more such tenuto 8ths. The scene here changes to the interesting camera work of the shot of the red water mill as the camera descends down to a close up of Frenchy's head. He is looking in the distance at a sluice robber (Rune). The music here at the end of this cue plays "ominous" starting in Bar 15 to what I will call the Frenchy (or Ominous) motif in 3/4 time. So, after an 8<sup>th</sup> rest in the end bar, violins play Line 1 Bb up to Line 2 E 16ths down to Line 1 A quarter note to Gb quarter note held fermata. After an 8<sup>th</sup> rest, the flute and oboe play Line 1 Bb rinforzando 16<sup>th</sup> up to Line 2 E 16<sup>th</sup> tied to half note held fermata. The english horn and clarinet play Line 1 Eb rinforzando half note tied to 8<sup>th</sup> note to D 8<sup>th</sup> note held fermata. The bass clarinet plays this an octave higher register as written. Bassoons play Great octave C/A dotted half notes held fermata. Horn I plays Line 1 Eb [written Line 1 BB] rinforzando half note tied to 8<sup>th</sup> note to D 8<sup>th</sup> held fermata. Horns II-III play small octave Eb/Bb dotted half notes held fermata. The timpani is trem rolled on small octave C dotted half note crescendo. VC play as the bassoons. CB play small octave C dotted half note held fermata. Violas top staff play Line 1 D# half note tied to 8<sup>th</sup> to D 8<sup>th</sup> held fermata, while altri violas play small octave D#/A dotted half notes. [end session 9:41 pm Monday, November 14, 2011]

[The Chase] R1/3A. *Allegro* in 6/8 time. 144 bars, 29 pp. Vhs location 00:05:38. The clarinets/bassoons/horns/strings play the chase rhythm with a creative

variation of the Skull Creek (Mining Camp) beat. Very rousing music here but far too involved, “notey” and fast to fully analyze here in this ever-changing cue.

To start off, however, with the first few bars, clarinets, 2 bassoons, 3 horns and strings play the initial rhythmic pattern. Violins sound *f* small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another B 8<sup>th</sup> (crossbeam connected notes) to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another C 8<sup>th</sup> crescendo hairpin to (Bar 2) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another D 8<sup>th</sup> (crossbeam connected) to C-C-C 8ths decrescendo hairpin (notated as one C dotted quarter note with a horizontal small line across the stem). Violas play this pattern on two small octave F 8ths to two G 8ths crescendo to (Bar 2) A 8ths to G-G-G 8ths decrescendo. VC play this on small octave C 8ths to D 8ths to (Bar 2) E 8ths to D-D-D 8ths. CB play this pattern on small octave F 8ths to G 8ths to (Bar 2) A 8ths to G-G-G 8ths. Clarinet I plays this pattern exactly as the violins but of course transposed for this B-flat instrument. So we find small octave B [written Line 1 C#] 8<sup>th</sup> followed by an 8<sup>th</sup> rest to another B 8<sup>th</sup>, and so forth. Clarinet II plays this pattern precisely as the violas (same notes and register). Bassoon I is *col* the celli. Fag II plays the same notes as the contrabasses but written an octave lower register. Horns play small octave F/B [written middle C/F#] 8ths (followed by an 8<sup>th</sup> rest) to same F/B 8ths to G/middle C [written D/G] 8ths (followed by an 8<sup>th</sup> rest) to G/C 8ths again to (Bar 2) A/D [written E/A] 8ths (followed by an 8<sup>th</sup> rest) to A/D 8ths again to G/middle C 8ths played 3X.

Skipping slightly to Bar 7, after an 8<sup>th</sup> rest, oboes, clarinets and violins play ascending staccato notes. We find Line 1 G#-A# staccato 8ths (crossbeam connected) to B-Line 2 C#-D# staccato 8ths (crossbeam connected) to (Bar 8) E-F#-G# 8ths (crossbeam connected) to B-A#-B-Line 3 C#-D# 16ths (connected as a figure by two crossbeams). Trombone II/VC/CB play small octave G# quarter note to F# 8<sup>th</sup> down to D# quarter note up to F# 8<sup>th</sup> to (Bar 8) E quarter note down to C# 8<sup>th</sup> to D#-D#-Great octave G# 8ths. Pos I plays small octave G# dotted half note in Bar 7. Muted trumpets play small octave B/Line 1 D#/G# dotted half notes tied to quarter notes next bar tied to 8<sup>th</sup> notes to two B/D#/G# 16ths to 8ths. Horns play the same pattern on small octave B/D#/G# [written F#/A#/Line 2 D#] notes. Violas play the same on small octave B/Line 1 D#/G# notes.

Skipping to Bar 27 (start of page 7 of the orchestrated score) when Frenchy yells “Sluce Robber!” the flutes, oboes, clarinets I-II and violins are trill on Line 3 E dotted half note (to F) tied to dotted half note next bar (still trill there). Muted (*con sord*) trumpets play Line 1 E/B/Line 2 E [written Line 1 F#/Line 2 C#/F#] rinforzando-marked dotted half notes tied to (Bar 28) dotted quarter notes and tied to 8<sup>th</sup> notes to newly sounded E-B-E 8ths twice. Three horns play Line 1 E [written Line 1 B] rinforzando quarter note to D [written A] rinforzando 8<sup>th</sup> down to small octave B [written F#] rinforzando quarter note up to D rinforzando 8<sup>th</sup> to (Bar 28) C to same C 8ths down to A 8ths to B quarter note down to E 8<sup>th</sup>. Trombones play the same notes and pattern but staggered, not necessarily all the Pos on all the notes for certain emphasis effect. In fact, Pos III is silent in Bar 27 and then plays the full pattern in the next bar. The piatti (cymbals) crash an x-headed quarter note at the start of Bar 27. Etc.

By Bar 49 (start of page 13) the horns and muted trumpets are highlights as the rest of the orchestra play the strong rhythmic pattern. For example, the violins and violas play the main four-note rhythmic pattern in 2/4 time. Violins play Line 2 Gb/Line 3 D/Eb rinforzando 8ths (followed by a 16<sup>th</sup> rest) to same Gb-D-Eb rinforzando 16ths (crossbeam connected to the first sounding) to the next crossbeam-connected 8ths figure of same Gb-D-Eb rinforzando 8ths sounded twice (repeat thru at least the next three bars). Meanwhile VC/CB/Fags play a different pattern of small octave Eb rinforzando dotted quarter note down to Great octave Bb rinforzando 8<sup>th</sup> (repeated next several bars). Trumpet I in Bar 49 plays *ff* Line 2 Eb [written F natural] half note tied to dotted quarter note next bar to Eb-Eb 16ths to (Bars 51-52) a repeated of the previous two bars. After a quarter and 8<sup>th</sup> rest in Bar 50, trumpets II-III join in now to play Line 2 Eb-Eb 16ths to (Bar 51) Eb half note (Bar 50 repeated in Bar 52). In Bar 50, three horns play *ff* small octave Gb [written Line 1 Db] rinforzando half note (repeated in Bar 52).

Skipping to Bar 131 (*Molto Rit* in C time), we come to the scene when Rune climbs up to see Doc Frail standing there at the edge of the cliff. Violins, violas and celli sound *mf* Line 3 (violins) and Line 2 (violas) and Line 1 (celli) Bb quarter note to Ab legato mini-slur to Gb 8ths (crossbeam connected) to F-Eb-Db-Cb legato 8ths (crossbeam connected) down to (Bar 132) Bb quarter note to Ab-Gb 8ths to F-Eb-Db-C (not Cb this time) 8ths. Celli, however, in Bar 132 simply play small octave Bb whole note. CB in Bar 131 play *mf* Great octave Bb whole note (repeated next bar). The harp in Bar 131 is arpeggiando (vertical wavy line rolled chord) on Contra-octave Bb/Great octave Bb/small octave Gb/Bb/Line 1 Eb (E-flat minor tonality) whole notes. The piano plays the same notes but not arpeggiando. The clarinets in Bar 131 play *mf* small octave Bb/Line 1 Eb whole notes (repeated next bar) while the bass clarinet plays Line 1 Gb [written Ab] whole note (repeated next bar). Bassoons play Contra0-octave and Great octave BB whole notes. Horn I in Bar 132 plays *mf* small octave Bb [written Line 1 F] whole note.

In Bar 133, the horns and celli (in the “k” tenor clef) play a short phrase line of middle (Line 1) Cb quarter note legato up to Eb up to Bb quarter notes to Ab quarter note tied to dotted half note and tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). The harp is arpeggiando on Contra-octave Bb/Great octave Bb/small octave Fb/Ab/Line 1 Eb whole notes. Violins play Line 2 Cb whole note tied to (Bar 134) dotted half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Violas plays Line 1 Cb tied notes as just given for the violins. CB play Great octave Bb tied notes. Clarinets play small octave Ab/Line 1 Eb tied notes as given, the bass clarinet on Line 1 Fb [written Gb] tied notes, and bassoons plays Contra-octave and Great octave Bb tied notes. In effect here we have the combined Fb maj 13<sup>th</sup> tonality (but without the 11<sup>th</sup> or Gb tone).

In Bar 135 (vhs location 00:07:22), the tempo marking is *Slowly* as only the gong, harp and piano sound off *mp*. The harp and piano play Contra-octave Fb/Great octave Fb/small octave Fb whole notes let vibrate. The gong plays a diamond-headed whole note (notated on the second line from the bottom of the staff). In Bar 136, the timp is trem rolled *pp* < > on Great octave Eb whole note held fermata (notated like the bowed trem of the strings). Then Rune pleads, “I don’t suppose you’d help me.” After a half rest and then a quarter rest held fermata in Bar 137, the bassoon and violas start to play the Doc

Frail theme. They both play *mf* < > *espr* small octave Eb quarter note legato mini-slur up to (Bar 138) Ab half note to G quarter note crescendo hairpin legato down to (Bar 139) Eb dotted half note decrescendo hairpin to same Eb quarter note to (Bar 140) F up to Ab quarter notes to same Ab to G quarter notes to (Bar 141) Eb dotted half note (followed by a quarter rest for the bassoon). However, the violas and english horn continue the melody line on Db quarter note up to (Bar 142) F dotted half note to Eb quarter note down to (Bar 143) small octave Bb dotted half note down to G quarter note. The melody line ends in Bar 144 with the English horn alone playing small octave Ab [written Line 1 Eb] whole note held fermata. Also in Bar 144 the harp sounds ascending legato 8<sup>th</sup> notes Great octave Fb-small octave Cb-Fb-Ab up to (top staff) middle Cb-Fb-Ab 8ths up to Line 2 Cb 8<sup>th</sup> held fermata. In end Bar 144, CB play small octave E whole note held fermata, while VC play Great octave B/small octave E whole notes held fermata, and violas on small octave G# whole note held fermata. So the cue ends on the strong but simple E major tonality (E/G#/B).

