



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 since I do not plan to do an exhaustive rundown. Thanks for your time & interest!]

The following is a cue rundown and analysis of Max Steiner's brassily chivalrous score to the 1954 Warner Bros costume feature, *King Richard and the Crusaders*. The fully orchestrated score (by Murray Cutter) is titled *The Talisman* so obviously that tentative working title was abandoned by the producers for a more epic-sounding movie title. This is a bit misleading since Richard I the Lion-Hearted (played by George Sanders) had a rather subsidiary role in the story. The focus was placed on two principle characters: Saladin, the possessor of the Talisman (played by Rex Harrison in his pre-Professor Higgins days), and Kenneth (played by Laurence Harvey), the brass and brave Scot who pledged to protect the Lionhearted King. Virginia Mayo plays Lady Edith, the love interest of both principle male leads who battled not only for their respective religions but also for the fair hand of the royal blonde. Robert Douglas plays a terrific villain (as he did in *The Adventures of Don Juan*) who would rather usurp the power of the Throne than chase after Lady Edith! Michael Pate plays his evil-grinned, scheming sidekick (who later gets outwitted by Kenneth's hefty-sized dog). A rather silly B movie,



but it has a certain charm and vitality of performance. And the music by Max elevates it into a "Must See" (or "Must Hear") motion picture. I believe the music will eventually be released in CD fashion just as Max's *The Flame and the Arrow*.

### King Richard & the Crusaders

“Main Title” Cue #35885 *Maestoso* in 12/8 time, 8pp., 33 bars.

Instrumentation (for M.T.): 2 flutes, 2 oboes/english horn, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, 4 Bb trumpets, 4 trombones, tuba, timp., street drum, cymbals, vibe, harp, chimes, large gong, organ, piano, 24 violins, 6 violas, 4 celli, contrabass.

The cue commences with a triumphant brass fanfare for five bars as the Warner Bros logo appears, followed by the "CinemaScope Production" logo. The horns are unison with accented or *rinforzando* (>) notes along with the other brass choirs. The unison horns and trumpet I play the melody line fanfare, starting with quarter note F to Eb (flat) 8th back to F quarter-dot note tied to quarter note, followed by two F 16th notes to a F/Eb/F 8th triplet. In Bar 2, the fanfare continues with a descending triplet of G-F-Eb to F dotted quarter note tied to quarter note to two F 16th notes to triplet F-G-F. In Bar 3,

King Richard I Crossed - M.T. T. 1

Handwritten musical score for King Richard I Crossed. The score is written on ten staves. The top staff is the title. The second staff is marked 'a12' and 'V. lang'. The third staff is marked 'a12'. The fourth staff is marked '6 Viola'. The fifth staff is marked '4 Vc'. The sixth staff is marked '(Hand region)'. The seventh staff is marked 'CB'. The eighth staff is marked 'Bb key'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'.

two triplets Eb-F-G, F-G-F, then repeated that bar to (Bar 4) triplet Eb-F-G to F quarter note, etc.

At the start of Bar 1, the four trumpets play (low to high) quarter notes F-Bb-C-F to 8th notes Eb-F-Bb-Eb, etc. Pos play combined dyads Bb/C quarter note to F/Bb 8ths, etc. What we find here is a melody line consisting of suspension chords: Fsus4 to Bb sus 4 that later leads to a Gsus4, etc. The "sus" or suspension replaces the third degree of a chord, making the interval into a perfect 4<sup>th</sup> (five half steps). So the interval between Bb to Eb, and F to Bb, as examples, is a perfect 4th. In a F sus 4 (F/Bb/C), the C note following the Bb is a major 2nd interval (2 half steps). So the interval pattern of a sus4 chord is a combination of a perfect 4th and a major 2nd. Unusual to see this prominent in a Main title. It seems to lend itself to a majestic air (no minor intervals as is natural in even a major chord). In the middle of Bar 2, the bassoons/timp/VC/CB play a pronounced sforzando-marked emphasis (more than a rinforzando) on note F.

By the time the movie title appears (after the "CinemaScope" one) in Bar 6, the

cue changes to C meter and also marked *Maestoso*. Just previously, at the end beat of Bar 5, the fls/oboes/clarinets/violins/violas play a ten 32nd note upward flourish (F-G-A-Bb-C-D-Eb-F-G-A). The music turns more ponderous and regal.

Bar 6 = In overview, we find half chords Bb sus 4 (Bb/Eb/F) to Fsus4 (notes F/Bb/C). Violins I play whole notes Bb and F tied to next bar. Violins II play descending half notes Eb to C (ditto for the top violas). The lower violas play whole notes F and Bb tied to next bar's whole notes. Ditto for the trumpets and Pos. CB on tied Bb whole notes. After a quarter rest, the chimes play quarter note Eb, then another quarter rest, then a C quarter note.

Bar 7 = Here we finally find a major chord, the Bb maj chord (Bb/D/F). Violins II etc play half notes D to Bb. Chimes strike quarter notes D and Bb.

Bar 8 = Here we find the Eb sus4 (Eb/Ab/Bb) to Bb sus 4 again. Violins II etc play half notes Ab to F. Chimes also on Ab to F.

Bar 9 = Bb sus 6 (Bb/Eb/F/G). Violins II etc play G to Eb half notes. By Bar 18 we come to another subsection of the cue announced by the large gong. The Pos (trombones) in felts play mf (mezzo forte) notes C (octave apart). The Celeste is introduced with the primary chord (along with the strings and clarinets) of B major (B/D#/F#) changing at the last 8th note to Bbmin (Bb/Db/F). This changes in Bar 19 to an A min half note chord (notes A/C/E), etc etc. Low woodwind/horns/tuba/organ/VC/CB play ascending quarter notes F-G-Bb-Eb. Etc.

In Bar 27 the music is marked "accel e cresc" leading again to the *Maestoso* of Bar 28, emphasizing Asus4 chords. Chimes strikes quarter notes D down to B. The harp plays sixteen ascending 16th notes (A-E-A-D, E-A-D-E, A-B-D-E, A-B-D-A). Etc.

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[The Desert] Cue #35886. R1/2. C time, 24pp, 91 bars. Note: No cue title is assigned to this cue nor almost all of the cues in this score (as is typical for Steiner, unlike Herrmann). The cue titles given in brackets after each Reel/part (eg., "The Desert") are simply descriptive on my part.



Scene: Off screen the narrator says, "Upon this seemingly peaceful desert..." The year is 1191 as King Richard leads his crusaders to capture the Holy land. A battle ensues with ambushing Moslems protecting their land.

Bars 1-2= Two bassoons play mf whole notes C and G with the tenuto mark above each note. This is repeated thru Bar 9. The timp beats notes G/C dyad quarter notes followed by a quarter rest on the second beat, then the dyad followed by another quarter rest on the 4th beat. Small cymbals strike on the second beat. Finger cymbals, after an 8th rest, play an 8th note followed by an 8th rest, then another 8th note played, followed by a quarter rest and the playing of a quarter note on the 4th beat. A small gong sounds (L.V) sounds a half note. Two harps play 8th note dyads C/G to C/G octave higher, repeated, followed by quarter note dyad to octave higher quarter note dyad. The celeste plays dyad C/G in the same pattern as the finger cymbals. 8 divisi violins I play mp whole note Line 3 G (g<sup>'''</sup>) and Line 4 C (c<sup>'''</sup>) tied to same in the next eight bars. 4 violins II play whole note C (c<sup>'''</sup>) tied to same next eight bars. VC (celli) play pizzicato 8th notes C/G (lower stave on C; upper stave on G) on the first beat, followed by an 8th rest. Then C/G an octave higher on the 2nd beat, then lower octave again C/G on the 3rd

Richard's The Casaters / Reel / Part 2  
 on "This seemingly peaceful Desert ..."  
 Max Steiner  
 11/91 AD.

1141 DUD

Hand-copied by Bill Wrobel

1 2 3 4 5 6 7 8 9 10 11 12 13 14

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beat. The 4th beat is silent. So what we find are simply perfect 5th intervals here conveying the spaciousness of the desert with no intermediary 3rd interval notes (eg., the E of the C maj chord).

Bar 3-4 = Soli fls/oboes/violas play the Moslem flavor melody, starting on whole note Bb (b-flat ") tied to 8th note next bar, part of a two set descending/ascending 8th note pattern (Bb-C-Bb-G, F#-G-A-Bb).

Bars 5-6 = Repeat previous two bars.

Bars 7-8 = The melody line continues on Db (d-flat ") whole note tied to 8th note next bar, part of Db-Eb-Db-Eb 8th notes connected customarily by a bar to Db half note trill (with two grace notes on C/Db at the end of the trill).

Bar 9= That previous Db trill descends on whole note C here.

Bar 10= After a quarter rest, two trumpets and two trombones play a triplet in 8th notes and two quarter notes, all in C. The woodwind and violins make a rapid descent of notes. The last beat is a C 16th notes connected to five descending 32nd notes G/F/E/D/C.

In Bar 11, the cue changes to 6/8 meter as the serene desert scene changes to the crusaders riding briskly on their horses. Here we find the ostinato motion of quarter note to 8th note in E min (notes E/G/B). Violins play *mf* the ostinato on note B. Violas play dyad E/G; celli on dyad E/B; bass on E. The clarinets/bass cl/Fags also play the ostinato pattern conveying steady horse riding. Two harps play two quarter note chords (1st and 3rd beats) on notes E/B/E/G/B. Timp beats on E. Trumpets and Pos are sustained (tied) on note B.

Bars 13-14 = The ostinato pattern changes to the B min chord (notes B/D/F#). Violins still play on B; violas are unison on F#; celli on D/B dyads; bass on D. Harp on notes D/B/D/F#/B. Timp beats on D. In Bar 14 the trumpets/Pos/ 2 horns play a fanfare of two 16th notes on B, then a rising *rinforzando* marked 8th notes (horns play rising notes B/C#/D; ditto violins).

Bar 15 = Horns are half note dotted E (octave apart); trumpets, Pos and violins on E. Ostinato now on C maj. Violas on dyad E/C; celli on C/G dyad; bass on C. Etc.

Soon a battle erupts (poorly staged, I dare say!). The music is a grand tutti performance that I care not to get into. By Bar 78 the higher woodwind and violins are trill on note A. The other instruments play a forced pattern of quarter and 8th note combinations primarily on chords A min (A/C/E) to D maj (D/F#/A).

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[Crusaders' Camp] R1/3. 12pp, 45 bars. The cue seques from the previous cue as the battle ends and the crusaders return to camp at night.



The king is given a fanfare with four open trumpets in Bars 39-45. The trumpets start with a three-note figure on a disjointed chord (D/G/A/C) to half note chord notes G/C/D/E. Horns on C/E; Pos on G/C/E/G; tuba on C. Timp ostinato beat of 8th notes C down to G. So it looks like a C maj6/9 sound (C/E/G/A/D) rather than a min7/11 (A/C/E/G/D) since the bass notes and trumpet I are on note C. Also the street drum rolls and the piatti crash.

The cue ends on B major for most of the instruments (B/D#/F#), half-dotted note held in fermata tied to 8th note for abrupt end, followed by an 8th rest. The timp beats on notes B down to F# three times, then rolls on B. Violins on notes B/F#, violas on F#, cello and bass on B. Clarinets on F#/B/D# (B maj 2nd inv); Fags on B/F#; Pos on F#/B/D#/F#, horns on B/D#. Trumpets on F#/B/D#/A (B Dom7th chord).

