

# MAX STEINER POTPOURRI

Analysis by  
Bill Wrobel

[This rundown draft commenced Xmas Day late afternoon, 2002]

The following are rundowns of various cues from various scores composed by the great Max Steiner. Next to Bernard Herrmann, Max is my favorite film composer. When I started to research his scores at USC (that Leith Adams pulled for me) back in 1989 (I believe), I first studied *The Boy From Oklahoma* and *The Lion and the Horse*. The last Steiner scores I studied a year or two ago was *Springfield Rifle*. I will in fact begin this potpourri on that Gary Cooper vehicle.

Maximilian Raoul Walter Steiner was born May 10, 1888 in Vienna, and died December 28, 1971 in Hollywood (<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=2077>). There is an excellent softbound trade book available (over 90 pages with photos and illustrations abound) titled "The Max Steiner Collection" (1996) that may still be available for sale at Brigham Young University. (<http://catalog.lib.byu.edu/uhtbin/cgisirsi/HccW54LhRR/239640010/9>). I also recommend that if you wish to purchase tapes (and some cd's) of Max's music that you visit the Max Steiner Library : <http://maxsteinerhomepage.tripod.com/library.htm>

Another interesting site visually: [http://www.artetv.com/cinema/hollywood\\_sound/dtext/f\\_stein.html](http://www.artetv.com/cinema/hollywood_sound/dtext/f_stein.html)

Now: In an "Inter-Office Communication" at Warner Bros Pictures dated August 20, 1936, R.J. Obringer wrote: "We have borrowed the services of MAX STEINER, musical director and composer, from Selznick International Pictures, Inc., for our production "THE CHARGE OF THE LIGHT BRIGADE," commencing August 17, 1936, with a 6 weeks guarantee at \$1,250.00 per week, and we are not entitled to his services beyond 8 weeks without the written consent of Selznick International Pictures, Inc." Then cc was to Mr. Wallis, Mr. Fornstein, and Mr. Booth. At the bottom of all such Inter-Office communication is the statement: "Verbal Messages Cause Misunderstanding And Delays (please put them in writing)." Does this mean "please put misunderstandings in writing"??! : ) This movie was just the very first movie Max scored for Warner Bros in his long, long career with them. Max's "Employee's Starting Record" states that his career with Warner Bros officially started April 12, 1937. Soon thereafter Max received a customary (Flat Sum) average of \$12,500 for each movie (sometimes as little as \$8, 500 for *Illegal* and \$15,000 or more for other movies). In *Band of Angels* (1957), another Inter-Office memo (dated June 25) made reference to Steiner's compensation with that movie. It states: "Steiner has completed his assignment and, therefore, the final installment of \$2000 is due. Also, Steiner wrote 22 minutes in excess of 60 minutes of music and is entitled to receive \$200 for each additional minute, i.e., he is entitled to receive a further sum of \$4400..." His guaranteed compensation was \$12,500 for that movie. However, additional compensation for extra music was limited to not more than \$5,000.

Max received \$10,000 for *Fifteen Bullets From Fort Dobbs* (later reduced to simply *Fort Dobbs*), also composed in 1957. Normally Max got paid in weekly installments, usually on Wednesdays for some reason. At one time he lived at 1012 Cove Way in Beverly Hills. At another time, he lived on 1091 Laurel Way in B.H.circa 1966.

Incidentally, circa 1949 (according to more archival documents at USC), William Lava was simply given \$350 a week (when he did *King of the Rockies*) as a staff composer! Same for H. Jackson (when he did *McCarthy in Sweden*). A copyist usually received \$25 a day. The orchestra manager received \$19.95 an hour. The Music Cutter received \$125 a week; the arranger (Charles Maxwell) was paid \$266; the Copyright Expert received \$135 a week. The Synchronizer got as much as \$200 a week or \$125 (depending on seniority, etc). While Murray Cutter got \$10 a page for orchestrating (labeled on the document as “Arranging”) for Max Steiner, Leonid Raab (who atypically—usually Cutter did almost all of Max’s scores in the later years-- orchestrated Max’s *Distant Drums*) got \$7.50 a page. Leo Shukin, Sid Cutner, M. De Pakh and Albert Sendrey also received \$7.50 a page. Incidentally, Hugo Friedhofer (who orchestrated many of Max’s earlier scores for Warner Bros) got paid \$10 for each page. So if he orchestrated all 481 pages of *San Antonio* that would be a nice income for that 1946 job! The Administrative Secretary received \$96.25 a week! Musicians in 1949 received \$39.90 a day (“recording”). The Contract orchestra (50 men) got \$8,146.25 a week (for, I believe, *Lady Takes A Sailor*). The Music Supervisor got \$260 a week.

The recording costs for Steiner’s *Helen of Troy* (1955) was \$68,359. The Arranging costs were \$7,525, and the Copying was \$9,832. Combined we have \$85,716 back then (nearly 50 years ago). Tiomkin’s *Land of the Pharaohs*, incidentally, cost \$103, 602 Recording, \$5,026 Arranging, \$10,348 Copying, and \$18,000 Singers (total of nearly \$137,000!).

[End session 10:05 pm 12/25/02].....

[Resume Thursday, Dec 26 at 6:40 pm]...

For *Cash McCall*, Steiner received the “Budget” of \$10,000; the “Actual” column was also \$10,000. The budget for the musicians was \$18,000; the “actual” was \$9,995. Here’s more:

|           | <u>Budget</u> | <u>Actual</u> |
|-----------|---------------|---------------|
| Arranging | \$3,000       | \$2,760       |
| Copying   | \$2,600       | \$930         |
| Singers   | \$360         | -0-           |
| Synch     | \$2,800       | \$2,267       |
| Misc.     | \$1,000       | \$200         |
| Total     | \$37,760      | \$26,152      |

Now: In terms of the inflation calculator (<http://www.westegg.com/inflation/>), Steiner’s \$10,000 payment in 1960 would equal \$58,429 today. Conversely, \$10,000 today would buy you \$1,711 in 1960. In 1936, \$7,500 (what Steiner received for *Charge of the Light Brigade*) would be worth \$93,140 today. Conversely, \$7,500 today for an item would only cost you \$604 back then.

What cost \$12,500 in 1960 would cost \$73,077 in 2002. Conversely, \$12,500 today would’ve been worth \$2,139 back in 1960.

Now for something completely different: Astrologically, Steiner died under strong stress aspects. Progressed Sun (key to life vitality) was conjunct progressed Saturn (key to karmic consequences, Law & Limits). Progressed Moon was conjunct Pluto, and progressed Mars (key to self and health) was quincunx (150 degree stress aspect)

progressed Pluto. Transiting Neptune was opposite Pluto. The combined aspects suggest (especially with the water factors involved) that Max had entered a period where he was indeed finishing a chapter in his life, and learning to let go. In this case, it was the final chapter of his incarnation, and he was letting go of the physical body. Neptune tends to cut off from physical expression anyway when strongly aspected. Saturn periods tend to be “Report Card” times, coming to a realization of what you can do, can’t do, and have to do under the limitations of your present state of development. Moon-Pluto also suggests a going within process, a withdrawal from outer manifestation, and an emotional purging & release. This is a double water combination that is very intense, sensitive, and vulnerable. Water represents emotion turned inward, and it is a key to the assimilation of experience (analogy: digestion of food, and sleep). Water represents, in certain terms, the great “unconscious” portion of your being.

Natally, there is a tremendous concentration of planets in the sign of Taurus (Sun/Venus/Moon/Mercury/Neptune). Taurus is one of the aesthetic/artistic signs (along with Libra and Pisces). Taurus and Venus both relate to pleasure and can indicate a certain “laid-back” or relaxed kind of easy-going enjoyment or keynote of indulgence (“If it feels good, do it”). Taurus is the capacity to enjoy ourselves and the physical world. There was a basic orientation within Max’s psychological structure towards comfort and enjoyment. If he wants to smoke a cigar while conducting, then it’s okay! It’s not hurting anybody else! Venus (especially in its own sign of Taurus) in mythology was the goddess of love and beauty and comfort. I suspect strong tactile sensuality, strong appetites (but usually not to excess for Taurus types if it means discomfort). His Taurus strength suggests a great capacity to handle the physical/material material with a strong urge to produce or experience in tangible form. This artistically can mean productive activity in his music, being prodigious, enjoying the basic pleasure of sensory input (hearing music, say). Taurus power is also a Fixed quality (like Leo and Aquarius) so this concentration suggests a certain high degree of stubbornness, determination, persistence, and enduring self-will. Strong characteristic or ability to just keep on going till you get there! Mars conjunct Uranus (though in the cardinal sign of Libra) also adds to this inner resistance to be told what to do (“I am unique. I am independent, and I don’t want to be told what to do or be limited by anyone.” Very strong self-will. The danger is some sort of misapplication of personal self-will. That Uranian side to his nature could help explain his *genius* with music and ability to compose easily, especially in his free-flowing ability to naturally create melodies or catchy tunes. Uranus is quite inventive and experimental and spontaneous and stimulating. Friendly type with the Libra sign but, once again, there is a Fixity here with Uranus (like Aquarius): Uranus types resist being *told* what to do! They resist pressure. If you start telling a Uranian type what to do, he’ll quickly put you in your place (or simply leave the scene). Strong streak of freedom of expression in his basic nature, and also a strong sense of individuality (expressing his own uniqueness or specialness). Highly original nature, innovative, and somewhat a nonconformist (although the Libra and the easy-going Taurus will tend to keep it in check). After all, Taurus types want life to be comfortable! Sun conjunct Mercury (key to communication and the mind) suggests a very bright mind, an ego-identification with the mind. His progressed Uranus quincunx natal Moon was a life-term pattern, so it indicates great importance in his chart. It shows a certain ambivalence between

nurturing/domestic needs (Moon) and the freedom urge to break loose from the nest and ties and to do something new and different (Uranus).[End of session 10 pm]

[Resume session 12-27-02 7:05 pm]

I am disappointed that there is not a greater fan base of Max Steiner music (as there is, for instance, of Bernard Herrmann's music and Erich Wolfgang Korngold). However, John Morgan, a film music reconstructionist (and a fine composer in his own right), has championed Max's music on the Marco Polo Records label. Here are the Steiner cd's now available:

| TITLE   | Catalog # |
|---|-----------|
| STEINER : Charge of the Light Brigade                           | 8.223608  |
| STEINER : King Kong   | 8.223763  |
| STEINER : The Lost Patrol / Virginia City/Beast<br>Five Fingers | 8.223870  |
| STEINER : They Died with their Boots On                         | 8.225079  |
| STEINER: Son of Kong / The Most Dangerous Game                  | 8.225166  |
| STEINER: Treasure of Sierra Madre                               | 8.225149  |

There is also a Steiner selection in the Marco Polo cd "Captain Blood" (8.223607). Included in this compilation is Rozsa's *The King's Thief*, Victor Young's *Scaramouche*, and of course Korngold's *Captain Blood*.

Joe Doherty produced a superb cd recording of Steiner music on the Scannan Film Classics label (SFC1502) in 1998. Twelve Steiner scores were represented in digital stereo (I particularly enjoyed the tracks to *The Hanging Tree*, *Johnny Belinda*, and *Ice Palace*). These tracks were recently reintroduced in the Silva label titled "GONE WITH THE WIND: The Essential Max Steiner Film Music Collection" two-disc set (SSD1132).

For those who swear by (as I do) with the original mono tracks of Steiner music, you cannot go wrong with THE Brigham Young University series of cd's thru Screen Archives Entertainment. Here are the current labels:

Matching results: 10

Results 1 - 10 displayed on this page

ADVENTURES OF DON JUAN (BYU) [Max Steiner] \$25.00

BISHOP'S WIFE (BYU) [Hugo Friedhofer] \$25.00

BROKEN ARROW (BYU) [Hugo Friedhofer] \$25.00

DODGE CITY + OKLAHOMA KID (BYU) [Max Steiner] \$25.00

FLAME & THE ARROW (BYU) [Max Steiner] \$25.00

GLASS MENAGERIE (BYU) [Max Steiner] \$25.00

LOST HORIZON (BYU) [Dimitri Tiomkin] \$25.00

MAX STEINER: THE RKO YEARS 1929-1936 (BYU) [Max Steiner ]  
\$35.00

SEARCHERS, THE (BYU) [Max Steiner] \$25.00

SHE (BYU) [Max Steiner] \$25.

You can order from this website: <http://www.screenarchives.com/>

On the Rhino Handmade label, Ray Faiola has made available the original tracks to Max's *The Treasure of Sierra Madre*. While the terrific stereo rerecording is available thru Morgam/Stromberg/Marco Polo Records, there's nothing that can compare to the Warner Bros orchestra and the conducting by Max Steiner. Go to:

<http://www.rhinohandmade.com/browse/ProductLink.lasso?Number=7773>

Steiner's *Dodge City* was available many years ago for members of the Society of the Preservation of Film Music, Preservation Disc #3. The current incarnation of SPFM is now simply the Film Music Society (<http://www.filmmusicsociety.org/>) but I doubt if any copies still exist. You can contact them to find out (best to email them since there appears to be nobody there answering telephone calls!).

Other compact discs of Max Steiner music are available at SAE:

BAND OF ANGELS [Max Steiner] \$17.00

DISTANT DRUMS (SAE) [Max Steiner] \$32.0

KING KONG (ORIGINAL ARCHIVAL) [Max Steiner] \$15.00

KING KONG (RERECORDING) [Max Steiner] \$15.

MUSIC FROM HUMPHREY BOGART MOVIES [Max Steiner,  
Deutsch, Franz Waxman, etc.] \$13.00

PURSUED (SAE) [Max Steiner] \$17.00

And now for something completely different:

As a curiosity, you may find it interesting that dear Max had a pseudonym in his early career : Moritz Wurm. I managed to get (from Ted Leaney in England several years ago) a few one-line Conductor reductions of various pieces in the Boosey's Military Journal. Copyright 1909 by Francis, Day & Hunter is a piece titled *Two-Step Ginger*, with the tempo marking of *Allegro non troppo* in 2/4 time. The King of Melody here starts off *ff* of Line 2 C 8<sup>th</sup> note in the grace bar up to (Bar 1) F 8<sup>th</sup> to F-E 16ths figure to F-E-F-E 16ths figure (connected by two crossbeams) to (Bar 2) F quarter note. After an 8<sup>th</sup> rest, we find Line 2 C 8<sup>th</sup> rinforzando up to (Bar 3) A 8<sup>th</sup> to A-G# 16ths figure

to A-G#-A-G# 16ths figure to (Bar 4) A 8<sup>th</sup>. After an 8<sup>th</sup> rest, we find Line 2 C rinforzando 8<sup>th</sup> again up to (Bar 5) Line 3 rinforzando C 8<sup>th</sup> to C-B 16ths figure to C quarter note to (Bar 6) Line 3 E rinforzando 8<sup>th</sup> to E-D# 16ths figure to E quarter note down to (Bar 7) G 8<sup>th</sup> to G-F# 16ths figure to G-F#-G-F# 16ths to (Bar 8) G-F#-G-F# figure played twice. Etc.

Copyright 1911 is *Valse "Le Reve de Delila"* (Delilah's Dream), *Andante* in ¾ time. "Reed & Horns" play the immediate melody line (the reed is a "solo clarinet in Bb.") [The sheet I have is for the solo clarinet, *not* a Conductor sheet] The clarinet plays *pp* Line 3 [not yet for horns!] D dotted half note to (Bar 2) note to C quarter note to (Bar 3) B dotted half note to (Bar 4) A half note (followed by a quarter rest). These five notes are played under the legato slur/curve line. In Bar 5, the melody continues with Line 2 G half note to F# quarter note (I assume it is F-sharp since the piece is in the key signature of G maj/E min or one sharp—F#). Then the clarinet plays (in Bar 6) E quarter note to D dotted quarter note to C# 8<sup>th</sup> up to (Bar 7) E dotted half note to (Bar 8) D half note (followed by a quarter rest). These seven notes are played legato. In Bar 9 ("add Cors.") the clarinet and horns play *mf* Line 1 B dotted half note to (Bar 10) A# half note to B quarter note up to (Bar 11) Line 2 E dotted half note to D dotted half note in Bar 12 (all notes played under the legato slur). In Bar 13 (*rall*), they play middle or Line 1 C# quarter note to D dotted quarter note to E 8<sup>th</sup> up to (Bar 14) B half note held fermata. Etc.

Copyright 1913 is *Valse "The Dream Dance"*. I have the Conductor sheet. The *INTRO Andante* opening in 2/4 time is in the key signature of F maj/D min (one flat or B-flat). The "Reed. Fl & Tri." Play *p* Line 2 F/A/C half notes tied to half notes thru Bar 4 and to quarter notes in Bar 5, then E/Bb/C quarter notes to (Bar 6) E/A/C# half notes tied to half notes next bar. After a quarter and 8<sup>th</sup> rest in Bar 2, the "solo Cl. Bsns. & c" play *pp* Line 1 C 8<sup>th</sup> up to (Bar 3) F dotted quarter note to G 8<sup>th</sup> to (Bar 4) F-E-D-C legato 8<sup>th</sup> notes up to (Bar 5) F to G quarter notes to (Bar 6) A half note tied to dotted quarter note next bar to A 8<sup>th</sup> up a wild leap to (Bar 7) Line 3 D quarter note to E-D 8ths to (Bar 8) A-F legato 8ths down to C-A legato 8ths to (Bar 9) A half note to (Bar 10) G half note held fermata. In Bar 11 we have bold double bar lines signifying a new section of *Tempo di Valse* in ¾ time. The valse rhythm is played *p* of Line 1 F/A quarter notes followed by two. Pretty much repeat this next two bars. In Bar 14, after two quarter rests, the melody line appears *pp* on Line 1 C quarter note to (Bar 14) F dotted half note tied to half note next bar to G quarter note (these notes played legato) to (Bar 16) F half note to E quarter note to (Bar 17) D half note to C quarter note (these four notes played legato) up to (Bar 18) F dotted half note legato to (Bar 19) G dotted half note to (Bar 20) A dotted half note tied to half note in Bar 21. After a quarter rest in Bar 20, the flute and oboe play rising 8ths starting Line 1 A/Line 2 C-F-A up to (Bar 21) descending 8ths starting Line 3 D-C-A-F-C-A (a'). Etc.

Now for another Steiner topic: If you wish to access what film music fans spoke about Steiner on the Filmus-L discussion board, go to the following site and type in Max Steiner (plain, without quotation marks " ") in the Search For line:

<http://listserv.indiana.edu/cgi-bin/wa?S1=filmus-l>

Also go to Google Groups and type in Max Steiner at:

<http://groups.google.com/>

Now: Let's delve into an analysis of various specific Steiner cues:

SPRINGFIELD RIFLE (1952) Starring Gary Cooper.

Here is information on this movie from the Video Universe website:

[http://www.cduniverse.com/productinfo.asp?PID=1557061&frm=sh\\_google](http://www.cduniverse.com/productinfo.asp?PID=1557061&frm=sh_google)

Here are clips of the movie at Warner Ranch:

<http://employees.oxy.edu/jerry/wbranch.htm>

{Kearney Followed} or {"Your Boy Ran Away From His School"}

[Note: No cue titles were given on the orchestrated title pages, just Reel/Part numbers and cue numbers] *Slowly* in 6/8 time. R5/4-6/1. Cue # 34739. 16 bars, :39. [I hand-copied this cue at USC on Feb 18, 2000] This cue is located on the W/B VHS video (11829) starting at 41:14, ending 41:53. The movie is not yet available on DVD video. Instrumentation: English horn, 2 clarinets, bass clarinet, 2 bassoons, harp, 2 pianos, strings. Two sharps are placed on the clarinets and bass clarinets as a key signature to adjust to the C maj/A min key signature for the non-transposing instruments (no sharps or flats for those instruments such as the bassoons, harp, piano, and strings). This was standard procedure in Steiner scores (unlike Herrmann scores). Another transposing instrument in this score, the english horn, is given one sharp (#) as an adjustment.

Speaking of Herrmann, I like this cue (and the next cue, R6/2, that is sequed into) because of its somewhat Herrmannesque style, especially in the beginning six bars. The rest of this cue is pure Steineresque in terms of melodic framework. Scene: Lt. Colonel John Hudson (the hidden leader of the raiding outlaws) informs Kearney (Gary Cooper) at a horse-buying corral that Kearney's son left school. The music starts immediately. Kearney walks to town, followed secretly by apparent nemesis Captain Tennick (Philip Carey). [End of session]

[Resume session Saturday, December 28 at 7 pm]

Bars 1-2 = **Bb maj** (Bb/D/F) to **C min 7<sup>th</sup>** (C/Eb/G/Bb).

Violins (only one staff line) play *mf* < rinforzando small octave Bb dotted half note legato down to (Bar 2) G dotted half note decrescendo. Violas (top staff line) play small octave F rinforzando dotted half note legato down to C dotted half note, while the bottom line violas play D dotted half note to (Bar 2) C dotted half note as well. The VC (celli, both staves) play *mf* < Great octave F dotted half note legato up to (Bar 2) Bb dotted half note. CB (basses) play Great octave Bb rinforzando dotted half note up to (Bar 2) small octave Eb dotted half note decrescendo.

Clarinet I (top staff) plays *mf* crescendo rinforzando-marked (> symbol above the note) small octave Bb dotted half note [written middle or Line 1 C a major third interval above—see my *Chord Formulas* essay within the FSR site] down to (Bar 2) G [written A] dotted half note decrescendo. Clarinet II is, for some strange reason, the odd-man out in this pattern of dotted half notes (full note values in 6/8 compound time). It plays small octave F [written G] dotted half note legato to (Bar 2) G [written A] 8<sup>th</sup> note (instead of the dotted half note), followed by an 8<sup>th</sup>/quarter/8<sup>th</sup>/quarter rest marks. The bass clarinet plays Line 1 D [written E] dotted half note legato to (Bar 2) middle C [written D] dotted half note decrescendo. Fag I plays Great octave F dotted half note rinforzando legato up to (Bar 2) Bb dotted half note decrescendo, while Fag II plays Contra-octave Bb dotted half note up to (Bar 2) Great octave Eb dotted half note.

Bars 3-4 = Bars 1-2. Now: If you are going to play the tonalities on your keyboard, it obviously won't sound as it should if you play Bb/D/F to C/Eb/G/Bb (root position identification of the chords). Follow the spacing of notes by the lowest to the highest instruments as just given. Both the strings and woodwinds play as Bb/F/D/F/Bb up to Eb/Bb/C/G notes (the top G is below the top Bb note played). The CB and Fag II play the lowest Bb note, VC and Fag I play the F note above it, and so forth. Try it on your piano or synth.

Bar 5 = Bb min (Bb/Db/F).

In this bar (and next) you only hear soli the harp and two pianos (not the strings and woodwinds) playing *arpeggiando* (vertical wavy line rolled chord) notes. We find the top staff (both the harp and the pianos) in the bass clef playing *mp* small octave Db/F/Bb dotted quarter notes (half-bar duration) followed by a quarter and 8<sup>th</sup> rest. The bottom staff plays Contra-octave Bb/Great octave F/Bb dotted quarter notes (followed by rests).

Bar 6 = C half-diminished 7<sup>th</sup> (C/Eb/Gb/Bb).

It is very gratifying to see a half-dim 7<sup>th</sup> chord—Bernard Herrmann's favorite or most often utilized 7<sup>th</sup> chord in his scores. The top staff of the harp and two piano play (again *arpeggiando*) small octave C/Eb/Gb dotted quarter notes (followed by rests) while the bottom staff plays Great octave Eb/Gb/Bb dotted quarter notes.

Bar 7 = B maj (B/D#/D#) and its enharmonic equivalent of Cb maj (Cb/Eb/Gb).

The (for want of a better term) "Love" theme (or the "Erin" motif) commences at this point. It is interesting that while the woodwinds and strings play the B major tonality, the harp plays its enharmonic equivalent (due to, in part, to avoid quick awkward pedal changes that are unnecessary). C-flat is equivalent to B, Eb to D#, and Gb to F# (as far as what the ear *hears*, though they are not the same in terms of the *written* chords used).