Image of my hand-copy of Reel 1 pt 3A below:

Conclude H. Tree (p 28) "I'm bad hurt"

113A  
ETH.

Fog

HP

U

U

U

(M)

ETH.

HP

Molto moderato

mf

addio

Ab E7

Hand-copied by Bill Wache

137 138 139 140 141 142 143

V#0

E# (F6)

144 + 144

Back in Bar 138, after a quarter rest, violins I *div a 2* (not double-stopped) play Line 1 C/Eb quarter notes to same C/Eb dotted quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 139), after a quarter rest, Db/Eb quarter notes to Db/Eb dotted quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 140), after a quarter rest, C/Eb tenuto half notes to C/Eb quarter notes to (Bar 141) a repeat of Bar 139 to (Bar 142), after a quarter rest, small octave Ab/middle C quarter notes to dotted quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 143), after a quarter rest, G/Line 1 Db quarter notes to dotted quarter notes (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 138, four violins II play small octave Ab quarter note to Ab dotted quarter note (followed by an 8<sup>th</sup> rest) to (Bar 139), after a quarter rest, G quarter note to G dotted quarter note (followed by an 8<sup>th</sup> rest) to (Bar 140), after a quarter rest, Ab tenuto half note to G quarter note to (Bar 141), after a quarter rest, G quarter note to G dotted quarter note (followed by an 8<sup>th</sup> rest) to (Bars 142-3) *col* violins I. After a quarter rest in Bar 138, VC play Great octave Ab/small octave Eb quarter notes to dotted quarter notes (followed by an 8<sup>th</sup> rest) and repeated next bar to (Bar 140), after a quarter rest, Ab/Eb tenuto half notes to quarter notes to (Bar 141), after a quarter rest, Ab/Eb quarter notes to dotted quarter notes (repeated next two bars). CB are silent here. After a quarter rest in Bar 139, the harp sounds *mf* Great octave Ab/small octave Eb/A/middle C/Eb dotted quarter notes to same dotted quarter notes (followed by an 8<sup>th</sup> rest) to (Bar 139), after a quarter rest, Great octave Ab/small octave Eb/G/Line 1 Db/Eb quarter notes to dotted quarter notes, and so forth. So the tonality in Bar 138 is the Ab maj (Ab/C/Eb), and so on. [end session Sunday, November 20, 2011 at 10:53 pm]

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[The Bullet] R2/2. *Andante misterioso* in C time, 16 bars, 4 pages. VHS location 00:10:00. Scene: Doc Frail shows Rune the bullet he pulled from his shoulder (put there by Frenchy). Now Rune is in effect his bondservant as payment for saving his life either from loss of blood (if he wasn't treated) or by a hanging by the enraged miners.

The english horn and harp play a syncopated simple rhythmic pattern. After an initial 8<sup>th</sup> rest, they sound *f* (forte) small octave tenuto notes (or at least the woodwind specified is tenuto-marked). So we find G#-G#-G# tenuto quarter notes to G# tenuto 8<sup>th</sup> (repeated next bar) to (Bar 3), after an 8<sup>th</sup> rest, B-B-B quarter notes to B 8<sup>th</sup> (repeated next bar) to (Bar 5) Line 1 Eb notes in that same pattern to (Bar 6) Eb-Eb-Eb quarter notes down to small octave Bb 8<sup>th</sup>.

Bassoons, VC/CB play *rinforzando* half notes thru Bar 5. So two Fags and the celli play *mp* > (*mf* > for the celli) Great octave D/A half notes to same D/A half notes (repeated next bar) to (Bar 3) F/small octave C half notes twice (repeated next bar) to (Bar 5) A/small octave E half notes (repeated next bar for the VC). Fags in Bar 6 play A/E *rinforzando* half notes to same A.E quarter notes tied to 8ths up small octave Bb *rinforzando* 8<sup>th</sup>. CB play *mf* > small octave D-D *rinforzando* half notes (repeated next bar) to (Bar 3) F-F half notes (repeated next bar) to (Bar 5) A-A half notes (repeated next bar). Meanwhile, horns/violins/violas play whole notes thru Bar 8. Violins I play *sfp* Line 1 C# *rinforzando* whole note (repeated next bar) to (Bar 3) Line 1 E whole note *sfp* (repeated next bar) up to (Bar 5) G# *rinforzando* whole note to (Bar 6) Ab whole note

down to (Bar 7) Eb rinforzando whole note tied to whole note next bar. Violins II in Bar 1 play small octave G# whole note (repeated next bar) to (Bar 3) B whole note (repeated next bar) to (Bar 5) Line 1 D# rinforzando whole note to (Bar 6) Eb whole note (actually enharmonic D#) down to (Bar 7) small octave Bb whole note tied to whole note next bar. Violas play the same as violins I but an octave lower register. Three horns play *sfp* small octave C#/G#/middle C# [written small octave G#/Line 1 D#/G#] whole notes (repeated next bar) to (Bar 3) E/B/Line 1 E rinforzando whole notes *sfp* (repeated next bar) to (Bar 5) Ab/Line 1 Eb/Ab whole notes to (Bar 6) Ab/Eb/Ab dotted half notes tied to 8ths down to small octave Bb rinforzando 8<sup>th</sup>.

In Bar 7 we come to the *molto rubato* tempo-marking as the Doc Frail motif (in effect the Hanging Tree theme) starts to play from the E.H., clarinet, bassoons and horns. At the end of Bar 6 the clarinet plays small octave Bb [written middle C natural] rinforzando 8<sup>th</sup> up to (Bar 7) Line 1 Eb rinforzando 8<sup>th</sup> legato mini-slur up to Bb 8<sup>th</sup> to same Bb tenuto-marked dotted half note tied to (Bar 8) dotted half note (followed by an 8<sup>th</sup> rest) to Ab rinforzando 8<sup>th</sup>, and so on. The E.H. plays the same notes and register as the clarinet. Bassoons play small octave Bb 8<sup>th</sup> down to (Bar 7) Eb 8<sup>th</sup> up to Bb 8<sup>th</sup> to same Bb dotted half note tied to dotted half note next bar (followed by an 8<sup>th</sup> rest) to Ab rinforzando 8<sup>th</sup>, etc. Two horns play small octave and Line 1 Eb 8ths up to Lines 1 & 2 Bb 8ths to same Bb dotted half notes tied to dotted half notes next bar, and so on. VC/CB play small octave rinforzando-marked Cb dotted half note down to Great octave Bb rinforzando quarter note *accel* to (Bar 8) A legato to Ab quarter notes to G legato to Gb quarter notes. The bass clarinet plays this as well but written an octave higher register. The timp in Bar 7 is trem rolled on small octave Cb dotted half note (followed by a quarter rest). The harp in Bar 7 finishes the rhythmic pattern on Line 3 Cb quarter note (followed by rest marks). This is as far as I got with this cue. [end session Monday, November 21, 2011 at 4:09 pm PST]

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[Doctor Up In Hill] R2/3. *Broad* in C time, 4 bars, 1 page. Vhs location 00:12:03. Scene: Rune rings the cowbell announcing that Doc Frail has set up practice on the hill. This is an interesting short cue, rather ominous and ponderous.



Two bassoons/trombone/VC/CB sound *f* Great octave Bb dotted half note rinforzando-marked tied to dotted 8<sup>th</sup> note down to Gb rinforzando 16<sup>th</sup> (repeated next bar) up to (Bar 3) small octave C dotted half note rinforzando-marked tied to dotted 8<sup>th</sup> down to Great octave Ab 16<sup>th</sup> to (end Bar 4) G dotted half note rinforzando-marked legato to F quarter note held fermata. The bass clarinet also plays this but written an octave register higher. The tuba also plays this pattern but an octave lower register. The timp plays the same pretty much as the VC/CB/Fags but *sfp* to *f* sound dynamics and also largely rolled. So the timp trem rolls Great octave Bb dotted half note tied to 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Gb rinforzando 8<sup>th</sup> (repeated next bar) and so on.

After a quarter rest in Bar 1, violins I sound forte Line 1 Cb up to D up to F quarter notes on the down-bow (repeated next bar) to (Bar 3), after a quarter rest, Db up to E up to G quarter notes on the forceful down-bow to (Bar 4), after a quarter rest, Ab to B quarter notes on the down-bow up to Line 2 D quarter note on the down-bow and held fermata. Violins II play this pattern on small octave Ab-B-Line 1 D quarter notes in Bars 1-2 to (Bar 3) Bb-middle C-E quarter notes to (Bar 4) F-Ab-B quarter notes. Violas play this on small octave F-G-B quarter notes in both Bar 1 and Bar 2, and then G-A-middle C in Bar 3 to (Bar 4) Line 1 D-E-G#. Horns sound *ff* this same pattern in *con sord* muted effect on small octave F/Ab/middle Cb rinforzando quarter notes to G/B/Line 1 D quarter notes up to B/Line 1 D/F quarter notes (repeated next bar). After a quarter rest in Bar 3, they then play G/Bb/Line 1 Db quarter notes to A/middle C/E quarter notes to C/E/G quarter notes. After a quarter rest in Bar 4, the horns finally play small octave D/F/Ab to E/Ab/Bb rinforzando quarter notes to G#/B/Line 1 D quarter notes held fermata. Clarinets play this pattern forte and tenuto-marked on small octave F/Ab quarter notes to G/B quarter notes to B/Line 1 D quarter notes (repeated next bar) to (Bar 3), after a quarter rest, small octave G/Bb quarter notes to A/middle C quarter notes to Line 1 C/E quarter notes to (Bar 4, *Rit*), after a quarter rest, D/F quarter notes to E/Ab quarter notes to G#/B quarter notes held fermata. Finally the oboe plays precisely as violins I.