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[Intrigue] R1/4-2/1. *Misterioso* in C time, 13pp, 50 bars. Scene: Kenneth, in response to the King's comment on loyalty, mutters (as he looks suspiciously at Sir Giles and Conrad), "And seldom found where expected." Conrad (Michael Pate) whispers something to Sir Giles (Robert Douglas), and the unseen narrator starts to speak: "Loyalty. A word of thin meaning here..."



114-211. Dissonant 3:10 Yacht King Richard I (Crosby)

misterioso 2 PTV Timp = 3 7 1  
mp 1.3.

Hns } 2 4

Viola Rubato

VC Rubato

CB

(1) (2) (3) (4) mp

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Bar 1 = The cue starts with what I call the Intrigue Theme, focused on the bold plotting schemes of Sir Giles and Conrad. Violas and celli sf play "rubato" the theme soli. We find Gb 8th to F quarter dot tied to 8th, down to C# 8th, up to E and Eb 8ths, down to D and Ab 8th notes.

Bar 2 = The theme continues with the rise to Db 8th to C quarter down to F# 8th, up to B 8th to A# quarter dot tied to next bar. Etc. The theme ends on C.

By Bar 8 the cue changes to 3/4 meter as Leopold, the slovenly Duke of Austria, is introduced by the narrator. The theme is played principally by the horns, but also fls and clarinets. The 3rd beat of Bar 7 was held fermata on note C. On the 4th beat, the harp and violas play eight ascending 16th notes (C-D-E-F, G-A-B-C), basically a slow gliss. The horns and clarinets play a C maj 1st inversion chord (E/G/C) held tenuto. Flutes play unison note C.

Bar 8 = Horns and clarinets play quarter note dotted Db maj 1st inv (F/Ab/Db) to Db maj 2nd inv (Ab/Db/F) 8th note chord to a root Db maj (Db/F/Ab). Flutes play unison notes Db to F 8th up to Ab quarter note. All notes for all instruments are tenuto.

Bar 9 = The top two horns and clarinets play dyads Bb/Db quarter dot notes down

to Ab/C 8th to Gb/Bb quarter notes. The bottom stave plays Db half note tied to adjacent 8th. Etc At the end of Bar 17, the harp plays an upward gliss (notes Bb/Cb/Db/Eb/F/Gb/Ab,etc).

Bar 18 = The cue changes to marziale in 2/4 meter as the scene changes to King Phillip of France. Timp is trill roll on Bb half note tied to next few bars. Strings mf are unison on Bb tied to next bars. The sordini trumpets and Pos (along with the oboes/clarinets/Fags) play the bright and penetrating King Phillip theme, starting with the Bb maj chord of two 32nd notes, then two 16ths.

Bar 19 = It rises a tone to C maj (C/E/G) 8th to Ab maj (Ab/C/Eb) 8th, back to two Bb maj 8ths.

Bar 20 = Two C maj 8ths to bb maj quarter note chord tied to next bar. The stgs and timp and street drums play fast ostinato figures on note Bb.

By Bar 26, the narrator comments, "A moody monarch who felt that Frenchmen should fight only under the French banner..." The celeste is now highlighted, playing D maj (D/F#/A) with the same fanfare pattern. The woodwind play it "grazioso"(gracefully). It develops (Bar 27) into an Eb maj (Eb/G/Bb) and C# min (C#/E/G#) chords.

In Bar 33 the strings finish their ostinato on note D. The top violins and woodwind are held fermata on D maj. Then the harp plays twelve ascending 16th notes (D-F#-A-D, F#-A-D-F#, A-D-F#-A).

Bar 34 = The cue changes to C meter "slowly" as the scene changes to Sir Giles and evil buddy, Conrad, up to no good. The harp plays repeated quarter note dyads Bb/F. Celli play repeated quarter notes F; bass on Bb. Clarinets and horns play Gb 16th notes (octave apart) to F 8th tied to next notes, a fragment variation of the Intrigue Theme. The bassoon plays sustained (tied) F note. C.F. on Bb. Bass Cl III and E.H. on Cb. By Bar 36, the bass cl and bassoon play ascending quarter notes F-F#-G-Ab as the other instruments repeat their patterns.



Bar 40 = The guard to the King's pavilion is slain by Conrad. Here we find an 8th note shock chord of Bb aug (Bb/D/F#) as played by the Pos, etc. The harp makes a rapid downward descent, mickey mousing the scene of the guard falling to the ground with a knife in his back (Bb/F#/D, Bb/F#/D, etc for two more octaves). Then Sir Giles meets with his assassin, an archer. "There's your mark..." pointing to the shadowed silhouette of the King in the tent. The harp plays repeated dyads again, notes C/G; ditto for VC. CB repeats quarter notes on C. Clarinets and horns play the fragmented Intrigue Theme, notes Cb to Bb. Bassoon on note F; C.F. on C. Pos on straight mutes on Eb. Piano on Eb ostinato (four 16ths to four 8th notes). By Bar 42, the flutes, after a quarter rest, are tenuto on C half note dotted each succeeding bars. Etc.

1114-21 Tony J. "There's your man" R114-211 HinzRichtm 11

Handwritten musical score for various instruments:

- Fls:** Flute parts with notes and dynamics like  $\text{mf}$ .
- Clg:** Clarinet parts with notes and dynamics like  $\text{mf}$ .
- bcl:** Bassoon part.
- CP:** Clarinet in C part.
- Fg:** Fagotto part.
- Hns:** Horns part.
- Pos:** Trombones part, including circled numbers 42, 43, and 47.
- Hr 5:** Trumpets part.
- Piano:** Piano accompaniment with notes and dynamics like  $\text{mf}$ .

Additional markings include "etc" and a large bracketed note: "Hand-copied by Bill Washel".

Handwritten musical score for:

- VC:** Violin part.
- CB:** Cello part.

Includes circled numbers 42, 43, and 47, and the marking "cm".

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[Assassin's Arrow] R2/2. Cue #35889. 7 pp., 26 bars. Scene: The arrow pierces Richard's chest, below the heart. By Bar 5, after an aide yells, "An assassin! Bring a doctor!" the music depicts the frenzy and panic of the emergency.



Flutes/oboes/clarinets/violins, after an 8th rest, play *ff* four ascending 32nd notes D-E-F-G to A half note dotted. Bass cl./Fags/Pos IV/tuba/violas/bass play whole note A. Actually, the violas play dyad D/A. Timp trill (roll) on A. The horns and celli play the frenzy motif, D quarter dot to C# 8th rinforzando to C and B quarter notes. The trumpets play pronounced D min (D/F/A) triplets. Etc.



After a general pause, the music turns reverent in Bar 18 when Kenneth carries the wounded king to his bed nearby. Woodwind and stgs play half note dotted D to Eb quarter note to (Bar 19) Eb and D half notes, ritardando. Timp rolls on F# in Bar 18, then A to Bb half notes in Bar 19. Etc.

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[Search For Bow] R2/3. 6pp., 24 bars. Scene: Kenneth looks at the arrow and comments it means nothing. "Finding of the bow will give the answer." Then there is a general search for the apparent Moslem assassin. The cue ends tutti on E min (E/G/B).

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[King Carried] R2/4. C time, 7 bars. 4 trumpets, timp, 2 street drums only. Scene: As the assemblage tries to appoint a new leader (rigged for Sir Giles to win), the King is unexpectedly carried to the makeshift throne. A four-trumpet fanfare announces his entrance starting on chord notes C/E/F/B. The short cue ends on the timp (and st. drs) trill on Bb.

214 King carried (2/4)

4 Tpts

2st. Trumps

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[Sir Gile's Command] R3/1. 4pp., 16 bars. Scene: Richard orders Sir Giles before him. Anxious, he whispers to Conrad, "If this be trouble..." The unison horns/organ/celli/bass are prominent, ending on note C in Bar 5. The timp and piano sound various 8th notes on C.

Bar 6 = The cue turns *maestoso* in C as Sir Giles is appointed command of the crusaders in Richard's absence (due to sudden ill health!). Horns and Pos pronounce the

appointment in a rising 8th note triplet chord pattern to half note dotted, followed by trumpets in felts. So, the horns/Pos play Fsus4 in various inversions: triplet, 2nd inversion (C/F/Bb)/root (F/Bb/C) 1st inv (Bb/C/F) to Fsus4 2nd inv half dot chord. The trumpets respond (with the clarinets) with the same Fsus4 inversions, but in a different notational pattern, ending on C/F/Bb in Bar 8.

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[King Departs] R3/2. 4pp., 13 bars. The king fanfare is played again as he is carried back to his royal pavilion. Sir Giles tells Conrad there is a flaw in their plan (namely, the king is still alive, and Kenneth is doubly on guard). In Bars 6-11, the Fags/timp/2 pianos/violas/VC/CB play two quarter note ostinato beats, Bb down to F, rinforzando. Two st drums are trill.



Handwritten musical score for a symphony orchestra, featuring parts for Flutes (Flg), Trumpets (Tpt), 2nd Flutes (2 Flg), 2nd Clarinets (2 Clar), Violins (Vcl), Violas (Vcl), and Cello/Double Bass (Cb). The score is written on a single page with a 3/2 time signature and a key signature of two flats (B-flat and E-flat).

The score is divided into four measures. The first measure is marked with a circled 8 and a dynamic of *mf*. The second measure is marked with a circled 9. The third measure is marked with a circled 11. The fourth measure is marked with a circled 12. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten notes and markings include:

- Flutes (Flg): *mf*, *mf*
- Trumpets (Tpt): *Hns*
- 2nd Flutes (2 Flg): *mf*, *mf*
- Violins (Vcl): *mf*
- Violas (Vcl): *mf*
- Cello/Double Bass (Cb): *col VC*, *[see FBI]*

At the bottom of the page, there are circled numbers: (8), (9) → (11), and (12).

Bar 11 = Horns are unison on low F half dot note to 8th, with an 8th rest between. Fags/VC/CB are sustained (tied) on Bb. Timp beats 8th notes on Bb to (Bar 18) Cb, etc.

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[Lady Edith (Love Theme)] R3/3-4/1. *Lento* in C time, 9pp., 34 bars.  
Scene: Kenneth sneaks a meeting with Lady Edith, relative of King Richard. When he finally meets her, she exclaims, "Beloved!" and they kiss passionately. Note: The Edith/Love Theme is an identical self-borrowing of Max from his "Three Musketeers"(see Track #19 "Love Theme" on the Marco Polo CD of John Morgan).



Eight Violins I play the pre-Love Theme motif Bars 1-12. Four divisi Violins II play descending quarter notes. Unison violas and celli also play descending quarter notes. In the grace bar, Violins I play 8th note B (b) to (Bar 1) Line 1 B (b') dotted half note tied to adjacent 8th note held in a fermata. Then the same octave lower B (b) 8th sounds to (Bar 2) higher octave B half note dotted, etc. Repeated again in Bar 3.