The violins and English horn play *f* (forte) the melody line on ascending 8<sup>th</sup> note starting small octave B-C#-D# (crossbeam connected) up to F# dotted quarter note tied to dotted quarter note next bar (more on the melody shortly). Incidentally, since this is not a "C" or "concert score," the English horn's written notes are transposed up a perfect 5<sup>th</sup> so that we see Line 1 F#-G#-A# 8ths to Line 2 C# dotted quarter note tied to next bar. Clarinet I plays B [written C#] dotted half note crescendo and legato down to (Bar 8) G# [written A#] dotted half note decrescendo. While C# is the transposed equivalent (of the clarinet) to the concert pitch of B, what you see on the page is actually the "C" note (not C# with the sharp accidental placed before the note). Normally that would mean its B-flat equivalent in terms of how it *sounds*, but remember that there is a key signature on the clarinets of two sharps (F#, C#) so that the C is taken for granted as being sharped. After dealing with several Herrmann scores in a row, I had to "catch myself" on this because initially I wondered why Steiner had a Bb note for the clarinet instead of the B (as played by the CB/Fag II/violins' initial 8<sup>th</sup> note). Herrmann never or almost never inserted such adjusting key signature sharps in a C maj/A min cue for the Bb clarinets and trumpets. Personally I prefer Herrmann's approach (less potential for mistakes). For instance, a composer may intend a Bb concert tone and insert the written C for the clarinet—but forgetting to insert a natural accidental in front of the C to cancel the key signature.



Clarinet II plays small octave F# [written G#] dotted half note legato to (Bar 8) G# 8<sup>th</sup> note (again instead of the dotted half note) followed by rests. The bass clarinet plays Line 1 D# [written E#] dotted half note to (Bar 8) C# [written D#] dotted half note decrescendo. Fag I plays Great octave F# dotted half note up to B dotted half note in the next bar, while Fag II plays Contra-octave B up to Great octave E.

Below Fag II are the harp lines (two staves). The top staff (still bass clef) plays small octave Eb/Gb/middle Cb) dotted half notes *arpeggiando* while the bottom staff plays Great octave Cb/Gb notes. The piano is silent until Bar 13. Violas play *mf* small octave F#/B dotted half notes crescendo and legato to (Bar 8) G# dotted half note decrescendo. VC top line plays small octave D# to C# dotted half notes, while the bottom staff plays Great octave F# up to B notes. Finally, the basses play Great octave B dotted half note legato up to (Bar 8) small octave E dotted half note.

Bar 8 = C# min 7<sup>th</sup> (C#/E/G#/B) and enharmonically Db min 7<sup>th</sup> (Db/Fb/Ab/Cb).  
[Resume session Sunday, Dec 29 at 3:30 pm]

Continuing the melody line, the English horn and violins play (after the Line 1 F# dotted quarter note tie from the previous bar) G#-A#-B legato 8<sup>th</sup> notes. The harp is arpeggiando on Great octave Fb/small octave Cb (bottom staff) and small octave Db/Ab dotted half notes. I already described the others notes played by the woodwinds and strings.

Bars 9-10 = B maj 7<sup>th</sup> (B/D#/F#/A#) and enharmonically Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb). Bar 10 = Bar 8 (C# min 7<sup>th</sup> and Db min 7<sup>th</sup>).

The melody continues with descending 8<sup>th</sup> notes A#-G#-F# (crossbeam connected) to G# dotted quarter note tied to dotted quarter note next bar to E-F#-G# legato 8ths. VC/CB/Fag II repeat Bars 7-8. Violas bottom staff play A# dotted half note legato to (Bar 10) G# dotted half note decrescendo, while the top staff plays Line 1 D# to middle C#. Fag I plays Great octave F# up to B dotted half notes. The bass clarinet plays Line 1 D# to E dotted half notes. Clarinet II plays small octave A# to G# notes, while clarinet I plays D# to C# notes. Incidentally, this time clarinet II settles on the G# dotted half note (instead of the 8<sup>th</sup> note). The harp (top staff) plays small octave Eb/Bb/Line 1 Eb dotted half notes arpeggiando while the bottom staff plays Great octave Cb/Gb. In Bar 10, the harp plays Fb/Cb/Fb/Ab/Db dotted half notes arpeggiando.

Bar 11 = D# min (D#/F#/A#) and enharmonically Eb min (Eb/Gb/Bb).

The melody line continues with descending 8ths F#-E-D# to F# dotted quarter note tied to 8<sup>th</sup> note next bar, part of F#-E-F# 8ths (crossbeam connected) to D#-C#-D# 8ths (crossbeam connected). Violas play small octave F#/A# dotted half notes. Celli play Great octave A# and small octave F# dotted half notes, and basses play small octave D# dotted half note. The harp plays arpeggiando Great octave Eb/Bb dotted half notes (bottom staff) and small octave Gb/Bb notes (top staff). Fags play Great octave F#/A# dotted half notes. The bass clarinet plays Line 1 F# dotted half note. Clarinet II is silent. Clarinet I plays small octave A# dotted half note.

Bar 12 = C# min 7<sup>th</sup> (C#/E/G#/B) and enharmonically Db min 7<sup>th</sup>.

CB play small octave C# dotted quarter note legato up to F# dotted quarter note. VC bottom staff play Great octave B down to F# dotted quarter notes, while the top staff plays small octave E dotted half note. Viole (bottom staff) plays small octave E dotted half note while the top line plays G# to A# dotted quarter notes. The harp is

arpeggiando on Great octave Db/small octave Cb to Great octave Gb dotted quarter notes (bottom staff) while the top staff plays small octave Fb/Ab to Fb/Bb notes. Fag II plays Great octave C# legato up to F# dotted quarter notes, while Fag I plays Great octave B down to F# notes. The bass clarinet plays Line 1 E dotted half note, while clarinet I (II is silent) plays small octave G# to A# dotted quarter notes.

Bars 13-14 = B maj (B/D#/F#) and enharmonically Cb maj (Cb/Eb/Gb).

The melody settles on small octave B dotted half note tied to dotted half notes thru end Bar 16 (held fermata). Clarinet I plays B 8<sup>th</sup> (followed by rests, and silent to end of cue). The bass clarinet plays D# 8<sup>th</sup> followed by rests (silent to end of cue). After an 8<sup>th</sup> rest, Fag I (and top line or right hand of piano) play crescendo small octave F# quarter note tied to 8<sup>th</sup> to G# quarter note decrescendo (repeated next bar). After a quarter rest, Fag II (and bottom line or left hand of the piano) play Great octave F# 8<sup>th</sup> legato to G# dotted quarter note (repeated next bar). The harp (top staff) plays small octave Eb/middle Cb dotted half notes (repeated next bar) while the bottom staff plays Great octave Cb/Gb dotted half notes. Viols top staff play small octave and tenuto B dotted half note repeated in Bar 14 and repeated *pp* in Bar 15 and held fermata in end Bar 16. Viola bottom staff play small octave tenuto D# half notes in Bars 13-14. VC top staff play tenuto small octave D# dotted half notes, while the bottom staff plays Great octave F# thru Bar 16. CB play Great octave B dotted half notes in each bar (*pp* in Bar 15) thru end Bar 16 (held fermata). The harp is given the command to change pedals to B, F#, and D.

Bars 15-16 = B min (B/D/F#). Bar 16 is *Rit.*

After an 8<sup>th</sup> rest, Fag I and top line (right hand) of the piano plays small octave F# quarter note tied to 8<sup>th</sup> note and then G quarter note (repeated next bar with the G note held fermata). After a quarter rest, Fag II and left hand of piano play Great octave F# 8<sup>th</sup> legato to G dotted quarter note decrescendo (repeat next bar). The harp plays arpeggiando Contra-octave B and Great octave F# dotted half notes (bottom staff), repeated next bar held fermata, while the top staff plays small octave D/B dotted half notes. The bottom staff violas play *pp* small octave D dotted half note tenuto to (Bar 16) D dotted half note held fermata. The top staff celli play small octave D dotted half notes. At the end of the double bar line (signifying end of the cue) is *O.L.* (overlap). So the cue seques or transitions immediately into the next cue (R 6/2).

{The Rendezvous} R6/2. *Moderato* in C time. 29 bars, 1:05. Scene: Kearney is still being followed by Tennick. "Lex" (Cooper) climbs up stairs, opens the door to a darkened storeroom. He walks over to another door and enters a lighted room to see commander George Sharpe with other secret agents. The scene cuts to Captain Tennick going up the stairs, walking far more slowly thru the darkened storeroom, and dramatically/deliberately opening the door to the rendezvous room. He then smiles! Apparently Tennick is one of them working to bust up the Raiders stealing government horses needed for the Civil War. Excellent soft suspense music!

Bar 1 = G Dom 7<sup>th</sup> (G/B/D/F).

Only the trombones/2 pianos/VC/CB are heard in the first four bars. Three Pos in felts play *mp* rinforzando B/D/G (g) whole notes. The pianos play *p* and arpeggiando (rolled chord) B/D/G whole notes (top staff) and Contra-octave and Great octave F whole notes. VC and CB play *mf* Great octave rinforzando whole note.

Bar 2 = E<sub>b</sub> maj (Eb/G/Bb).

The muted trombones play Bb/Eb/G rinforzando whole notes. The pianos (top staff) play arpeggiando Bb/Eb/G rinforzando whole notes, while the bottom staff plays Contra-octave and Great octave G whole notes. VC/CB play Great octave G whole notes.

Bar 3 = A Dom 7<sup>th</sup> (A/C#/E/G).

In 2/4 time, the Pos play small octave C#/E/G tenuto half notes. The pianos (top staff) play also C#/E/G and (bottom staff) Contra-octave and Great octave A half notes. VC/CB play crescendo Great octave A half notes.

Bar 4 = E half-dim 7<sup>th</sup> (E/G/Bb/D).

Back in C time (4/4 time), the Pos play D/E/G dotted half notes rinforzando (followed by a quarter rest). The pianos (top staff) play arpeggiando also D/E/G dotted half notes (followed by an 8<sup>th</sup> rest) and then D/E/G rinforzando 8ths (non-arpeggiando). The bottom staff plays Contra-octave and Great octave Bb dotted half notes (followed by an 8<sup>th</sup> rest) and then Bb/Bb rinforzando 8ths. VC/CB play *mf* Great octave Bb dotted half note rinforzando (followed by an 8<sup>th</sup> rest) and then *mp* on B/E rinforzando 8ths. CB play on Great octave Bb notes in that pattern. Also, after a half/quarter/8<sup>th</sup> rest, the violas join in playing *mp* rinforzando D/G small octave 8<sup>th</sup> notes.

Bar 5 = B half-dim 7<sup>th</sup> (B/D/F/A).

The pianos (top staff) play small octave D/F/A rinforzando whole notes tied to (Bar 6) half notes and also tied to dotted quarter notes (followed by an 8<sup>th</sup> rest). The bottom staff plays Contra-octave and Great octave A whole notes tied to next bar as given. Viols play small octave D/A whole notes tied to next bar as given. VC play Great octave A and small octave F whole notes tied to next bar as given, and then *mf* on Great octave Ab rinforzando 8<sup>th</sup> note. Basses play Great octave A whole note tied to next bar as given to Ab rinforzando 8<sup>th</sup>.

After a quarter note rest in Bar 5, we find some woodwinds playing rising quarter notes thru Bar 6 during the brief scene where Kearney (Gary Cooper) climbs the stairs of a warehouse building (typical Steiner device of mickey-mousing the actions of the screen in a musical manner). So we find (after a quarter rest) clarinet I playing small octave B quarter note up to Line 1 F up to A quarter notes to (Bar 6) B to Line 2 D quarter notes up to F dotted quarter note (followed by an 8<sup>th</sup> rest). Fag I plays the same but starting an octave lower (Great octave B quarter note up to small octave F, etc). After a quarter rest, clarinet II plays small octave B dotted half note legato up to (Bar 6) Line 1 B half note tied to dotted quarter note (followed by an 8<sup>th</sup> rest). Fag II plays the same but an octave lower.

Bar 6 = B half-dim 7<sup>th</sup> (B/D/F/A) to B dim 7<sup>th</sup> (B/D/F/Ab).

As given, the pianos and V/VC/CB play the held B half-dim 7<sup>th</sup> tonality. After a half/quarter/8<sup>th</sup> rest, Pos play *mf* D/F/B rinforzando 8ths, and the timp beats *mf* on Great octave Ab 8<sup>th</sup> note. As given VC/CB also sound the Ab 8<sup>th</sup> notes.

Bar 7 = Ab Dom 7<sup>th</sup> (Ab/C/Eb/Gb).

Pos play Eb/Ab/C (c') rinforzando quarter notes (followed by a quarter and half rest). The timp beats Great octave Gb rinforzando quarter note (followed by rests). VC/CB play Great octave rinforzando Gb quarter note as well (followed by rests). After a quarter rest, stopped horns (with the + or plus symbol above the notes) are prominent playing *mp* small octave and Line 1 Gb [written Db above] dotted half notes

tied to (Bar 8) quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half note rests). The english horn plays, after a quarter rest, small octave Gb [written Line 1 Db] dotted half note rinforzando (tied to next bar as given) while the oboe plays *mp* Line 1 Gb.

Bars 8-10 = F# half-dim 7<sup>th</sup> (F#/A/C/E) to C# half-dim 7<sup>th</sup> (C#/E/G/B).

After a quarter and 8<sup>th</sup> rest, the pianos (top staff) play small octave E/F#/A rinforzando 8ths to E/G/B rinforzando half notes tied to (Bar 9 in 2/4 time) half notes and tied to (Bar 10 in 3/4 time) half notes and also tied to 8ths (followed by an 8<sup>th</sup> rest). The bottom staff plays Great and small octave C rinforzando 8ths down to B half notes tied to next two bars as given. After a quarter and 8<sup>th</sup> rest, viole play *mp* on small octave E/A rinforzando 8ths to E/B rinforzando half notes tied to next bars as given. VC play small octave C/F# 8ths to B/G half notes tied to next two bars, while CB play C 8<sup>th</sup> to B half note tied to next bars as given. After a half and quarter rest, clarinet I plays Line 1 C# [written D#] quarter note up to (Bar 9 in 2/4 time) G [written A] quarter note up to B quarter note to (Bar 10 in 3/4 time) Line 2 C# half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Clarinet II plays that Line 1 C# quarter note to (Bar 9 in 2/4 time) the same C # half note up to (Bar 10 in 3/4 time) Line 2 C# half note tied to 8<sup>th</sup>. Fags I & II play respectively as clarinets I & II (but an octave lower). [The C is not sharp in Bar 9 as I had assumed when played by clarinet II/Fag II, so perhaps the tonality should be briefly C maj 7 or C/E/G/B for that bar only. I did not go to my keyboard to check it out yet]. After two quarter rests and an 8<sup>th</sup> rest, two horns (top staff) play *mp* C# [written G# above] rinforzando 8<sup>th</sup> notes, while Pos play Bb/E/G, and timp beats Bb 8<sup>th</sup>, and also CB. So very, very briefly you hear the C# dim 7<sup>th</sup> (C#/E/G/Bb).

Bars 11-12 = D Dom 7 b5<sup>th</sup> (D/F#/Ab/C).

In this scene as the brass and timp play, Kearney enters the room with the men. Then, in Bar 13 in 2/4 time, there is a General Pause or total absence of music as Kearney greets the men. So we find the horns playing Line 1 C/D [written G/A] rinforzando dotted half notes tied to (Bar 12) quarter notes and tied to 8<sup>th</sup> notes rinforzando and *sf* (followed by an 8<sup>th</sup> and quarter rest). That is, although the tones are sustained (tied), at the final 8<sup>th</sup> note duration they sound again as a punctuation emphasis. This is a common device used by Steiner I noticed (seldom by Herrmann). The trombones play the same pattern on Great octave Ab and small octave D/F# notes, while the tuba plays that pattern on Contra-octave Ab notes. The timp is rolled on Great octave Ab notes in the pattern given.

Bar 13 = General Pause. [Cooper: "Mr. Ramsey, Sergeant Pool..."]

Bars 14-15 = N/A. [Back to C time]

There is no chord here, hence the Not Applicable (N/A). All you hear is the gong sounding *mp* crescendo a whole note (shaped like a diamond head) tied to (Bar 15 in 3/4 time) quarter note (followed by two quarter rests). Also you hear the bottom staff of piano I piano (*pedal*) and + 8 *basso 2<sup>nd</sup> piano*, playing a tremolo (tremolando) between Great octave C# and small octave C# whole notes (notated like the fingered trem of the strings). Piano II plays the same but between Contra-octave C# up to Great octave C# whole notes. In Bar 15 (in 3/4 time) the pianos play Contra-octave/Great octave/small octave C# quarter notes sforzando-marked ( ^ symbol above the notes) with a "stop it" written command and two quarter rests following.

Bars 16-17 = Db maj 7<sup>th</sup> (Db/F/Ab/C).

In this scene, the harp and piano I play ascending legato 8<sup>th</sup> note figures. Here dear Max is mickey-mousing again as Captain Tennick slowly climbs the stairs just as Kearney did a minute ago. They play *mf*, after an 8<sup>th</sup> rest, Contra-octave (bottom staff) and Great octave (top staff) C-Db-F 8<sup>th</sup> notes (crossbeam connected) up to next figure of Ab-C-Db-F 8ths (crossbeam connected) to (Bar 17) Great and small octave Ab-C-Db-F 8ths (crossbeam connected) to small octave and Line 1 Ab-C-Db-F (f' f'') 8ths (crossbeam connected figure). Piano II also plays but not the rising 8ths figures. [Resume Monday, Dec 30 at 6:30 pm] Instead, it plays Contra-octave to Great octave C whole note tremolo repeated thru Bar 19, and tied to Bar 20 in 2/4 time to a dotted quarter note crescendo *mf* to C rinforzando 8<sup>th</sup> note. . The timp plays *pp* small octave C tremolo thru Bar 19. Viole play *p* small octave C whole note tied thru Bar 19, and tied to Bar 20 in 2/4 time to dotted quarter note crescendo *sf* to C rinforzando 8<sup>th</sup> note. VC play Great and small octave C notes in the same pattern, and CB play on small octave C in the same pattern.

Bars 18-20 = C min 7<sup>th</sup> (C/Eb/G/Bb).

The harp and piano I continues the ascent on Line 1 and Line 2 Ab 8ths up to Lines 2 & 3 Cb 8ths to Eb/Eb dotted half notes tied to whole notes next bar (silent in Bar 20 for the harp and piano I). In Bar 20, piano II plays Contra-octave up to Great octave C dotted quarter notes tremolo to C/C sforzando 8ths. After a quarter rest in Bar 18, two flutes play *pp* Line 2 Eb dotted half note tied to whole note next bar and tied to (Bar 20 in 2/4 time) Eb dotted quarter note crescendo and tied to Eb 8<sup>th</sup> note rinforzando and *sf*. Fag I plays similarly in that pattern on Line 1 Eb. After a quarter rest, horns play similarly on Bb/Eb notes, Pos on G/C/Eb, and tuba on Great octave C. The same applies to the viole/VC/CB on their respective C notes as given earlier.

Bars 21-22 = Eb min (Eb/Gb/Bb) to Db min (Db/Fb/Ab).

Starting here is when Captain Tennick slowly crosses the darkened storeroom of the 2<sup>nd</sup> floor of the warehouse. There is a bit of the *misterioso* played here by the arpeggiando harp and pianos, and the gentle pizzicato of the strings.

We find the harp (pianos are *col hp*) playing *p* arpeggiando (and *let ring*) Great octave Eb/Bb/small octave Eb quarter notes (bottom staff) and small octave Gb/Bb/Line 1 Eb quarter notes (top staff). After a quarter rest, they play Db/Ab/Db (bottom staff) and Fb/Ab/Db (top staff), followed by a quarter rest on the 4<sup>th</sup> beat. Repeat Bar 21 in Bar 22. [Resume Tuesday, Dec 31, 2002] Violins pluck pizzicato small octave Bb/Eb (line 1 E-flat) quarter notes followed by a quarter rest, and then Ab/Db quarter notes (followed by a quarter rest). Repeat next bar. Viole pluck *p* on small octave Gb quarter note (followed by a quarter rest) to Fb quarter note (followed by a quarter rest). Repeat in Bar 22. VC pluck Great octave Bb and small octave Eb quarter notes to Ab/Db quarter notes (with a quarter rest between each pair). Repeat next bar. CB pluck small octave Eb to Db in that pattern.

Bars 23-24 = Eb min (Eb/Gb/Bb) to C min (C/Eb/G).

The harp and pianos continue the arpeggiando quarter note chords in the same pattern. We find Eb/Bb/EB (bottom staff) and small octave Gb/Bb/Eb quarter notes (followed by a quarter rest) to (all bottom staff this time) Great octave C/G/small octave C/Eb/G/C (c') half notes (followed by a quarter rest). Repeat next bar. The violins pluck Bb/Eb quarter notes (followed by a quarter rest) to Gb/C (c') quarter notes (followed by a quarter rest). Repeat next bar. Viole pluck Gb down to Eb in that pattern, celli on Bb/Eb

to G/C. and CB small octave Eb to C. In this two-bar sequence, however, the flutes/clarinets/Fags play an emphasis response figure, adding more dimension to just the rhythmic pace! After a half and dotted 8<sup>th</sup> rest, they all play (Line 1 for flutes/clarinet I; small octave “cued-in” clarinet II/actually played Fags) Bb-Bb 16ths (connected by two crossbeams) to Bb quarter note tied to (Bar 24) Bb quarter note and to 8<sup>th</sup>. After an 8<sup>th</sup> and dotted 8<sup>th</sup> rest, they repeat the pattern on Bb-Bb 16ths to Bb quarter note tied to next bar, etc.

[I did not have time to finish the cue, but only five bars remained]

{Horse Hideout} R4/2. *Moderato* in C time. 13 bars, :48. Located on the vhs video starting at 29:16. Scene: Kearney rides alongside McCool (and Pete) to the horse hideout in a hidden canyon, horses stolen from the Union army and meant to be sold to the Confederates. The location shooting was somewhere near beautiful Alabama Hills in the Lone Pine, California area (along Highway 395) with majestic Mt. Whitney and the eastern sierras range in the background.

Grace bar = N/A.

After an 8<sup>th</sup> rest, four soli horns play *mf* small octave B-B [written Line 1 F# above] 16ths (connected by two crossbeams) to B 8<sup>th</sup> connected to B-B 16ths figure. [Note: the horns sound *stopped* or perhaps harsh muted to me but they are not indicated as such on the orchestrated page]

Bars 1-4 = B maj (B/D#/F#) and E min 7<sup>th</sup> (E/G/B/D).