Overall Steiner constructs diminished chords here, although there is plenty of ambiguity at several spots, especially in the first few bars. Clear-cut chords would be found in Bar 3 with the A min (A/C/E) to C maj (C/E/G) triads. The cue ends on the G# dim 7<sup>th</sup> (G#/B/D/F). [end session Monday, November 21, 2011 at 7 pm]

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[The Little Girl] R2/3A. *Moderato* in C time, 35 bars, 8 pages. Vhs location 00:12:15. Scene: Doc Frail treats a cute but malnourished little girl. He loans a cow to her dad to "fatten her up." Delightful, sweet, sympathetic music. Delightful Steiner! The Doc Frail theme is elevated here to almost a sublime level to convey the noble, healing side of the mysterious Doctor.

Let's focus first on the strings. In the grace bar, violins I sound *mf* unison Line 2 G quarter note to (Bar 1) divisi dotted half notes Line 2 E/Line 3 C to E/B quarter notes down to (Bar 2) Line 1 B/Line 2 G dotted half notes to same B/G quarter notes to (Bar 3) Line 2 C/A quarter notes legato up to E/Line 3 C quarter notes to same E/C quarter notes

to E/B quarter notes down to (Bar 4) Line 1 B/Line 2 G dotted half notes to same quarter notes legato mini-slur to (Bar 5) Line 2 C/A dotted half notes to C/G quarter notes down to (Bar 6) Line 1 F/Line 2 D dotted half notes to same quarter notes up to (Bar 7) A/Line 2 E whole notes tied to quarter notes next bar. Then the violins under the temporary *Rit* tempo-marking goes unison in Line 3 register starting to play the Doc Frail theme (a variation of the Hanging Tree theme) as Doc interacts one-on-one with the darling girl. More on this later.

Back in the grace bar, violins II play *mf* Line 1 G unison quarter note up to (Bar 1) Line 2 C/G dotted half notes to Line 1 B/Line 2 G quarter notes down to (Bar 2) G/Line 2 D dotted half notes to same quarter notes to (Bar 3) A/Line 2 E quarter notes legato mini-slurs up to Line 2 C/G quarter notes to same C/G quarter notes to Line 1 B/Line 2 G quarter notes down to (Bar 4) G/Line 2 D dotted half notes to same quarter notes to (Bar 5) A/Line 2 E dotted half notes to same quarter notes legato down to (Bar 6) Line 1 D/Bb dotted half notes to same quarter notes to (Bar 7) E/Line 2 C# whole notes tied to quarter notes next bar. Villas/VC/CB play response notes. So, after a quarter rest in Bar 1, violas play *mf* small octave E/G tenuto quarter notes to same E/G tenuto half notes. After a quarter rest in Bar 2, the violas then play F/G tenuto quarter notes to F/G tenuto half notes to (Bar 3) E/G half notes now to E/G quarter notes to (Bar 4) F/G quarter notes to same half notes to (Bar 5) E/A quarter notes to half notes. After a quarter rest in Bar 6, the violas (now marked as *Div*) D/F quarter notes to D/F half notes to (Bar 7), after a quarter rest, A/middle C# tenuto quarter notes played three times to (Bar 8) A/C# half notes to A/C quarter notes legato to B/Line 1 D quarter notes. After a quarter rest in Bar 1, celli play Great octave C/G tenuto quarter notes to C/G tenuto half notes (repeated next bar) to (Bar 3), after a quarter rest, C/G half notes now to C/G quarter notes to (Bar 4), after a quarter rest, C/G quarter notes to half notes (repeated next bar) to (Bar 6), after a quarter rest, F quarter note to F half note to (Bar 7), after a quarter rest, A/small octave E tenuto quarter notes plays 3X to (Bar 8) A/E half notes to G/small octave F half notes. After a quarter rest in Bar 1, CB play small octave C tenuto quarter note to same C tenuto half note (repeated next bar) to (Bar 3), after a quarter rest, C tenuto half note to C tenuto quarter note to (Bars 4-5) a repeat of Bar 1 to (Bar 6), after a quarter rest, Great octave Bb tenuto quarter note to Half note to (Bar 7), after a quarter rest, Great octave A-A-A tenuto quarter notes to (Bar 8) A half note up to small octave G half note. OK. That covers the strings completely. In terms of tonalities we have C maj (C/E/G) in Bars 1-2 with also a C maj 7<sup>th</sup> (C/E/G/B) overlaid in Bar 2. Etc. By Bar 6 we have the Bb maj (Bb/D/F) and in Bar 7 the A maj (A/C#/E).

art 2/3A H. Trep mässigt im Regal

RIT

PL

Ob

Cl<sub>s</sub> 1239

Hr

Vibe

Hrp

Celeste

VL

V

VC

CB

(8) (9) (10) (11) (12)

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[The Preacher's Words] R3/1. *Andante* in C time, 18 bars, 5 pp. VHS location is 00:19:15. Scene: Preacher Grubb (played marvelously by George C. Scott) warns approaching patients about the evil Doc Frail. After Frail dispenses him (by exposing the liquor bottle Grubb was hiding), Rune questions Frail. The music starts.

The timp rolls rather forcefully *mf* on A whole note tied to next three bars. The VC/CB also play the Great octave A note tied thru Bar 4. The trombones in felts play the Doc Frail theme, starting with unison small octave A quarter note to (Bar 2) D major dotted half note chord 1st inversion (F#/A/D), etc. Then in Bar 5 the piano (with the pedal) plays a tremolo-like effect, D#/E and E/D# (octave higher). After an 8<sup>th</sup> rest in Bar 5, flute I plays *agitato* Line 2 E rinforzando dotted 8<sup>th</sup> tied to half note and tied to whole note next bar. Flute II plays this on Line 2 D# tied notes. Clarinets play similarly but Line 1 D#/E tied notes.. Fags play Contra-octave Bb/Great octave F sforzando-marked quarter notes (followed by a quarter and half rest). Pos in Bar 5 play *sff* small octave D/F/A sforzando quarter note triad (followed by a quarter and half rest). The timp beats the Great octave Bb quarter note. Etc.

Image of my hand-copy inserted below of Reel 3 pt 1:

Handwritten musical score for a symphony orchestra. The score is divided into two main sections: *Andante* and *Agitato*.

**Section 1: Andante**  
 - **Tempo:** *Andante*  
 - **Time Signature:** 3/1  
 - **Lyrics:** "You hit that fellow"  
 - **Instrumentation:** Flutes (Fls), Clarinets (Cls), Bassoon (Bsn), Horns (Hrs), Percussion (Pcs), Violins (V), Viola (Va), Piano (P), Violoncello (Vc), and Contrabass (Cb).

**Section 2: Agitato**  
 - **Tempo:** *Agitato*  
 - **Instrumentation:** Flutes (Fls), Clarinets (Cls), Bassoon (Bsn), Horns (Hrs), Percussion (Pcs), Violins (V), Viola (Va), Piano (P), Violoncello (Vc), and Contrabass (Cb).

**Handwritten Annotations:**

- 19.15* (written in red ink)
- Etten (copied by Bill Wacker)* (written in red ink)
- mf* (mezzo-forte)
- mt* (marcato)
- rit* (ritardando)
- ritary* (ritardando)
- pedal* (pedal)
- ritary* (ritardando)

**Chord Symbols:** The Horns part includes chord symbols:  $\text{C}$ ,  $\text{G}$ ,  $\text{C}$ ,  $\text{b}_7$ ,  $\text{C}$ ,  $\text{b}_7$ ,  $\text{C}$ .

**Measure Numbers:** The bottom of the page is numbered (1) through (5).

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[Stagecoach Robbery] R3/2. *Agitato* in C time, 81 bars, 20 pp. Scene: A stagecoach rides along the mountain trail (with Elizabeth Mahler on board) when robbers appear. The horses are startled by gunshot, the driver is shot dead to the ground, and eventually the stagecoach overturns downhill.

In Bar 7, as the robbers appear, the music changes to 6/8 time. The D note unison is emphasized. The timp and strings play the ostinato pattern of quarter to 8th note, quarter to 8th note per bar, in D minor (notes D/F/A).

In Bar 35 the cue changes to 2/4 meter when the horses are startled. The music here is borrowed from previous Steiner westerns such as the delightful family western *The Boy From Oklahoma* (starring Will Rogers, Jr.) and I believe *Wyoming Kid*. It's basically chase or "out-of-control" motion music. The piano and harp play D quarter note half-diminished chord (notes D/F/Ab/C), sforzando (forced accent), followed by Gb quarter, octave apart. The flute/piccolo/violins play a three 32nd note run (notes Ab/Bb/B) to (Bar 36) C 8th note. In Bars 57-60, two open trumpets are highlighted playing an emphasis figure, D to E 8th notes to rising triplet 8th notes G#/B/D to (Bar 58) F quarter double dotted note flutter to Eb/G 16th dyad to (Bar 59) E/G# half note flutter tongue dyad tied to next bar. Etc.

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[Search For Lost Lady] R3/3. *Moderato* in C time, 45 bars, 12 pp. VHS location is 00:23:25. Scene: Men search for the survivors (if any) of the overturned stagecoach. Elizabeth is not in the vehicle but they find a letter from her father. They agree to search and meet at dusk at Stump Meadow.