Bar 1= Violins II, after a quarter rest, play descending quarter note chords in p (piano), "rubato" and "espr." Violins II and violas play dyad D#/G# on the first quarter note chord combination; celli play quarter note B. This amounts to a G# min chord 1st inversion (B/D#/G#). The second quarter note chord is an F# min 1st inv (A/C#/F#). The



third quarter note chord on the last (4th) beat of Bar 1 is E maj 1st inv (G#/B/E).

Bar 2 = After the quarter rest on the first beat, the altri strings descend on D maj 1st inv (F#/A/D) to Db maj 1st inv (F/Ab/Db) to C maj 1st inv (E/G/C).

Bar 3 = After the quarter rest, the altri strings descend on quarter note chords B maj 1st inv (D#/F#/B) to A maj 1st inv (C#/E/A) to G# min 1st inv (B/D#/G#). Actually, the last chord is an 8th note chord played *sf*, accentuated also by the harp playing wavy gliss notes B/D#/G#/B/B (octave higher), followed by an 8th rest.

Bar 4 = Silent with rest marks except for the Violins playing low 8th note B (b) again at the end of the bar.

Bar 5 = The cue changes to con moto in 12/8 meter. Violins continues the set-up melody line with the B (b') half note dotted tied to an 8th note (part of a triplet B/A/B) to D 8th to F 8th dotted to A 16th. After a quarter rest, violas are bowed tremolo on notes B/F; celli are also trem *sf* on notes A/D. All combined this is the B half diminished chord (B/D/F/A) thru Bar 6.

Bar 6 = The melody line continues with the A (a") quarter dot note down to the B (b') half note tied to quarter note, followed by a B 8th.

Bar 7 = Rise to the F half note dotted tied to an 8<sup>th</sup> (part of the triplet F-D-E), etc etc. After a quarter rest, the violas and celli are bowed trem on notes B/F/D/A.

By Bar 12, we see Kenneth exclaiming to lady Edith, "Then kiss me quickly, my bonnie, while these lips are still warm!" Interesting rising swell of the violins. The cue changes to C meter, "rall" towards the end of the bar. So we find 16th notes Eb-D-C#-D, E-F#-G-G# changing to eight 32nd notes A-B-C-D-D#-E-E#-F# to nine 32nd rising notes G#-A-B-C-D-E-F#-G#-A, also rising in crescendo volume. The celeste also plays the 32nd rising notes after the initial half rest, starting on dyad notes F#/A. Harp II is gliss starting on small octave D (d). The other strings and woodwind all combined play the D Dom7th (D/F#/A/C).

Bar 13 = The cue changes to "appassionato" in 9/8 meter. Finally this is the Love Theme with its origins in "The Three Musketeers." The violins play note Bb (b-flat " ") thru Bar 15 and most of Bar 16 (half note dotted). The violas and high celli play the melody line "molto espressivo." The theme starts with the quarter dot notes of F down to Eb to triplet F-Eb-F. The bass plucks an 8th note A pizzicato on that triplet beat. Ditto the same note of the piano (Bb). The clarinets are on tied notes Bb/C; bass cl on Gb; Fags on Ab. Harp II finishes the 32nd note run (slowed gliss) on quarter note Bb. Harp I plays a

Reel 3PT3 (A<sup>b</sup>) Tolmiss A<sup>b</sup> 6/8  
 King Richard, The Crusades

HP  
 VL  
 V  
 VC  
 CB  
 VLS  
 Viola  
 VC  
 CB  
 VLS  
 V  
 KVC  
 CB

Hand-copied by Bill W. [unclear]

(12) (13) (14) (15) (16) (17)

ascending run of twelve 16th notes (G#-B#-D#-F#-A#-B#, D#-F#-A#-B#-D#-F#) to A# quarter note, followed by an 8th rest.

Bar 14 = The melody line continues with the quarter dot notes of Eb to Db to rising 8th note triplet Bb/C/Db. Bass pizz on Bb and piano on Bb the same as previous bar. Clarinets are on tied notes Ab/Bb; bass clarinet on F; Fags on A. Harp I makes an identical sweep with notes G#-A#-C#-E#-F#-A#, C#-E#-G#-A#-C#-E# to A# quarter note.

Bar 15 = repeat Bar 13.

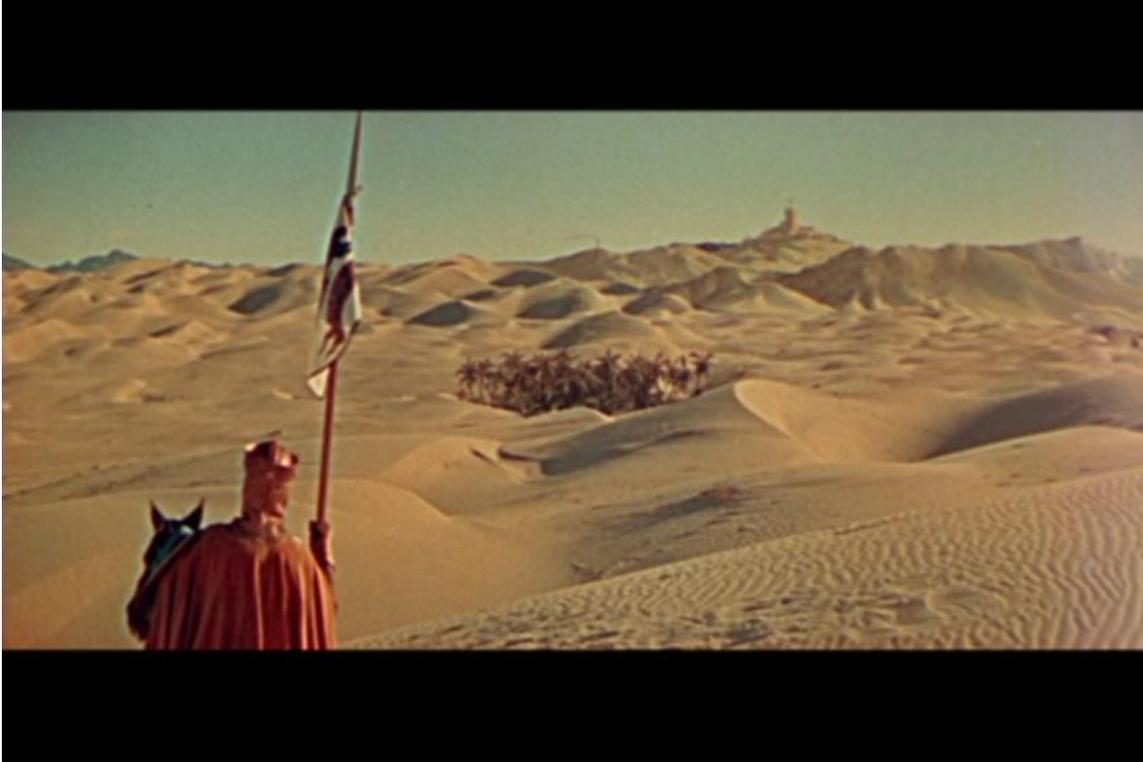
Bar 16 = Melody line continues with the rise to Gb half note dotted. Then there's a rise of low 8th notes (triplet notes Db-Eb-F) of the violins that take over the melody line at this point. This leads to quarter dot notes Bb to Ab to triplet notes Bb-Ab-Bb. Etc etc.

By Bar 24 Lady Edith says, "Scots are quite long lived, I've heard." The cue changes to "meno" in Bar 25 and the solo cello takes over the melody line, quarter dot notes D# to C# to triplet D#-C#-D# to (Bar 26) quarter dot notes C# to B to triplet G#/A#/B, etc. Altri celli are on sustained (tied) note F#. The oboe/bassoon/vibe are on note F#. Horns on notes E-G#-A#; harp wavy gliss on F#/E/G#/A#. Etc.

At the last two bars of the cue, Kenneth says to the guard: "Tell cousin Richard...eh, Tell the King his humble servant awaits." The cue turns to C meter. The horns/Pos/piano play an unusual C# min quarter note chord (C#/E#/G#), sforzando. The tuba/violins/violas play C# quarter note, sforzando. Clarinets on quarter notes F/Ab. The following instruments are held fermata: Bass cl on Db; Fags on C# notes (octave apart); timp trill (roll) on C#; street drum on roll; VC/CB on C# whole note held fermata and tied to quarter note next bar.

\*\*\*\*\*

[Desert Vanguard] R4/2. Cue #35893. Giocoso in 6/8. 6pp., 22 bars. Scene: Kenneth enters the King's chamber and the scene fades to Kenneth riding alone in the desert as vanguard to the queen's caravan. He spots a tiny oasis. Then he spots a sole Moslem rider approaching him (Rex Harrison as Ilderim/ Saladin). Incredibly uplifting cue! One of the best in the score.



The music seques from the last cue after a second or two break. Two clarinets and sord trumpet IV play C# half note dotted note (full value of bar) tied to the next bar. Bells play a rising triplet of notes C#-F#-B to E quarter note. The triplet notes are also tied to the corresponding quarter notes (sustaining the full tone). The total sound is a F# Dom7 sus (F#/B/C#/E). The other muted trumpets play F#-B-E progressively. At the end of Bar 1, the celeste and violins play 8th notes F# up to B to (Bar 2) E half note dotted on a trill.

Bar 3 = The cue changes to 2/4 meter. Eight violins I play Ab (a-flat "") half note tied to same note thru Bar 11. The other strings (except a solo cello) are pizzicato playing beat notes (four 8th beats per bar). The first and third 8th beats are played by two celli and bass (bass on Ab; celli on Ab/Eb dyad). The 2nd and 4th beats are played by the violas and four violins II (violas on dyad Ab/C; violins on dyad C/Eb). So we have an Ab maj chord sound (Ab/C/Eb). The celeste and harp also play the 2nd and 4th beats (Ab/C/Eb/Ab/C/Eb). Sords trumpets *mf* play half notes Eb/Ab/C/Eb tied to next bar. Fags play notes Ab/Eb. Clarinets play note C (Ab cued in). Cued in flutes play dyad C/Eb.

Bar 4 = Repeat Bar 3.

Bars 5-6 = Soli flutes and oboe play a close variation of the Love Theme, quarter notes F to Eb (tied to quarter note of Eb next bar) followed by triplet 8th notes F/Eb/F. Solo cello plays Bb half note tied to next bar. Altri celli play 8th notes Ab/Gb on the 1st

and 3rd beats. CB on Ab. Violas on Gb/Bb/C on the 2nd and 4th beats, joined by the violins on Gb/Bb. Fags on half note dyad Ab/Gb tied to next bar, etc.

Bars 7-8 = Melody line continues on quarter notes Eb to Db tied to next bar, followed by triplet rising notes Bb-C-Db. Solo cello on Ab half note tied to next bar. Altri celli on Ab/F on 1st and 3rd beats. Violas on F/Ab/Bb/A on the 2nd and 4th beats, joined by violins II on F/Bb. It appears to be a Bb min7 chord sound (Bb/Db/F/Ab), although a Db maj 6 is not out of the question (notes Db/F/Ab/Bb).

Bars 9-10 = Repeat Bars 5-6.

Bars 11-12 = Melody line ends with the high woodwind on Ab half note tied to 8th note next bar. The other instruments play the Db maj chord (Db/F/Ab). The tutti violins take over the melody line on the last quarter beat of Bar 12 with triplet rising notes Db/Eb/F.