The horns then play the B whole note tied to dotted half note in Bar 2. After a triplet 8<sup>th</sup> rest the horns play B-B triplet “3” triplet value *rinforzando* 16<sup>th</sup>s. After a quarter rest, the pizzicato strings and woodwinds play a two-bar pattern of quarter and 8<sup>th</sup> notes that is repeated in Bars 3-4. Clarinet I/violas top line (staff) play small octave F# quarter note crescendo to G-F# crossbeam connected 8ths decrescendo (followed by an 8<sup>th</sup> rest) to F# stand alone 8<sup>th</sup> to (Bar 2) F# quarter note crescendo to G quarter note to G-F# 8ths (followed by a quarter rest). However, the clarinet end with the G 8<sup>th</sup> to F# quarter note (followed by an 8<sup>th</sup> rest). Repeat Bars 1-2 in Bars 3-4. Clarinet II/violas bottom line play D# quarter note to D-D# 8ths (followed by an 8<sup>th</sup> rest) to D# 8<sup>th</sup> to (Bar 2) D# to D quarter notes to D-D# 8ths (followed by a quarter rest). However, once again, this clarinet ends the pattern with D 8<sup>th</sup> to D# quarter note (followed by an 8<sup>th</sup> rest). Repeat next two bars. The bass clarinet, after a quarter rest on the 1<sup>st</sup> beat, plays small octave B quarter note crescendo to B-B 8ths decrescendo (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> to (Bar 2) B quarter note crescendo to another B quarter note decrescendo to B 8<sup>th</sup> to B quarter note (followed by an 8<sup>th</sup> rest). After a quarter rest, Fag I plays *mf* on Great octave F# quarter note crescendo up to B down to F# 8ths decrescendo (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> to (Bar 2) F# up to B quarter notes to same B 8<sup>th</sup> down to F# quarter note (followed by an 8<sup>th</sup> rest). Fag II plays, after a quarter rest, Contra-octave B quarter note up to Great octave E down to B 8ths (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> to (Bar 2) B up to E quarter notes to E 8<sup>th</sup> down to Contra-octave B quarter note (followed by an 8<sup>th</sup> rest). VC pluck pizz Great octave F#/B quarter notes to E/B 8<sup>th</sup> to F#/B 8ths (followed by an 8<sup>th</sup> rest) to F#/B 8ths to (Bar 2) F#/B to E/B quarter notes to E/B to F#/B 8ths (followed by a quarter rest). CB pluck Great octave B quarter note up to E down to B 8ths (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> to (Bar 2) B up to E quarter notes to E-B 8ths (followed by a quarter rest).

Bar 5 = D min (D/F/A) and E half-dim 7<sup>th</sup> (E/G/Bb/D).

Violins now join in. After a quarter rest, clarinet I and violins play small octave A quarter note to Bb-A 8ths (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup>. Clarinet II and all violas play (after an initial quarter rest) small octave F quarter note to E-F 8ths (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup>. The bass clarinet plays D quarter note to D-D 8ths (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup>. Fag I plays Great octave A quarter note up to D down to A 8ths (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup>. Fag II plays Great octave D quarter note up to G-G 8ths (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup>. The four horns now sound *rinforzando* on Line 1 D [written A P5 interval above] whole note tied to dotted half note next bar followed by a triplet value 8<sup>th</sup> rest and then D-D triplet value 16ths. After a quarter rest in Bar 5, the top line cello play small octave D quarter note crescendo to D-D 8<sup>th</sup> decrescendo (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup>, while the bottom line plays Great octave A quarter note to G-A 8ths (with an 8<sup>th</sup> rest) to A 8<sup>th</sup>. The CB plucks small octave D quarter note up to G-D 8<sup>th</sup> (with an 8<sup>th</sup> rest following) to D 8<sup>th</sup> note.

Bar 6 = D min (D/F/A) and C# dim 7<sup>th</sup> (C#/E/G/Bb).

The violins play small octave A quarter note crescendo to Bb quarter note to Bb-A 8ths (followed by a quarter rest). Viola pluck small octave F to E quarter notes to E-F 8ths (followed by a quarter rest). The top line cello pluck small octave D quarter note to C# quarter note to C#-D 8ths (followed by a quarter rest), while the bottom line plucks Great octave A quarter note up to small octave C# quarter note to C#-A 8ths. CB plucks small octave D up to G quarter notes to G-D 8ths (followed by a quarter rest). Clarinet I follows the violins line (except for the Bb 8<sup>th</sup> to A quarter note followed by an 8<sup>th</sup> rest, while clarinet II follows the viola line, etc.

Skipping to Bar 12 (when Cooper sees the stashed horses in the canyon), we hear the Ab Dom 7<sup>th</sup> (Ab/C/Eb/Gb) whole note tonality. Clarinets play *f* Ab/C (middle C) [or written Bb/D] whole notes held fermata (woodwinds and brass are silent in end Bar 13). The bass clarinet plays Line 1 Eb [written F] whole note held fermata, while Fags play Great octave Gb. Horns play small octave Ab/C [written Eb/G above] whole notes held fermata, Pos on Great octave Gb/small octave Eb/Ab, and tuba on Contra-octave Gb whole notes. The timpani is rolled on Great octave Gb whole note. The harp and two pianos are tremolo between Contra-octave and Great octave Gb whole notes. The now *arco* violins play forte on Ab/C (c') whole note held fermata, viola on small octave Eb, and VC/CB on Great octave Gb whole notes.

In end Bar 13, the timpani beats the Gb 8<sup>th</sup> note followed by rests. The harp and pianos sound Contra-octave Gb/Great octave Gb/small octave Eb/Gb/C 8ths (followed by rests). Violins now pluck pizzicato Ab/C 8ths, viola pluck Eb, and VC/CB pluck Gb 8ths (followed by rests). End of cue.

{Grey Rock Pass} R1/3. *Marcia Pomposa* in C time. 39 bars, 1:50. Located on the vhs video starting at 5:03. Scene: Kearney leads the detail guiding the horses thru a 9,000 foot snowy pass, hoping to avoid the Raiders. Instrumentation: 2 flutes, 2 oboes, 2 clarinets. Bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 1 snare drum, 1 street drum, harp, piano, strings.

The Main Title *Springfield Rifle* theme (starting Bar 12 in the M.T.) is played again here. A continuous string of quarter note march repeat tonalities are heard: C maj (C/E/G) to F maj (F/A/C) played 2X per bar (in C time). Violins I play forte middle C-C-

C-C quarter notes (repeated next bar) to (Bar 3 in 2/4 time) C-C to (Bar 4 back to C time) C-C-C-C quarter notes (but lowered bowing emphasis down to *mf*) repeated thru next several bars. Violins II play small octave G-A-G-A quarter notes in that pattern. Viole play small octave E-F-E-F in that pattern. VC I (top line or staff) play small octave C-C-C-C, etc., while the bottom staff celli play dyad quarter notes Great octave C/G up to F/C, etc. CB play small octave C up to C, C up to F. Clarinet I plays the violins I notes and register, while clarinet II plays as violins II. The bass clarinet plays as the viole (but written Line 1 register, although sounding an octave lower since it is a *bass* clarinet). Fags play the bottom celli staff line notes and register. The harp is arpeggiando playing Great octave C/G/small octave C (bottom staff) and E/G/middle C (top staff) quarter notes to F/C F/A/C quarter notes (repeated same bar), etc. The snare drum plays *p* a four note ruff (three grace notes to a quarter note) to a quarter note trem (notated like a bowed tremolo) to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to rinforzando four-stroke ruff again. I believe the street drum plays this pattern as well.

Starting in Bar 4, the melody line or *Springfield Rifle* theme commences, played by four horns *ff*. The trombones are also notated to play the melody line but in much smaller notes (“cued in”). They play Line 1 C [written G for the horns] rinforzando 8<sup>th</sup> up to G rinforzando dotted quarter note tied to 8<sup>th</sup> note to A-G-F (G to F is legato slur) 8ths (all 8ths are crossbeam connected) to (Bar 5) “3” triplet value 8<sup>th</sup> notes E-C-C to C dotted 8<sup>th</sup> to A 16<sup>th</sup> figure up to middle C half note. After a half and dotted 8<sup>th</sup> note rest, the flutes (and perhaps the oboes) play a response passage of Line 1 G-G 32<sup>nd</sup> notes to “3” triplet value 8ths G down to D up to G to (Bar 6) G half note, followed by a half rest.

Bar 6 repeats Bar 4 (horns/cued-in Pos) to (Bar 7) Line 1 E 16<sup>th</sup> to G 8<sup>th</sup> to G 16<sup>th</sup> figure to G dotted 8<sup>th</sup> to F 16<sup>th</sup> to E half note. After a half and dotted 8<sup>th</sup> rest, the flutes & oboes play Line 2 C-C 32<sup>nd</sup> notes to C down to A up to C triplet 8ths to (Bar 8) Line 2 C half note (followed by a half rest).

In Bar 8, two trumpets *in felts* take over the motif on Line 1 G [written A] rinforzando 8<sup>th</sup> up to Line 2 C [written D] dotted quarter note tied to C 8<sup>th</sup> to tenuto descending 8<sup>th</sup> notes D-C-A to (Bar 9) “3” triplet value descending 8<sup>th</sup> notes G-E-E to E dotted 8<sup>th</sup> note down to middle C 8<sup>th</sup> figure up to E half note tied to quarter note next bar, etc.

In end Bars 38-9, the bass clarinet plays small octave Ab [written Bb] whole note held fermata and tied to quarter note in end Bar 39 (followed by a quarter and half rest). The Fags play on Great octave Ab whole note tied to quarter note next bar. Two Pos play Great octave Ab as well, and also the rolled timp. The tuba sounds the Contra-octave Ab note. The piano plays Contra octave and Great octave Ab notes as given. Finally VC/CB whole notes complete the low register sonorities on Great octave Ab whole note held fermata and tied to quarter note next bar. End of cue.

[End of session]

[Resume session 1-1-03 at 11:15 am]

{Run For It} R1/4-2/1. *To do Marcia non troppo* in C time. 51 seconds. Located on the vhs video starting at 7:08. Scene: Outnumbered four to one, Kearney orders Tennick to order the men to “Form up at the rear” (at which point the music begins).

Bars 1-2 = C min (C/Eb/G) to F min (F/Ab/C).



This cue's rhythmic pattern is very similar to the previous cue R1/3. However, this time we have the minor chords (C min and F min) instead of the major chords (C maj and F maj). We find violins I playing forte middle C-C-C-C rinforzando quarter notes (repeated next bar) while violins II play small octave G-Ab-G-Ab, viole on Eb-F-Eb-F, VC on C/G/C (c) to F/C(c), and CB on small octave C up to F repeated notes. Clarinet I is col violins I, and so forth (as given in the previous cue). The timp beats *f* on small octave C up to F, C up to F (repeated next bar). Horns I & II (top staff) play small octave Eb/middle C rinforzando quarter notes to F/F rinforzando quarter notes repeated same bar and next, while horns III & IV (bottom staff) play small octave C/G to C/Ab notes. The harp plays Great octave C/G/small octave C/E/G/C (c') to F/C/F/Ab/C rinforzando quarter notes repeated same bar and next bar. The snare drum plays the four-note ruff to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to quarter note trem tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to four-note ruff again.

Trumpets and trombones are highlighted playing emphasis figures. Trumpets and Pos I play Line 1 C rinforzando dotted half note (followed by an 8<sup>th</sup> rest) and then C-C 16ths to (Bar 2) a repeat of Bar 1. Pos II & III play the figures an octave lower.

Bar 3 = Eb min (Eb/Gb/Bb) to Gb maj (Gb/Bb/Db).

The trumpets (not sure if only trumpet I or trumpets I & II) and Pos I play Line 1 Eb rinforzando dotted half note (followed by an 8<sup>th</sup> rest) to C-C 16ths. Pos II & III an octave lower in the small octave register. After a general quarter rest on the 1<sup>st</sup> beat, the woodwind/horns/timp/piano (harp now silent)/strings play the rinforzando quarter notes. So, after a quarter rest, violins I (and clarinet I) play Line 1 Eb-Db-Eb quarter notes, while violins II (and clarinet II) play small octave Bb-Bb-Bb notes. Viole and bass clarinet play Gb-Gb-Gb rinforzando quarter notes. VC play small octave Eb-Db-Eb notes, and CB play Eb-Gb-Eb notes. The harp is now silent, but the piano takes over on Great octave Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb rinforzando quarter notes to Gb/Db/Gb/Bb/Db back to the Eb minor notes. The timp beats Eb-Gb-Eb notes. Fag I plays Great octave Bb up to small octave Db back to Bb, while Fag II play Great octave Eb-Gb-Eb. Horns III-IV play small, octave Eb/Bb while I & II play Gb/Line 1 Eb quarter notes to Db/Gb/Bb/Db.

Bar 4 = F# min (F#/A/C#) to G# min (G#/B/D#).

The trumpet(s) and Pos play Eb rinforzando half note (followed by an 8<sup>th</sup> rest) to Eb-Eb 16ths to next figure of Eb 8<sup>th</sup> to Eb-Eb 16ths. After a quarter rest, violins I (and now oboes joining in) play F#-G#-F# rinforzando quarter notes, while violins II (and clarinet II) play C#-D#-C# quarter notes. After a quarter rest, viole play small octave A-B-A quarter notes, CB play F# down to Great octave G# back up to small octave F# quarter notes. Etc.

Bars 5-6 = D min/9<sup>th</sup> (D/F/A/E). *Maestoso*

Trumpets and Pos are soli on the 1<sup>st</sup> beat playing Line 1 (small octave for Pos) A tenuto half note to G tenuto half note. On the 2<sup>nd</sup> beat, violins (and clarinet I) play small octave A half note rinforzando to A rinforzando quarter note tied to 8<sup>th</sup> next bar (followed by an 8<sup>th</sup> rest) to A-A-A quarter notes. Viole play this pattern on small octave C notes, and VC/CB on double-stopped A/E (e) notes. The piano, after a quarter rest, plays Contra-octave A/Great octave E/A half notes (bottom staff) and small octave D/F/A rinforzando half notes (top staff), etc. The timp beats the Great octave A quarter note on

the 2<sup>nd</sup> and 4<sup>th</sup> beats to (Bar 6) three A quarter notes after the initial quarter rest. After a quarter rest, horns play small octave C/E/A rinforzando half notes and then rinforzando quarter notes tied to 8ths next bar (followed by an 8<sup>th</sup> rest) to three C/E/A quarter note triads. Fags play on Great octave E/A notes, bass clarinet on Line 1 E, and clarinet II on small octave E in the pattern given. In Bar 6, the trumpets play F# rinforzando 16<sup>th</sup> to D 8<sup>th</sup> (or dotted 8<sup>th</sup>?) tied to quarter note and tied to dotted 8<sup>th</sup> to E-E 32<sup>nd</sup> notes figure to E-F#-G “3” triplet 8th. The Pos play small octave F# rinforzando quarter note down to D 16<sup>th</sup> to D 8<sup>th</sup> tied to (etc as trumpets).

Bar 7 = Gb maj 7<sup>th</sup> (Gb/Bb/Db/F) to G maj 7<sup>th</sup> (G/B/D/F#).

The trumpets and Pos are again soli on the 1<sup>st</sup> beat playing the Bb tenuto half note to A half note to (Bar 8) G rinforzando 16<sup>th</sup> down to C# rinforzando dotted 8<sup>th</sup> note tied to dotted half note. On the 2<sup>nd</sup> beat, the piano plays Contra-octave and Great octave Gb (bottom staff) and small octave Db/F/Bb (top staff) rinforzando half notes to G/G D/F#/B rinforzando quarter notes tied to 8ths next bar (followed by an 8<sup>th</sup> rest) to three G#/G#/A# E/G#/C# quarter notes. Violins play, after a quarter rest, Bb rinforzando half note to B rinforzando quarter note tied to 8<sup>th</sup> in Bar 8 (followed by an 8<sup>th</sup> rest) to C#-C#-C# quarter notes. Etc etc.

“Main Title” R1/1 *To di Marcia* in 2/4 time. Cue #31728 [the cue number is used in the recording sessions as an identification tag]

After the famous two-bar Warner Bros fanfare music (first composed by Max in *Gold Is Where You Find It*) we hear a Civil War medley played in Bars 3-11 as a prelude to the actual *Springfield Rifle* motif. In Bars 3-5, we hear the C Dom 7<sup>th</sup> (C/E/G/Bb) tonality. Flutes and violins play *ff* Line 3 G dotted quarter note to G-G 16ths down to (Bar 4) C-C 8ths (crossbeam connected) to C-D-E-F 16ths (connected by two crossbeams) to (Bar 5) G-G 8ths to G dotted 8<sup>th</sup> to E rinforzando 16<sup>th</sup>. In bar 6, we hear another Civil War motif played by the Pos and trumpet I. Three Pos play small octave rinforzando Ab dotted quarter note to Gb 8<sup>th</sup> to (Bar 7) rising tenuto quarter notes F-Ab to Line 1 Db dotted 8<sup>th</sup> to Eb tenuto 16<sup>th</sup> to (Bar 8) F half note legato to (Bar 9) Bb half note. Initially three trumpets play the first Ab note (but trumpets II & III play them as 8<sup>th</sup> notes). Trumpet I plays as the Pos. After a quarter rest in Bar 7, trumpet II joins in to play F dotted 8<sup>th</sup> to Ab 16<sup>th</sup>. The timp is rolled on Ab half note tied thru Bar 8.

Back in Bar 6, the flutes (oboe I an octave lower) play Line 3 Ab half note tied thru Bar 9 to (Bar 10) A dotted quarter note down to F 8<sup>th</sup> down to (Bar 11) D quarter note down to Line 1 (same for oboes/violins I; small octave for clarinets/violins II) rapidly ascending “10” 32<sup>nd</sup> note figure G-A-B-C-D-E-F-G-A-B to (Bar 12 in C time, *Marcia pomposo*) Lines 2 & 3 C whole note tied thru Bar 16 and tied to C half note and 8<sup>th</sup> note in Bar 17 (followed by an 8<sup>th</sup> rest) down to “7” 32<sup>nd</sup> figure notes G-A-B-C-D-E-F to (Bar 18) a continuation of the motif (played in Bars 14-17 by the brass).

In Bar 12 (the start of the *Springfield Rifle* section) we first hear the simple quarter note rhythmic repeat beats of C maj (C/E/G) to D min 7<sup>th</sup> (D/F/A/C). Clarinets (with violins II) still play the Line 2 C whole note tied to next bar (while violins continue on as given). The bass clarinet plays middle C down to F sforzando-marked ( ^ over the notes) quarter notes repeated same bar and next bar to (Bar 14) Line 1 E-F-E-F quarter notes thru next several bars. Fag I plays Great octave G up to small octave C quarter notes down to F up to C (repeated next bar decrescendo) and repeated next several bars.

Fag II plays Great octave C up to F quarter notes. Horns play rinforzando-marked (> over notes) instead of sforzando small octave C/G to F/A, repeated next bar. In Bar 14, all four horns (and Pos II only) start to play *f* the motif on middle C rinforzando 8<sup>th</sup> up to G rinforzando dotted quarter note tied to 8<sup>th</sup> to A-G-F rinforzando quarter notes to (Bar 15) “3” triplet 8ths E-C-C to C dotted 8<sup>th</sup> to A 16<sup>th</sup> back up to middle C half note. After a half and dotted 8<sup>th</sup> rest, two trumpets play G-G 32<sup>nd</sup> notes to G-D-G triplet 8ths as response figures.

The rhythmic drive of repeat quarter notes are also played by Pos I on small octave E-D-E-D in Bar 12 (repeated next several bars) while Pos III plays Great octave G up to small octave C sforzando quarter notes. The tuba plays Great octave C up to F notes, and the timp beats small octave C down to Great octave F repeat notes. The piano plays Great octave C/G/small octave C/E/G/C (c') to F/C/D/F/A/C (c') quarter note repeat chords. Viola play E/C (c') to D/C rinforzando quarter notes, VC on Great octave C/G to F/C (c), and CB on small octave C-F-C-F.

Bar 16 repeats Bar 14 (horns & Pos II) to (Bar 17) Line 1 E 16<sup>th</sup> up to G dotted 8<sup>th</sup> figure to G dotted 8<sup>th</sup> to F 16<sup>th</sup> figure to E half note. After a half rest and dotted 8<sup>th</sup> rest, trumpet I plays the response figures of Line 2 C-C 32<sup>nd</sup> notes to C-A-C “3” triplet 8<sup>th</sup> to (Bar 18) G whole note decrescendo. Also in Bar 18, trumpets II & III now take over the theme/melody line (as well as the violins). Violins play Line 2 (Line 1 for trumpets) G rinforzando 8<sup>th</sup> up to Line 3 C rinforzando dotted quarter note tied to 8<sup>th</sup> to D-C-A 8ths (all four 8ths are crossbeam connected) to (Bar 19) “3” triplet 8ths G-E-E to E dotted 8<sup>th</sup> to C 16<sup>th</sup> to E half note.

Etc etc etc. Incidentally, Bars 33-41 of this Main Title is *coma sopra* (in effect self-borrowed) from the *Rocky Mountain* (Errol Flynn vehicle) cue R9/1 Bars 33-41 inclusive. While I consider Bernard Herrmann to be the renown King of self-borrowing among film composers, Max Steiner would be another notable example of frequent self-borrowing (but not nearly as much as Bennie).

## BAND OF ANGELS

“Main Title” R1/1 *Maestoso* in C time. 27 bars, 1:23. [I am not sure, but I believe the cue # is 37699. R5/1 or the Hamish Theme is definitely cue #37711] This version of the M.T. is the original (orchestral) one, not the less satisfying version that quickly seques to the chorus singing the Starwood motif.

Bar 1 = D maj (D/F#/A) to A min 7/11<sup>th</sup> (A/C/E/G/D).

For the first three bars we hear a repeated pattern (but different chords) of half note to quarter note to quarter note tenuto chords. Two flutes are silent in these first three bars. In Bar 1, the oboe plays *ff* on Line 1 tenuto D half note to E tenuto quarter note up to G tenuto quarter note. The English horn plays the same but, being a transposing instrument in “F,” it is written as A half to B to D quarter notes. Clarinet I plays small octave A [written B] half note to C to E quarter notes b[written D to F#-- actually the key signature of F#-C# automatically sharps the written F on the clarinet staff). Clarinet II plays small octave F# [written G#] half note to G to C quarter notes [written A to D]. The bass clarinet plays Line 1 D [written E] tenuto half note to E to G tenuto quarter notes [written F#-A]. Bassoon I plays Great octave A half note to A-A quarter notes, while Fag II plays D half note to D-D quarter notes. The tenor sax plays

Line 1 D [written E] half note to C to E quarter notes [written D to F#]. Horns play F#/A/D tenuto half notes [written C#/E/A] to G/C/E [written D/G/B] to C/E/G [written G/B/D] quarter note triads. Trumpets play small octave A [written B] and D [written A] tenuto half notes to C/E [written D/F#] to E/G [written F#/A] tenuto quarter note dyads. Trombones (or *Pos*—but not actually written as “Pos” as Herrmann would write) play Great octave A/small octave D/F# tenuto half notes to A/C/G to A/E/C (c’) tenuto quarter notes. The tuba plays Great octave D half note to two D quarter notes. The timpanist is the odd-player-out with its own pattern. The timpanist beats *ff* on small octave D-D-D “3” triplet value 8ths played 4X. Violins and violas are silent in the first three bars. VC play Great octave D/A tenuto half notes to two D/A tenuto quarter note dyads. CB play small octave D half note to D-D quarter notes.

Bar 2 = D maj (D/F#/A) to B min (B/D/F#) to G# half-dim 7<sup>th</sup> (G#/B/D/F#).

The oboe continues the ascending pattern with Line 1 tenuto A half note to B tenuto quarter note up to Line 2 D tenuto quarter note. The English horn plays F# [written C#] half note down to B [written F#] up to D [written A] quarter notes. Clarinets play A/D half notes to D/F# to F#/B quarter notes. The bass clarinet plays F# half note to F# to B quarter notes. The bassoons play D/A half notes to Contra-octave and Great octave B quarter notes up to Great octave and small octave G# quarter notes. The tenor sax plays D half note to F# to G# quarter notes [written B to E to F#]. The horns play D/F#/A half notes to D/F#/B quarter notes to B/D/F# quarter notes. Trumpets play D/F#/A half notes to D/F#/B to F#/B/D quarter notes. Pos play A/D/A (a) tenuto half notes to B/F#/B to G#/G#/D (d’) quarter notes. The tuba plays Great octave D half note down to Contra-octave B down to G# quarter notes. The timpanist beats two D-D-D triplet 8<sup>th</sup> figures down to Great octave B-B-B down to G#-G#-G#. VC play Great octave D/A half notes to unison B down to G# quarter notes. CB play small octave D half note down to Great octave B to G# quarter notes.

Bar 3 = F maj 7<sup>th</sup> (F/A/C/E) to D min (D/F/A) to A min (A/C/E).