Clarinets/Fag II/2 cued in horns/strings play the four note figure, *mf* crescendo-decrescendo hairpins (< >) in F major (F/A/C). Violins play quarter notes small octave A to B then Line 1 C down to small octave B; violas play small octave F to G, A to G; celli and bass play Great octave F down to C, repeated. Fag I/horn III play half notes small octave C-C, repeated next bar. The flute in Bar 3 plays Line 1 A whole note *rinforzando*-marked (repeated next bar) while the english horn also plays Line 1 A [written Line 2 E] whole notes. Etc.

In Bar 3 there is a four quarter note phrase played: A minor (actual notes A/E/A/C) to G major (actual notes G/D/B/D), etc. The flute and english horn sound the A whole note, *rinforzando*. So violins play small octave A/Line 1 C quarter notes legato and crescendo to B/D quarter notes to C/E to B/D quarter notes (repeated next bar). Violas in Bar 3 play small octave E-D-C-D quarter notes (repeated next bar). VC play Great octave A-G-F-G legato quarter notes, while CB play small octave A-G-F-G notes. Then in Bar 5 the violins are unison playing < > Line 1 C-D-Eb-D quarter notes (repeated next bar). Violas play small octave Ab-Bb-Line 1 C-small octave Bb quarter notes. Celli play Great octave Ab down to Eb back up to Ab down to Eb quarter notes (repeated next bar). CB play this an octave higher register (as written).

In Bar 9 the horns/harp/CB play the repetitious beat quarter notes, F minor

(F/Ab/C) to (Bar 10) C minor 1st inv (Eb/G/C) to (Bar 11) D half-diminished (notes D/F/Ab/C) for 3 beats, then Ab major for one beat (Ab/C/Eb) to (Bar 12) F minor again to (Bar 13) G major 2nd inversion to D minor to E major. Meanwhile, the violins/violas/celli play the melody line, Line 1 Ab ) small octave for violas/celli) whole note tied to quarter note next bar, to G half note down to C quarter note to (Bar 11) F half note dotted to a three note figure Eb-F-Eb (Eb dotted 8<sup>th</sup> to F-Eb 32<sup>nd</sup> notes) to (Bar 12) D whole note tied to next bars. Clarinets and bassoons play harmony.

In Bar 22 the solo violin and vibe start to play the Elizabeth (or Lost Lady) Theme in D major. So, in Bar 23 (now 3/4 time) we have Line 2 F# dotted half note, repeated next bar, then in Bar 25 legato quarter notes F#-G-F# to (Bar 26) A-G-F# to (Bar 27) E half note dotted, repeated next bar. Then in Bar 29 quarter notes E-D-E to (Bar 30) F# half note to D quarter note tied to next bar. Bar 27 changes to G major, Bar 29 to A major, and back to D major in Bars 30-31.

Starting in Bar 23, the harp plays a series of 8th note ascending legato figures. So, after an 8th rest, ascending 8th notes F#-A-D-F#-A.

Bar 24 ascending notes F#-B-D-F#-B

Bar 25 G-B-D-F#-B

Bar 26 G-B-D-F#-A

Bar 27 B-D-G/-B-D (repeat Bar 28)

Bar 29 C#-E-G-A-C#

Bar 30 A-D-F#-A-D

Image of my hand-copy inserted below of Reel 3 pt 3:

1. Trill modto Search #. tree

3/3, PL

23.25

ET

2cls

Foss

3Har

HP

Hand-copied by Bill Wrechel

VL

V

Vc

CB

\*\*\*\*\*

[Camp Fire Talk] R3/4-4/1. C time, 38 bars, 10pp. VHS location is 00:25:31. Scene: Camp scene at night. Tom Flaunce the Store Keeper (played by Karl Swanson) notices Rune's shoulder is bleeding. The music starts here. Rune explains that a thornbush did it (actually it is the bullet wound). Then Tom talks about Doc Frail's past.

Two oboes and muted horns play the bleeding shoulder scene, a rather strident but effective combination of tone colors, 16th note dyads G#/A to F double sharp/G# to G#/A 8th tied to half note, etc. In Bar 2 the timp and piano ("let ring") sound 8th notes C down to F#. At the end of Bar 3 the soli celli play descending quarter notes small octave A to (Bar 4) F#-Eb-D-C to (Bar 5) A-Eb up to A down to D up to (Bar 6) D dotted half note held fermata. Then the solo bass clarinet and cued in bassoon play the Doc Frail motif in G major.

Starting in Bar 28 Tom talks about a burning house at the juncture of the Ohio and the Mississippi started by a doctor named Temple. A man and a woman were killed in the house. [New material added here:] Skipping to the two end bars we find the violins in Bar 37 playing Line 2 E half note legato mini-slur to F half note to (end Bar 38) Line 3 Cb half note to Db half note held fermata. Violas play the same but an octave lower register (as also the celli). CB play Great octave F whole note tied to whole note held fermata next bar. The timp is rolled on Great octave F tied whole notes. Trombones in felts play Great octave F/small octave C/Ab (in effect the F minor tonality) whole notes tied to whole notes held fermata next bar. *Sords* trumpets, after an initial quarter rest, play Line 1 Ab [written Bb] half note to same Ab quarter note tied to quarter note next bar to same Ab half note rinforzando-marked decrescendo hairpin to Ab quarter note held fermata. Horns play small octave F/middle C [written Line 1 C/G] rinforzando whole notes tied to whole note held fermata next bar. Fags play Great octave F/small octave C tied whole notes. The bass clarinet plays Line 1 F [written G] tied whole notes. Clarinets play small octave Ab/middle C [written Bb/D] rinforzando whole notes tied to next bar held fermata. [end session for this section Saturday, March 31, 2012 at 9:47 pm. *Midnight in Paris* is showing on STARZ Channel now....]

Image of my hand-copy of Reel 3 pt 4 below:

3/4-4/1 "a Thorn bush done it"

2 Obses  
 mt  
 To E.H.

25.54

cls  
 25.31  
 P. cl. Solo  
 Engl  
 mt  
 cv. 0

Pops  
 P.  
 mt

Hrns  
 Com. S.M.D.  
 1 2 3 4 5 6

Drum  
 mt

Piano  
 Letting  
 (4+ 1/2)  
 mt

Winds  
 [Hand-copied by Bill Wrobel]

vc  
 mt poco accel  
 4 7

(1) 2 3 4 5 6

\*\*\*\*\*

[Morning Search] R4/2. 28 bars, 4 pp. Coma sopra from the beginning of the last cue.

\*\*\*\*\*

[The Snake] R4/3. 9/8 time, 47 bars, 12pp. Scene: Frenchy hears a rattler and goes off the path to kill it. Then he discovers the Lost Lady. Here a small cymbal is rolled with soft sticks. The bassoons play sustained dyad notes Great octave F#/G dotted half notes tied to dotted quarter notes tied to (Bar 2) dotted quarter notes and tied to quarter notes (followed by an 8<sup>th</sup> rest). . The *solo* bass clarinet plays the creepy snake motif, largely in 8th note triplets (small octave F#-F-E, G-Gb-F#, etc).

As Frenchy spots the Lost lady, the orchestra plays a furious A minor 9th flat 5th chord (A/C/Eb/G/B) in four successive 16th notes, settling on an 8th note chord tied to quarter note dotted and tied to next bar's half note dotted. The woodwind and strings then play a rapidly descending series of 16th notes, B-Bb-A-Ab-G-Gb, F-E-Eb-C-B-Bb, A-Ab-G-Gb-F-E, etc.

In Bar 10, the cue changes to 3/4 time "molto espressivo." The harp is bisbigliando (special harp effect with the top stave descending notes Line 2 E-C-G repeatedly, and the bottom stave ascending notes Line 1 G-B#-E. The vibe is rolled on C major 2nd inversion (Line 1G/Line 2 C/E). The violins are bowed tremolo on dyad notes G/E. The bass is on small octave G dotted half note tied to next few bars. The solo cello plays the Elizabeth (Lost Lady) Theme, E half note dotted for two bars, then quarter notes E-D-E, etc.

Image of my hand-copy of Reel 4 pt 3 below:

Act 4/3 "Lady, Five got water"

[Hand-copied by Bill Washel]

\*\*\*\*\*

[House Call] C meter. R4/4. 14 bars, 4pp. VHS location is 00:32:33. Scene: Doc Frail is summoned to an old, filthy cabin in the woods where the Lost Lady is being temporarily housed. The Doc Frail theme is played again.

2 oboes/2 clarinets/2 horns play the Doc Frail theme *f* (forte). In the grace bar, they play unison quarter note Line 1 (small octave G for the horns) G with a tenuto marking over the note and most of the subsequent notes. This rises to C dotted half note in Bar 1 to B quarter note back to (Bar 2) G half note dotted. The harp/piano/strings play the response figure in Bar 1(after a quarter rest) with quarter note to half note values. So we have C major 1st inversion (E/G/C) quarter to half note chords. In Bar 2, we find G Dominant 7/11(G/B/D/F/C), perhaps closer to the 3rd inversion however (C/F/G/B/D).

At the end of Bar 2, the melody line continues with the G quarter note to (Bar 3)

tenuto quarter notes A-C-C-B to (Bar 4) G half note dotted. The response instruments again play C major 1st inversion to G Dom 7.

The melody line continues with a F quarter note to (Bar 5) E half note dotted to C quarter note to (Bar 6) D half note dotted to D quarter note to (Bar 7) E whole note tied to half note dotted next bar. The response instruments in Bar 5 play C major 1st inversion, then Bb major (notes Bb/D/F) in Bar 6 to A major (A/C#/E) in Bar 7. At the end of Bar 8, soli violas and celli take over the melody line. Etc.

Image of my hand-copy of Reel 4 pt 4 below:

4/4 "Glad you're here, Doc!" H-Trep

2chores

2CLs

2Fors

2Hns

1HP

Piano

VL

V

Vc

(A)

Hand-copied by Bill W. Welch

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

[Bedside Doctor] R5/2. *Slowly* in 3/4 time, 65 bars, 17pp. VHS location is 00:39:57. Scene: At his own cabin, Doc Frail comforts the recovering but still blind Elizabeth. She finally lets go of Frenchy's canteen.