Bars 13-14 = Melody line of the violins continue with quarter notes Bb to Ab tied to next bar, followed by triplet notes Bb-Ab-Bb.

Bars 15-16 = Melody continues with quarter notes Ab to Gb tied to next bar, followed by triplet notes Eb/F/GB. Supporting harmony is Eb min7 (Eb/Gb/Bb/Db).

Bars 17-18 = Melody line on quarter notes Bb to Ab tied to next bar, followed by triplet notes B/A/C, but with a fermata over each triplet note, lengthening the notes. *Sempre ritard.*

Bar 19 = Cue changes to C meter. Tutti performance on Db maj (Db/F/A) half note dotted held in fermata and tied to 8th note. So the violins play *f* (forte) notes F/Ab/Db (Db maj 1st inv). Violas play dyad F/Db; celli on Db/Ab; CB on Db. Timp rolls on Bb. Muted trumpets play F/Ab/Db. Pos on Db/F/Ab/Db. Tuba on Db. Horns play Db/F/Ab/Db. Etc.

After a general pause, the last bars play when Kenneth says, "In the desert, no man meets a friend" and charges at Saladin with his lance.

King Richard the Crusader [Reel 4 Part 2] Kennedy at Desert

Handwritten musical score for King Richard the Crusader, featuring staves for Flutes (Fls), Oboes (Obs), Clarinets (cls), Bass Clarinet (B. cl), Fagots (Fags), Horns (Hrns), Trumpets (Tpts), Percussion (Pos), Tuba, Timpani (Timp), Harp (Harp), Violins (Vlws), Violas (V), Violas/Celli (VC), and Cymbals (CB). The score includes various musical notations such as notes, rests, and dynamic markings like 'Solo' and 'mt'. A handwritten note in the Percussion staff reads 'Hand-copied by Bill Washel'. The bottom of the page features a series of circled numbers 3 through 11.

4/2 King Richard

Ritard. sempre rit. *Trout to the sea*

Hand-copied by Bill Wachel

13 14 15 16 17 18 19

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

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[end of desert vanguard cue Reel 4 pt 2 hand-copied image immediately above]

\*\*\*\*\*

[“Defend Yourself!”] R4/3. 2/4 time, 20pp., 79 bars. Scene: Kenneth charges at the Moslem stranger and yells, "Defend yourself!" This battle is well staged, unlike the opening battle en force in Reel 1 pt 2.



Bar 1 = The music starts with a Scottish feel to it with a familiar Scot ostinato comprised of an acciaccatura (grace note) to half note, repeated for several bars. Clarinets/bassoons/trombones/violas/celli play sf this pattern acciaccatura dyad notes D#/A# to E/B half notes, repeated next bars.

By Bar 10, the flutes/oboes/clarinets play an Arabian figure: F quarter note to D-F-E-D# 16th notes to (Bar 11) C quarter note followed by C-Db-E-F 16th notes. Repeated next two bars. In Bar 12, after a quarter rest, violins play a sweep of six 16th notes (quarter beat value) octave apart of E-F-G-Ab-Bb-B to (Bar 13) C 8th note. Etc. The cue is too involved and fast to analyze here. We still have many more cues to go!

Handwritten musical score for the first system, featuring the following instruments and parts:

- Flute (Fl):** Part with various notes and rests.
- Oboe (Ob):** Part with notes and rests.
- Clarinets (Cl):** Part with notes and rests.
- Bassoon (B.C.):** Part with notes and rests.
- Fagot (Fg):** Part with notes and rests.
- Trumpets (trp):** Part with notes and rests.
- Trumpets (trp):** Part with notes and rests.
- Tuba (Tuba):** Part with notes and rests.
- Tom-Toms (Tom-Tom):** Part with notes and rests.
- Snare Drum (Snare):** Part with notes and rests.
- Timpani (Timp):** Part with notes and rests.

Annotations include:

- "Find yourself!" at the top left.
- "[King Richard & Curators]" in a bracketed box.
- "[Hammered by Bill Weber]" in a bracketed box.
- Measure numbers 10, 11, 12, 13, 14 are circled.

Handwritten musical score for the second system, featuring the following instruments and parts:

- Violins (Vln):** Part with notes and rests.
- Violas (Vla):** Part with notes and rests.
- Violonscelles (Vcl):** Part with notes and rests.
- Celli (Cello):** Part with notes and rests.
- Double Basses (Cb):** Part with notes and rests.

Annotations include:

- "In Desert, no man meets a friend!" written across the top of the system.
- Measure numbers 15, 16, 17, 18, 19 are circled.

\*\*\*\*\*

[Saladin's Arrow] R4/4. 21 pp., 83 bars. Scene: The battle continues and culminates with Saladin riding off a bit to position himself to shoot arrows at Kenneth. This arrow sequence is fabulous music-making, though a healthy bit of mickey-mousing is employed! When the last arrows fly, fls/obs/clarinets/violins play an upward flourish of six 16th notes to seven 32nd notes to an 8th or quarter note are played. In Bar 44, we find 16th notes G#-A-B-C-D-E to 32nd notes F-G-G#-A-B-C-D to concluding E quarter note. Cl I also plays an additional line of notes, D#-E-F-G-A-B 16ths to 32nd notes C/D/D# etc.

At the end of Bar 46, on the second to last arrow shot, we first find a triplet of 16th notes G-A-Bb to (Bar 47) 16th notes C-D-E-F-G-A to Ab-C-D-E-F-G-A 32nd notes to Bb 8th note. On that 8th note, Harp I plays a descending glissando right thru the next bar (now 2/4 meter) and into Bar 49 (back to C meter) first beat. Fags play *rinforzando* 8th notes F to E repeatedly. Ditto bass cl/horns/violas/celli/bass. In Bars 49-50, trumpets and Pos play *sforzando* 8th notes on the 1st and 3rd beats, notes E-B-E. In Bar 50 they play 16th notes E-B-E up to F-C-F and back to E-B-E.

Then the last arrow flies toward Kenneth and, after a quarter rest, the harp is gliss, Line 1 E (e') half note up to Line 4 E (e''') or three octaves higher. The high woodwind and violins/violas play rapidly ascending 16th and 32nd notes (E-F-G-A-B-C to D-E-F-G-A-B-C-D to E quarter note). The arrow pierces Kenneth's chest apparently, and this is musically symbolized by three trumpets *sf* being sharply and stridently flutter-tongued (notationally like the unmeasured bowed tremolo of the strings) on notes C/D#/E. The woodwind/horns/Pos/tuba/stgs then play descending notes *rinforzando* starting on note E as Kenneth slowly falls to the sand. Essentially an E min sound overall.

\*\*\*\*\*

[Playing Dead] R4/5. *Agitato* in C time, 3pp., 12 bars. Scene: Kenneth plays dead on the sand, face down, as Saladin cautiously approaches. As he starts to lift him by his shoulders, Kenneth grabs his feet and trips him on his back. A short fight ensues.

Oboes/clarinets/bass clarinet/Fags/celli are trill on E. Horns/Pos/tuba/CB are *sforzando* on Ab min quarter note chord (Ab/Cb/Eb). Bass drum sound a quarter note, and the timp plays a triplet of 16th notes on Eb. Then 3 flutes/2 oboes/ 2 clarinets/violins/violas play rising triplets *rinforzando* (triplet value 8th rest-Eb-F, Ab-Bb-Eb).

Bar 2 = Flutes/trumpets/Pos/tuba/violins/celli/CB play rising quarter notes *sf*. For

example, trumpets play quarter notes D-G-D to F-Bb-F to A-D-A. Pos play G-D-G to Bb-F-Bb to D-A-D. Flutes/violins/celli play dyads G/D to Bb/F to D/A. Oboes and clarinets and violas play rising and falling 16th notes D-Eb-F-G, Ab-Bb-C-Db to falling notes Eb-D-Bb-Ab-F to trill C# quarter note tied to half note next bar. Etc.

The last several bars show the strings playing a mad rush of 16th notes culminating on note E sforzando. So, in Bar 9, 16th notes B-C-D-C, B-C-B-A, B-C-D-C, E-F-Gb-F.

Bar 10 = F#-G-Ab-G, B-C-Db-C, C#-D-Eb-D, D#-E#-F#-E#.

Bar 11 = F#-G-G#-A-A#-B-B#-C, D-D# 16th to Line 3 E (e''') 8th, played twice.

Bar 12 = After a quarter rest, they play note E two octaves lower (e') sforzando (of course, part of a tutti performance; the gong only holding its tone).

\*\*\*\*\*

[Oasis] R4/6. *Lento* in 3/4 time. 2pp., 7 bars. Scene: Kenneth and Saladin peacefully share the water of the oasis after their weary battle. Instrumentation: flute, english horn, finger cymbals, two harps, celeste (cued in), violas, celli and bass.

The music here is simple yet enchanting, starting in A min (notes A/C/E). The flute and english horn play the Arabian-style melody, A half note dotted tied to 8th note next bar (part of a six note figure, notes A-G#-F-A-G#-F to (Bar 3) E half note dotted, etc. The finger cymbals play on the 2nd and 3rd beats. The harps play 8th notes: dyad A/E on the 1st beat, E/A/C on the 2nd beat, and A/C/E on the 3rd beat (inversion change only). The "cued in" celeste plays E/A/C on the 2nd beat; A/C/E on the 3rd beat. Violas play the C half note dotted down to (Bar 2) A. Celli play E to F; note A of Bar 1 is tied to Bar 2. The bass pluck pizz A 8th note on the 1st beat, repeated next bar.

In Bar 2, the celeste plays notes F/A/B/D on the 2nd beat; A/B/D/F on the 3rd beat--a B half-dim7 chord (notes B/D/F/A) The harps play the same overall sound: dyad A/F on the 1st beat to F/A/B/D on the 2nd beat to A/B/D/F on the 3rd beat. Etc.

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[Horn Call] R5/1. Scene: In the distance, a horn call is heard. The Queen's caravan is nearby, and Kenneth must hurry to dress back in his outfit. This ad lib solo horn passage is not included in the full score.

\*\*\*\*\*

[Queen's Caravan] R5/2. *Molto modto* in C time, 12pp., 47 bars. Key signature of B major (5 sharps). Scene: The Queen and lady Edith are sitting together, being escorted thru the desert on a camel's back to a holy shrine. Delightful cue! The focus is on the celeste and violins. Bassoons/finger cymbals/bells/vibe/harps/celli and bass provide beat emphasis and ostinato.



Bars 1-2 = Celli and bass play *mf* tenuto two half notes Great octave F# (celli) and Great octave B (contrabasses) per bar, repeated thru Bar 8. The bottom/bass clef of Harp II plays dyads Contra-octave B/Great octave F# on the 1st and 3rd beats (quarter marks on the 2<sup>nd</sup> and 4<sup>th</sup> beats), while the top/treble stave plays quarter notes small octave F#/Line 1 C#/F# on the 2nd and 4th beats, again repeated thru Bar 8. Harp I, after a quarter rest, plays half notes small octave and Line 1 C (octave apart or c and c') to D# quarter notes octave apart, repeated thru Bar 8. The vibe plays a similar pattern with half notes C#/F# to D#/F# quarter notes. Bells (with soft hammers) sound dyad notes Line 2 C#/F# on the 2nd beat; D#/F# on the 4th beat. Finger cymbals also sound quarter notes on the 2nd and 4th beats as x-headed quarter notes, again repeated thru Bar 8. Like Harp II, bassoons play, after a quarter rest, half notes small octave and Line 1 C# to D# quarter notes.