The oboe plays Line 2 E tenuto half note to F to E tenuto quarter notes. The English horn plays Line 1 E half note to F-E quarter notes. The clarinets play A/C (c’) half notes to A/D to E/A quarter notes. The bass clarinet plays A half note down to D to C quarter notes. The Fags play Great and small octave registers of F half notes to unison (*a2*) small octave D to C quarter notes. The tenor sax plays Line 1 A [written B] half note up to Line 2 D to E quarter notes [written E-F#]. Horns play C/E half notes to D/F to A/E/A quarter notes. Trumpets play A/C/E half notes to A/D/F to E/A/E quarter notes. Pos play F/A/C (c’) half notes to D/F/A to C/A/C quarter notes. The tuba plays Contra-octave A half note up to Great octave D to C quarter notes. The timpanist plays the F half note roll/trem (followed by a half rest). The piatti sounds a quarter note crash (notated as an “x” head on the F line of the, say, treble clef (2<sup>nd</sup> line from the top)). VC/CB play Great octave F half note up to small octave D to C quarter notes.

Bar 4 = E half-dim 7<sup>th</sup> (E/G/Bb/D) to (Bar 5) A maj (A/C#/E).

In Bar 4 (in 2/4 time) the bass clarinet plays small octave Bb [written middle C] half note legato to (Bar 5 in C time again) A whole note held fermata. The Fags play Great octave Bb half note legato slur to (Bar 5) A whole note held fermata. The tenor sax plays Line 2 D [written E] tenuto half note legato to (Bar 5 in C time) C# whole note held fermata. Horns play D/E/G half notes to (Bar 5) C#/E/A whole notes held fermata. Trumpets play E/G/D (d’) tenuto half notes legato to (Bar 5) E/A/C# whole

notes. Pos play Bb/G/D (d') half notes legato to (Bar 5) Great octave A/small octave A/middle C# whole notes held fermata. The tuba plays Contra-octave Bb tenuto half note to (Bar 5) A whole note. CB play Great octave Bb half note to (Bar 5) A whole note. VC play Bb half note to (Bar 5) A dotted half note held fermata. Then it plays ("k" tenor clef) small octave A quarter note held fermata (the held start of the *Band of Angels* melody line).

The harp in Bar 4 plays *ff* two rising "6" sextuplet 16<sup>th</sup> note figures. The first figure starts on Great octave Bb-D-G-Bb-D-E (bottom staff) up to (top staff) Line 1 G-Bb-D-G-Bb-D (d'''). All 12 notes are played legato (smoothly). In Bar 5 (in C time) they play back down to Contra-octave E-small octave A-E-A 16ths (these four 16ths connected by two crossbeams) up to (top staff) middle C#-E-A-C# (connected by two crossbeams) to Line 2 E-A-C#-E (e''') figure to Line 3 A quarter note held fermata. All notes in Bar 5 are played under the legato slur.

The flutes and violins play *f* < "6" figure of 16<sup>th</sup> notes Line 2 D-E-G-A-Bb-C to Line 3 D rinforzando quarter note to (Bar 5) E dotted quarter note legato down to C# 8<sup>th</sup> down to Line 2 A quarter note down to Line 1 A quarter note held fermata. The same applies to the violas. The English horn and clarinets play the same also, but an octave lower (starting Line 1 sextuplet figure). The oboe plays Line 2 D tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D tenuto quarter note to (Bar 5) (see flutes but an octave lower on Line 2 E dotted quarter notes, etc).

Bar 6 = B min 7<sup>th</sup> (B/D/F#/A). Key signature of D maj/B min (2 sharps of F#-C#).

The flutes/oboe/violins play the melody line starting Line 2 A half note, while the English horn/clarinets/violas/celli play the melody line an octave lower on Line 1 A.....[Resume session 1-2-03 6:40 pm]... So we find flutes/oboe/violins playing *f molto espr* Line 2 A half note down to F# quarter note legato back up to A quarter note down to (Bar 7) Line 1 A dotted half note to G# quarter note to (Bar 8) Line 1 B quarter note to Line 2 C# quarter note to D dotted quarter note up to F# 8<sup>th</sup> (all played legato) to (Bar 9) Line 2 B legato to A half notes.

The harp in Bar 6 plays ascending 16<sup>th</sup> note figures starting Great octave D-A-small octave D-F# (these four notes are connected by two crossbeams) up to (top staff) next figure of A-B-Line 1 D-F# up to descending 16<sup>th</sup> note figure B-A-F#-D down to (bottom staff) small octave B-A-F#-D. All notes are played legato. In Bar 7, the harp continues on Contra-octave D-A-small octave D-E up to (top staff) G-B-Line 1 D-E 16<sup>th</sup> note figure up to A solitary 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). The notes played by the harp suggest the E min 7/11<sup>th</sup> (E/G/B/D/A) tonality. The harp repeats Bar 6 in Bar 8.

The bass clarinet in Bar 6 plays forte Line 1 F# tenuto whole note to (Bar 7) G dotted half note to G# quarter note to (Bar 8) A whole note. Fags play Great octave D/A tenuto whole notes (repeated next two bars). After a quarter rest in Bar 6, the horns play *f* on small octave A [written Line 1 E] quarter note up to Line 1 F# [written C#] quarter note down to D [written A] quarter notes (all notes played legato). After a quarter rest in Bar 7, the horns play small octave B [written F# above] up to E [written B] to F quarter notes. In Bar 8, horns II play F# dotted half note legato to A quarter note, while horns III-IV play descending quarter notes D-C#-B-A. In Bar 9, all four horns play rising quarter notes B-C#-E-A. Pos I plays *mf* small octave A quarter note to I believe A dotted half note to (Bar 7) A quarter note to B half note to Line 1 D quarter note, while Pos II

plays small octave F# whole note to (Bar 7) G dotted half note to G# quarter note, and Pos III plays Great octave A whole note (repeated next four bars). In bar 8, Pos II & I play A/D (d') whole notes to (Bar 9) G/C# to (Bar 10) F#/D. The tuba plays *mf* Great octave D whole note (repeated next four bars). CB play small octave D whole note in Bars 6-10.

Etc etc.

{Runaway Slaves} R1/2 *Agitato* ( and *molto marcato*) in 2/4 time. 81 bars, 4:13. Scene: Two slaves tries to run away from Starrwood Plantation. That seems strange to the owner because he thinks it is a slave-friendly plantation! He thinks that all these new slaves need is a simple attitude adjustment! This cue is called “Africa” on the cue sheets, explainable later in the score (repeated two or three more times) when Hamish reminisces about his slave-trading days.

In the grace bar, the bassoons/piano/VC play forte on Great octave C/G rinforzando 16<sup>th</sup> notes to (Bar 1) C/G tenuto *and* rinforzando double-dotted quarter note to C/G rinforzando 16ths (repeat thru Bar 8). In Bar 9, they play C#/G# double-dotted quarter note tenuto & rinforzando to C#/G# rinforzando 16<sup>th</sup> (repeated thru at least Bar 13). The CB plays this pattern on small octave C notes thru Bar 8, and then C# in Bars 9-13, and then D starting in Bar 14. The VC/piano in Bar 14 play the pattern on D/A notes. In the grace bar, the bass drum plays a 16<sup>th</sup> rinforzando note (notated on the bottom space of the staff) to (Bar 1) rinforzando quarter note (forte), followed by a dotted 8<sup>th</sup> rest and then another 16<sup>th</sup> beat (repeat throughout this section). Incidentally, the strings are indicated “con talone” meaning played at the heel or nut of the bow (nearest the player’s hand). It bestows a very forceful or rough effect that is usually played on the down-bow.

In Bar 1, the Pos/bass clarinet and two clarinets/viole & violins play (after a dotted 8<sup>th</sup> rest) G/Bb/C 16ths to Bb/C/Eb quarter notes. Specifically, after a dotted 8<sup>th</sup> rest, the bass clarinet plays forte small octave G [written A] rinforzando 16<sup>th</sup> to Bb tenuto and rinforzando quarter note, while clarinet II plays Bb 16<sup>th</sup> to C, and clarinet I plays C 16<sup>th</sup> to Eb quarter note. Repeat thru Bar 8. In Bars 9 & 10, they are silent. After a quarter and 8<sup>th</sup> rest in Bar 11, they all play (along with the flutes and oboes) Line 2 C quarter note to D grace note to (Bar 12) C half note shrilly trill tied to next bar and to 8<sup>th</sup> note in Bar 14.

Back in Bar 1, the Pos play the same notes and pattern as the bass clarinet/clarinets. In Bar 9, however, they continue on with that pattern. After a dotted 8<sup>th</sup> rest, they play G#/B/C# rinforzando 16ths to B/C#/E tenuto and rinforzando quarter notes. Repeat thru Bar 13. Then they play (after a dotted 8<sup>th</sup> rest) A/C#/D 16ths to C#/D/F quarter notes. Back in Bar 1, violas/violins II & I play the same pattern thru Bar 5. However, in Bar 6, the violins/flutes/oboes play a different pattern of Line 2 Ab rinforzando 16<sup>th</sup> to G dotted 8<sup>th</sup> figure tied to G dotted 8<sup>th</sup> to G 16<sup>th</sup> (followed by a 16<sup>th</sup> rest). Repeat next two bars. Two banjos also play starting in Bar 1. After a dotted 8<sup>th</sup> rest, they play G/C (c'') 16ths up to Bb/Eb 8ths (followed by an 8<sup>th</sup> rest). Repeat thru Bar 8. Then they play (after a dotted 8<sup>th</sup> rest) G#/C# 16ths to B/E rinforzando 8ths (followed by an 8<sup>th</sup> rest). Repeat thru Bar 13, then A/D 16ths to C#/F 8ths. Bongo drums (*low* and *high*) also play that repeat rhythmic accentuation, notated with “x” heads with the 16<sup>th</sup> note on the 2<sup>nd</sup> from the top space, and the quarter note on the top space.

After a quarter rest in Bar 8, the horns and tenor sax play yet a different pattern. They play *ff* < small octave (Line 1 for the sax) F# rinforzando quarter note to (Bar 9) G rinforzando 16<sup>th</sup> to F# dotted 8<sup>th</sup> tied to quarter note and tied to (Bar 10) quarter and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then they play in Bar 11 G rinforzando 16<sup>th</sup> to F# dotted 8<sup>th</sup> tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Open trumpets join in starting Bar 9. ETC ETC.

[Resume Saturday, January 4, 7 pm]

{Manty Cries} R1/3 *Molto Agitato* in 6/8 time. 60 bars, 2:50. Scene: Young Manty (Amantha Starr) cries when she sees a man from Danville take away a kitchen slave (who was mouthing too freely about Manty's real racial heritage). So Manty's father reluctantly has him sold, and then tells Manty that she has to go away to school.

[Note: The first 27 bars of this cue were not used in the movie. The cue starts in Bar 28]

Bars 28-29 = Db man 7<sup>th</sup> (Db/F/Ab/C). *Appassionato* in 12/8 time.

Violins I are bowed trem on dotted whole notes (full bar value in 12/8 time) Ab/C (c'') tied to dotted whole notes next bar, while violins II are bowed trem on Line 1 F dotted whole notes. Viols II are bowed trem on middle C dotted whole note tied to next bar. Viols I are bowed trem on Line 1 Db dotted half note tied to dotted quarter note and tied to 8<sup>th</sup> note to Eb to Db bowed trem 8ths to (Bar 29) Db dotted whole note trem. The VC play *f appasss* the melody line (non-trem) of middle C dotted half note tied to dotted quarter note and tied to 8<sup>th</sup> up to Eb-Db 8ths to (Bar 29) descending to ascending 8<sup>th</sup> note triplets C-Ab-G to F-G-Ab (played legato) to middle C dotted quarter note legato down to Db quarter note up to middle C 8<sup>th</sup>. After a dotted half/quarter/8<sup>th</sup> rests, CB play small octave Db dotted quarter note legato down to (Bar 30) Bb dotted whole note tied to next bar.

Bars 30-31 = Bb min (Bb/Db/F) to Bb min to C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) to Bb min.

Viols and violins play tremolo ascending dotted quarter note chords. Violins play starting Line 1 F/Bb/Db dotted quarter notes crescendo to Bb/Db/F (f'') to Bb/C/Gb (start of a decrescendo) to Bb/Db/Bb dotted quarter note chords tied to dotted whole notes in Bar 31. Viols play Bb/Db dotted quarter notes to Line 1 Db/F to Eb/Gb to unison F dotted quarter note tied to dotted whole note next bar. Celli continue the melody line on small octave Bb dotted quarter note to Ab-Bb-Ab triplet 8ths to Gb dotted quarter note to F dotted quarter note up to (Bar 31) Bb dotted quarter note to Ab-Bb-Ab triplet 8ths to Ab dotted quarter note to Gb dotted quarter note.

Bars 32-33 = D maj (D/F#/A).

The mood of the cue changes quickly (*Moderato* in C time) as the father soothes young Manty. The harp is *solo* playing *p* ascending 8<sup>th</sup> note figures starting Great octave D/A/small octave D/F# (crossbeam connected) to (top staff) next figure of A/Line 1 D/F#/A 8ths (connected by a crossbeam). Repeat next bar. Violins are silent for most of these two bars. Viols play *p* on small octave F# whole note tied to whole note next bar. VC play Great octave and small octave A whole notes tied to next bar, and CB play small octave D. After a half and quarter rest in Bar 33, the violins play a "9" 32<sup>nd</sup> note ascending figure starting small octave A-B-C-D-E-F#-G-A-B (connected by three crossbeams) to (Bar 34) the start of the Starrwood motif (a variation of the Main Title), played a few times earlier in the score (such as starting in the unused Bar 20 of this cue).

Bar 34 = Ab Dom 7<sup>th</sup> (Ab/C/Eb/Gb).

Violins play Line 2 C half note to Eb to C quarter notes to (Bar 34) Bb rinforzando 16<sup>th</sup> legato to C dotted 8<sup>th</sup> note tied to half note. Then they play a “6” sextuplet 16<sup>th</sup> note figure starting Line 1 (or middle) C-D-E-F#-G#-A#. Back in Bar 34, viole I play Line 1 C/Ab rinforzando whole notes bowed trem crescendo to (Bar 35) Bb/Fb rinforzando whole notes decrescendo, while viole II play small octave Gb/Line 1 Eb whole notes bowed trem to (Bar 35) Gb/C whole notes. After a quarter rest, VC/CB pluck *pizz* Great octave Ab quarter note (followed by a half rest). In Bar 35, after a quarter rest, VC/CB pluck Great octave F# quarter note (followed by a quarter rest) to another F# quarter note. After a quarter rest in Bar 34, the piano plays Contra-octave and Great octave A quarter notes (let vibrate) followed by a half rest. After a quarter rest in Bar 35, the piano plays Contra-octave and Great octave F# quarter notes (followed by a quarter rest) and then another such dyad.

[Resume Sunday 1-5-03 at 7:20 pm]

In Bar 36, the violins continue the Starrwood theme on Line 2 C half note up to Eb quarter note legato back down to C quarter note down to (Bar 37) Line 1 Ab rinforzando 16<sup>th</sup> note to Bb dotted 8<sup>th</sup> note tied to a half note, and then Cb quarter note. Viole play small octave Ab/Line 1 C/Fb/Ab whole note trem, crescendo to (Bar 37) D/Ab rinforzando whole note trem and decrescendo. VC I are now *arco* playing small octave E whole note tremolo crescendo to (Bar 37) Bb dotted half note trem to B quarter note trem. VC II (and piano), after a quarter rest, plucks *pizz* Great octave D quarter note (followed by a half rest) to (Bar 37) Fb whole note trem (I believe). CB, after a quarter rest, plucks small octave D quarter note followed by a half rest (silent in Bar 37).

{Conservatory Letter} R ¼. *Molto grazioso* in C time. 16 bars, key signature of Eb major (3 flats or Bb-Eb-Ab). Instrumentation: 2 flutes, 2 bassoons, vibe, harp, celeste, and strings. Scene: Back in Starrwood years later, a house slave reads Mandy’s letter from the Conservatory.

The tonality initially that of the Eb maj (Eb/G/Bb). In the grace bar, the violins play *mf* the melody line on small octave Bb 8<sup>th</sup> note legato up to (Bar 1) Line 1 Bb 8<sup>th</sup> to Bb 8<sup>th</sup> tied to half note and to another 8<sup>th</sup>, and then down to small octave Bb 8<sup>th</sup> up to (Bar 2) Line 1 Bb 8<sup>th</sup> to Bb 8<sup>th</sup> tied to half note and to another 8<sup>th</sup>, and then same Line 1 Bb 8<sup>th</sup> to (Bar 3) Line 2 C 8<sup>th</sup> to C quarter note up to Eb 8<sup>th</sup> tied to double-dotted quarter note and then C 16<sup>th</sup>. The violas are silent until Bar 3 when (after a quarter rest) they play Line 1 C/Eb tenuto quarter notes (followed by a quarter rest) to C/Eb/F tenuto quarter notes. After a dotted 8<sup>th</sup> rest in Bar 1, celli play *mf* on Great octave Bb 16<sup>th</sup> up to small octave G back to Bb quarter notes (all three notes are crossbeam connected). After another dotted 8<sup>th</sup> rest, they repeat the same figure. In Bar 2, after a dotted 8<sup>th</sup> rest, they play small octave D 16<sup>th</sup> up to Ab down to D 8ths to another such figure after a dotted 8<sup>th</sup> rest. In Bar 3, after an 8<sup>th</sup> rest, they play small octave Eb 16<sup>th</sup> up to Bb down to Eb 8ths to another such figure (after a dotted 8<sup>th</sup> rest). Back in Bar 1, CB plucks *pizz* small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> & quarter rest). In Bar 2, the basses pluck small octave F down to Bb in that pattern. In Bar 3, we have G down to Bb in that pattern.

After a quarter rest in Bar 1, the celeste/vibe/flutes play Line 2 Eb/G 8ths (followed by an 8<sup>th</sup> rest) to D/F rinforzando quarter notes legato to C/Eb 8ths decrescendo



(followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 2, they play F/Ab 8ths (followed by an 8<sup>th</sup> rest) to Eb/G quarter notes legato to D/F 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 3, they play Line 3 C/Eb 8ths (followed by an 8<sup>th</sup> rest) to Bb/D quarter notes legato to G/C 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 1, Fag II plays small octave G dotted half note *mf* >. After a quarter rest in Bar 2, Fag I plays Bb dotted half note, and Fag II plays Ab dotted half note. Fags are silent in Bar 3. Finally, the harp plays Great octave Eb dotted 8<sup>th</sup> note up to Bb 16<sup>th</sup> figure up to small octave G down to Bb 8ths. After a dotted 8<sup>th</sup> rest, the harp continues on Bb 16<sup>th</sup> up to G down to Bb 8ths. Bars 2-3 are col celli.

Etc.Etc.

{The Declaration} R3/1 *Agitato con moto* in C time.111 bars, 5:06. Scene: Right after Amantha yells “White trash!” the cue begins. Then the local officer makes a declaration that Amantha was an issue of a black woman/slave and subject to slavery herself to pay off debts.

I am not sure what Steiner intended for the forte sting chord(s) initially heard. It appears to be a cluster of dissonant tones or perhaps a polytonality. Anyway, starting from the bottom, we have VC playing *f* small octave F-F-F and A-A-A rinforzando “3” triplet value 16<sup>th</sup> notes to same F/A rinforzando 8ths tied to dotted half notes and tied to (Bar 2, *rit*) F/A whole notes. Viole play B/D# notes in that pattern, violins II small octave E/G# in that pattern, and violins I A#/D# notes in that pattern. Pos play small octave F/B/E (e’) notes in that pattern, trumpets G#/A#/D# in that pattern, and horns small octave A/Line 1 D#. The tenor sax sounds Line 2 D# notes in that pattern, Fags on A/B (?? Or perhaps A#/B), bass clarinet on F, clarinet II on Line 1 D#, oboes on Line 1 E/G#, and flutes on A#/D# (Line 2 D-sharp).

Bars 3-4 = B half-dim 7/11<sup>th</sup> (B/D/F/A/E).

The man starts his official declaration at this point. The clarinets play the melody line. After a quarter rest, they play *f* on Line 2 legato quarter notes G#-Bb-A to (Bar 4) A-G#-Bb-A. Flutes play *mf* > Line 1 B/Line 2 E rinforzando whole notes tied to whole notes next bar, while oboes play F/A whole notes. The bass clarinet plays E whole note tied to next bar, and Fags play B/D (d’) whole notes. Brass choirs are silent. Violins I play B/E (e’) whole notes tied to next bar, while violins II play Line 1 F/A rinforzando whole notes. Viole play B/D (d’) whole notes tied to next bar, and VC play small octave E/A rinforzando whole notes. CB are still silent (joining in Bar 11).

[Resume a week later on Sunday, Jan 12, 2003 at 9:18 am]

In Bar 5, two bassoons play Line 1 D half note legato to C# half note (two clarinets play the same but Line 2 D to C#). Repeat in Bar 6. Violins I play *sfz* > rinforzando Line 1 G/A whole note bowed tremolo (three stacked slightly slanted short horizontal lines above the notes) crescendo to (Bar 6) a repeat of Bar 5. Violins I play small octave A and Line 1 Eb bowed trem whole notes in that dynamic pattern, viole on small octave G, and celli on small octave Eb.

Bars 7-8 = E Dom 9<sup>th</sup> b 5<sup>th</sup> (E/G#/Bb/D/F#).

Continuing in the same pattern as the previous two bars, the Fags and clarinets play Line 1 (Line 2 for clarinets) E legato to D half notes (repeated next bar). Violins I are bowed trem *sfz* > < on Line 1 F#/G# whole notes (repeated next bar), while violins II play on small octave G#/Line 1 D whole notes, Viole on F#, and VC on Bb/D.

In Bar 9, the Fags and clarinets play A to G# half notes (repeated next bar). Violins I are bowed trem on Line 1 D#/F# whole notes (repeated next bar), violins II on middle C#, viole on small octave C#/F#, and VC on G#/D# bowed trem whole notes. The harp makes its first appearance playing a rinforzando, arpeggiando whole notes (let vibrate) on Great octave Ab/small octave Db/Eb/Ab (bottom staff) and Line 1 Eb/Gb/Ab (top staff), but not repeated in Bar 10.

Bar 11 = C min (C/Eb/G).

When the man finishes his declaration stating that she is to be sold (“subject to any claims against the estate”), then this fortissimo C minor chord sounds declaratively. Flutes play *ff* on Line 2 G and Line 2 C whole note held fermata. At the end of the bar (for all of the instruments) there is a short pause symbol placed (two slashes). The oboes play Line 2 Eb/G whole notes held fermata, while the clarinets play Line 2 Eb/Line 2 C, the bass clarinet on Line 1 C, and Fags on Great octave C/G whole notes. Horns play small octave G/Line 1 C whole notes, trumpets on G/C, Pos on Great octave G/small octave C/Eb, and tuba on Great octave C whole notes. The timp is rolled on small octave C whole note held fermata. The *piatti* sounds a quarter note let vibrate (with the x head on the 2<sup>nd</sup> line from the top) followed by rests. Violins I play Line 1 Eb and Line 2 C whole note held fermata, while violins II play Line Line 2 C/G whole notes. Violas play small octave Eb and middle (Line 1) C whole notes. VC play Great octave C/G whole notes, and CB play small octave C.

Bar 12 = C min 7<sup>th</sup> (C/Eb/G/Bb).

Here Manty whispers unbelievably, “My mother?...” and then the slave trader reaffirms, “She was a negress, and that means you the same strap as the rest of them slaves out yonder.” Only woodwinds and strings play initially here. All violins (and oboe I) play Line 1 Bb rinforzando dotted half notes legato and decrescendo to same Bb tenuto quarter note. Viole are bowed trem on Line 1 G whole note decrescendo, while celli are bowed trem on middle C whole note. Clarinets play Line 1 Eb/G rinforzando whole notes decrescendo, and the bass clarinet plays Line 2 C whole note. Flutes and bassoons are silent.