*Con sordini* (muted) violins are bowed tremolo *pp* on Lines 2 & 3 F dotted half notes for the first six bars. The harp strums on Lines 2 & 3 quarter notes F (followed by two quarter rests), and two vibes roll tremolo-like as the violins. Rune says, "She's awake," and Frail answers, "Only half awake..." In Bar 7, the violas join in playing notes Line 2 Cb/Eb, and violins II change to Line 2 Cb/Eb also. Total sound is the Cb major flat 5<sup>th</sup> (Cb/Eb/F). Starting in Bar 9, high celli join in with a slow descent of notes, Line 2 Eb half note to Cb quarter note to (Bar 10) Ab-G-Gb quarter notes to (Bar 11) F half note dotted tied to next bar.

In Bar 11 the flute joins in playing Ab half note dotted tied through Bar 16. The oboe joins in, after a quarter rest, with a descent of quarter notes Ab-F to (Bar 12) Eb-Cb-Ab to (Bar 13) F half note dotted tied to next five bars.

Meanwhile the soli celli continue with the descent of quarter notes starting again in Bar 13 thru Bar 16. In Bar 17 the harp plays six ascending 8th notes (small octave Bb-Line 1 D-F-Bb-Line 2 D-F), repeated next bar. The strings etc play Bb major (notes Bb/D/F).

In Bar 19 the cue changes to an Eb major key signature (3 flats) "lento." Here the Elizabeth Theme is played in touching fullness by the celeste, harps and "rubato" strings. Violins play the Eb major half note dotted chord 1st inversion (G/Bb/Eb/G), repeated next bar. In Bar 21 we have quarter note chords Eb major 1st inv to Ab major (notes Ab/C/Eb) back to Eb major 1st inv. Etc.

Starting in Bar 35 the cue changes to moderato in C meter as the clarinet plays the Doc Frail theme, Db quarter note to (Bar 36) Gb to F quarter note to (Bar 37) Db half note dotted, etc. The harp plays a steady beat of quarter note chords starting with Gb major (notes Gb/Db/Bb). The strings play whole note Gb major in combined tones (violins on Bb/Db, violas on Gb, VC on Gb/Db).

By Bar 43 in 2/4 meter, there is a lovely combination of instrumental sound when Elizabeth says, "Who are you?" First we have the solo oboe, after an 8th rest, playing Line 1 F 8th note up to Bb quarter note tied to quarter note next bar to Ab quarter note. In Bar 45, after an 8th rest, the solo clarinet takes over, playing B 8th up to E quarter note tied to quarter note next bar to Eb. In Bar 47, after an 8th rest, the solo flute takes over, E 8th note up to B tied to next bar to A quarter note, held fermata.

In Bar 51, the music is in the key signature of E major (4 sharps or F#/C#/G#/D#), C meter. Doc Frail just informed her, "Remember, I said you are temporarily blind." Elizabeth then asks, "My father, he's dead, isn't he?" The violins play *mf* the Hanging Tree motif "molto espressivo," B 8th to (Bar 51) E to octave higher B 8th to (same pitched) B half note tied to 8th. Then A 8th to (Bar 52) G# to E 8th to E half note tied to E 8th note, etc. The supporting strings play the harmonic structure of E major (E/G#/B) half notes, followed by the F# minor 7 half note chord (F#/A/C#/E).

The music seques to the next cue. Here Doc says "Don't be disturbed about anything. I'll take care of you."

H.T. slow 1/2 "She's awake" ... Poci "only half awake" ...

5/8 2 vib

HE

VLns

V

VC

FL

Oboe

Vibes

VLns

V

VC

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

26 Triller

me

Roll.

Tempo I.

(11) (12) (13) (14) (15) Roll (16) (17) 98'

\*\*\*\*\*

[Breakfast For Three] R5/3. *Con moto* in C time, 18 bars, 5 pp.

Scene: Doc goes out and greets Rune with a good morning and asks if there's enough breakfast for three. "Sure!" He tells Rune to set up a cowbell alarm for her to call them when needed.

2 bassoons/violins/celli play *mf* a refreshing melody line which changes to 2/4 meter in Bar 2, and back to C meter in bar 3. After an initial 8th rest, we find 8th notes B up to F# to E, then 8th notes D down to A, C to F. In Bar 2, notes B down to D, A to B.

In Bar 3 the violins take over the principal melody line soli with the G half note tied to G 8th, then 8th notes F/D/F. After an 8th rest, the celeste and oboe play an accompanying melody phrase, ascending 8th notes A-C-C to G quarter note dotted. The harp and *pizz* celli I play ascending 8th notes F-C-A-C, repeated again. The violas play whole notes A/D; celli II play whole notes F/C; CB play whole note F. The total effect is the F major 6 (actual notes D/F/A/C).

In Bar 4, we have the Eb major 7(Eb/G/Bb/D). So the harp and celli I play Eb/Bb/G/Bb, repeated. The oboe and celeste play ascending 8th notes G-Bb-D to G quarter note dotted. Etc.

Change to 3/4 meter in Bar 11, "con moto." Here the Elizabeth Theme is played briefly in F major (F/A/C). The melody line starts on A half note dotted. Ends on F minor 7(F/Ab/C/Eb). The harp plays rising triplet 8th notes Great octave F-small octave C-Eb, F-Ab-middle C, Eb-Ab-Line 2 C to (Bar 18) Eb-F-Ab, C-Eb-F, Ab-C-Eb. Seque to next cue.

Below is my hand-copy image of the end of Reel 5 pt 3:

5/3  
H.T  
P4

ob

clk

cu

Bcl

Pg 3)

HP

Pian

VL

V

Vc

CB

(13) → (17) (18) enD

\*\*\*\*\*

[Saloon Construction] R5/4. *Allegro* in 6/8 time, 58 bars, 15pp. Scene: The town is busy building the Skull Creek saloon. Key signature of G major (one sharp for C instruments, three sharps for the B-flat instruments of clarinets and trumpets). 2 Fags/3 Pos/violas/celli play the ostinato pattern of quarter note to 8th note, played twice per bar. The Pos are most prominent, playing root position G major (G/B/D) quarter to 8th notes, then A minor quarter to 8th note chords (A/C/E). The bass drum licks off the beat and the cymbal sounds off on the second beat of the 6/8 meter. Tuba and bass play 8th note G on the 1st beat, C on the 2nd beat. The piano and horns also sound the aforementioned chords.

In the second beat of the 4th bar, two sordini trumpets (along with 2 oboes/2 cls/violins) start the Mining Camp melody line, *rinforzando*-accented. So we find G quarter note down to E 8th to (Bar 5) G half note dotted tied to quarter note next bar (violins start on g<sup>'''</sup>). On the second beat of Bar 5, the open (not muted) trumpet III and 2 horns play a response figure an octave lower, also *rinforzando*. Bells add to the principal melody line.

In Bar 13 the lower strings etc play D major (D/F#/A) ostinato pattern. The cue climax starts on Bar 47 (key signature of F major or 4 sharps) after Tom Flounce says, "Good luck!" The E major chord (E/G#/B) is played on the 1st beat, then C# minor 7 (C#/E/G#/B). The Pos emphasize quarter note dotted E up to C# to (Bar 48) B to descending 8th notes G#/F#/E. Repeat next two bars.

In Bars 51-52 the Pos play C to A to (Bar 52) G to triplet E/D/C. Repeat next two bars. In Bar 55 the E major chord returns (E/G#/B). Two sordini horns play the concluding melody notes, B quarter note to G# 8th to B half note dotted tied to next bar, held fermata.

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[The Ladies Committee] R6/2. *Slowly* in C time, 28 bars, 6pp. Scene: Elizabeth tries to describe what she thinks Rune and Frail look like. Shortly the local ladies committee of busybodies show up, expressing their moral disapproval of having Miss Mahler staying at Doc Frail's place.

At the beginning of the cue, Elizabeth says, "Rune is very handsome, I know..." The solo cello plays a sweet version of the Hanging Tree theme. The harp and muted violas and altri celli and bass add harmonic texture. The solo cello plays small octave quarter note A in the grace bar to (Bar 1) ascending 8th notes Line 1 D up to A to D half note tied to another D 8th note, followed by a descent to the G 8th note to (Bar 2) F# and D 8th notes to D half note, etc.

The strings play the D major chord (D/F#/A) with the harp playing low notes Great octave D/A/small octave F#/A/D. The chord changes in Bar 4 to A Dom 7/11(A/C#/E/G/D), etc.

Starting in Bar 9, the Ladies Committee (consisting of four stuck-up middle aged women) come in their buggy to the front of the cabin. Very nice orchestrations here played *mf* "giocososo." The solo cello still is playing whole note G tied thru Bar 11. Two clarinets and bassoons play the Busybodies motif ostinato very effectively here. First the

clarinets play an F acciaccatura (slashed grace note preceding the principal note) to each Gb 8th note played repetitiously. After an 8th rest, the clarinet plays seven such Gb 8th notes accompanied by an acciaccatura in Bar 9, eight in Bar 10, two in Bar 11 followed by a Gb half note.

Two staccato bassoons (playing an octave apart) and pizzicato violas and altri celli play a descending 8th note pattern: notes F-A-Ab, D-Db-C-Cb to (Bar 10) Bb-A-Ab-G, Gb-F-Fb-Eb to (Bar 11) D-Db to C half note (Great and small octave C for the bassoons). The CB also sound a C half note at this point.

In Bar 12, the committee leader states, "We're here to see Miss Mahler." The english horn plays an acciaccatura F grace note to Gb whole note *rinforzando*, repeated next bar. Stopped horns (cross mark or addition sign placed over the notes) play whole note Cb major flat 5th chord (Cb/Eb/F), repeated next bar. Clarinets play descending 8th notes Gb-F-C# to A 8th tied to quarter note dotted, repeated next five bars.

Below is my hand-copy of the *giocoso* section of Reel 6 pt 2:

p3  
 cont  
 G.H.