The key signature is B maj (triad notes are B/D#/F#). The addition of the C# note makes it a D maj/9; that is, the slash means the tone is added to the major chord. In this case, the ninth is added after the basic major triad with no intermediary seventh note.

Bars 3-4 = The celeste is now introduced, playing descending 8th notes after an

King Richard & The Crusaders

Reel 5 Part 2

Queen's CARAVAN

Max Steiner

Brass

Fogs *mp*

Fing. Cym. *(soft hammer)*

Bells

Vibe

1st Harp *mp*

2nd Harp *mf*

Celste

VC

CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Queen's Caravan

Fogs

F. Cym.

Bells

Vibe

Hr I

Hr II

Celste

VC

CB

⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳

Sightation BRAND

No. 10 (PLAIN SCORE-24 STAVES)

Litho'd in U.S.A

PRO ART PUBLICATIONS

Hand-copied by Bill W. Rubeo

8th rest each bar. Both staves are in the treble clef in Bar 3, then treble and bass clefs in Bar 4. After an 8th rest, the celeste plays *mf* the notes an octave apart, starting on Lines 2 & 3 F# (F sharp " and F sharp "). So we find descending 8th notes F#-C#-F# (connected as a figure by a crossbeam) up to Lines 2& 3 D#-B-F#/Lines 1 & 2 D#. In Bar 4, after an 8th rest, the celeste plays (octave apart) Lines 1 & 2 F#-D#-F#, D#-B-F#-D# (d#, d#). Remember, middle C is designated as c'. "optional" bells play the same pattern "cued in."

Bars 5-8 = Repeat Bars 1-4.

Bars 9-10 = Celli play tenuto half notes Great octave A-A, basses play small octave D-D tenuto half notes (repeated thru Bar 12). The lower stave of harp II plays quarter note dyad great octave D/A on the 1st and 3rd beats. The upper stave plays notes small octave A/Line 1 D#/FF/A on the 2nd beat; notes A/C#/F#/A on the 4th beat. Harp I, after a quarter rest, plays notes E to F# quarter note. Etc.

Bars 11-12 = Celeste plays descending notes A-E-A, F#-D-A-F# (D major tonality). In Bar 12, notes F#-C#-F#, D#-B-F#-D#.

Bars 13-16 = Same pattern in C# maj (C#/E#/G#). Fags on C# to D# notes. Etc.

Bars 17-18 = Fags/harps etc repeats Bars 1-2.

Bars 19-20 = Celeste plays F#-C#-F#, D#-B-F#-D#. In Bar 20, played an octave lower.

Bars 21-22 = The violins are finally introduced, playing "molto espr" the melody line starting with high whole note Line 3 F# (f# " ") tied to 8th note next bar, part of an eight note figure of 8th notes F#-G#-A#-G#, F#-D#-C#-B. The rest of the instruments still repeat Bar 1, except that violas are now introduced playing half notes F# (octave apart) to G quarter notes.

Bars 23-24 = Violins melody line continues on the D# whole note tied to 8th next bar, part of notes D#-E-F#-E, D#-B-G#-F#. The celeste repeats Bars 3-4.

Bars 25-26 = Melody line on C# whole note tied to 8th next bar, part of notes C#-D#-E-D#, C#-D#-E-C#. The other instruments repeat Bar 21.

Bars 27-28 = The melody line continues on whole note B tied to half note next bar which itself is tied to an 8th, part of a four note figure B-C#-D#-F#.

Bars 29-30 = Melody line on whole note F# tied to 8th next bar, part of F#-G#-A#-G#, F#-D#-C#-B.

Bars 31-32 = Melody line on Bb whole note tied to 8th next bar, part of figure Bb-Bb-C-Bb, Bb-Bb-C-Bb. Celeste descends 8th notes Eb-Bb-Eb, C-A-F#-F to (Bar 32) the same notes an octave lower. Celli on half notes Bb; bass on Eb. Violas, after a quarter rest, play half notes G (octave apart) to quarter notes Ab-D-F#. Etc.

Bars 33-34 = Melody line on Eb whole note tied to next several bars. Harp I, after a quarter rest, plays half notes F (octave apart) to G quarter note. Harp II plays whole note dyad Eb/Bb on the 1st and 3rd beats. Etc.

ant 5/8 King Richard (Queen's Caravan) STEINER  
 R5PT2 Queen's Caravan (King Richard + The Crusaders)

Handwritten musical score for measures 21-28. The score includes staves for Fogs, F. Cym, Bells Vibe, 2 Harps, Celeste, VLNs, Violon, V.C., and C.B. The music is in 5/8 time and features complex rhythmic patterns and melodic lines. A box labeled "Hand-copied by Bill Wabel" is present over the Violon and V.C. staves.

Handwritten musical score for measures 29-47. This section includes a "Repeat" sign and a "Solo" section. The score continues with the same instrumentation as the previous section. A box labeled "Hand-copied by Bill Wabel" is present over the Violon and V.C. staves. The music features intricate rhythmic and melodic details, with some parts marked as "Solo".

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

Litho'd in U.S.A. PRO ART Publications

K.R. 177      End Queen's Counsel scene  
 DND 5/72  
 CL      King Richard & The Crusaders  
 CLs  
 b-CL  
 Pops  
 Hrs  
 ST. DR  
 Violas  
 VC  
 CB

The score is written on ten staves. The first three staves (CL, CLs, b-CL) show a melodic line with notes on the first and second lines of the staff. The next three staves (Pops, Hrs, ST. DR) show a similar melodic line with notes on the first and second lines. The Violas staff shows a note on the first line. The VC and CB staves show notes on the first line. A note on the Hrs staff is circled and labeled "Hand-dropped by Bill Weichel".

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[Search The Oasis] R5/3. *Moderato* in C time, 3pp., 11 bars.

Scene: The rearguard of evil castalains spot Saladin clinging tightly to a fig tree. In Bar 5, they scare Saladin's steed which runs off into the desert. "Heathen beast! He was hiding cleverly in that thicket." The music plays an Ab sus4 (Ab/Db/Eb). Two harps and piano play a five-note figure of four 16th notes to quarter note (basically an inversion rise). The small gong sounds. Flutes are on whole note Db held fermata (sustained pause). Clarinets are on Eb/Ab; bass cl on Db; Fags on Db/Ab.



K.R. 118  
513 FL

Search The Oasis

R 5/3

Handwritten musical score for "Search The Oasis" (R 5/3). The score is arranged in a standard orchestral layout with the following parts and staves from top to bottom:

- FL (Flute):** Staff 1, marked *mp*.
- CL (Clarinets):** Staves 2 and 3, marked *mp*.
- Br (Brass):** Staff 4, marked *mp*.
- Fags (Fagots):** Staves 5 and 6, marked *mp*.
- Dr (Drums):** Staff 7, marked *mp*.
- Str. De (String Drums):** Staff 8, marked *mf*.
- Small Gong:** Staff 9.
- Hrp (Harp):** Staff 10, marked *sol*.
- Hrp (Harp):** Staff 11, marked *sol*.
- Piano:** Staff 12, marked *sol*.

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 Flute part down to the Harp parts. At the bottom of the page, there are circled numbers 5, 6, and 10 with arrows indicating a sequence or measure numbers.

Handwritten notes include: "Hand-copied by Bill Wacht", "col 2<sup>o</sup> Hr", and "col Hrs".

Bar 6 = As the rear guard continue the search thru the oasis, a military beat plays, commencing with a five stroke ruff *mf* of the snare drum (four grace notes preceding a quarter note in this case). The timp strikes *mp* an ostinato (repeat figure) of 8th note beats of A to G# (with 8th rest marks in between). Harps and piano also play beat notes A/A/A (three octaves apart) to G#/G#/G#. Strings also play 8th beat notes pizzicato, notes A/G#/A/G# per bar. Etc.

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[Sir Knight] R5/4. *Modto* in 6/8 time, 4pp., 16 bars. Scene: Vanguard knight Kenneth rides up to Lady Edith. The Queen asks what delays the rear guard. Again, as in the start of R 4 pt 3, we hear the Scot ostinato of an acciaccatura to half note dotted played by a clarinet (notes G# to A), a bass clarinet (notes C# to D) and two bassoons (notes C#G# to D/A). Strings play 8th notes *pizz*, etc. Then at the end of Bar 2, the fl/picc/oboes play a scottish motif starting with a 16th note triplet (D-D#-E) to (Bar 3) F# 8th note dotted to F# 16th to F# 8th to F#-G-A to (Bar 4) accented A to descending 8th note triplet G-F#-E, etc.

W.R. [19] m. 110  
 5/4 FL *resia knight!* 80  $\frac{3}{4}$

Pic R 5 P T 4 2 Pic *mt* (Loco) col. pic

2 Oboes *mt* col. pic

1 CL# *mt*

1 KCL# *mt*

2 F# *mt*

2 Hns *no. 1* (1) (2) (3) (4)

1 Piano *no. 2*

VL *pizz* A A Hand-copied by Bill W. Welch

V *pizz*

VC *pizz*

(B) *pizz* A A

(1) (2) (3) (4)

Handwritten musical score for a section titled "R5ATY". The score is arranged in a system with the following parts and staves:

- Fog**: A single staff at the top with a treble clef and a 3/4 time signature.
- HP**: Horns, consisting of two staves with treble clefs and a 3/4 time signature. The notation includes complex rhythmic patterns and accidentals.
- VL**: Violins, consisting of two staves with treble clefs and a 3/4 time signature. The notation includes notes with stems and beams.
- V**: Violas, consisting of one staff with a treble clef and a 3/4 time signature. The notation includes notes with stems and beams.
- VC**: Cellos, consisting of one staff with a bass clef and a 3/4 time signature. The notation includes notes with stems and beams.
- CM**: Contrabass, consisting of one staff with a bass clef and a 3/4 time signature. The notation includes notes with stems and beams.