Skipping to Bar 34, the slave trader (Ray Teal) says, “Hey, you can put this nigger in the rig. She’s real money!” The low register strings and woodwinds sound an ominous figure. Fags/VC/CB play *f pesante* Great octave (first note rinforzando) A down to F# 32<sup>nd</sup> notes to G# 8<sup>th</sup> figure tied to G# dotted half note and tied to most of next bar (and then repeating the figure). Viole/clarinets/bass clarinet play the same but small octave register. The piano also plays this figure but an octave lower than the VC/CB/Fags.

Etc etc etc.

{Sold To Hamish Bond} R5/1 *Fast* in 2/4 time. 143 bars, 6 minutes. Cue # 37711. Starting in Bar 16 in 6/8 time is the start of the stately *Hamish Bond* melody line. This track is in the old LP (and CD).

Bar 1 = B half-dim 7<sup>th</sup> (B/D/F/A) to B half-dim 7/11 (B/D/F/A/E).

The violins are *solli* playing forte two descending “6” sextuplet 16<sup>th</sup> note figures with the first note of each figure rinforzando. We find starting Line 2 B-A-F-D-B-A (connected by two crossbeams) back up to Line 2 rinforzando E-D-B-A-F-D. So in loose terms of melodic harmony, the first figure can be construed as a B half-diminished tonality, while the second figure as the same with the 11<sup>th</sup> note (E) added.

Bars 2-3 = E maj (E/G#/B) and D maj (D/F#/A). *Ritard* in C time.

After an 8<sup>th</sup> rest, clarinet I plays *mf* < > small octave B tenuto quarter note to B tenuto 8<sup>th</sup> up to D rinforzando 8<sup>th</sup> legato down to B dotted quarter note (repeat in Bar 3), while clarinet II plays small octave G# quarter to G# 8<sup>th</sup> notes to F# 8<sup>th</sup> legato to G# dotted quarter note. The bass clarinet plays (after an 8<sup>th</sup> rest) Line 1 E tenuto quarter note to E tenuto 8<sup>th</sup> to D rinforzando 8<sup>th</sup> legato to E dotted quarter note (repeat next bar). Fags play that pattern on Great octave E/B tenuto quarter notes to 8<sup>th</sup> notes to D/A rinforzando 8ths legato to E/B dotted quarter notes. Viole play much like the clarinets. They play small octave G#/B tenuto quarter notes to tenuto 8<sup>th</sup> to F#/A/D (d') rinforzando 8ths legato to G/B dotted quarter notes. VC I play (again after an 8<sup>th</sup> rest) B/E (e) tenuto quarter notes to B/E 8ths to A/D rinforzando 8ths legato to B/E dotted quarter notes, while VC II play Great octave E/B tenuto quarter notes to E/B 8ths to D/A rinforzando 8ths legato to E/B dotted quarter notes. CB play small octave E tenuto quarter note to E tenuto 8<sup>th</sup> to D rinforzando 8<sup>th</sup> legato to E dotted quarter note.

Violins play Line 2 E dotted half note tied to E dotted 8<sup>th</sup> and then rinforzando E to F 32<sup>nd</sup> notes crescendo to (Bar 3) E dotted half note decrescendo tied to E dotted 8<sup>th</sup>, and then rinforzando E-F# 32<sup>nd</sup> notes crescendo.

Bars 4-5 = E maj (E/G#/B) to Bb maj (Bb/D/F).

Following the same pattern as in Bars 2-3, the clarinets play (after an 8<sup>th</sup> rest) tenuto G#/B quarter notes to tenuto 8ths to F/D rinforzando 8ths legato to G#/B dotted quarter notes (repeat next bar). The bass clarinet plays the pattern on E-E-B-E notes, Fag I on Great octave B-B-F-B, and Fag II on E-E-Contra-octave Bb-Great octave E notes. Viole I play small octave B tenuto quarter note to B tenuto 8<sup>th</sup> to Bb/D rinforzando 8ths legato to B dotted quarter notes, while viole II play G# to G# notes to F rinforzando 8<sup>th</sup> to G# dotted quarter note. VC I play (after an 8<sup>th</sup> rest) B/E to B/E notes as given and then Great octave Bb rinforzando 8<sup>th</sup> to B/E dotted quarter notes, while VC II play Great octave E/B quarter notes to E/B 8ths to F 8ths legato to E/B dotted quarter notes. CB play E tenuto quarter note to E tenuto 8<sup>th</sup> down to Great octave Bb rinforzando 8<sup>th</sup> legato up to small octave E dotted quarter note (again repeat in Bar 5). The violins play Line 2 E dotted half note tied to (Bar 5) E dotted half note and tied to E dotted 8<sup>th</sup>, and then rinforzando E-F# 32<sup>nd</sup> notes to (Bar 6) E whole note tied to whole notes thru Bar 12 and tied to (Bar 13) E dotted half note and then E-F-G "3" triplet 8ths (crossbeam connected) to (Bar 14) Line 2 A whole note tied to dotted half note held fermata in Bar 15.

Bar 6 = Bar 2.

Bar 7 = E maj (E/G#/B) to D maj (D/F#/A).

This particular pattern sequence since Bar 2 ends in this bar. After an 8<sup>th</sup> rest, clarinet I plays small octave B 8<sup>th</sup> (stand alone 8<sup>th</sup>) to D-B legato 8ths (connected by a crossbeam) to D stand alone rinforzando 8<sup>th</sup> legato to B dotted quarter note. Clarinet II plays G# stand alone 8<sup>th</sup> to F#-G# legato 8ths to F# rinforzando 8<sup>th</sup> legato to G# dotted quarter note. The bass clarinet plays Line 1 E stand alone 8<sup>th</sup> to D-E legato 8ths to D stand alone rinforzando 8<sup>th</sup> legato to E dotted quarter note. Fag I plays (after an 8<sup>th</sup> rest) Great octave stand alone B 8<sup>th</sup> to A-B legato 8ths to A stand alone rinforzando 8<sup>th</sup> legato to B dotted quarter note, while Fag II plays E to D notes in that pattern. After an 8<sup>th</sup> rest, viole I play small octave B stand alone 8<sup>th</sup> to A/D to B legato 8ths to A/D rinforzando 8ths legato to B dotted quarter note, while viole II (separate staff below) play G# 8<sup>th</sup> to

F#-G# 8ths to F# 8<sup>th</sup> legato to G# dotted quarter note. VC play as the bassoons. CB play E stand alone 8<sup>th</sup> to D-E legato 8ths to D rinforzando 8<sup>th</sup> legato to E dotted quarter note. We then come to a new section from Bars 8 thru 15 that prelude the Hamish theme.

Bars 8-9 = E maj (E/G#/B) to (Bar 9) F# min 7<sup>th</sup> (F#/A/C#/E).

As the violins play the sustained (tied) Line 2 E whole notes thru Bar 12 (and most of Bar 13), the other strings, harp, and some woodwinds play a series of chords including that E note as an integral component of each tonality.

In Bar 8, the harp plays (almost sounds arpeggiando in nature but not notated as such with the wavy vertical line) four quarter note chords. We find Great octave E/B quarter notes played 4X (bottom staff) and on the top staff we find E/G#/B/Line 1 E quarter notes played 4X. In Bar 9, the harp plays E/C# quarter notes four times (bottom staff) and F#/A/C#/F# (top staff).

In Bar 8, clarinets play B/E (e') whole notes legato slur and crescendo to (Bar 9) Line 1 C#/F# whole notes, while the bass clarinet plays Line 1 G# whole note legato to (Bar 9) A whole note. Fags play Great octave E/B whole notes legato to (Bar 9) E/C# whole notes. Viole I play G#/E (e') whole notes crescendo to (Bar 9) A/F# whole notes, while viole II play small octave B whole note to (Bar 9) middle (Line 1) C# whole note (on the middle or 3<sup>rd</sup> line of the staff of the viole's alto clef). VC play (exactly as the bassoons) Great octave E/B whole notes crescendo to (Bar 9) E/C# whole notes. CB play small octave E whole note crescendo to (Bar 9) same E whole note.

Bars 10-11 = E min 7<sup>th</sup> (E/G/B/D) to (Bar 11) E maj 7 #5<sup>th</sup> (E/G#/B#/D#).

Clarinets play Line 1 D/G whole notes legato to (Bar 11) D#/G# whole notes [written E#/A#]. The bass clarinet plays Line 1 B whole note [written Line 2 C# with the sharp not written in due to the F#/C# key signature command at the beginning of the cue) legato to (Bar 11) B# whole note [written "x" or double-sharp C]. Fags play Great octave E/B whole notes legato to (Bar 11) E/D# whole notes. The harp bottom staff plays Great octave E/B quarter notes 4X to (Bar 11) E/D# quarter notes played 4X. The top staff plays G/B/D/G (g') quarter notes 4X to (Bar 11) G#/C/D#/G#. Note that Steiner inserts the enharmonic middle C instead of the B#. Viole top staff play B/G whole notes to (Bar 11) B#/G# whole notes, while viole II play Line 1 D to D# whole notes. VC play Great octave E/B whole notes to (Bar 11) E/D#, and CB play small octave E to (Bar 11) E whole note again.

Bar 12 = F# min 7<sup>th</sup> (F#/A/C#/E).

The harp bottom staff plays Great octave and small octave E quarter notes 4X (E-E-E-E) while the top staff plays A/C#/E/A(a'). Clarinets play E/A whole notes, bass clarinet Line 2 C#, and Fags Great octave and small octave E whole notes. Viole I play middle C#/A whole notes, while viole II play Line 1 E whole note. VC II and CB play small octave E whole note.

After a quarter rest, the English horn and VC I play rising legato quarter notes starting small octave F# up to middle C# up to E.

Bar 13 = E min b5<sup>th</sup> b 9<sup>th</sup> (E/G/Bb/D/F).

The harp bottom staff plays Great octave D/small octave F quarter notes 4X while the top staff plays Bb/D/F/Bb. Clarinets play F/Bb whole notes (legato from the previous bar's notes). The bass clarinet plays Line 2 D whole note, and Fags play Great octave D/small octave F whole notes. Viole I play Line 1 D/Bb whole notes, while

viole II play Line 1 F whole note. CB play small octave D whole note, and VC II play small octave F.

After a quarter rest, the English horn and VC I play descending legato (legato since Bar 12) quarter notes F-D-Bb-G (g) quarter notes. As given earlier, the violins play the E dotted half note tied from the previous bars, and then “3” triplet value 8<sup>th</sup> notes E-F-G.

Bars 14-15 = A maj (A/C#/E).

The violins settle on Line 2 A whole note tied to dotted half note held fermata in Bar 15, followed by an 8<sup>th</sup> rest. Then it starts to play the Hamish Bond melody line with small octave A 8<sup>th</sup> note. The English horn plays small octave A [written Line 1 E above] whole note tied to dotted half note held fermata next bar (followed by a quarter rest). Clarinets play Line 1 E/A whole notes tied to (Bar 15) dotted half notes held fermata. After an 8<sup>th</sup> rest, clarinet I plays a “6” sextuplet figure of ascending 16<sup>th</sup> notes starting small octave A-B-C#-D-E-F#. The bass clarinet plays Line 2 C# [written D#] whole note tied to dotted half note next bar and held fermata (followed by a quarter rest). Fags play Great octave A and small octave E whole notes tied to dotted half notes next bar and held fermata (followed by a quarter rest). The harp plays rising 8th note figures starting Great octave A-small octave E-A-C# (crossbeam connected) to next figure of small octave E-A-Line 1 C#-E 8ths to (Bar 15) Line 1 A quarter note held fermata (followed by a quarter and half rest). Also in Bar 15, the vibe softly strikes (let ring) a dotted half note (I believe it is Line 2 C# but *may* be Line 1 A if I copied it incorrectly). Viole I play Line 1 C#/A whole notes tied to dotted half notes in Bar 15 held fermata (followed by a quarter rest) while viole II play Line 1 E notes. VC play Great octave A and small octave E/A whole notes tied to fermata-held dotted half notes next bar (followed by a quarter rest) while CB play on Great octave A notes.

Bar 16 = G min 7<sup>th</sup> (G/Bb/D/F). *Espr* in 6/8 time. Key signature of F maj/D min of one flat (Bb).

The violins and oboes start the melody line playing *mf espr* Line 1 G quarter note to G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup>. Viole I (top staff) play Line 1 D quarter to D 8<sup>th</sup> to D quarter to D 8<sup>th</sup>, while viole II play that pattern on small octave Bb notes. VC play *mf* on small octave F dotted half note. CB pluck *pizz* on small octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to another G 8<sup>th</sup> (followed again by two 8<sup>th</sup> rests). Clarinet I plays Line 1 A 8<sup>th</sup> (followed by rests, and silent in Bar 17). The bass clarinet is also silent until Bar 18. The harp (bottom staff) plays Great octave G/small octave F dotted quarter notes tied to 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests), while the top staff plays small octave Bb/ Line 1 D/G notes in that pattern.

Bar 17 = C Dom 7<sup>th</sup> (C/E/G/Bb).

Violins and oboes continue the melody line on Line 1 G dotted quarter note to G-A grace notes legato to G-F-G 8<sup>th</sup> notes crescendo. Viole I play middle C quarter note to stand alone C 8<sup>th</sup> to C-D-C 8ths (crossbeam connected), while viole II play small octave Bb quarter to Bb 8<sup>th</sup> notes to Bb dotted quarter note. VC play small octave E dotted quarter note to E-F-E legato 8ths. CB pluck *pizz* middle C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to small octave C 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests). The harp (bottom staff) plays small octave C/E dotted quarter notes tied to 8ths (followed by two 8<sup>th</sup> rests) while the top staff plays Bb/C/G (g') notes.

Bar 18 = F maj 7<sup>th</sup> (F/A/C/E).

Violins and oboes continue the melody line on Line 1 A dotted quarter note legato up to Line 2 C dotted quarter note. Viole I (top staff) play double-stopped Line 1 C/E 8ths (followed by an 8<sup>th</sup> rest) to another set of C/E 8ths (both dyads are crossbeam connected) up to E/A 8ths (followed by an 8<sup>th</sup> rest) to another E/A dyad 8ths. The bottom staff of the viole play small octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (crossbeam connected) up to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another Line 1 C 8<sup>th</sup> (crossbeam connected). VC play small octave C dotted half note. CB pluck *pizz* small octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The harp (bottom staff) plays Great octave F and small octave C dotted quarter notes in arpeggiando fashion (vertical wavy line rolled chord) tied to 8ths (followed by two 8<sup>th</sup> rests) while the top staff plays A/C/E/A notes. Clarinet I plays *p* Line 1 E dotted half note legato to (Bar 19) F dotted half note, while clarinet II plays middle C to D notes, and bass clarinet plays Line 1 A dotted half note tied to next bar.

Bar 19 = D min (D/F/A) to D min 7<sup>th</sup> (D/F/A/C).

The violins continue the melody line on Line 1 F dotted quarter note crescendo and legato up to A dotted quarter note. Viole I play double-stopped (bracketed notes) A/F (f<sup>°</sup>) 8ths (followed by an 8<sup>th</sup> rest) to another A/F dyad 8ths up to D/A 8ths in that pattern. The bottom staff play Line 1 D 8ths and then F 8ths in that pattern. VC play small octave D dotted quarter note legato to C dotted quarter note crescendo. CB plucks small octave D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to C 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). The harp is silent in this bar.

Bar 20 = E half-dim 7<sup>th</sup> (E/G/Bb/D).

Violins and oboes continue the melody line on G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another G 8<sup>th</sup> (both 8ths are crossbeam connected) to G quarter note to G 8<sup>th</sup>. The harp (bottom staff) plays Bb/E (e) dotted quarter notes tied to 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests) while the top staff plays G/D/E (e<sup>°</sup>) notes. Viole top staff play G/E (e<sup>°</sup>) 8ths (followed by an 8<sup>th</sup> rest) to G/E 8ths to G/E quarter notes to G/E 8ths, while the bottom staff plays Line 1 D notes in that pattern. VC play Great octave Bb dotted quarter note legato up to small octave E dotted quarter note. CB plucks Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to small octave E 8<sup>th</sup> (followed by rests).

In Bar 21, the violins and oboes continue the melody line on Line 1 G dotted quarter note to (now *div*) E/G to F/A grace note dyads legato to E/G to D/F to E/G 8<sup>th</sup> note dyads to (Bar 22) F/A dotted half notes tied to (Bar 23) F/A dotted quarter notes and tied to F/A quarter notes. Then they play *unis* Line 1 D 8<sup>th</sup> (start of another melody line phrase). In Bar 22, after a quarter rest, the english horn (and also a horn) play a response phrase *mf* on small octave A [written Line 1 E] 8<sup>th</sup> note up to Line 1 D [written A] *rinforzando* quarter note legato down to A 8<sup>th</sup> to (Bar 23) C# [written G#] *rinforzando* quarter note legato down to A 8<sup>th</sup> to descending triplet 8ths starting *rinforzando* C-B-A to (Bar 24) small octave G [written Line 1 D] dotted half note tied next bar). After a quarter and two 8<sup>th</sup> rests, the clarinets play ascending Line 1 16<sup>th</sup> notes D-E-F-F# to (Bar 24) G 8<sup>th</sup> (followed by rests). Etc.

Skipping to Bar 52, we again hear the Starrwood theme, this time plaintively played by the solo English horn *triste f* <. The scene has Manty whining to Michelle about being a prisoner in a cage at Hamish's New Orleans home (despite the nice accommodations). The English horn plays legato Line 1 F [written Line 2 C] half note up to Ab back to F quarter notes to (Bar 53) *rinforzando* Eb 8<sup>th</sup> to F 8<sup>th</sup> tied to half note

and 8<sup>th</sup> note, and then Eb 8<sup>th</sup> to (Bar 54) a repeat of Bar 52 to (Bar 55) Db rinforzando 8<sup>th</sup> to Eb 8<sup>th</sup> tied to half note, and so forth. The harp is arpeggiando on the C# maj (C#/E#/G#) tonality. So we find the harp playing forte Great octave C#/G#/small octave C#/E#/G#/Line 1 C# whole notes. The strings, however, play the combined Db maj (Db/F/Ab) tonality, which is the enharmonic equivalent to the C# major. So viole I play forte small octave F and Line 1 Db whole notes crescendo, while viole II play small octave Ab. VC play Great octave Ab and small octave Db whole notes *f* <. CB play small octave Db whole note. In Bar 53, the harp is arpeggiando on Great octave C#/G#/small octave E#/B whole notes (C# Dom 7<sup>th</sup> tonality or C#/E#/G#/B). The viole (both staves) play F/Cb rinforzando whole notes decrescendo. VC top staff play Great octave Ab rinforzando whole note decrescendo, while viole II play Great octave Db/Ab whole notes, and CB play small octave Db whole note. Combined this is the Db Dom 7<sup>th</sup> tonality (Db/F/Ab/Cb), once again the enharmonic equivalent to the C# Dom 7<sup>th</sup>.

Bar 54 = Bb Dom 7<sup>th</sup> (Bb/D/F/Ab).

The viole play small octave Ab/Bb whole notes crescendo, while the VC play F/D (d) whole notes, and CB play Great octave Bb. The harp now plays two quintuplet “5” ascending 16<sup>th</sup> note figures starting Contra-octave Bb-Great octave F-Bb-small octave D-F (connected by two crossbeams) to next figure starting small octave Ab-Bb-D-F-Ab (connected by two crossbeams) to Line 1 Bb quarter note (followed by a quarter rest).

Bar 55 = A Dom 7<sup>th</sup> (A/C#/E/G).

The harp is again arpeggiando in Contra-octave A/ Great octave E/ small octave C#/G whole notes. Viole I play small octave G rinforzando whole note decrescendo, while viole II play double-stopped small octave Db/G. VC play Great octave E whole note (bottom staff) and small octave Db (top staff) while CB play Great octave A whole note. Etc.

Skipping to Bar 77 (start of page 17 in 6/8 time) we come to the dialog when Manty asks Michelle, “You’re a slave, aren’t you? Don’t you ever think of escape?” There is an awkward pause, and then Manty says, “Oh, I see...” The Hamish Bond theme is played here but on a higher register. Violins play Line 2 B quarter note to B 8<sup>th</sup> to B quarter note to B 8<sup>th</sup> to (Bar 78) B quarter note to C#-D# grace notes to C#-B-C# legato 8ths to (Bar 79) Line 3 D# dotted quarter note legato to F# dotted quarter note down to (Bar 80) Line 2 B dotted quarter note up to Line 3 D# dotted quarter note. Then in Bar 81, the violins play Line 3 C# quarter to 8<sup>th</sup> to quarter to 8<sup>th</sup> notes, and so forth. Back in Bar 77, the vib and clarinet sound Line 2 D# dotted half note up to (Bar 78) G# to F# dotted quarter notes to (Bar 79) D# dotted quarter note to C#-B-G# descending 8<sup>th</sup> notes up to (Bar 80) Line 2 F# dotted quarter note to D#-C#-B 8ths up to (Bar 81) G# to F# dotted quarter notes (repeated next bar). The harp sounds Great octave G#/small octave D#/G# (bottom staff) and (top staff) B/D#/G# dotted half notes in Bar 77. After a rest in Bar 78, the harp plays in Bar 79 rising 8<sup>th</sup> notes starting Great octave F#-D#-G# to (top staff) B-D#-G# 8<sup>th</sup> notes down to (Bar 80) a repeat of the previous bar, etc.

Etc etc etc.

[Resume Tuesday, Jan 14 at 6:45 pm]

{Shopping Day} R6/3 *Allegretto* in C time. 50 bars, 8:49. Scene: Amantha shops in the French quarters of New Orleans.

Bars 8-10 = C maj (C/E/G) to A min (A/C/E). *Modto di Gavotte*

Skipping to Bars 8, we shortly hear the start of a delightfully bouncy melody line played by the medium high violins (Line 2 register). The harp and celeste play two arpeggiando 8<sup>th</sup> note chords per bar thru Bar 15. After a quarter rest in Bar 8, they play *mp let ring* small octave G/Line 1 C/E 8ths (bottom staff), followed by an 8<sup>th</sup> rest, and then A/C/E 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars (thru Bar 10). After a quarter rest in Bar 8, the top staff of the harp and celeste play Line 1 G/Line 2 C/E/G arpeggiando 8ths (followed by an 8<sup>th</sup> rest) and then A/C/E/A 8ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars. Violas, after an 8<sup>th</sup> rest in Bar 8, pluck *pizz mf* rising 8<sup>th</sup> notes starting small octave G to Line 1 or middle C up to E (all three 8ths are connected by a crossbeam) up to stand alone A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat next two bars. VC pluck *pizz* on small octave C 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter rests) down to Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat thru Bar 10. CB (*cued in*) pluck middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter rests) down to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next two bars (that is, if it is *actually* played in the final recording).

After a half and dotted 8<sup>th</sup> rest in Bar 9, the violins start the cheerful, carefree melody line *mf*. We find Line 2 G 16<sup>th</sup> legato to A 8th note (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> (all three notes are connected by a crossbeam) legato to (Bar 10) A half note tied to an 8th note. After a 16<sup>th</sup> rest, the violins continue on G 16<sup>th</sup> legato to A 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> (these last three notes are again connected by a crossbeam) legato down to (Bar 11) Line 1 A half note tied to 8<sup>th</sup>. After a 16<sup>th</sup> rest, the violins continue on Line 2 A 16<sup>th</sup> legato slur to B 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to Line 2 C 16<sup>th</sup> legato to (Bar 12) Line 3 E to D quarter notes down to B dotted quarter note, and then A 8<sup>th</sup> legato down to (Bar 13) E half note tied to 8<sup>th</sup>. After a 16<sup>th</sup> rest, they play G 16<sup>th</sup> legato to A 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 16<sup>th</sup> legato to (Bar 14) A half note tied to 8<sup>th</sup>. After a 16<sup>th</sup> rest, they continue on G 16<sup>th</sup> legato to A 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G 8<sup>th</sup> legato to (Bar 15) Line 1 B half note tied to 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to same B 16<sup>th</sup> legato to Line 2 C 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to C# 16<sup>th</sup> legato to (Bar 16) E to D quarter notes down to B dotted quarter note. Then they play Line 1 F# 8<sup>th</sup> to (Bar 17) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G tenuto quarter note tied to 8<sup>th</sup>. Then the violins resume the same melody line.