Quicosa R 6/8 H-Tree

Cls  
 mit  
 cat. 10

Fogy  
 5

Has

Wg.  
 (9) (10) (11)

U  
 pizz

U  
 pizz

(9) (10) (11)

In Bars 14-15 the english horn plays acciaccatura Line 1 G# [written Line 2 D#] to G whole note. Stopped horns play C major flat 5<sup>th</sup> (notes Line 1 C/E/F#), though technically the F# should be a Gb.

Anyway, Frail tells the women to mind their own business and stick whips the horse gently to carry the busybodies away, shown musically with a triplet up rush of the flute/piccolo/clarinets, F-F#-G 16th notes to (Bar 19) A 8th note. Bassoons/horns/strings then play, after a quarter rest, a half note to quarter note marcato figure, A major half note chord (A/C#/E), etc.

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[Frenchy's Late Visit] R6/4. *Misterioso* in C time, 50 bars, 13 pp. Scene: It's night and Elizabeth is alone in the cabin when Frenchy shows up, after disabling the cowbell alarm.

The first four bars were omitted in the final print of the film. Bars 1-2 has muted celli and basses on whole note Eb (Great octave Eb for VC/small octave Eb for CB) to whole note D next bar. The meter changes to 12/8 time where the Elizabeth theme is played mf "molto espressivo" by two soli flutes. The harp/violas/VC/CB play D major 7 chord (D/F#/A/C#). In Bar 4, they play G maj 6 (G/B/D/E).

Change to 3/4 time in Bar 7 "un poco con moto." The solo violin is highlighted, playing the melody line starting with the Line 2 B dotted half note, repeated next bar. The harp, after an 8th rest, strums ascending legato figure of five 8th notes (small octave G-B-Line 1 D-G-B). The strings play the G major chord. Next bar, the harpist fingers notes G-C#-E-G-B. The strings play, I believe, E minor 6th. Strings are muted.

By Bar 26 Frenchy shows up. The strings pluck a pizz C# min/9 chord (C#/E/G#/D#). The harp ("let ring") plucks a wavy gliss quarter note chord. The oboes and (partly)the clarinets play the Frenchy motif. So, after an 8th rest, Line 1F# up to B 16th notes down to quarter notes G and G#. Repeat next bar.

In Bars 28-29, oboes play G#-C# 16th notes to quarter notes A to A#. Clarinets and *sords* horns play G#, creating a dissonant effect.

In Bar 30 the gong sounds *ppp* a diamond-shaped dotted half note, and the pedal piano sounds a Contra-octave E quarter note.

In Bar 33 the strings are bowed tremolo while the flutes and clarinets play quarter note figures (F down to C, E to B, etc).

Below is my hand-copy of the opening bars of Reel 6 pt 4:



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[“Like what?!”] R6/5. *Dramatic* in C time, 11 bars, 3 pp. Scene: Frenchy suggestively says to Elizabeth, "Maybe just a little favor..." Suddenly Doc Frail enters the scene and exclaims, "Like what?!" 3 clarinets/2 bassoons/3 horns/ 3 trombones/tuba/violas/VC/CB sound a forceful D minor 16th note chord (D/F/A) to A major (A/C#/E) 8th dotted tied to half note dotted which in turn is tied to whole notes next two bars(except brass/cls/violas).

Frenchy sheepishly states, "I better be going, ma'am" and the Frenchy motif starts in Bar 4 in 3/4 meter "con moto." The strings are bowed tremolo, playing A min/9(notes A/C/E/B). In Bars 10-11 when Frail asks Elizabeth if she is all right, the clarinets and muted trumpets and vibe play the Hanging Tree motif briefly.

Below is my hand-copy of the ending bars of Reel 6 pt 5:

6/5 "are you all Right, Elizabeth"

Fls

Clg

Har

Tpts

Pos

Dr

Vibe

HP

VC

CB

STAND - copied by Bill (archel)

[Fight Aftermath] R7/2. *Maestoso* in C time 28 bars, 5pp. Scene: After Doc goes down to the saloon to fist fight Frenchy, Rune confronts him after Elizabeth. "You don't own her, Doc!" The music starts just after Doc says to Frenchy, "It makes no difference whether you're wearing a gun or not. I'll kill you!" The Hanging Tree motif is sounded quite prominently, especially by the horns and trombones, but also the english horn and clarinets.

In the grace bar, *rinforzando* quarter note Bb is played unison by the woodwind/brass/VC/CB. Then the Eb minor whole note chord (Eb/Gb/Bb) is sounded as the horns etc play the motif, ascending 8th notes Eb-Bb to Bb half note dotted to Ab 8th to (Bar 2) descending 8th notes Gb-Eb to Eb half note, etc. The bass clarinet/Fags/tuba/VC/CB play a descending counterpoint figure.

In Bars 5-6 the soli brass sound a declarative short figure as Grubb appears and says, "Now you listen. I warn you again. That butcher doctor is the devil!" Two 16th note chords to an 8th note chord tied to a half note dotted chord tied to an 8th note is shown. The horns and trumpets play an ascending figure. So B minor 1st inversion (D/F#/B) to C# minor 2nd inversion (E/G#/C#) to Bb major 2nd inversion (F/Bb/D), sounded *rinforzando*. The trombones/tuba play this as a descending figure with the B minor 1st inversion (D/F#/B) to C# minor root position (C#/E/G#) to Bb root (Bb/D/F).

In Bar 7 the timp rolls *p* on Great octave whole note A for four bars. VC/CB also on A, *mp*. Someone says, "Looks like the Doc's gonna keep the little lady all to himself." Three muted trumpets and muted Pos II play the Hanging Tree motif, small octave A quarter note to (Bar 8) Bb major 2nd inversion (F/Bb/D) 8th note chord to Bb major 7 (notes Bb/D/F/A) 8th to same chord half note. Etc.

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[Bandages Taken Off] R7/3. *Slowly* in C time. Key signature of G major (1 sharp or F#). 35 bars, 9pp. Scene: The shutters are closed and slowly the bandages are taken off. The music starts shortly before Frail says, "Open your eyes." She soon vaguely sees the lantern Rune passes before her eyes.

A solo flute and vibrate II slowly play whole notes Line 2 D tenuto for the first three bars to (Bar 4) D tenuto dotted half note to same D quarter note tied to (Bar 5) half note and then sounding again a D half note tied to half note next bar, and so on. By the end of Bar 4, the solo violin and Vibe I play the Elizabeth theme "dolce." The violin starts on quarter note Line 3 D (d") to (Bar 5) G dotted half note to F# quarter note to (Bar 6) D dotted half note, then a D quarter note. Altri violins (violins II) are *divisi* bowed tremolo on dyad whole notes Line 1 B/Line 2 D. Violas play Line 1 G bowed trem whole note (repeated next four bars). Etc. Total sound is the G major. The celli play an auxiliary soli figure.

Handwritten musical score for "Hanging Tree". The score is written on a single page with multiple staves. The instruments listed on the left are Flute (Fl.), Violins (2 Vlns.), Harp (Hp.), Cello (C.), and Viola (Vc.). The tempo is marked "slowly" and "Bando's off". The score includes bar numbers (1) through (11) at the bottom. The title "Hanging Tree" is written in the center of the page. There are various musical notations, including notes, rests, and dynamic markings like "p" and "sm".

In Bars 23-24 the scene ends with Elizabeth saying, "I love you for everything." The strings play a beautiful sounding sustained B major chord (B/D#/F#). The harp plays ascending 8th notes Contra-octave B-Great octave F#-B-small octave D#, F#-B-D#-F# to (Bar 24) descending quarter notes Line 2 C#-Line 1 B-F#-D#. The flute in Bar 23 plays descending quarter notes Line 2 G#-F#-D#-Line 1 B up to (Bar 24) over an octave higher C#-B-F#-D#.

Then in Bar 25 in 3/4 time, the solo cello plays the Elizabeth theme as she stands by the cabin door, Line 1 G dotted half note (repeated next bar) to (Bar 27) quarter notes

G-Ab-G to (Bar 28) Bb-Ab-G, etc. Then the cue seques to the next cue comprising of the stagecoach music lifted from R 3 pt 2.

\*\*\*\*\*

[Stagecoach Fright] R7/4. Scene: Elizabeth is alone at the cabin door outside when suddenly she is frightened by a noisy passing stagecoach. She runs off half-blind to the edge of a cliff. Note: According to my notes, the fully orchestrated cue is missing(edited from R 3 pt 2).

\*\*\*\*\*

[Edge of Cliff] R8/1. *Slow* in C time, 36 bars, 10pp. Scene: The crowd below is captivated as they hear her scream at the edge of the cliff. Doc Frail goes to her, and in a beautiful scene, he lets go of her hands over her eyes and beholds (blurry at first) the figure of Doc Frail for the first time.

Very nice simple musical effect here with the solo oboe playing the Doc Frail theme *p* "dolce." The vibe also plays along with the oboe. So we find quarter note Line 1 G in the grace bar up to (Bar 1) Line 2 C dotted half note to B quarter note to (Bar 2) G dotted half note. Here, after a half note rest, three trombones play a tenuto half note G major chord 1st inversion (Great octave B/small octave D/G) *pp* (pianissimo). The piano is wavy gliss on G Dom 7(G/B/D/F) but actual notes used are Contra-octave F/Great octave F/B/small octave D/G. The celli and bass play F half note tied to next two bars, "morendo."

The oboe continues the melody line with G quarter note at the end of Bar 2 to (Bar 3) quarter notes A up to Line 2 C, C down to B to (Bar 4) G half note dotted and G quarter to (Bar 5) A half note dotted to G quarter note down to (Bar 5) D half note dotted to D quarter to (Bar 7) E whole note tied to next bar.

In Bar 6 the harp joins the piano with a wavy gliss of Bb major (actual notes Contra-octave Bb/Great octave F/Bb/small octave D/F/Bb). In Bars 7-8 we have a nice effect with the harp playing, after a quarter rest, seven C major quarter note chord wavy gliss rising inversions. So we start with the root position (C/E/G), then E/G/C, G/C/E, etc. Actual starting gliss notes are C/G/C/E/G/C/E.