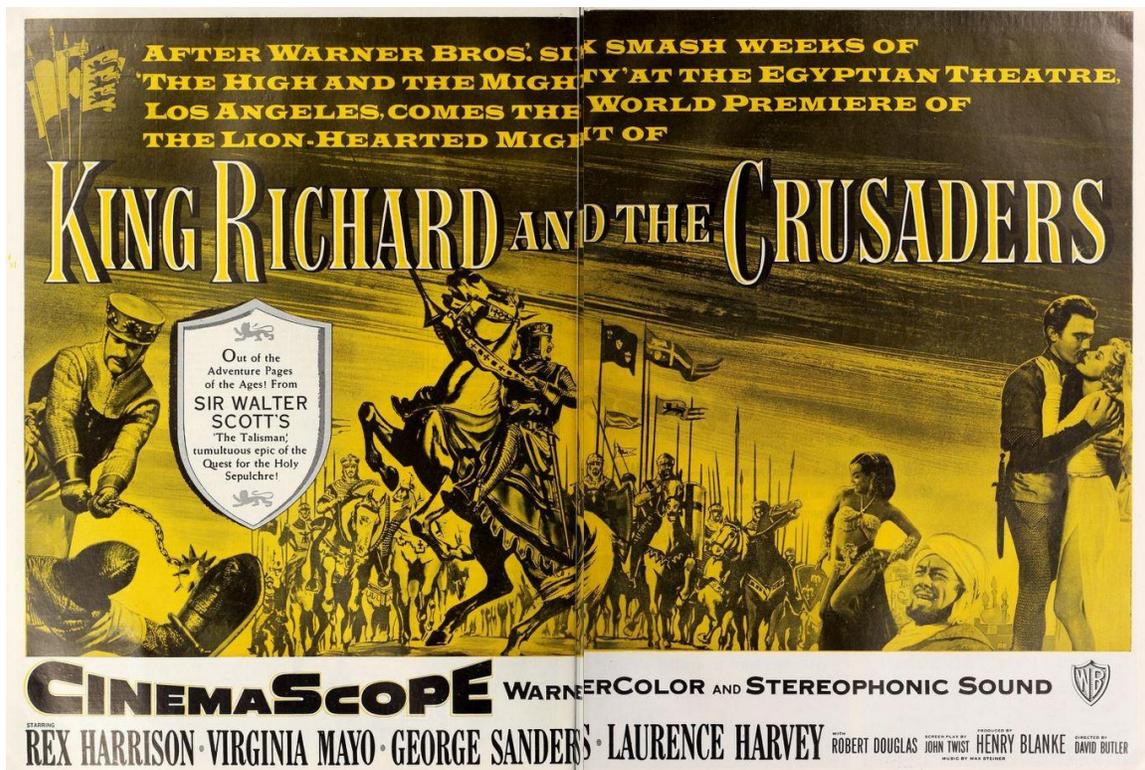
The score includes various annotations such as "Solo", "Poco", "Solo", "Vivo", and "Hand-copied by Bill Wroghel". Bar numbers 11, 12, 13, and 14 are circled at the bottom of the page.

Starting on Bar 11, the Lady Edith (Love Theme) is reprised in 3/4 time as Kenneth and Edith speak (quarter notes G# to F# to 8th note triplet G#-F#-G#, etc).

[The Rescue] R5/5. *Agitato* in 6/8 time, 12pp., 48 bars. Kenneth rides off back to the oasis to fight the three rear guard castalains. The music starts soli on two horns on B[transposed from written F#]half note dotted tied to quarter note next bar, then F# 8th in an altered triplet figure, etc.



Bar 3 = The scot ostinato plays again with two oboes (acciaccatura A# to B half note dotted), two clarinets and 2 Fags (D#/A# to E/B), and strings. Pos rinforzando on half note dotted E/B. Horns III & IV join in on the B last beat triplet, etc. The cue ends on the castalain statement, "No! The Scot is our mark!"



enp 5/5

p12

tr  
4 = 4+

Fls

Obs

Clb

Bsrd

Foss

Hos

Tpts

Pos

Tuba

Perc

VL

V

VC

CS

Hand-copied by Bill Winkler

(46)

(47)

(48)

\*\*\*\*\*

[Battle With The Scot] R5/6. *Allegro* in 6/8 time, 16pp., 70 bars. A wild series of 8th note triplets are played *rinforzando*, notes G-F#-C#, E-Eb-D, down to (Bar 2) Ab-Db-C, down to F#-B-Bb to (Bar 3) A-E-Ab, G-Eb-D, etc. The battle ends on Bar 58. The timp rolls on Fb (unusual note) solo thru the next few bars.

Bars 62-64 = The piano sounds low bass clef notes E (octave apart), mp "let ring." The celli and bass in unison "espr" play half note dotted E up to B quarter note to (Bar 62) E (octave higher) to F# quarter note tied to next bar, etc.

Bars 65-66 = The vibe and wavy gliss harps play, after a quarter rest, quarter note D maj chord (D/F#/A) octave apart to D maj 1st inv (F#/A/D) to C maj 1st inv (E/G/C) down to (Bar 66) half note dotted C maj (C/E/G). Etc.

*What the Showmen Are Doing!*



**KING RICHARD and the CRUSADERS**

One million copies of a full-color comic book based on Warners' "King Richard and the Crusaders" have been printed by Dell Publishing Company, and are being distributed by American News Company. Cover and back page are pictured above. A natural for tieups with local stores selling comics.

5/6 KR  
and 1/2

# King Richard TCW salad

Vib

2 Hp

Celst

Piano

VC

(B)

Vibr

Hp

dcrcn

Handwritten musical score for King Richard TCW salad. The score is arranged in staves for various instruments: Vib, 2 Hp, Celst, Piano, VC, (B), Vibr, Hp, and dcrcn. The music includes complex rhythmic patterns, accidentals, and dynamic markings such as *mp* and *mf*. A large section of the score is enclosed in a box with the text "Hand-copied by Bill Washel".

Measure numbers (61) through (69) are written below the staves. A note at the bottom right indicates "also 69".

\*\*\*\*\*

[“Fear Not”] R6/1. *Lento* in 3/4 time, 8pp., 35 bars. Scene: Saladin is preparing his healing concoction in the King's pavilion and says, "I am a physician. Fear not. I'll heal the Lion."



The solo oboe plays 8th note B in the grace bar up to (Bar 1) B half note dotted (octave higher) down to (Bar 2) F# half note, etc. The solo Harp I plays, after an 8th rest, a rising 16th note triplet to quarter note figure.

Bar 5 = The cue changes to C time as Kenneth sees Richard ill on the bed. Celli and bass play *p* (piano)"espr" on whole note E tied to next bar, etc. The Love Theme is restated in Bar 8 in 9/8 meter, played by the Fags and Horns *mf*. As Saladin undiplomatically instructs Lady Edith to prepare the brazier for the searing of Richard's wound, 8 violins play rising quarter note dotted G to D to G (octave higher) in bowed tremolo fashion. Etc.



\*\*\*\*\*

[Dog Protects Kenneth] R6/2. Agitato in 2/4 time (Bar 1) then in C (Bar 2). 6pp., 24 bars. Scene: Kenneth confronts Sir Giles, Conrad and the archer (assassin) outside the King's pavilion. Giles swings his sword at Kenneth, and as Conrad pulls a knife behind him, the dog grabs Conrad's arm.

The clarinets and E.H. play rapidly ascending 32nd notes, and bass clarinet and Fags play descending 32nd notes as the sword swings. Clarinets play two groups of seven 32nd notes small octave D-D#-E-E#-F#-G-G#, A-A#-B-middle C-C#-D-D#. After a quarter rest, the english horn plays the 2nd set. Bass clarinet and bassoons, as stated, play a descending set of six then seven 32nd notes, Line 1 (small octave for Fags) Db-C-Cb-B-A-Ab to G-Gb-F-E-Eb-D-Db.

Bar 2= C meter. Rinforzando quarter notes starting in A minor.

Bar 3= two flutes/picc/obs/clarinets/violins play a figure of 16th notes (16th notes G to G# to A 8th rinforzando, A to A# 16th to B 8th rinforzando, B to B# 16th to C# 8th).

Bar 4= The dog attacks Conrad. The strings and woodwind swell upward in rapid 16th note dyads (C-E/D-F/E-G/F-Ab, etc).

Bars 5-7= As the flutes/oboe/E.H./Fags/trumpets/strings are trill on D#/F#, four Pos are highlighted with triplet 16ths.

In Bar 22, the orchestra plays rinforzando a 16th note triplet in F min (F/Ab/C) followed by an 8th and quarter rest, and a fermata held over the half rest. Conrad declares, "I doubt the soldier rabble will spare you long enough for a trial!" Then the "Intrigue" theme plays in Bars 23-24 (notes Gb to E to C# etc) played by horns/tuba/stgs and low woodwind.

6/2  
P 33 Fls

Handwritten musical score for a 6/2 time signature, consisting of 12 measures. The score is arranged in a grand staff with the following parts from top to bottom:

- Flute (Fls):** Features a melodic line with notes G, B, and D, including dynamics like *25p* and *25p*.
- Clarinet (Clg):** Includes a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Violin (Vc):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Viola (Vc):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Cello (Cb):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Double Bass (Cb):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Trumpets (Tpts):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Drums (D):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Harmonica (Hp):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Piano (Piano):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Upright Bass (U):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Violin (V):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Viola (Vc):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Cello (Cb):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.
- Double Bass (Cb):** Features a melodic line with notes G, B, and D, and a lower register line with notes G, B, and D. Dynamics include *25p* and *25p*.

Measure numbers 9, 10, 11, and 12 are indicated at the bottom of the page. The text "Hand-copied by Bill Wachel" is written in the lower right section of the score.

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“Ilderim’s Song” "Ilderim's Song" [Wound Seared] R7/1 *Agitato* in 3/4 time, 22 pp., 85 bars. Note: The cue title "Ilderim's Song" is actually written on the fully orchestrated page. Scene: Saladin sears the King's wound with a knife taken from the brazier. Trumpets in straight mutes are highlighted as the wound is burned shut. Two sordini horns are highlighted in bar 3, playing a motif (after a quarter rest, quarter notes F# down to D up to, in Bar 3, A half note dotted).

In Bar 18, the solo flute "espr" plays an Arabian motif, Line 2 A (a'') half note dotted tied to 16th note next bar, part of a descending/ascending set of 16th notes A-G#-F-E, D-E-F-G# to A quarter note; "accel" on the first four notes, "rall" on the quarter note.

Bars 20-21= Melody line continues on the descending then ascending set of 16th notes A-G#-F-E, D-E-F-G# to eight 32nd notes (rall) A-B-C-D-C-B-A-G to (Bar 21) A dotted half note. After an 8th rest, the oboe slowly descends 8th notes G#-F-E to descending “6” sextuplet 16th notes (D-C#-Bb-A-G-F) to (Bar 22) E half note. In Bars 18-21, the vibe and novachord are sustained (tied) on note A.

Starting in Bar 22, the music conveys the bubbly effect of the healing talisman acting as Alka-Seltzer being put in a gold cup half full of water, emitting the colors yellow/blue/red of some mysterious healing substance. Two harps plays notes "Bisbigliando"(whispering); that is, a special effect where you repeatedly play several notes quietly and fast as a tremolando effect. Here the harp plays three twelve-note figures per bar. The upper stave of Harp I plays descending 32nd notes B-G-E repeated twelve times (four per quarter note value). The upper stave of Harp II plays ascending notes E-G-B (the reverse pattern of the exact same pitches). An octave lower, the lower staff (still a treble clef) of Harp I plays ascending notes E-G-B. The lower stave of Harp II (still treble clef) plays descending notes B-G-E. So we have an E minor sound here. Sordini violins play dotted half note bowed trem notes B/E/B tied to next bar. The vibe also rolls on those notes (Vibe I on E/B; Vibe II on B/E). Bass clarinet is solo *mf* on note E.

Handwritten musical score for a woodwind ensemble. The score is written on a page with four measures, numbered 18, 19, 20, and 21. The instruments listed on the left are Flute (FL), Oboe, Bass Clarinet (B.C.L.), Vibraphone (Vibral), Violoncello (V. cl. 2), Horns (Hrns), Harp (HP), Saxophone (Sax), and Violin (V).