Back in Bar 11, the harp and celeste (after a quarter rest) play arpeggiando small octave A/Line 1 C/D/F (bottom staff) and A/C/D/G (top staff). [Note: If I made a mistake in copying that top note of G (if it was really supposed to be Line 2 F) then we have the D min 7<sup>th</sup> tonality or D/F/A/C. Otherwise we have the D min 7/11<sup>th</sup> tonality or D/F/A/C/G] Then the harp and celeste play Line 1 C/D/F/A 8ths (bottom staff) and Line 2 C/D/F/A 8ths (top staff) followed by an 8<sup>th</sup> and quarter rest. After an 8<sup>th</sup> rest, the violas pluck *pizz* A-C-D (crossbeam connected) up to A stand alone Line 1 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). VC pluck small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> and two quarter rests) to another D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 12, the harp is arpeggiando on Line 1 F/G/B/D (d'') and (top staff) Line 2 G/B/D (d''') 8ths or the G Dom 7<sup>th</sup> tonality (G/B/D/F). After an 8<sup>th</sup> and quarter rest, the harp/celeste play F/F (bottom staff) and B/D/G (top staff) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, the violas pluck ascending 8<sup>th</sup> notes starting small octave D-F-G (crossbeam connected) to B-D-F-A (crossbeam connected). VC pluck Great octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> and one quarter rests) and then another G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest).



Skipping to Bar 30, the violins continue the melody line on a different phrasing of Line 2 E legato up to G quarter note down to Line 1 A quarter note, and then up to B dotted 8<sup>th</sup> to Line 2 C 16<sup>th</sup> to (Bar 31) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D tenuto half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 32, they continue with the Line 2 G rinforzando quarter note up to Bb quarter note down to E quarter note to F dotted 8<sup>th</sup> to G 16<sup>th</sup> to (Bar 33) A half note tied to 8<sup>th</sup>. Etc. Etc.

{“I’ll Be Darned!”} R9/1. *Appassionato* in 6/8 time. 9 bars, :21. Key signature of Eb maj/C min (three flats or Bb-Eb-Ab). Scene: Amantha has the opportunity to stay on the steamboat up to the safety of the North, but before it leaves, she rushes back to the dock to embrace Hamish Bond.

The violins, flutes and oboe play the melody line that is the alternate Main Title chorus melody line (“I was a-lone---Praying for some-one to love----....”) but in a different key. The violins and flutes (oboe an octave register lower) play *mf* Line 2 Eb-F-G legato 8<sup>th</sup> notes (crossbeam connected) to Bb dotted quarter note tied to dotted quarter note next bar, and then F-G-Ab 8ths to (Bar 3) Bb dotted 8<sup>th</sup> legato to C 16<sup>th</sup> to Bb 8<sup>th</sup> (this delayed triplet is connected by a crossbeam) to Bb dotted quarter note tied to dotted quarter note next bar (etc).

The harp plays rising to falling 32<sup>nd</sup> note arpeggio figures. So we find rising notes starting Contra-octave Bb up to Great octave Bb to small octave Eb to G to Bb to middle C (bottom staff) up to (top staff) Line 1 Eb-G-Bb-C-Eb-G (g’). Then the harp plays descending 32<sup>nd</sup> notes starting Line 2 Bb-G-Eb-C-Bb-G-Eb (top staff) to (bottom staff) middle C-Bb-G-Eb-Bb. Repeat next bar.

After a quarter and 8<sup>th</sup> rest, two horns play a response figure to the melody line on Bb-C-G 8ths to (Bar 2) Line 1 Bb dotted half note (repeat next two bars). Clarinet I plays Line 1 Eb dotted half note to (Bar 2) F to D dotted quarter notes (repeat next two bars) while clarinet II plays small octave G dotted half note legato to (Bar 2) Ab dotted half note (repeat next two bars). Fags play Contra-octave Bb dotted half note tied to next bar. After an 8<sup>th</sup> rest, violas play a sea-faring motion phrase of ascending 16ths small octave C-Eb-G-Bb to sextuplet 16ths figure middle C-Bb-C-Bb-C-Bb. The VC, however, play (after a 16<sup>th</sup> rest) a slightly altered figure of rising 16ths starting Great octave Bb-C—Eb-G-Bb to the next figure of sextuplet 16ths middle C-Bb-C-Bb-C-Bb. In Bar 2, after an 8<sup>th</sup> rest, the violas play small octave D-F-Ab-Bb legato 16<sup>th</sup> to next legato figure of C-Bb-C-Bb-C-Bb 16ths. Repeat Bars 1-2 in Bars 3-4. VC play Bb-D-F-An-Bb 16ths legato figure to next figure of middle C-Bb-C-Bb-C-Bb. CB play Great octave Bb dotted half note (repeated next three bars).

Etc etc.

In the chorus rendition (Main Title), they sing Line 1 E-F#-G# 8ths (crossbeam connected) up to B dotted quarter note tied to B dotted quarter note next bar, and then back down to F#-G#-B 8ths to (next bar) B dotted 8<sup>th</sup> to C# 16<sup>th</sup> to B 8<sup>th</sup> (this delayed triplet is connected by a crossbeam) to B dotted quarter note tied to next bar (etc.). Basically the harmony is initially that of the E maj (E/G#/B).

So the lyrics are: “I was alone---praying for someone to love---thinking the Moon was a stranger, the stars were unfriendly, and love was a shrine not meant to be mine. I was alone---praying to heaven above---when all at once I imagined a band of angels, there in the heavens...” Etc.

The cue sheets are dated July 19, 1957. Here is part of the data:

Reel 1

| <u>NO.</u> | <u>SELECTION</u>  | <u>COMPOSER</u>         | <u>Publisher</u> | <u>HOW USED</u> | <u>TIME</u> |
|------------|-------------------|-------------------------|------------------|-----------------|-------------|
| 1          | Maestoso          | Max Steiner             | Witmark          | BKG. INSTR.     | 0:18        |
| 2          | Band of Angels    | Max Steiner-Carl Sigman | “                | BKG. VOCAL      | 1:20        |
| 3          | Africa            | Max Steiner             | Witmark          | “ INST.         | 1:00        |
| 4          | Starrwood         | Max Steiner             | Witmark          | “ “             | 1:30        |
| 5          | Starrwood         | Max Steiner             | Witmark          | “ “             | 1:45        |
| 6          | Hamish            | Max Steiner             | Witmark          | “ “             | 0:40        |
| 7          | De Camptown Races | Foster (arr. Steiner)   | Witmark          | “ “             | 0:15        |

REEL 2

|    |                             |                                |         |     |      |
|----|-----------------------------|--------------------------------|---------|-----|------|
| 8  | Battle Hymn of the Republic | J.W. Howe (arr. Steiner)       | “       | “   | 0:08 |
| 9  | Seth                        | Max Steiner                    | Witmark | “ “ | 0:08 |
| 10 | Amantha                     | Max Steiner                    | Witmark | “ “ | 0:25 |
| 11 | Starrwood                   | Max Steiner                    | Witmark | “ “ | 0:23 |
| 12 | Swing Low Sweet Chariot     | Unknown (arr. Jester Hairston) | “       | “   | 0:40 |
| 13 | Amantha Leaves              | Max Steiner                    | Witmark | “ “ | 0:42 |
| 14 | Starrwood                   | Max Steiner`                   | Witmark | “ “ | 0:15 |
| 15 | De Camptown Races           | Foster (arr. Steiner)          | “       | “ “ | 0:18 |
| 16 | Miss Idell                  | Max Steiner                    | “       | “ “ | 0:36 |
| 17 | Amantha                     | Max Steiner                    |         | “   | 0:10 |
| 18 | Starrwood                   | Max Steiner                    | “       | “   | 1:05 |
| 19 | Slaves                      | Max Steiner                    | “       | “   | 0:15 |

REEL 3

|    |           |             |   |   |      |
|----|-----------|-------------|---|---|------|
| 20 | Starrwood | Max Steiner | “ | “ | 0:30 |
| 21 | Cabin     | Max Steiner | “ | “ | 2:15 |
| 22 | The Rope  | Max Steiner | “ | “ | 2:07 |

ETC ETC ETC

-Main Title *Maestoso* in C time. 27 bars, 1:23.

-R1/2 *Agitato molto marcato* in 2/4 time. 81 bars, 4:13.

-R1/3 *Molto agitato* in 6/8 time. 60 bars, 2:50. Seque.

-R1/4 *Molto grazioso* in C time. 16 bars.

-R1/5 Camptown Races in Db. Start 2:50. Piano solo tracks.

-R2/1 [Chopin Etude from *Jezebel*. Piano solo]

-R2/2 *Molto grazioso* in 3/4 time (1 # key sig). 48 bars then coma sopra 17-30 (72)

-R2/2A Piano solo *Berceuse* by Stephen Foster (any key)

-R2/3 *Agitato* in 2/4 time

-R3/1 *Agitato Fast* in C time. 111 bars, 5:06 (ends throws/door).

-R3/2-4/1 *Tragic* in C time. Cello solo (rubato). 79 bars, 3:21.

-R4/2 *Agitato* in C [sees Robe] 75 bars, 1:29. (open door!).

-R5/1 *Fast* in 2/4 time. 143 bars, 6 minutes.

-R5/2 *Modto* in 3/4 time (1 # key sig).56 bars, 2:37. Cue #37712 (start 1:20)

-R6/2 68 bars, 5:43.(start 2:34)

-R6/3 *Allegretto* in C time (start 6:40) 50 bars 8:49.

-R6/4 *Agitato misterioso* in 2/4 time. 22 bars, :16.“Come on, boy, or I’ll miss my boat!”

- R7/1 *Misterioso* in C. 18 bars, :38. (“This boy is so plum lazy”).
- R7/2 *Leggiero* in 6/8 time (1 b key sig). 18 bars, 2:18 (start 1:47). [runs to room]
- R7/3 Blow Man Down (voice only)
- R7/4 The Drunken Sailor (voice only)
- R8/1 *Appassionato* in C. (3 #’s key sig) 40 bars (start 1:54)
- R8/2 *Modto* in C. 8 bars, start 4:12 (to 4:40).
- R8/3 *Molto modto(sentimentale)*. 39 bars, 1:26.
- R9/1 *Appassionato* in 6/8 time (3 flats key sig). 9 bars, :21 (to choir).
- R9/2 *Pastorale* in 6/8 time (4 flats key sig). 18 bars, :53.
- R9/3 *Misterioso* in C. Bass clarinet solo. 1:20, 20 bars.
- R10/1 *Molto Agitato* in C. 156 bars, 2:48.
- R10/2 *Misterioso* in C. 19 bars, 1:11. (Charles...gun drops).
- R11/1 *Molto espr* in 6/8 time (1 # key sig). 18 bars, :59. seque.
- R11/2 *Maestoso* in C.. 17 bars, :54.
- R11/3 *Misterioso* in 2/4 time. 99 bars, 4:04. [Fire]
- R11/4 *Molto misterioso e quasi agitato* in 2/4 time. 96 bars, 6:03 (start 4:04).
- R11/5 *Misterioso, agitato* in 2/4 time. Start 6:04. 92 bars, 8:45 (seque choir, E minor).
- R12/2 *Modto* in C (start :37). 37 bars, 2:47.
- R13/1 *Agitato(misterioso)* in 12/8 time. 76 bars, 2:16. Soldiers.
- R13/2 *Modto* in C (start 1:17). 16 bars, 2:56.
- R14/2 *Molto agitato* in 6/8 time. 59 bars, 2:21 [Come in, sit down]
- R14/3 *Andante (triste)* in C time. 30 bars.
- R15/1 *Misterioso* in C. 32 bars, 1:24. [gong. “I’ll get him”/boat]
- R15/2 *Misterioso* in 6/8 time 21 bars.
- R15/3 *Misterioso* in C. 124 bars, 3:28. [“There I was...” Bar 101]
- R16/1 *Agitato* in C. 27 bars, 4:23.
- R16/2 *Agitato* in 2/4 time. 43 bars, 1:28. seque choir.
- R16/3 6/8 time (4 #’s key sig). 45 bars.

[As a side note, somewhere in the notes for *Band of Angels* was that the orchestrator, Murray Cutter, lived in Montecito, WO]

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## THE BOY FROM OKLAHOMA

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

Here is a graphic of the movie:

<http://www.graphsource.com/video/oklahoma.htm>

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

Supervisor: David Weisbart  
Director: Michael Curtiz  
Asst. Dir. Oren Haglund (North Hollywood) [I am not including specific  
2<sup>nd</sup> Asst. Dir. Carter Bigson (North Hollywood) street addresses here]  
Script Supv. Polly Craus (Hollywood)  
Dialogue Dir. Norman Stuart (Los Angeles)  
Cameraman Robert Burks (Burbank)  
2<sup>nd</sup> “ Bill Schurr (North Hollywood)  
Asst. “ Lenni South (Burbank)  
Still Man Jack Woods (Beverly Hills)  
Art Director Leo Kuter (Van Nuys)  
Cutter Jimmy Moore (Hollywood)  
Sound Mixer Stanley Jones (North Hollywood)  
Prop Man Herbert Plews (Burbank)  
2<sup>nd</sup> “ George Stewart (Burbank)  
Grip Harold Noyes (Burbank)  
Gaffer Richard L. Wilson (Burbank)  
Best Boy Joe O’Connell (Burbank)  
Wardrobe man Ted Kring (Sherman Oaks)  
“ Woman Elva Hill (Hollywood)

CAST:

“Will Brewster” Will Rogers, Jr. (Culver City)  
“Katie Branning” Nancy Olson (Beverly Hills Hotel)  
“Barney Turlock” Anthony Caruso (L.A.)  
“Pete Martin” Sheb Wooley (No. Hollywood)  
“Pop Pruty” Clem Bevans (Hollywood)  
“Paul Evans” [not listed—evidently not assigned yet]  
“Steve” Merv Griffin (Hollywood)  
“Crazy Charlie” Lon Chaney, Jr.  
“Wally Higgins” Wallace Ford (Hollywood or Cornell, CA)  
“Aunt Cressy” Cecil Weston (Day player)  
“Shorty” Slim Pickens (Northridge)  
“Billy the Kid” Tyler MacDuff (Pasadena)  
“Joe Downey” James Griffith (Sherman Oaks)  
“1<sup>st</sup> Heavy” John Cason (Van Nuys)  
“2<sup>nd</sup> Heavy” Guy Teague (Van Nuys)  
“Blacksmith” Denver Pyle (Hollywood)

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

REELS 1 & 2

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

REELS 3 & 4

|       |                              |                              |      |
|-------|------------------------------|------------------------------|------|
| 10    | Varsoviene                   | Unknown                      | 1:15 |
| 11    | For He's A Jolly Good Fellow | Unknown, arr. Max Steiner    | 0:08 |
| 12    | Montana                      | David Buttolph (Vis. Instr.) | 0:25 |
| 13(a) | Menace                       | Max Steiner                  | 0:11 |
| (b)   | Stagecoach                   | Max Steiner                  | 0:05 |
| (c)   | Menace                       | Max Steiner                  | 0:13 |
| 14    | Menace                       | Max Steiner                  | 0:10 |
| 15    | Con Moto                     | Max Steiner                  | 0:11 |
| 16    | The Boy From Oklahoma        | Max Steiner                  | 0:40 |
| 17(a) | Con Moto                     | Max Steiner                  | 0:20 |
| (b)   | Grazioso                     | Max Steiner                  | 0:35 |
| 18    | As The Brass Band Played     | Jack Scholl-R. Heindorf(Voc) | 0:44 |
| 19(a) | Grazioso                     | Max Steiner                  | 0:20 |
| (b)   | Crazy Charley                | Max Steiner                  | 0:49 |
| 20    | Rye Whiskey                  | Unknown, arr. Max Steiner    | 0:04 |
| 21    | Rye Whiskey                  | “ “ “                        | 0:10 |
| 22    | Rye Whiskey                  | “ “ “                        | 0:10 |
| 23(a) | Rye Whiskey                  | “ “ “                        | 0:05 |

|              |                                    |                             |      |
|--------------|------------------------------------|-----------------------------|------|
| (b)          | Carry Me Back To Old Virginity     | Bland, arr. Max Steiner     | 0:11 |
| (c)          | Jail                               | Max Steiner                 | 0:15 |
| (d)          | Grazioso                           | Max Steiner                 | 0:16 |
| REELS 5 & 6  |                                    |                             |      |
| 24(a)        | Grazioso                           | Max Steiner                 | 1:29 |
| (b)          | Pop                                | Max Steiner                 | 0:30 |
| 25(a)        | The Boy From Oklahoma              | Max Steiner                 | 0:23 |
| (b)          | Con Moto                           | Max Steiner                 | 0:13 |
| (c)          | Menace                             | Max Steiner                 | 0:10 |
| (d)          | The Boy From Oklahoma              | Max Steiner                 | 0:46 |
| 26           | Menace                             | Max Steiner                 | 0:21 |
| 27(a)        | Misterioso                         | Max Steiner                 | 1:00 |
| (b)          | Grazioso                           | Max Steiner                 | 0:24 |
| 28(a)        | The Ranch                          | Max Steiner                 | 2:19 |
| (b)          | Outlaws                            | Max Steiner                 | 1:45 |
| 29           | Outlaws                            | Max Steiner                 | 0:20 |
| 30           | In A Hurry                         | Max Steiner                 | 0:15 |
| 31(a)        | Menace                             | Max Steiner                 | 0:30 |
| (b)          | Red River Valley                   | Unknown, arr. Max Steiner   | 0:38 |
| (c)          | Early Days Medley                  | David Buttolph(Vis. Instr.) | 0:45 |
| REELS 7 & 8  |                                    |                             |      |
| 32           | Menace                             | Max Steiner                 | 0:14 |
| 33           | Billy The Kid                      | Max Steiner                 | 0:53 |
| 34(a)        | The Boy From Oklahoma              | Max Steiner                 | 0:52 |
| (b)          | When The Work's All Done This Fall | Unknown, arr. Steiner       | 1:05 |
| 35           | Shooting The Owl                   | Max Steiner                 | 0:18 |
| 36           | Folks That Put On Airs             | Unknown, arr. Max Steiner   | 0:10 |
| 37(a)        | Menace                             | Max Steiner                 | 0:26 |
| (b)          | The Boy From Oklahoma              | Max Steiner                 | 0:55 |
| 38           | The Boy From Oklahoma              | Max Steiner                 | 0:36 |
| 39(a)        | Menace                             | Max Steiner                 | 0:15 |
| (b)          | Grazioso                           | Max Steiner                 | 0:45 |
| REELS 9 & 10 |                                    |                             |      |
| 40(a)        | Stagecoach                         | Max Steiner                 | 0:25 |
| (b)          | Menace                             | Max Steiner                 | 0:46 |
| (c)          | Stagecoach                         | Max Steiner                 | 0:54 |
| (d)          | Bandits                            | Max Steiner                 | 0:37 |
| (e)          | Stagecoach                         | Max Steiner                 | 0:05 |
| (f)          | Bandits                            | Max Steiner                 | 0:11 |
| (g)          | Menace                             | Max Steiner                 | 0:14 |
| 41           | Menace                             | Max Steiner                 | 0:14 |
| 42(a)        | Menace                             | Max Steiner                 | 0:19 |
| (b)          | Con Moto                           | Max Steiner                 | 0:15 |
| 43           | Billy The Kid                      | Max Steiner                 | 0:45 |
| 44(a)        | Menace                             | Max Steiner                 | 0:17 |
| (b)          | Con Moto                           | Max Steiner                 | 0:12 |

|     |                       |                           |      |
|-----|-----------------------|---------------------------|------|
| (c) | Menace                | Max Steiner               | 0:30 |
| (d) | Bandits               | Max Steiner               | 1:25 |
| (e) | Con Moto              | Max Steiner               | 0:10 |
| (f) | Billy The Kid         | Max Steiner               | 0:23 |
| (g) | Grazioso              | Max Steiner               | 1:00 |
| (h) | The Boy From Oklahoma | Max Steiner               | 0:29 |
| (i) | Poor Lonesome Cowboy  | Unknown, arr. R. Heindorf | 0:21 |

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-“Main Title” Reel 1/part 1 *Animato* in C time. Cue #35471  
 -{The Letter} R1/5-2/1 *Con Moto* in  $\frac{3}{4}$  time. 57 bars. Cue #35472  
 -{The Gun Contest} R2/3 *Grazioso* in  $\frac{2}{4}$  time. Cue #35473  
 -{Pete Martin} R2/4 C time. Cue #35473  
 -{The Stagecoach Robbery} R2/6. *Slowly* in C time. Cue #35474  
 -{Hold Up Aftermath} R3/4. *Agitato*. 30 bars. Cue #35475  
 -{The Boots} R3/5. Also cue #35475  
 -{“How Did Your Father Die?”} R3/6-4/1. 25 bars. Cue #35476  
 -{Crazy Charly} R4/2. *Rubato* in C time. Also cue#35476  
 -{Beans & Tortillas} R4/3. Also cue#35476  
 -{Katie} Cue # 35477  
 -{Ride To Range} R5/2. Also cue # 35477  
 -{Horseshoe Print} R5/3. Cue # 35478.  
 -{“What Does Pete Martin Do?”} R5/4.  
 -{The Ranch} *Moderato* in C. R5/5-6/1. Cue # 35479  
 -{Shorty Alarmed} R6/2. Cue # 35480  
 -{“No Doubt About It!”} *Agitato* in C. R6/3. Cue # 35481.  
 -{Letter To Billy} R7/1.  
 -{Billy The Kid} R7/2.  
 -{The Stuffed Owl} R7/4. *Allegro Molto Agitato* in C. 5 bars. Cue # 35483  
 -{Tom Quits} R8/3.  
 -{“So Long, Pop”} R8/4.  
 -{Confidence} R8/5.  
 -{Stage} R9/1.  
 -{The Bandits} R9/2  
 -{“Hang him!”} R9/3  
 -{Pete Confesses} R9/4  
 -{Turlock and Pop} R9/5-10/1.  
 -{Gun On Pop} R10/2.  
 -{Walk Out Of Here} R10/3.  
 -{The Chase} R10/4.  
 -{Turlock’s Humiliation} R10/6. *Maestoso* in  $\frac{3}{4}$  time. Cue # 35490  
 -{Finale} R10/7. 33 bars. Cue #35491.

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

Bars 1-2 = Warner Bros Signature.

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

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

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

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

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

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

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

Below the timp line is the piatti line sounding a quarter note crash (notated as an “x” head located on the top line of the staff with the quarter note stem extending below, followed by a quarter and half rest marks. In Bar 5, the piatti line becomes the



staff line for the temple blocks. Below that is the vibe line (that is silent), the two Grand Staff harp lines (silent until Bar 5). Below this is the piano and celeste Grand staff lines. I believe it is the piano playing Contra-octave and Great octave rinforzando A whole notes. And below this is the guitar line (silent until Bar 5).

Below this is the violins I line playing *ff* high Line 3 A rinforzando dotted half note tied to A 32<sup>nd</sup> note, actually part of a descending “9” 32<sup>nd</sup> note figure (see clarinets). Violins II line below is “col” violins I. Below this are the two staff lines for the viole (viole II are “col”) playing (in the treble clef instead of the usual alto clef for the violas) Line 2 A dotted half note tied to 32<sup>nd</sup> note, etc (see clarinets/violins). Below this are two staves for the celli (or VC) playing Great octave A rinforzando whole note. Finally, on the bottom staff line on the page is the “Bass” (or CB) playing “col Celli” (or Great octave A whole note).

Bar 4 = F maj (F/A/C) to G min (G/Bb/D) to F maj to C maj 7<sup>th</sup> (C/E/G/B).