Then the solo cello and vibe clearly (close miking) play the Doc Frail theme. The 2nd stand of the other celli are bowed tremolo on note C, as well as the violas on whole notes E/G. The harp is "bisb"(bisbigliando) on notes C/E/G. Etc.

Handwritten musical score for "Hanging Tree".

**Score Components:**

- Flute:** Marked "Flute" and "Solo Slow".
- 3 Pos:** Three positions of a string instrument.
- Gong:** Percussion instrument.
- Vibe:** Vibraphone.
- HP:** Harp. Includes the note: "(Harp copied by Bill Weibel)".
- Piano:** Includes circled numbers 1 through 7.
- Violas:** String instrument.
- VC:** Violin.
- CB:** Cello.

**Score Title:** Hanging Tree

**Handwritten Annotations:**

- "Solo Slow" above the flute staff.
- "(Harp copied by Bill Weibel)" in the harp staff.
- Circled numbers 1 through 7 in the piano staff.
- "B b" in the piano staff.
- "G" in the violas staff.
- "P" in the VC staff.
- "P" in the CB staff.

cont Htruff  
811

Oboe

Vibr

HP

(1st eing)

B158

Cmajor → inversions

VL

7 8 9 6 4

V

pp

VC

Sol.

2nd stand  
maly

pp

CB

(7) (8) (9) (10) (11)

In Bars 12-19, as she opens her eyes, 12 violins are prominent playing the conclusion of the Elizabeth theme. We find F major 1st inversion quarter note chord (A/C/F) to (Bar 13) C major 2nd inversion (G/C/E) half note dotted chord to C major 1st inv quarter note chord (E/G/C) to (Bar 14) D minor 1st inv half note dotted chord (F/A/D) to G major 2nd inversion quarter note chord (D/G/B) to (Bar 15) C major 1st inversion whole note chord (E/G/C). The oboe and two celli also play the melody line. The bassoons and altri celli play descending quarter notes (C-B-A-G) in Bar 13, etc. The solo horn starts to play quarter notes in Bar 15. The harp strums rising legato 8th and later 16th notes. In Bar 22, after Rune says, "She's free now," the meter changes to 3/4 and the harp strums an F minor 7 chord along with the strings, while the solo english horn plays the Elizabeth theme "triste"(sadly).

[The Kiss] R8/3. *Allegretto giocoso* in 3/8 time, 76 bars, 19pp. Scene: Rune is with Doc who is playing poker at the saloon. He tells Doc that Elizabeth has spent all day preparing for dinner, but he won't budge. The scene cuts to Elizabeth later on who greets the returning Doctor. He retires to his place across the way. She then hurries to his room, tells him of her love, and kisses him passionately.

The violins and celeste play a delightful melody as we see Elizabeth hurry over to Doc's place. First two flutes/vibe/harp/violas sound a D minor 6 quarter note dotted chord 1st inversion (F/A/B/D). The oboe sounds a tenuto D note. The english horn plays note A, and the clarinets dyad F/B.

After a 16th rest, the melody consists first of largely descending 16th notes, F-C#-D-G#-A to (Bar 2) B-AF-D-B-A. The harp/vibe/violins play the D minor 6 chord (D/F/A/B). In Bar 3, the chord played is C major 7 (C/E/G/B). The melody continues with 16th notes G-D#-E-B-C to (Bar 4) D-C-B-A-G-E. The chord sounded in Bar 4 is the C major 7th, third inversion (B/C/E/G).

In Bars 5-6 the D minor 7 chord is played (D/F/A/C). The melody continues with Line 2 G 8th to descending 16th notes F-D-C-D, repeated next bar. The harp also strums ("let ring") a C 8th note on the second beat, and the A 8th note in Bar 6.

In Bar 9 the english horn changes to oboe II. The flutes/oboes/clarinets start to play ascending staccato 16th notes, joined by the harp. In Bar 10 the flutes stay on Line 3 E while the oboes and clarinets play descending 16th notes. The bells strike on Line E. The harp & celeste play 8th notes on the last two beats, and the violins and violas are pizzicato.

Bar 33 is the placement of the cue when Elizabeth approaches Doc with a kiss and embrace. The harp is gliss from Db above middle C to Line 3 E (e''). Very lushly, the violins are soli playing an up rush of ten 32nd note chords starting with the Bb major (actual notes small octave Bb/Line 1 D/F/Bb). Below shows the upsweep passage:

Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins I)  
 F -G -Ab-Bb-C -D -Eb-F -G -Ab (Violins II)  
 D -Eb-F -G -Ab-Bb-C -D -Eb-F (Violins I)  
 Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins II)

So again we have the Bb major, then C minor (C/Eb/G/C), D diminished, Eb major, F minor, G minor, Ab minor, then the higher octaves of the Bb major again, C minor, and D dim.

In Bar 34 (now C meter) the strings settle on Eb major half note dotted chord (Eb/G/Bb/Eb), playing the Doc Frail theme to G major 2nd inversion quarter note chord (D/G/B/D) to (Bar 35) half note dotted Bb major chord (Bb/D/F/Bb). Then we find the quarter note Bb major chord to (Bar 36) quarter note chords C minor (C/Eb/G/C), Eb major (Eb/G/Bb/Eb), repeated Eb major, down to Gb minor 2nd inversion (D/G/Bb/D) to (Bar 37) Bb major half note dotted. Etc.

In Bar 34, after a quarter rest, the solo horn/harp/altri strings play a response figure of Eb major quarter note chord to half note chord. Etc.

Starting in Bar 45, the sub-tone clarinet and soli bassoons play a sad piece conveying Frail's apparent rejection of Elizabeth. The violas join in at the end of Bar 49.

Starting in Bar 59, the discussion of ghost money in a ghost town is conveyed by the piano tremolo on notes F#/F# (octave apart). The tremolo vibe and solo bass play both a spooky yet sad version of the Hanging tree motif. That section ends with a solo bassoon figure followed by a solo bass clarinet figure. Then the gong sound as Rune demands, "I'll trouble you for that bullet you're holding on me!"

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[The Contract] R8/4. Note: This cue is coma sopra from the beginning of R 8 pt 3.

\*\*\*\*\*

[The Sluice Box] R9/1. *Allegretto* in 6/8 time, 122 bars, 18pp. Scene: The sluice box is being given finishing touches. Rune is above and lets loose stream water. The first 90 bars are coma sopra of the rousing Mining Camp Theme (see R 5 pt 4) but also extended one half tone higher. The theme starts on E major (E/G#/B) by the muted Pos/2 Fags/violas/celli. The tuba/timp/bass drum/cymbal/harp/piano/CB add beat. Then the sordini trumpets, flutes, oboe, clarinets, violins play the Mining Camp Theme, G quarter note down to E 8th up to G half note dotted, etc. Frenchy yells "Let her come!" and the music changes to the dynamically piercing sluice box theme in 2/4 meter. The flutes/oboes/clarinets/celeste are trill *f* (forte) on D.

911 *anyone* R 9 PT 1 H-TRAP

Handwritten musical score for a percussion ensemble. The score is written on ten staves, each with a different instrument or group of instruments indicated on the left:

- 2 Fols** (Two Fols)
- 3 Pcs** (Three Percussion instruments)
- Tuba**
- BD** (Bass Drum)
- HP** (Hand Piano)
- VC** (Vibraphone)
- CB** (Cymbal)

The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- mf** (mezzo-forte)
- f** (forte)
- ob** (oboe)
- Hand-copied by Bill Washel**

At the bottom of the page, there are some numbers: 2, 3, 4, 5, 6, 7.

In Bar 94, flutes/oboes/clarinets alternate each beat with a six-note figure of 16th notes. So Flute I/Oboe I/Clarinet I start off with a descent of 16th notes Line 3 (for flute I) Bb-Ab-F-Db-Gb-Ab, then Flute II/Oboe II/Clarinet II takes over the descent with notes Ab-F-Db-Bb-Ab-F, etc. The harp descends notes Line 4 F-Db-Bb-Ab-F-Db, Db-Bb-Ab-F-Db-Bb, etc. Violas are fingered tremolo. Violins play Bb minor quarter note chord (Line 2 Bb/Line 3 Db/F/Bb) to Db major 2nd inversion (Ab/Db/F/Ab). Etc.

\*\*\*\*\*

[Doc Visits Elizabeth] R9/2-10/1. *Moderato* in 6/8 time, 72 bars, 16pp. Scene: Frail rides out to Elizabeth's and Frenchy's budding gold mine. The oboe/clarinets/bass clarinet perform a "giocoso" (playful) figure for four bars. The bassoons then play the Doc Frail theme, G quarter note up to C half note dotted, etc.

H.T. 9/2-10/1 H-Trep Solo

Fls

Obs

CL

Bcl

Fagg

Piara

VL

V

VC

CB

(17) (18) (19) 20 (21) (22)

(Stand-repied by Bill Washel)



cont 9/8-10/11 "we both miss you, PACTAN"

P. 12

FL

ETH.

CL

Vln

HP

HP

VL

V

VC

CB

(Hand-copied by Bill Washel)

56

57

55

56

57

48

The image shows a handwritten musical score on aged paper. At the top, it is titled "cont 9/8-10/11 'we both miss you, PACTAN'" and "P. 12". The score is arranged in a standard orchestral layout with staves for Flute (FL), Ethnophony (ETH.), Clarinet (CL), Violin (Vln), Horns (HP), Violoncello (VL), Viola (V), Violoncello (VC), and Contrabass (CB). The CL staff has a handwritten note "(Hand-copied by Bill Washel)". The HP staff has a circled "56" and "57" with arrows pointing to specific measures. The VL, V, VC, and CB staves have circled "55", "56", and "57" at the bottom. The score contains various musical notations including notes, rests, and dynamic markings like "piano". There are also some handwritten annotations and corrections throughout the score.