The Flute part (FL) is the most detailed, starting with a dynamic marking of *mf* and a tempo marking of *molto rubato*. It features a melodic line with slurs and accents, and is marked with "roll" in three places. The Oboe part (oboe) has a melodic line in the fourth measure, marked with a "6" and a "7". The Saxophone part (Sax) has a melodic line in the fourth measure, marked with a "6". The Bass Clarinet part (B.C.L.) has a melodic line in the first measure, marked with a "3". The Vibraphone part (Vibral) has a melodic line in the first measure, marked with a "1". The Violoncello part (V. cl. 2) has a melodic line in the first measure, marked with a "1". The Horns part (Hrns) has a melodic line in the first measure, marked with a "1". The Harp part (HP) has a melodic line in the first measure, marked with a "1". The Saxophone part (Sax) has a melodic line in the first measure, marked with a "1". The Violin part (V) has a melodic line in the first measure, marked with a "1".

The title of the piece is "King Richard & The Crusades," written in the center of the page. The word "Sands" is written in the bottom right corner. The score is hand-copied by Bill W. R. Hul.

Bar 23 = The bis is played on notes B-D-F# (B min). Solo bass clarinet descends on B half note to B quarter note.

Bar 24 = Bis on E min again. Bass clarinet plays up to E to D 8th notes to E dotted quarter to E 8th, etc.

In Bar 46, "Ilderim's Song" finally starts "very slow" with Rex Harrison singing : "Dream....Dream...When Paradise is in the heart..." The vibes *p* (piano) play an F min half note dotted chord (notes F/Ab/C), 12 violins divisi play "dolce" the F min chord: a4 on F (f"), a3 on Ab, a3 on Line 3 C (c"), and top two violins on Line 4 C (c''''') or an octave higher. On the 3rd beat, the harp and celeste plays eight ascending 32nd notes C-D-Eb-F-G-Ab-B-C. A separate "voice on track" starts on Line 1 note F (f), singing "Dream...." in Bar 46. Etc.

cont — 1 Reel 7PT 1 K.R. + Cwsaden,

Pb Fls

Obse

B.C. *mf*

Vcl P *mf* *colt vl*

Vcl

Hp *mf* *B15B.*

Hp *mf*

Nov *mf* (22) (23) (24)

Sopr VL *mf*

Sopr VL *mf*

VC

(Hand-copied by Bill Arnold)

(22) (23) (24)

\*\*\*\*\*

[Edith and Kenneth] R7/2. 12/8 meter. 8pp., 35 bars. Scene: Annoyed with Saladin's awful singing, Kenneth goes to scold Edith. The music restates the theme given in bars 5-11 in Reel 3 pt 3 which precluded the Love Theme.

Bar 8 = Lady Edith speaks of this strange land and ideas of "Peace...starlight...Bethlehem." The flutes/E.H./violins play the motif here, C 16th up to (Bar 8) D dotted half note, etc. Two harps and pizz strings play 8th notes on the 2nd/3rd/4th beats in D min (D/F/A). Finger cymbals also play on those beats.

The Love Theme is restated "poco appassionato" in Bar 14 in 9/8 time when Kenneth says, "I'll wage war no more..."



7/2 H.R. "peace... starlight... Bethlehem..."

P3 P1s  
 EH  
 Fags  
 Pings  
 cymb  
 snare  
 2 Vib  
 Hr  
 Celato  
 VLS  
 V  
 VC  
 CB

Hand-copied by Bill Washel

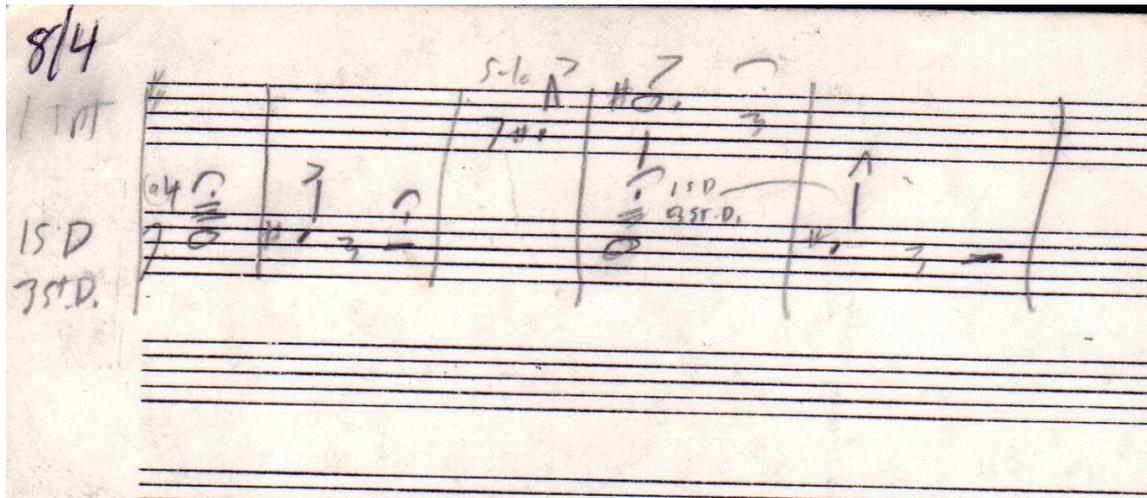


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[King Healed] R7/3-8/1. 4pp., 13 bars. Scene: King Richard arises from his bed feeling much better, and offers Ilderim (Saladin disguised as a physician) any wish Richard can fulfill.

\*\*\*\*\*

[Jousting] R8/4. C time. Trumpet, snare drum, three streets drums. Scene: The King participates in lance fighting festivities.



\*\*\*\*\*

[Ilderim and Lady Edith] R8/5. 10pp., 38 bars. The music here pretty much reprises the Queen's Caravan music of cue 6/2. In Bar 25 when Ilderim speaks of the love of a Moslem for a Christian, the flute plays the descending 8th note pattern, then the oboe takes over in Bar 26. Etc.

8/5 Love ... H.R. + Cwsater

P7 PL

Oboe

Flute

Vib

Harp

W.v.

Cel

Sol VL

VL

Snds

1. Solo

VC

2. Pivis

S-DI

CB

Sol

Hand-copied by Bill Washel

\*\*\*\*\*

[Richard's Anger] R9/1. 7pp., 28 bars. Scene: Richard angrily discovers cousin Edith kissing Kenneth. The cue ends in Bars 26-28 when Richard declares "Restore the banner!" The music here is "risoluto" in B maj (B/D#/F#) half note dotted to D min (notes D/F/A) quarter note chord. The timp beats on quarter note B to triplet B to B quarter note up to D quarter note. In Bar 27, two triplets on B to B quarter to D quarter note.

Bar 28= The chord ends on G maj (G/B/D) sforzando quarter notes. Bass plays G, celli on G/D, violas on D/G, violins on B, etc.

\*\*\*\*\*

[Conrad Summoned] R9/2. 3pp., 12 bars. Scene: Richard summons Conrad to determine if Kenneth is royal blood, or else Richard will simply slay him. "He'll likely be the youngest son of Earl of Huntington." Two horns are prominent playing D 8th to C half note dotted. The timp beats 8th notes on C, then Db, etc.

9/2 ~~rest to fanfare~~ K.R. Townsend

(Hand-copied by Bill Wrobel)

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[Battle Fanfare] R9/4. 2pp., 6 bars.

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[Fanfare] R9/6. 4pp., 14 bars.

\*\*\*\*\*

[The Death Joust] Reel 10.15 pp., 62 bars. Scene: Kenneth manages to knock Richard from his horse with a lance flat on his back.

Fls/ob/E.H./clarinets/violins/violas make a rising set of six 16ths notes and seven 32nd notes to quarter note in Bar 5. Then the trumpets/Pos/tuba play descending (falling Richard) notes, ending on the E maj quarter note chord (E/G#/B). Etc. By Bar 24, they battle with sword and shield on foot. Etc.

[Outcast Kenneth] R10/1. 7pp., 24 bars. Scene: Kenneth's life is spared by Saladin's wish now granted, but he is outcast: "He shall be stripped of knighthood..." The music is held fermata on Db maj (Db/F/Ab) in Bar 13. Etc.

1011

"He shall be stripped of his knight hood"

slowly

KR & The Crusades

Handwritten musical score for various instruments including Flute (Fl), Clarinet (Cl), Bassoon (B.C.), Fagot (Fags), Horns (Hr), Trumpets (Tuba), Violins (VL, V), Violas (VC), and Cello (Cb). The score includes notes, rests, and dynamic markings such as *f*, *mp*, and *mf*. A circled number 13 is present in the Tuba part, and a circled number 14 is present in the Cello part. The text "Hand-written by Bill Wrobel" is written in a box at the bottom of the page.

\*\*\*\*\*

[Aftermath] R10/2A. 2pp., 8 bars.

[Strange Awakening] R10/2. 2pp., 6 bars. Scene: Kenneth awakens in strange surroundings in Saladin's pavilion.

\*\*\*\*\*

[Moslem Dance] R10/3. Cue #35912. C meter. 6pp., 30 bars. Scene: Kenneth is subjected to Arabian girls ordered to dance for him.

This is the most exotic music in this score. It employs a syncopated rhythm played by the percussion: Finger cymbals, quasi large tom tom, small Tom Tom, tambourine. The finger cymbals play quarter notes on beats one and two, then an 8th rest followed by a quarter note and then an 8th note. Repeat next bars. The large Tom Tom plays an 8th note at the very beginning and end of each bar. The small Tom Tom, after an 8th rest, plays a quarter note, then five 8th notes. Sticks play on the rim of a tamb: 8th note to two 16th, etc.

Two harps pluck close to the sounding board ("metallic" sound) dyad quarter notes D/G after an 8th rest, then dyad C/F after another 8th rest, followed by an 8th rest and an 8th dyad C/F. The Cymbalum plays 8th notes C-G-D down to G. Then C down to F, F down to G. the bass clarinet four 8th notes on a syncopated beat (1st 8th, 4th, 6th and 8th).

Bar 2 = Two oboes are highlighted playing the Arabian dance melody *f* (forte) starting on Line 2 A (a') 8th connected to a 16th triplet of notes G-A-G to F# 8th to Eb 8th dotted tied to quarter note, followed by 16th triplet D-Eb-D to 16th notes C/D to (Bar 3) Eb half note, etc. The Eb clarinet plays two quarter notes on the "chalumeau" range. The Bb clarinet plays the last two 8th notes on the 4th beat (notes G to F). The Novachord also plays notes after a quarter rest, D to A quarter notes to G and F 8th notes. Etc.

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[The Bowman] R11/1. C meter. 5pp., 18 bars. Scene: The assassin bowman of Sir Giles is brought in, dying. The gong sounds, and three horns play. Then in Bar 2, after a half rest, the strings and E.H. play Bb (celli on Db) half note to (Bar 3) Bb half note dotted, etc. After a quarter rest, two pianos play three wavy gliss quarter note chords Cmaj7#9 (C/E/G/B/D#), etc. Clarinets/C.B.Cl/Fags also play notes after a quarter rest. The Pos play a G maj whole note chord (G/B/D) in Bar 16. The timp rolls on G *sfp* <. The piano is trem on notes G to G octave higher. Etc.