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

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

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

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

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

horn plays V 16<sup>th</sup> to D dotted 8<sup>th</sup> to C 8<sup>th</sup> figure. The clarinets play small octave F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to middle C 16<sup>th</sup> to C 8<sup>ths</sup>. After a quarter rest, they play the C quarter note legato to A note (start of the melody line). The bass clarinet plays Line 1 F 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to middle C 16<sup>th</sup>, and then legato up to A down to C 8<sup>ths</sup>. Then it plays small octave F dotted 8<sup>th</sup> up to middle C 16<sup>th</sup> legato up to A down to C 8<sup>ths</sup>.

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

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

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

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

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

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

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

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

clarinets and bass clarinet (after the rests) play Line 1 D [written E] rinforzando 8ths, while two Fags play small octave D 8<sup>th</sup>. Violins play Line 1 D rinforzando 8ths. Viole I play Line 1 D 8<sup>th</sup>, while viole II play small octave D 8<sup>th</sup>. VC play small octave D 8ths.

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

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

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

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

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

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

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

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

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

Pre-race fanfares are then played based on *De Camptown Races* (Section 3e denoted much earlier in the cue sheets rundown). This lasts 28 seconds. In Bar 26 in 2/4 time of this section, trumpet I is *solo* and *open* playing forte and *quasi bugle* Line 1 D dotted 8<sup>th</sup> to D 16<sup>th</sup> figure up to F# to A 8ths figure up to (Bar 27) Line 2 D half note to (Bar 28) B dotted 8<sup>th</sup> to B 16<sup>th</sup> up to D-B 8ths to (Bar 29 in 3/4 time) A dotted half note held fermata and decrescendo. Melodically this fanfare is basically the D major tonality (D/F#/A). It is here where Steve (Merv Griffin) states, "All right! This is the last call for the horse race!"

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

Back in Bar 38, the woodwinds also play that *Boy From Oklahoma* motif (played also by the strings). After a quarter rest in Bar 38, the horns play *f* F#/C/E rinforzando dotted half notes tied to (Bar 39) dotted half notes and tied also to 8ths (followed by an

8<sup>th</sup> rest), while Pos play as such on Great octave D/A and small octave D notes, and CB play small octave D. After a quarter rest in Bar 38, the harp plays rising “12” 32<sup>nd</sup> figure notes (all notes connected by three crossbeams) starting Great octave D-A-small octave C-E-F#-A (bottom staff) to (top staff) middle C-E-A-C-E-A-C (basically the D Dom 9<sup>th</sup> tonality or D/F#/A/C/E), followed by a quarter rest. In Bar 39, after a quarter rest, the harp then plays descending “10” figure notes starting Line 3 C-A-F#-E-C-A-F#-E-C-A down to (bottom staff) small octave F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

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

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

Back in Bar 43, after a half and 8<sup>th</sup> rest, the oboe and flutes are *giocoso* playing ascending legato 8ths starting Line 1 D#-F#-D# to (Bar 44) Line 2 C# dotted 8<sup>th</sup> to “3” triplet 32<sup>nd</sup> notes C-B-Bb figure to Line 1 A half note. After an 8<sup>th</sup> rest, they play Line 2 A-Ab-G-F#-G “5” 32<sup>nd</sup> note figure to (Bar 45) Ab 8<sup>th</sup> (followed by rests). Clarinet I plays similarly in Bar 43 (F# half note tied to 8<sup>th</sup> and then the pattern just given). After a quarter rest in Bar 43, clarinet II plays Line 1 rinforzando D# dotted half note tied to half note next bar (followed by an 8<sup>th</sup> rest) to that “5” figure just discussed to (Bar 45) Ab Line 2 8<sup>th</sup> (followed by rests). The bass clarinet plays in Bar 43 (after a quarter rest) small octave B dotted half note tied to half note in Bar 44 (followed by a half rest). After a quarter rest in Bar 45, it plays descending “6” sextuplet 16<sup>th</sup> notes starting Line 2 Eb-Cb-Ab-F-Eb-Cb down to Bb sforzando quarter note (followed by a quarter rest). Fags play small octave F#/A rinforzando dotted half notes tied to half notes in Bar 44 (followed by a half rest), and then (after a quarter rest) they play that “6” descending figure starting Line 1 Eb (see bass clarinet) down to Great octave Bb sforzando quarter note.

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

After a half and quarter rest in Bar 46, the accordion is *solo* (with the clarinets “cued in”) as Tom goes over to Pop to ask him if he can hold Tom’s law books. The

accordion plays “5” 32<sup>nd</sup> figure notes starting small octave Bb-C-D-Eb-G with that end Line 1 G note tied to (Bar 47) G half note (again starting to play the *Boy From Oklahoma* theme) tied to G 8<sup>th</sup> to Eb-G-C (c’’) legato 8ths to (Bar 48) Bb quarter note legato down to G half note to G-Eb 8ths to (Bar 49) F half note tied to F 8<sup>th</sup> down to rising 8<sup>th</sup> notes Bb-D-F to (Bar 50) Line 1 Eb dotted half note to small octave Bb 8<sup>th</sup> to rising 16ths C-D-Eb-F to (Bar 51) G half note tied to 8<sup>th</sup> to Eb-G-C 8ths to (Bar 52) C quarter note to A half note.

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

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

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

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

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

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

Back in Bar 1, the guitar strums *mf* two G/B/D (G maj) 8<sup>th</sup> note triads (followed by an 8<sup>th</sup> rest) to G/C/D 8ths. In Bar 2, after an 8<sup>th</sup> rest, the guitar plays B/C/D 8ths (followed by an 8<sup>th</sup> rest) to G/C/D 8ths. After an 8<sup>th</sup> rest in Bar 3, it plays G/B/D 8ths (followed by an 8<sup>th</sup> rest) to G/C/D 8ths. Etc. The clarinets play B/D (d') rinforzando 8ths (followed by two 8<sup>th</sup> rests) to C/D rinforzando 8ths tied to (Bar 2) C/D half notes. Repeat next two bars. After a quarter and 8<sup>th</sup> rest in Bar 2, the piccolo and flute play "3" triplet 8ths starting Line 2 B-C-C# to (Bar 3) Line 3 D 8th note (followed by an 8<sup>th</sup> and quarter rest). After a quarter and 8<sup>th</sup> rest in Bar 4, they play Line 2 C#-D-D# triplet 8ths to (Bar 5) E 8<sup>th</sup> (followed by rests).

After a quarter and 8<sup>th</sup> rest in Bar 1, the violins play *dolce* Line 1 B 8<sup>th</sup> legato to (Bar 2) A dotted quarter note to B 8<sup>th</sup> (silent next bar). In Bar 4, they play rising "6" sextuplet 16ths starting Line 1 G-A-B-C-D-E (connected by two crossbeams) to next figure of eight 16ths starting Line 2 F#-G-A-B-C-D-E-F# (silent next bar). Also in Bar 4, the harp is *gliss* from Great octave B up to Line 3 F# (the xylophone is also *glissandi* as such).

Etc. etc. etc.

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

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

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

Bars 3-4 = Bars 1-2.

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

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

Bars 6-7 = C maj (C/E/G) to Gb maj (Gb/Bb/Db).

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

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

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



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

{Hold-Up Aftermath} R3/4. 30 bars. End scene: Tom laments to Pop “Bad luck [his exam papers] being in there with all that money!” and Pop replies, “No luck connected with this, son, good or bad!” Then the end Bars 28-30 play. I simply wanted to point out that these end bars are *precisely* orchestrated (same music) as in the dramatic *con moto* opening bars of R1/5-2/1 when Pop makes Higgins stamp out that letter to the territorial Marshall. The only exception is that instead of forte, it is marked *mf*, and that the trumpets are “in felts.” Also, while Bar 3 is notated as Bar 3 in the earlier cue, we now have the half notes (held fermata) and tied to 8ths followed by an 8<sup>th</sup> and quarter rest for all instruments, whereas in the earlier cue the violins/oboe/E.H. play the D quarter note (start of the *Boy From Oklahoma* theme). Moreover, instead of the viole playing the small octave F half note held fermata and tied to 8<sup>th</sup> note (as in the R1/5-2/1 cue) here they play on the A note instead. This end bar fades to the next scene where Tom is sworn in as the next Sheriff.

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

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

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

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

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

{“How Did Your Father Die?”} R 3/6. *Andante misterioso* in ¾ time.

Scene: After Katie criticizes Tom for wearing her dad’s boots (that he’s not man enough to wear them!), eventually Tom asks her how he died. Once again we hear the dramatic motif first heard in R1/5-2/1 but this time played mysteriously by the low register harp and piano.

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

The sorrowful celli are *solli mf* playing as Katie talks about her father’s murder. They play small octave G half note to F quarter note legato to (Bar 2) Eb half note to C# quarter note legato to (Bar 3) B half note to Great octave A quarter note legato slur to (Bar 4) G half note to F# quarter note crescendo to (Bar 5) F dotted half note held fermata. Also in Bar 5, the harp/piano (bottom staff) plays Contra-octave F/Great octave C/F dotted half notes held fermata, while the top staff plays Great octave Ab/small octave C/F notes (F min or F/Ab/C tonality). Also the timp now joins in *mp* < > on a Great octave F dotted half note roll held fermata.

Then in Bar 6 (*Grazioso*) the Katie theme is played in the key signature of G maj or one sharp. The CB play small octave D whole note. After an 8<sup>th</sup> rest, violins I play

Line 2 (Line 1 for VC) D 8<sup>th</sup> down to Line 1 D (small octave for celli) 8<sup>th</sup> to E 8<sup>th</sup> to G dotted quarter note legato to F# 8<sup>th</sup>. Violins II play (after an 8<sup>th</sup> rest) Line 2 D 8<sup>th</sup> down to small octave B quarter note up to E dotted quarter note legato to D 8<sup>th</sup>. Viols play Line 1 G 8<sup>th</sup> down to small octave G quarter note up to middle C half note. The celeste also plays as violins I but as Line 1 D/G/B/D (d'') 8ths down to small octave D/G/B/D (d') 8ths to E/E (e/e') 8ths to G/D/G (g') dotted quarter notes to F#/D/F# 8ths. After a half and 8<sup>th</sup> rest, the harp plays rising 8<sup>th</sup> notes of Great octave D up to small octave D up to Line 1 D.

In Bar 8 (in Cut time), the Katie theme continues in the key signature of A maj (three sharps). So violins and celeste play Line 2 E quarter note down to Line 1 E to F# quarter notes up to A quarter note tied to (Bar 9) A dotted half note to G# quarter note. The harp plays Great octave A/small octave A/Line 1 C#/E quarter notes twice (followed by a quarter rest) to Line 1 D/E quarter notes. Etc.

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

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

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

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

(Pete Martin) theme is played by the English horn/clarinets. The timp is rolled on Great octave G whole note (also VC/CB) tied to next bar. Fags play on Eb/G whole notes, etc.

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

Skipping to Bar 17 (start of page 5), Katie asks, "Got your tools?" and Tom snaps his fingers and exclaims, "Plumb forgot them!" He gets them from his saddle bags and stealths into the ranch while Katie remains out in the tree grove. Flutes/oboe/clarinet I/Fags play (tied from the previous bar) Line 1 B (Great octave for Fags) B whole note tied to whole note next bar (quarter and 8<sup>th</sup> notes for the other woodwinds). Violins play I believe Line 1 D/F whole notes tied to half notes next bar, and viole I believe play small octave G#. After an 8<sup>th</sup> rest, the harp (bottom staff) plays rising 8<sup>th</sup> note figures ("let ring") crescendo of Contra-octave and Great octave B to Great octave and small octave C# to D (crossbeam connected 8ths) to next figure of Great and small octave E-F-Gb leaping up to small octave and Line 1 D 8ths. In Bar 18, the harp plays descending 8ths Gb-E-D-B (followed by a half rest). After an 8<sup>th</sup> rest in Bar 17, the VC/CB play the same pattern (but enharmonically compared to the harp). So we find Great octave B to small octave C# [harp note is also C# here] to D 8ths (crossbeam connected) to next figure of E-E#[instead of F]-F#[instead of Gb]-Line 1 D. In Bar 18, the VC/CB play descending 8<sup>th</sup> notes Line 1 F#-E-D-B decrescendo (followed by a half rest).

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

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

After an 8<sup>th</sup> rest in Bar 20, the harp plays Great octave E/B (bottom staff) and G#/Line 1 D/F quarter notes 3X to 8<sup>th</sup> notes. Violins I pluck *pizz p* on Line 1 F notes in that pattern, while violins II pluck D notes, viole on small octave G#, celli on Great octave E/B, and CB on small octave E. Repeat thru Bar 24. Combined it appears to be the E Dom 7 b 9<sup>th</sup> tonality (E/G#/B/D/F).

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

(followed by rests). However, the bass clarinet/Fags/2<sup>nd</sup> piano continue the lower register descent on small octave (Line 1 for bass clarinet) E-D-C-B to C-B-A-G# to A-Ab-G-F# to G-F#-F-E.

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

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

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

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

In Bar 2 (*Allegro* in 2/4 time), we start a series of rising rinforzando “6” sextuplet 16<sup>th</sup> note figures. So the bass clarinets/Fags/VC/CB play (after that B 16<sup>th</sup> tie from the whole note from the previous bar) B-C-E-G-B to next figure of Line 1 C back down to small octave (Great octave for VC II) C-E-G-B-C up to (Bar 3) E back down to small octave E-G-B-C-E up to next figure of G back down to G-B-C-E-G to (Bar 4) Bb back down to Bb-C-Eb-Gb Bb to Cb down to Cb-Eb-Gb-Bb-Cb, etc etc. After a quarter and sextuplet value 16<sup>th</sup> rest in Bar 2, the viole begin the rinforzando 16<sup>th</sup> note figures. After a quarter and 16<sup>th</sup> rest in Bar 3, the violins join in on small octave G-B-C-E-G. The CB stops the pattern on the 2<sup>nd</sup> beat of Bar 3. Etc.

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

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

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

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

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

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

The horns play *forte* G#/B/E *rinforzando* dotted 8<sup>th</sup> notes up to C/E/G *rinforzando* 16ths back to G#/B/E *rinforzando* dotted quarter notes (followed by an 8<sup>th</sup> rest). The trumpets play *forte* *rinforzando* B/E (e') dotted 8ths (tpts II-III on B) to C/E/G *rinforzando* 16ths back to B/E *rinforzando* dotted quarter notes (followed by an 8<sup>th</sup> rest). Pos play Great octave B/small octave E/G# dotted 8ths down to G/C/E (e) 16ths back to B/E/G# dotted quarter notes (followed by an 8<sup>th</sup> rest). The tuba plays *f* on Great octave E dotted 8<sup>th</sup> down to C 16<sup>th</sup> up to E dotted quarter note (followed by a quarter rest). The CB plays *ff* on small octave E down to C 16<sup>th</sup> up to E dotted quarter note.

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

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

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

Same pattern on these chords. End 8<sup>th</sup> note is E.

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

Same pattern on these chords. End 8<sup>th</sup> note is C.

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

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

The English horn settles on small octave B [written F# above] *rinforzando* half note tied to 8<sup>th</sup>, while clarinets also plays small octave B [written C#] and bassoons play Great octave B. Horns play small octave E/G#/B, trumpets on small octave B, Pos

on B/E/G#, and tuba on Great octave E. Violins and viole settle on small octave B rinforzando half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), while VC play Great octave B, and CB play small octave E.

Etc etc.

## THE FBI STORY

I gave an old, brief rundown of this score available on this site (but I plan in the future to give it a proper, full treatment in pdf format). However, there was one cue (R11/1) that I particularly found interesting (somewhat Herrmannesque in Bars 17-23) that I wanted to discuss back then when I typed the rundown—but I couldn't find my notes on it. I have them now of course, and would like to give the music the microscope treatment, focusing on Bars 17-26. The first 16 bars deals with the scene where Lucy returns to Chip after a trial separation, and reads his touching unsent letter to her (how he really missed her). In the second section of this scene, the movers unexpectedly (for her!) show up to move out the furniture. Chip sheepishly states, "I'm afraid you're not going to be home very long..." (being transferred to Washington D.C.).

What makes this cue section so interesting is that Steiner composes a series of descending half-diminished 7<sup>th</sup> whole note chords (shades of Herrmann!) that are also chromatic (shades of Herrmann!) and also the strings are *sords* or muted (shades of Herrmann!) and are bowed tremolo.

{Letter To Lucy} R11/1. 26 bars. *Moderato* in C time.

Bar 17 = Bb half-dim 7<sup>th</sup> (Bb/Db/Fb/Ab).

Clarinet I plays *sfp* rinforzando Line 1 Ab [written Bb] whole note, while clarinet II plays Fb [written Gb]. Bassoon I plays Line 1 Db rinforzando whole note *sfp*, while Fag II plays small octave Bb whole note. *Div* muted violins play *sfp* > (decrescendo) Line 1 Fb/Ab rinforzando whole notes in bowed tremolo fashion (three slightly diagonal short horizontal lines above the notes) while viole play small octave Bb (bottom staff) and Line 1 Db (top staff) bowed trem whole notes.

Bar 18 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Clarinets play *sfp* > on Eb/G [written F/A] rinforzando whole notes, while Fags play A/C (c') whole notes. Violins are bowed trem on Eb/G rinforzando whole notes *sfp* > , while viole are bowed trem on A/C (c') whole notes.

Bar 19 = Ab half-dim 7<sup>th</sup> (Ab/Cb/Ebb/Gb).

This tonality is not *written* completely as the Ab/Cb/Ebb/Gb A-FLAT half-dim 7<sup>th</sup> although it *sounds* it since enharmonic equivalence is used for the Ebb (D) and Gb (F#). Clarinet I plays the F# [written G#] rinforzando whole note *sfp* > while clarinet II plays D [written E] whole note. Fag I plays middle Cb whole note, while Fag II plays small octave Ab. Violins are bowed trem on D/F# whole notes, while viole are bowed trem on Ab/Cb.

Bar 20 = G half-dim 7<sup>th</sup> (G/Bb/Db/F).

Clarinets play Db/F [written Eb/G] rinforzando whole notes *sfp* > , while Fags play small octave G/Bb. Violins are bowed trem on Db/F whole notes, and viole on G/Bb.

Bar 21 = F# half-dim 7<sup>th</sup> (F#/A/C/E).

Clarinets play C/E whole notes, and Fags play F#/A. Violins are bowed trem on middle C/E rinforzando whole notes, and viole on small octave F#/A.

Bar 22 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

Clarinets play middle Cb/Eb [written Db/F] whole notes, and Fags play F/Ab. Violins are bowed trem on middle Cb/Eb whole notes, and viole on F/Ab.

Bar 23 = E half-dim 7<sup>th</sup> (E/G/Bb/D). Clarinets settle on Bb/D [written C/E] dotted half notes held fermata followed by a quarter rest, while Fags play small octave E/G dotted half notes (held fermata). Violins settle on Bb/D dotted half notes held fermata (followed by a quarter rest) while viole play small octave E/G. The second half of this bar to the cue's end is musically of a comedic bent as Lucy refuses to get out of the coach. So, after a half and quarter rest, the bass clarinet is *solo* playing descending legato 32<sup>nd</sup> notes starting Line 2 Db [written Eb]. So we find Db-Bb-G-Fb-Db-Bb-G-Fb (in effect the G dim 7<sup>th</sup> melodic tonality) to (Bar 24) small octave Eb [written F] whole note. Also in Bar 24, the VC play Great octave Eb rinforzando whole note tied to whole note next bar and tied to whole note (held fermata) in end Bar 26.

In Bar 25, after a half/quarter/8<sup>th</sup> rest, the oboe plays Line 1 "3" triplet value rising 16ths F#-G#-A# to (Bar 26) B 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest and then a half rest held fermata). Bassoon I ) in the "k" tenor clef) also plays this pattern (the word *comedy* is written under its staff) but played enharmonically on Gb [instead of F#] to Ab [instead of G#] to Bb [instead of A#] "3" triplet 16ths to (Bar 26) Cb 8<sup>th</sup> note [instead of B], followed by rests.

In end Bar 26, after an 8<sup>th</sup> rest, clarinet I now plays crescendo that "3" triplet value 16ths figure of Line 1 B to C# to D [written C#-D#-E] to Eb [written F] 8<sup>th</sup> followed by an 8<sup>th</sup> rest and quarter rest held fermata. After a quarter rest, the harp (and I believe piano) play Eb/G/Bb (bottom staff) and (top staff) Line 1 Eb/G/Bb/Eb (Eb major tonality) dotted half notes held fermata (and let vibrate extending curve lines from the notes). Violins I are *pizz* plucking Line 1 Eb/Line 2 Cb 8ths (followed by an 8<sup>th</sup> rest) up to G/Eb 8ths, followed by an 8<sup>th</sup> rest and then a half rest held fermata. Violins II pluck *pizz* small octave A and Line 1 Gb 8ths (followed by an 8<sup>th</sup> rest) up to Line 1 Eb/Bb 8ths (followed by rests). Viole pluck small octave Eb/Gb 8ths (followed by an 8<sup>th</sup> rest) to G/Bb 8ths. Bass I plucks middle Cb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Eb 8<sup>th</sup>.

End of cue.

## CASH McCALL

Setting in Philadelphia, this is the odd business/romance contemporary tale about a nice (but with a ruthless reputation initially) tycoon ("Cash McCall" played by James Garner) who falls in love with the daughter ("Lory Austen" played by Natalie Wood in her first adult role) of a retiring company owner ("Grant Austen" played by Dean Jagger) who wants to sell his suffering business for two million dollars in (and to!) Cash! The story appears to be a precursor of PRETTY WOMAN (the 1990 movie starring Richard Gere). Both Cash and the Gere character are in the business of buying companies in financial difficulty; both have smart and expansive hotel accommodations as a base of operations, and so forth. While it is a mild, and ultimately superficial, light sophisticated drama (that peters down by the last third of the movie), the music by Max Steiner is both invigorating and highly romantic in nature.



I had the privilege of researching the full score (orchestrated by Murray Cutter) on Monday, June 15, 1998 at USC/Warner Bros Archives. I did not have much time, therefore, to hand copy the score, but I did manage to work on my favorite cues (in part, not in whole).

In an "Inter-Office Communication" dated October 21, 1959 from Rudi Fehr to George Groves, the Subject is "*Cash McCall* Changes. The "cc" was directed also to Victor Blau, Hal Shaw, and Phil Anderson. Here is the text:

"Dear George:

Listed below you will find the music and sound effect changes that Mr. Warner would like to have made in "*Cash McCall*" when you redub it:

MUSIC CHANGES

SOUND EFFECT CHANGES

Lose the dirge music when Austen Learns that General Danvers might Give his business to the Hecken-Dorf Company.

When Gilmore Clark learns that Cash McCall is the owner of Corporation Associates put in a "gulp."

Have a musical transition from the sequence when Austen leaves McCall's apartment and we dissolve To McCall's driving up in front of Austen's house in a taxi.

When McCall calls Lockwood over his speaker telephone, be sure and put in one telephone ring that can be heard before Lockwood answers.

There should definitely be music When Lory sees McCall come out Of the elevator. As it now is there is music before and after This scene and Mr. Warner would Like the music carried through.

In the sequence where Cash McCall is having luncheon with Lory in his apartment put in a gentle telephone ring instead of the buzzer.

Put in a musical bridge when we Dissolve to the scene where Austen and Lory sign the contract With McCall.

When McCall and General Danvers are sitting in the lobby and McCall tells him that he now owns the major Interest in Schofield Instrument, General Danvers has a big take just prior to his line "I'm dizzy." Mr. Warner would like a "gulp" for General Danvers' reaction.

Put in a musical bridge when we Dissolve from McCall and Lory Leaving the Austen Library to the Exterior of the Austen factory.

When McCall comes home looking a Bit disheveled the music should come To a discord when he sees all his Associates gathered in his living room."