In Bars 56-57 when Elizabeth tells Frail sitting on his horse, "We both miss you, Doctor," the music beautifully depicts the bucolic nature scene with the sustained strings and gliss harp. Specifically, we find the C# minor 7 chord of the violins (notes C#/E/G#/B) followed, after a half note rest, by the wavy gliss of the half note chord harp. After that half note rest, the violas/VC/CB also play the half note tones tied to next bar, held fermata.

In Bar 57, the harp then plays a sweet upward legato figure of 16th notes to quarter note held fermata. So we find notes E-B-C#-E, G#-B-C#-E, G#-B-C#-E-G# to B quarter note. The violins are divisi (a4) each in three staves. Lowest note is E (e") to highest note Line 3 B (b").

Then in Bar 58 we see Frenchy coming out of the mine entrance, sarcastically saying to Frail, "What are you doing? Spying on us?!" The E major key signature (four sharps) is canceled by four natural signs. The strident Frenchy motif is now played in 3/4 time. Strings are pizzicato. The oboe and clarinets play the motif.

The music changes pastorale again as Doc slowly leaves Elizabeth within the otherwise peaceful surroundings (sans Frenchy). So in Bar 63 the bassoons and violas play an ostinato figure of 8th notes. We find, after an 8th rest, 8th notes F-G-F followed by another 8th rest, then F-G-F again. The violas play the same figure but crescendo-descrescendo (< >). The harp strums a whole note wavy gliss in Bb major (notes Bb/D/F). VC/CB play two half notes per bar on F notes (octave apart).

At the end of Bar 64, the solo english horn and solo clarinet both play "espr" a lovely rendition of the Doc Frail theme, F quarter note up to Bb half note dotted to A quarter to (Bar 66) F note, etc. Here the gliss harp and strings play the F major chord (F/A/C).

At the last two bars, two bassoons play a very serene, classical Western or cowboy-sounding four-note figure. So we find the quarter note dyad D/F to 16th note dyads C#/E to C/Eb, then finally a half note dyad Bb/D held fermata. Essentially we have a descent of minor thirds resolving into a major third. With the other instruments playing, the tonality is the Bb major (Bb/D/F).

\*\*\*\*\*

[The Harlot] R10/2. C time, 44 bars, 11pp. Scene: Edna Flaunce tells Elizabeth and Rune that Doc Frail is essentially paying for the mine expenses (Elizabeth's jewelry is worthless as collateral). She then slurs Elizabeth by saying that she is nothing but a harlot. Rune retorts, "Liar! Stupid female snake!" In Bar 4, the trombones play a diminished triad (D/G#/B) inversion. Two muted horns sound note F. Low strings also sound, as well as the piano and bass clarinet.

In Bar 8, as Elizabeth confronts Frail, the gongs resounds, and the piano/cls/english horn play low E. Ditto violas/VC/CB. By Bar 23, the low violas and celli play the Hanging tree motif. Etc.

H.T. P.3      R. 6/12      *1<sup>st</sup> recalled me a han let!*

Solo      *ten*      *ten*      *ten*      *ten*

Cl.      *ten*      *ten*      *ten*      *ten*

B.C.      *ten*      *ten*      *ten*      *ten*

Fag.      *subito*      *ten*      *ten*      *ten*

Harp      (9)      (10)      (11)      (12)      (13)      (14)

Trp.

Pos.      Hand-copied by Bill Wrethel

Cong.

Hp.

(9)      (10)      (11)      (12)      (13)      (14)

\*\*\*\*\*

[Glory Hole] R10/3. C time, 17 bars, 5 pp. Scene: Elizabeth and Rune are huddled in their tent during a torrential downpour at night. Suddenly loud bending noise erupts and they barely escape when a nearby tree becomes uprooted from the excess rain and crashes on their tent. Rune looks at the hole the tree left and spots hundreds of gold nuggets! It's a glory hole!

In Bars 1-2, two flutes/two clarinets/bells/vibe/piano/violins are trill on whole note A. The harp is rapidly alternating an octave apart on notes A with 32nd notes (8 per figure, 4 figures per bar).

In Bars 3-4 the trill is now on B (to C#). Oboes now join in. The clarinets join in also, playing rapidly oscillating notes, notationally like the fingered tremolos which the violins are now playing. The clarinets play these two half note figures between E down to C#, and C# up to E. The violins are fingered trem on C# half diminished chord (C#/E/G/B). The violas are now joining in on the trill with notes G/B. The harp is now bisbigliando on top descending notes Db-Bb-Gb-Bb, and bottom stave ascending notes Gb-Bb-Db-Bb.

In Bars 7-8, Frenchy yells "What are you doing in that hole?!" Trill on F. The harp is bisbigliando on F-C-A-C, and rising F-A-C-F. Strings are fingered tremolo on F major (F/A/C). Etc.

In Bars 9-10, the trill is on A. Strings play D major trem (D/F#/A).

In Bars 11-12 the trill is on C#. Strings play C# major (C#/E#/G#). Muted trumpets join in with the Db major whole note chord (Db/F/Ab) *sfp*. The bass clarinet/bassoons/trombones/VC/CB play a response figure G# 8th, 8th rest, B half note tied to 8th next bar. Etc.

\*\*\*\*\*

[Skull Creek Celebration] R11-12/1. C time, 59 bars, 15 pp. Scene: Frenchy's seedy friends keep Rune at bay while Frenchy seeks out Elizabeth for some "fun." Cue ends when the mob sets a torch to Frail's cabin. Strings are bowed tremolo on Eb. Three horns/english horn/bass clarinet also play Eb tied to quarter note next bar, then they play descending quarter notes D-Db-C, etc. Trombones and tuba play *sfz* whole note C# min chord (C#/E/G#), repeated next few bars.

cut 11/12-1 7/8 *Andante* "Ordo you want Frenchy To come To you?!"

Handwritten musical score for orchestra and voice. The score is written on ten staves, with instrument abbreviations on the left:

- Oboe** (top staff)
- EH** (second staff)
- cls** (third staff)
- Fags** (fourth staff)
- Hrn** (fifth staff)
- Trp** (sixth staff)
- HP** (seventh staff)
- VL** (eighth staff)
- V** (ninth staff)
- VC** (bottom staff)

The score includes various musical notations such as notes, rests, and dynamic markings. A large bracket on the right side of the score spans from the Oboe staff down to the VC staff. At the bottom of the page, there are circled numbers: (41), (42), (43), (44), (45), (46), (47), (48), (49), (50), (51), (52), (53), (54), (55), (56), (57), (58), (59), (60), (61), (62), (63), (64), (65), (66), (67), (68), (69), (70), (71), (72), (73), (74), (75), (76), (77), (78), (79), (80), (81), (82), (83), (84), (85), (86), (87), (88), (89), (90), (91), (92), (93), (94), (95), (96), (97), (98), (99), (100).

\*\*\*\*\*

[Doc Kills Frenchy] R12/2. *Agitato* in 3/4 time, 31 bars, 6 pp. Scene: Frenchy corners Elizabeth: "Frenchy's waited long enough!" Here the Frenchy motif is played by the high woodwind and violins, F# to B 32nd notes, then quarter notes G to Ab. The harp plays ascending and descending 16th notes (Db-G-Fb-Ab, Eb-Ab-Eb descending to Ab, Eb-Ab-Fb-Ab, etc.

In Bar 22 Elizabeth is slapped. The harp plays a downward gliss. Low woodwind/Pos/tuba/timp low strings play A minor (A/C/E).

In Bars 25-28 the flutes/oboes/clarinets/strings play a desperation motif, prominently played by the violins F "espr." After an 8th rest, descending 8th notes C/B/A up to E and D# quarter notes, etc. The harp plays four 6 note figures of 16th notes, rising and falling equally in an arch pattern.

\*\*\*\*\*

[To The Hanging Tree] R12/4. *Maestoso* in C time, 68 bars, 17pp. Scene: The mob takes Frail up the hill to the Hanging Tree for their version of a "swinging" party (namely, his feet!). The bass clarinet/Fags/tuba/timp/piano/VC/CB play the quarter note ostinato, Cb down to F, performed "pesante." 2 horns/Pos III sound a Cb whole note, repeated several bars. By the end of Bar 2, the trumpets and Pos I & II plus violins/violas/oboes/clarinets play the Hanging Tree theme very dramatically. Violins are sul G.

Note: A long portion of this cue was deleted in the final print, the scene when Elizabeth pleads with the crowd to please spare his life. She finally gives up her glory hole claim to the mob as payment.

In this unused portion of the cue, the Elizabeth theme is played in 3/4 meter starting on F minor by the violins "appassionato," supported by the celli. Violas are bowed tremolo. The vibe rings and the harp plays a rising and falling legato figure of sixteen 16th notes. The music then becomes further developed as the drama unfolds. Too bad it was not included in the pic!

Reel 12 PT 4 [NOT in Pic] [THE HANGING TREE] Max Steiner

Vibe <sup>p7</sup>

Harp

Violins *f* *passionato*

Violas

VC *f* *passionato*

CB

Vibe <sup>p9</sup>

Harp

Violins (cont)

Violas

VC

CB

[HAND-COPIED BY Bill W. Robert]

[Note: Unused section of cue -- Bars 26 → 68]

Reel 12/4 (not in Pic) P.10 Mod. Pic

P.13 con. to The Hanging Tree

Flutes

Oboes

Clarinet

B. Clarinet

Bassoon

Horn

Tpt

Poa

Tuba

Gong

Bells

Hand-copied by Bill W. Rebel

HP

Piano

Celeste

Violins I

Violins II

Violas

VC

CB

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

50 51 52

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[Song reprise]

R 12 pt 5 [Finale] R12/4. *Maestoso* in C time, 4 bars, 2 pp. Overlaps from the song segment. Essentially an E major 1st inversion to A major 1st inversion to E major conclusion (E/G#/B).

\* \* \* \* \*

Bill Wrobel wj@pavenet.net Sunday, May 16, 1999 4 pm PDT  
<http://www.geocities.com/Vienna/Opera/2247/>  
revised May 17, 1999 10:40pm

[Revised and added to sporadically up to early April 2012]

[Revised image additions January 12, 2016]