\*\*\*\*\*

[Ilderim Is Saladin] R11/2. *Con moto* in C time. Scene: Ilderim (Rex Harrison) steps out of his pavilion and everyone bows down to him. Kenneth finally realizes that Ilderim is actually the sultan king. The gong sounds. The timp plays 8th notes F up to C, F to C again, then quarter notes F to C. The finger cymbals play syncopated notes. The bass drum sounds quarter notes on the first three beats, then the large cymbal is struck with a stick. Etc.

Bars 3-4 = Four Pos/E.H./Fags/horns/tuba play the Sultan motif: a B 8th note in Bar 3 to (Bar 4) D# half note down to B half note tied to next bar. Etc.





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[Emissary Fanfare] R11/3=12/1. 4pp., 19 bars. Scene: Kenneth, disguised as Saladin's emissary, rides in.

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[Street Drums] R12/2.

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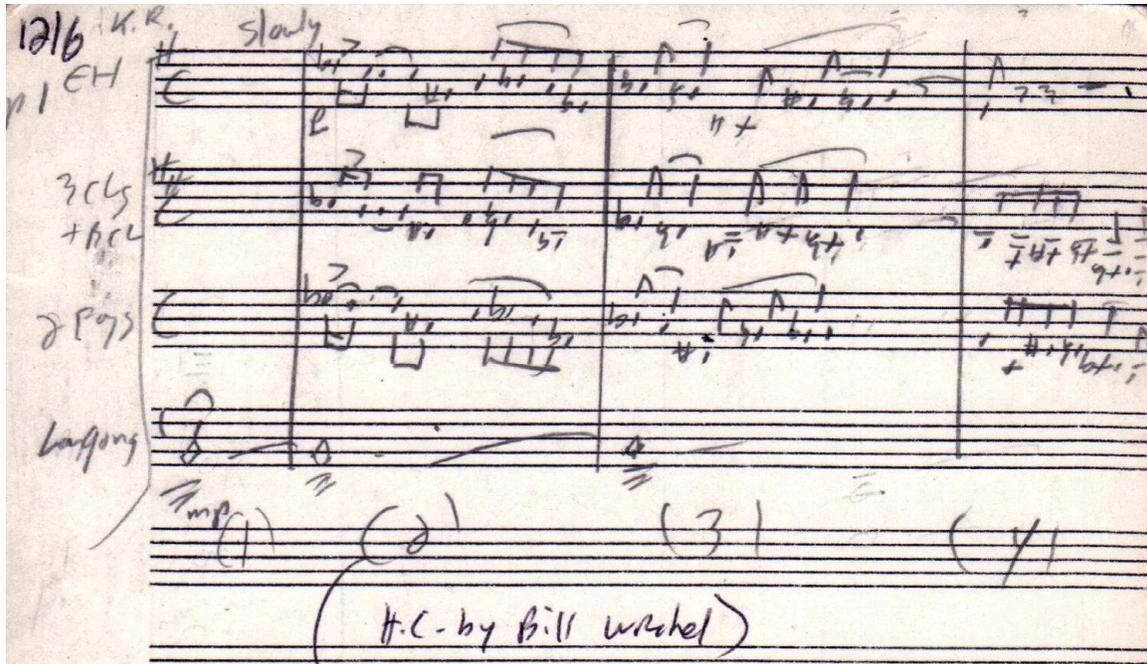
[Richard Meets Emissary] R12/3. 2 pp., 17 bars. Scene: Richard and the shrouded Kenneth talk. Coma sopra from an earlier cue.

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[The Bargain] R12/5. 17 pp., 68 bars. Scene: Kenneth reveals his true identity and tells of Saladin's bargain (peace for Edith's hand in marriage). In Bar 48, after Edith says, "...settle the matter with more bloodshed?!" the cue changes to 3/4 meter, "molto appassionato." It reprises the Love Theme (F# to E# quarter notes to triplet F#/E#/F#, etc).

\*\*\*\*\*

[Moslems Slain] R12/6. *Slowly* in C time, 3pp., 9 bars. The "Intrigue" theme is played again as Sir Giles and his knights steal in to slay the Moslems there for their clothes as part of an evil scheme to abduct Edith. The large gong sounds mp. Then E.H./2 clarinets/ bass cl/ 2 Fags play the theme (Gb 8th to F note, etc). The cue ends with Richard ordering "Bring me the master of the Castalains." The Pos *ff* and other instruments play half note dotted chord C maj 1st inv (notes E/G/C) held fermata tied to 8th note. The crscendo sign ( < ) precedes that 8th note followed by an 8th rest.



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[Conrad's Deceit] R13/1. 2pp., 5 bars. Scene: Conrad deceives the guard who lets him in the King's pavilion to do murder. But Kenneth trusty dog spots him hiding.

\*\*\*\*\*

[Kenneth Kills Conrad] R13/2. C meter. 17 pp., 66 bars. Scene: Once again, Kenneth's dog outsmarts scheming Conrad, attacking him. Kenneth finishes the job after a short sword fight with a sword jab thru the heart. Once again we find the same music shown in 6/2. So Bar 4 of 6/2 = Bar 1 of 13/2, etc, except that the cymbals are not struck in the latter cue. Etc.

\*\*\*\*\*

[Edith Abducted] R13/3. *Slowly* in C time, 3 pp., 11 bars. Scene: Sir Giles and his gang, dressed as Moslems, deceive and then abduct Edith. The music is a reprise of 1/4-2/1 towards the end of that cue when Giles tells the archer, "There's your mark," except the music now is tones higher. So instead of C quarter notes, the bass plays E pizz notes. The sordini Pos play note G. Timp plays dyad E/G quarter notes. In Bar 3, the solo flute plays an Arabian motif *mf* "cantabile" (E half note dotted to B, etc). Finger cymbals plays quarter notes, etc.

\*\*\*\*\*

[Discovery] R13/4. 12pp., 48 bars. Scene: Richard and Kenneth discover that Edith was abducted. By Bar 13, suspecting that Saladin's men did it, he departs for the Moslem camp.

Bars 13-14 = *Maestoso* (in C). After a quarter and 8th dotted rest marks, strings/E.H./clarinets/Fags play a rapid ascent of accented notes: G to A 32nd notes to B 8th dotted rinforzando, then B to C 32nd notes to D, etc.

Bars 15-16 = *Sords* horns (and snare Drum) are prominent playing the same pattern on note B repeatedly. Etc.

\*\*\*\*\*

[“Sound The Welcome!”] R13/5. 2pp., 7 bars. At Saladin's camp, Kenneth and Ilderim spot the heralds of the Kind, including Richard himself.

\*\*\*\*\*

[Hawk's Message] R13/6. *Agitato* in C time, 11 pp., 43 bars. Richard sadly informs Saladin that Sir Giles murdered his priests and took their clothes in order to abduct Edith undetected. "How else could Giles Amery and his knights elude my search?"

Bar 1 = Bass cl/Fags/Euphonium/Tuba/timp/celli/bass on Bb note held fermata. Then clarinets/violins/violas play a sweep of 32nd notes A#-B-B#-C#-D-D#-E-E#.

Bar 2 = Cue changes to 3/4 meter "a tempo." The Love Theme is played by the violins and clarinets (F# to E quarter notes to F#/E/F# triplet, etc). Violas are bowed tremolo on G/C# half note dotted sf. Celli and bass play Bb half note dotted. Harp is wavy gliss on notes Bb/Bb/G/C#/F#, etc.

Later in the cue, "Allegro" in 2/4, the music switches to the flight of the messenger hawk. The novachord and piano play B Dom 7th chord (B/D#/F#/A). Timp rolls on A. Small gong sounds with brushes. The violins and violas play a rising sweep of 16th notes (A-B-C-Eb, F-Gb-A-B to (next bar) C-Eb-F-Ab, A-B-C-Eb-F-Gb to (next bar) Line 3 A whole note (a") in C time. The piccolo and violins play the hawk flight motif. Etc.



\*\*\*\*\*

[Moslems Bushwhack Castalains] R13/7-14/1.23 pp., 98 bars. Scene: Moslem archers got the hawk's message and bushwhack Castalains riding from their castle to Sir Giles aid much further up the rode.

\*\*\*\*\*

[The Chase] R14/2. 17pp., 75 bars. Scene: Kenneth/Saladin/Richard/ etc chase after the fleeing Sir Giles with abducted Edith.

\*\*\*\*\*

[Saladin Catches Up] R14/3. 19 pp., 82 bars. Scene: More chase scenes. Saladin rides off alone and eventually catches up to Sir Giles' bunch and sneaks in amongst them. Very interesting chase music here. Trumpets and Pos play pronounced ostinato figures of Cb 16th to Bb held notes in Bars 67-68. Then C to B next two bars. Etc. Violins etc play rapid triplet F-D-E, F-D-E to (Bar 68) F-D#-F played four times that bar, then Gb-E-Gb four times that bar and next. This pattern keeps rising a half tone every two bars generally. The cue ends with Giles yelling, "Hurry, you sluggards! Keep apace!" Seque to next cue.

\*\*\*\*\*

[Turn Back] R14/4. 14pp., 79 bars. The chase continues on. Giles sees Moslems up ahead and tells his men to turn back. Meanwhile, disguised Saladin steals Edith away. Starting in Bar 38 (when they turn back), the strings play in 6/8 time "col legno" a series of triplets (F#-G-B to next bar's C#-D-C#, descending C-A-G#, etc).

\*\*\*\*\*

[Kenneth's Chase] R14/5. 6/8 time. 14pp., 54 bars. Scene: Kenneth races after Sir Giles. In another scene, Saladin and Edith talk alone.

\*\*\*\*\*

[Kenneth Catches Up] R15/1. 19 pp, 90 bars. Kenneth battles the catalains alone for a while but is soon joined by the King and his men.

\*\*\*\*\*

[Race To The Fortress] R15/2. 13 pp., 51 bars. Giles and two of his men manage to break free and race to the castle. Kenneth catches up and slays his men.



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[Moat and Bridge] R15/3. Cue #35929. *Maestoso* in 3/4 time, 18pp., 70 bars. Trill of flutes in D# minor (D#/F#/A#). Oboes trill on F#/A#. Clarinet I trill on D#. Horns and trumpets *rinforzando* on half note dotted chord Eb min (Eb/Gb/Bb), enharmonically the same as the flutes D# min. Clarinets/bass cl/Fags/piano/organ/stgs play rapidly descending series of 16th notes, each set bracketed as "6." So, after an 8th rest, notes Cb-Bb-Cb-Bb, Ab-Gb-Ab-Gb-Ab-Gb, F-Eb-F-Eb-F-Eb to (Bar 2) Db/Cb set, then Bb/Ab set, then Gb/F set.

Bar 3 = Then an ascending series of 16th notes, etc. When Sir Giles kicks Kenneth nearly off the bridge, the music descends to note F by the low woodwind/horns/Pos/tuba/timp/violas/VC/CB in bar 42. Etc.

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[End of Battle] R15/4.13 pp., 57 bars. Scene: Kenneth slides down the bridge and fights to lower it. Saladin and his men ride off and bid farewell in the distance.

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[Finale] R15/5. 7pp., 27 bars. The cue ends on the Bb sus4 quarter note *sforzando* (Bb/Eb/F).

[Trumpets] R15/5A. 2 pp. Addition of trumpets in separate track.



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