The CASH McCALL vhs hi-fi video from Warner Home Video is still available for purchase. Go to Amazon.com or try even try your luck on eBay.

**Main Title** R1/1. 2/4 & 6/8 time. The first 12 bars or approximately 12 seconds can be described as Ticker Tape music (given as such on the cue sheets). A variety of rhythmic patterns are offered as the scene shows the ticker tapes of the stock market superimposed upon each other. In the first two, all of the instruments (except the harp) play the patterns on various registers of note E.

Set in 2/4 time, the flute/piccolo/oboe/muted trumpets/harp/piano/xylophone play the initial rhythmic pattern (repeated in Bar 2) consisting of a “3” triplet value delayed triplet figure to a normal “3” triplet figure. The flute and piccolo play Line 2 *rinforzando* E dotted 8<sup>th</sup> note to E 16<sup>th</sup> to E 8<sup>th</sup> “3” figure to E-E-E triplet E 8ths (repeat in Bar 2). The oboe plays the same pattern on Line 2 register E notes. Two trumpets play on the pattern of Line 2 E as well (written F# since it is a Bb transposing instrument). The piano (top staff) plays Line 3 E notes (8va over Line 2 notes), while the bottom staff plays “loco” or Line 2. The xylophone plays Line 2 E notes. The harp is the “odd man out” in this pattern playing Lines 2 & 3 E dotted 8ths down to small octave and Line 1 Ab 16ths back up to E 8ths to next figure of small octave and Line 1 Ab 8ths up to E/E 8ths down to Ab/Ab 8ths. Repeat next bar.

Set in 6/8 time, the bass clarinet plays *ff* small octave E [written F#] *rinforzando* dotted half note tied to dotted half note next bar, while 2 bassoons play Great octave E. Three trombones/3 VC/2 CB also play Great octave *rinforzando* dotted half notes tied to next bar. The timpani is rolled on Great octave E dotted half note tied to next bar. The piano also plays Contra-octave and Great octave E dotted half notes tied to next bar. The piatti sounds a quarter note (with the “x” note head on the 2<sup>nd</sup> from top line), followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest.

In Bar 3, a new rhythmic figure is played. We find the flute and piccolo playing Line 3 (Line 2 for the oboe/trumpets/xylo) E 8<sup>th</sup> to two E 16ths figure to another such figure same bar. The bass clarinet plays small octave F [written G] dotted half note tied to dotted half note next bar, while the Fags/Pos/timpani/VC/CB play Great octave F. The harp repeats the notes given in Bars 1-2 but conformed to this new pattern (E 8ths down to Ab 16ths up to E 16ths figure played 2X).

In Bar 4, the flute and piccolo return to the “3” triplet value Line 3 E-E-E 8ths to a delayed triplet. The oboe (etc) play the pattern in Line 2 register.

In Bar 5, after a dotted 8<sup>th</sup> rest, the flute/piccolo/oboe (etc) start another rhythmic phrase sequence. We find the flute and piccolo playing (after that triplet value dotted 8<sup>th</sup> rest) “3” triplet value F 16<sup>th</sup> to F 8<sup>th</sup> to next figure of F-F-F triplet 8ths. This time, after a dotted 8<sup>th</sup> rest, the oboe plays Line 3 G# notes in that pattern. Clarinet I now joins in and plays Line 3 D in that pattern, while clarinet II plays C. The trumpets and xylophone play the pattern on Line 2 F notes. The piano top staff plays Line 2 C/D/F notes in that pattern. The harp plays Lines 2 & 3 F 16ths down to small octave and Line 1 G# 8ths, etc. The bass clarinet plays small octave A [written B] dotted half note tied to dotted half note next bar, while Fags/Pos trem timpani/VC/CB play on Great octave A. The piano plays Contra-octave and Great octave A notes.

In Bar 6, the flute and piccolo play F 8<sup>th</sup> to F-F 16ths figure played twice to (Bar 7) F 8<sup>th</sup> to F-F-F 16ths figure to “3” triplet value F-F-F 8ths to (Bar 8) F-F-F triplet 8ths to F-F-F-F 16ths to (Bar 9) triplet value A dotted 8<sup>th</sup> to A 16<sup>th</sup> to A 8<sup>th</sup> figure played twice and repeated in Bar 10. Back in Bars 6-8, the oboe plays these patterns on G# notes, clarinet I on D, clarinet II on C, etc. In Bar 7, the bass clarinet plays Line 1 C [written D] dotted half note tied to half note next bar, while the Fags/Pos/timp/VC/CB play Great octave C dotted half notes.

Bar 9 has an interesting chord of the *sounding* D# half-dim 7<sup>th</sup> (D#/F#/A/C#) but with the enharmonic Eb written instead of D#. The bass clarinet plays *f* small octave Eb [written F] dotted half note *rinforzando* tied to dotted half note next bar. Trumpet I plays *sfp* *rinforzando* Line 1 A dotted half note tied to next bar, while trumpet II plays F# [written G#]. Pos play *sfp* on Eb/A/C# (middle C-sharp) dotted half notes tied to next bar. The CB play *f* on small octave Eb dotted half note tied to next bar.

After a quarter rest in Bar 9, the flute/oboe/clarinet I/tenor sax/piano/violins play forte rising *rinforzando* 16<sup>th</sup> notes Line 1 D#-E-E#-F# to (Bar 10) G#-A-B-C# 16ths to next figure of Line 2 D#-E-E#-F#. This sweep continues in Bar 11 (in ¾ time) on G#-A-B-B# to Line 3 C#-D#-#-E# to F#-G#-A-B (flute/oboe end on the F# 16<sup>th</sup> followed by a dotted 8<sup>th</sup> rest). Clarinet II also plays this sweep but starting small octave D#-E-E#-F# [written E#-F#-F double sharp-G#] etc. The tenor sax is written the same as the clarinets. The viole and celli also play this sweep starting small octave D#-E-E#-F# (etc). The tenor sax ends the sweep in Bar 11 after the first figure with the Line 2 C# [written D#] 16<sup>th</sup> (followed by rests). Violins II are loco on the 4<sup>th</sup> figure in Bar 11 (Line 2 instead of Line 3 –as violins I—F#-G#-A-B. After a triplet value 8<sup>th</sup> rest in Bar 11, trumpet I plays triplet value Line 2 A-A 8ths to A-A-A trip-let 8ths (repeat these figures same bar), while trumpet II plays F# notes in that pattern. Pos play Eb/A/C# in that rhythmic pattern, and the timp/CB on small octave Eb. The harp is gliss at the end of Bar 11.

In Bars 12-14, part of the Cash McCall theme is played by the higher end woodwinds and the strings (except CB). The piccolo/clarinet I/violins II/ play Line 3 (Line 2 for clarinet II/viole/VC; Line 4 for violins I) C#-C-Bb descending legato quarter notes to (Bar 13) Ab-Gb-F quarter notes to (Bar 14) Bb dotted half note. The flute and oboe play the same *sounding* notes but the first note written enharmonically as Db [instead of C#] to C to Bb, etc.

Back in Bar 12, the bass clarinet/Fags/trumpets/Pos/timp/CB combined play the Db maj (Db/F/Ab) dotted half note chord tied to next bar (and to quarter note in Bar 14). So the bass clarinet plays small octave Ab [written Bb] dotted half notes, Fags on Great octave Ab, trumpet I on Line 2 Ab, trumpet II on F, Pos on Great octave Ab/small octave Ab/Line 1 Db, timp rolled on Great octave Ab, and CB on Great octave Ab dotted half note played forte and tied to next bar and tied to a quarter note in Bar 14. Then the CB plays Ab *rinforzando* quarter note up to small octave Ab *rinforzando* quarter note. Etc. The harp in Bar 12 plays ascending arpeggio 16<sup>th</sup> note figures starting Great octave Ab-Db-F-Ab to (top staff) Line 1 Db-F-Ab-Db to next figure of Line 2 F-Ab-Db-F (f''') to (Bar 13) descending 16<sup>th</sup> notes Ab-F-Db-Ab to Line 2 F-Db-Ab-F to Db-Ab-F-Db (small octave D-flat end note). In Bar 14, the harp plays the Bb min7th (Bb/Db/F/Ab) tonality starting Great octave Ab-Db-F-Ab to (top staff) Bb-Db-F-Ab to Bb-Db-F-Ab (Line 2 A-flat end 16<sup>th</sup> note).

Skipping to Bars 24-16 (C time) when the name “James Garner” appears, there is a transition or build up section in which the violins and viole (and clarinet I) play small octave B rinforzando whole note (to C#) to A#-B grace notes to (Bar 25) C# whole note trill (to D#) to B#-C# grace notes to (Bar 26) D whole note trill (to E) to C#-D grace notes. CB play Great octave B dotted quarter note rinforzando to B-B 16ths to B-B quarter notes (repeat in Bars 25 & 26). VC play D#/F# dotted quarter notes to Great octave B-B 16ths to B-B quarter notes to (Bar 25) B dotted quarter note to B-B 16ths to B-B quarter notes (repeated next bar). Pos play B/D#/F# (B maj) notes in that pattern to (Bar 25) B/E/G# (E maj 2<sup>nd</sup> inversion) to (Bar 26) B-F#-A. Trumpet II plays small octave B notes in that pattern to (Bar 25) middle C# notes to (Bar 26) D. Horns play small octave B [written Line 1 F#] dotted half note to B-B-B “3” triplet 8ths to (Bar 25) C# [written G#] in that pattern, and then (in Bar 26) D [written A]. The tenor sax plays small octave B [written C#] rinforzando dotted half note to B-B-B triplet 8ths, etc. The Fags play Contra-octave B dotted quarter notes to B-B 16ths to B-B quarter notes (repeated next two bars). Same for the bass clarinet (small octave B).

In Bar 27 in  $\frac{3}{4}$  time, the flutes and violins and viole play Line 1 Eb-G legato 8ths (crossbeam connected) to G#-B legato 8ths (crossbeam connected) to “7” septuplet 16ths Line 2 C#-D#-E-F#-G#-A-B (Line 1 figure for the viole) to (Bar 28 in C time) a “quicken” variation (notationally speaking) of the Lory theme. So we find Line 3 (Line 2 for viole) C quarter note legato down to Line 2 F quarter note tied to F 8<sup>th</sup> up to G-Ab 16ths figure to next figure of Bb 8<sup>th</sup> down to Ab-G 16ths (repeat next bar). In Bar 28, the harp plays the Bb min 7<sup>th</sup> (Bb/Db/F/Ab) arpeggio 16ths starting Contra-octave Bb up to Great octave Bb-small octave Db-F to Ab-Db-F-Ab to Line 2 Db-F-Ab-Db to Line 3 F-Ab-Db-F. In Bar 29, the harp plays the Eb Dom 9<sup>th</sup> (Eb/G/Bb/Db/F) arpeggio. The Pos in Bar 28 play *mf* BB/Ab/Db (Line 1 D-flat) whole notes. VC/CB play Great octave Bb whole notes. Etc.

Skipping to Bar 46 (when “Screenplay by Lenore Coffee” appears), the Lory theme is played “normally,” so to speak. We find the flute/oboe/violins playing *mf* Line 3 (Line 2 for clarinets/viole) C half note legato down to F half note tied to dotted quarter note in Bar 47 to G-Ab 16ths (connected by two crossbeams) legato to Bb dotted quarter note down to Ab-G 16ths to (Bar 48) F dotted quarter notes to Eb 8<sup>th</sup> legato to C half note tied to (Bar 49) C quarter note, part of a “3” triplet value quarter note figure of C-Eb-F to G-Ab-C to (Bars 50-51) a repeat of Bars 46-47 to (Bar 52) F whole.

Back in Bar 46, the celli (in the “k” tenor clef) and horns play a counter-melody line initially of Line 1 F dotted half note tied to triplet value F 8<sup>th</sup> to G-Ab triplet value 8ths crescendo to (Bar 47) Bb half note legato down to Eb half note decrescendo to (Bars 48-49) [see violins, etc].

The timp plays (with brushes) “x” headed quarter notes. The guitar plays *mf* the “Bbm7” quarter note repeat chords in Bar 46 to (Bar 47) “Eb9” twice to “Eb7” twice to (Bar 48) four Ab quarter note chords (repeated next bar) to (Bar 50) Bb m7 again, etc. play small octave BB quarter note (followed by a quarter rest) to another Bb quarter rest (followed by a rest) to (Bar 47) small octave Eb quarter notes in that pattern to (Bar 48) Ab quarter note (followed by a quarter rest) down to Eb quarter note (quarter rest follows), repeated next bar. The piano top staff plays small octave Ab/Db/F quarter notes to half notes to quarter notes to (Bar 47), a quarter rest followed by G/Db/F quarter notes b(quarter rest) to G/Db/E quarter notes. Etc. The bottom staff plays Great octave Bb

whole note down to (Bar 47) Eb whole note, then AB half note in Bar 48 down to Eb half note (repeated next bar).

The harp plays rising 16<sup>th</sup> note Bb min 9<sup>th</sup> (Bb/Db/F/Ab/C) arpeggio figures starting Great octave Bb-Db-F-Ab to (top staff) C-Db-F-Ab to Line 2 C-Db-F-Ab to Line 3 C-Db-F-Ab to (Bar 47) Bb quarter note (followed by rests). In Bar 48, the harp now plays triplet 8<sup>th</sup> note figures starting Great octave Ab-C-Eb to F-Ab-C to (top staff) Line 1 Eb-F-Ab to Line 2 C-Eb-Ab (F min 7<sup>th</sup> or F/Ab/C/Eb) to (Bar 49) descending triplet 8<sup>th</sup>s starting Line 3 C-Ab-Eb to C-Ab-F to Eb-C-Ab to (bottom staff) small octave F-Eb-C. The harp in Bar 50 once again plays ascending 16<sup>th</sup> note figures (see Bar 46) to (Bar 51) Line 3 Bb 8<sup>th</sup> (followed by rests).

Trombones (*in felts*) play Great octave Bb/small octave Ab/Line 1 Db whole notes legato to (Bar 47) Eb/G/Bb (Eb maj) whole notes. In Bar 48, they play Ab/Eb/C (c') whole notes tied to next bar. Fags play Bb/F(f) whole notes legato to (Bar 47) Great octave Eb/Ab whole notes, and then Ab/Eb whole notes tied to Bar 49. After a half rest in Bar 46, the bass clarinet plays Line 2 F half note tied to half note next bar to Eb half note to (Bar 48) triplet quarter notes (with the horns) F-Eb-F to Eb-F-Eb to (Bar 49) repeat of Bar 48). The clarinet also play these "3" triplet quarter note figures as well.

Etc. etc.

{Skipping Rope} R1/2. *Grazioso* in C time. Key signature of Bb major (2 flats or Bb-Eb). 18 bars. Scene: The Main Title seques to this scene where girls skip rope and sing about Cash McCall in from of the Philadelphia Lawyers Building before the doorman shoos them away. A "skippy" playful Cash McCall theme is heard as the girls skip!

The first two bars are deleted in the edited seque. Here the underlying rhythmic pattern is established. Clarinet I plays *mf* descending legato 16<sup>th</sup> notes Line 2 F-D-Bb-G to F 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest). After a half rest in Bar 1, clarinet II plays the same notes as clarinet I in the first half of the bar. Repeat these patterns thru Bar 6. The xylophone plays *mp* Line 2 F-D-Bb-G 16ths to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated same bar and repeat thru Bar 4. After a quarter rest in Bar 1, the guitar plays *mf* Line 1 F/Bb/D (d'') quarter notes (followed by a quarter rest) to another such chord. Repeat thru Bar 4. Six violins I play pizzicato *mf*, after a quarter rest, Line 1 D quarter note (followed by a quarter rest) to another quarter rest. Repeat thru Bar 4. Six violins II play that pattern pizzicato on small octave Bb quarter notes. Four viole play that pattern on small octave F quarter notes thru Bar 4. Three VC are *pizz* on Great octave Bb quarter note on the first beat (followed by a quarter rest) down to F quarter note (followed by a quarter rest). Repeat thru Bar 4. CB pluck pizzicato *mf* on small octave Bb quarter note (followed by a quarter rest) down to small octave F quarter note (followed by a quarter rest). Repeat thru Bar 4.

In Bar 3, the skippy melody line is played principally by the flute, piccolo, and oboe, but also by the harp and piano (without the grace notes played by the woodwinds). So the woodwinds play *mf* Line 2 Bb to Line 3 C grace notes legato to Bb rinforzando dotted 8<sup>th</sup> note to A 16<sup>th</sup> to Bb dotted 8<sup>th</sup> to C 16<sup>th</sup> figure to stand alone Line 3 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Line 2 F tenuto quarter note to (Bar 4) BB-C grace notes to same Bb-A-Bb-C figure just described to Line 3 D tenuto quarter note tied to 8<sup>th</sup> rest (followed by an 8<sup>th</sup> rest). In Bar 5, they continue the melody on Line 2 A 8<sup>th</sup>

(followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to C-C 8ths (crossbeam connected) to Bb quarter note to (Bar 6) A 8<sup>th</sup> (8<sup>th</sup> rest) to Bb 8<sup>th</sup> (8<sup>th</sup> rest) to C dotted quarter note down to “3” triplet 16ths Line 2 C-D-Eb to (Bar 7 in 2/4 time) F-G-G# triplets 8ths to A-Bb-C 8ths. Etc.

In Bar 5, the guitar plays “F 7” quarter note chords on the 2<sup>nd</sup> and 4<sup>th</sup> beats (repeated next bar). The notes are actually notated as Line 1 F/A/Line 2 Eb/F quarter notes. After a quarter rest, violins play pizzicato Eb/F quarter notes (followed by a quarter rest) to same Eb/F quarter notes to (Bar 6) quarter rest to Eb/F *pizz* quarter notes (followed by a quarter rest) to (now *arco*) Eb/F *rinforzando* and *sfz* quarter notes tied to half notes in Bar 7 in 2/4 time. Viole play that pattern on small octave A notes. VC/CB play (in their respective registers) C quarter note (quarter rest) down to F quarter note (quarter rest following). Repeat next bar.

Skipping to Bar 16 (*Rit* in 2/4 time), the oboe and clarinet I play *mf* < Line 1 (small octave for clarinet II and bassoon) G-F 8ths to G dotted 8<sup>th</sup> up to C 16<sup>th</sup> to (Bar 17 in C time) Line 2 C (Line 1 for clarinet II/Fag) C whole note tied to whole note in end Bar 18 (held fermata and decrescendo). Violins I are double-stopped [bracketed notes] Line 1 F and Line 2 tenuto C half notes tied to whole notes in Bar 17 (in C time) legato up to (Bar 18) D/F whole notes decrescendo and held fermata. Violins II play tenuto G Line 1 half note tied to whole note next bar legato to (Bar 18) F whole note held fermata. Viole play small octave G tenuto half note to (Bar 17) *divisi* F/D whole notes tied to whole notes next bar. VC play Great octave Eb/Bb tenuto half notes to (Bar 17) F whole note tied to next bar. CB play small octave Eb tenuto half note to (Bar 17) Great octave Bb whole note tied to fermata-held whole note next bar. The end chord appears to be the Bb maj/9<sup>th</sup> (Bb/D/F/C).

In Bar 17, the piano and celeste play ascending legato 8<sup>th</sup> notes starting Contra-octave Bb-F-Bb-D to small octave F-G-C-D to (Bar 18 and top staff) Line 1 F-C-D-F to G-C-D-F (f’”), that F note held fermata. The harp appears to be playing the G min 7/11<sup>th</sup> (G/Bb/D/F/C).

{Fall Guy} R1/3. *Giocoso* in 2/4 time. 23 seconds. Scene: Winston Conway (E.G. Marshall playing—you guessed it!—a lawyer!) says, “You mean a fall guy , a patsy...”

In the grace bar, the bass clarinet plays *mf giocoso* Line 2 D-D#-E 16ths to (Bar 1) F dotted quarter note to E 8<sup>th</sup> to (Bar 2) Eb *rinforzando* 8<sup>th</sup> to staccato D-Db-C 8ths (all 8ths connected by a crossbeam) to (Bar 3) Cb-Bb-A-Ab staccato 8ths to (Bar 4) F-E-Eb down to small octave A staccato 8ths to (Bar 5) Db half note held fermata and tied to half note next bar.

Back in Bar 1, two trumpets in cup mutes play *sfz* Db/F *rinforzando* half notes tied to half notes thru Bar 5 (held fermata in Bar 5), while Pos in cup mutes play A/B half notes. In Bar 7, clarinets/violins/viole/celli play two ascending figures in a standard Steiner sweeping motion. Ten violins play “7” septuplet 16ths Line 1 C#-D#-E#-F#-G#-A#-B to “8” 32<sup>nd</sup> note figure Line 2 C#-D#-E#-F#-G#-A#-B-C#. Viole play the same but an octave lower (starting small octave C#), whereas VC play starting Great octave C#.

Bar 7 = D maj (D/F#/A). *Maestoso* in ¾ time.

Flutes play Line 3 (oboe Line 2) D *rinforzando* half note down to Line 2 A tenuto quarter note up to (Bar 8) C# half note down to G quarter note to (Bar 9) Eb half

note to F half note tied to whole note next bar. Clarinets play Line 2 F#/A half notes to D/F# tenuto quarter notes, etc. The bass clarinet plays small octave A dotted half note tied to next bar, while Fag II plays Great octave A. Fag I plays Line 1 D half note to tenuto A quarter note (etc). Horn I plays Great octave A dotted half note tied to next bar. Open trumpets play forte A/D (d'') half notes to F#/A quarter notes (etc). Open Pos play Line 1 D/F# rinforzando half notes to tenuto A/D quarter notes (etc). The timp is rolled on Great octave A dotted half note tied to next bar. Ten violins play Line 3 D half note to divisi D/F#/A tenuto quarter notes to (Bar 8) C#/E#/G#/C# half notes (C# maj) to G/C/E/G (g'') quarter notes played *p* to (Bar 9) Eb/F/Bb/Eb half notes t(etc). Viole play Line 2 D half note to F#/A tenuto quarter notes to (Bar 8) E#/G# half notes decrescendo to C/E quarter notes to (Bar 9) F/BB whole notes tied to bar. VC/CB play Great octave Ab dotted half note tied to next bar.

Etc etc.

{ Gil's Appointment } R2/2. Cut time. Scene: Harrison Glenn (Edward Platt) informs Gilmore Clark (Henry Jones) that he is to have a lunch appointment with McCall tomorrow at 1 pm at the Hotel Ivanhoe (Cash's 10<sup>th</sup> floor suite and base of operations). Gil is not very pleased about that—hence the dissonance with the news.

In Bar 1, the dissonant minor 2<sup>nd</sup> interval is played as C#/D by the piccolos/trumpets and piano. So piccolo I plays *f* Line 2 D rinforzando 16<sup>th</sup> to D rinforzando dotted 8<sup>th</sup> tied to dotted half note and tied to (Bar 2) dotted half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Piccolo II plays Line 2 C# notes in that pattern. Trumpets attached with harmon mutes play similarly [written D#/E]. The piano bottom staff plays the same (Line 2 C#/D) but top staff plays C#/D Line 3 notes.

In Bar 2, the clarinets respond with Line 1 E/G rinforzando 16ths to E/G rinforzando dotted 8ths tied to half notes and tied to 8ths (followed by an 8<sup>th</sup> rest). The bass clarinet plays this pattern on middle C. Fags play as such on Fb/BB notes. Six violins I pluck *pizz* E/G Line 1 16ths to same E/G 16ths (both sets connected by two crossbeams) followed by an 8<sup>th</sup>/quarter/half rest. Four violins II pluck small octave Bb-Bb 16ths. Three viole pluck forte small octave F#-F# 16ths (followed by rests) and three celli pluck small octave C-C rinforzando 16ths.

In Bars 3-4, the piccolos play A/Bb [m2nd interval] notes in the pattern given in Bars 1-2. Trumpets and piano play this pattern and notes as well. In Bar 4, clarinets respond on C#/E notes in the pattern given in Bar 2. The bass clarinet plays this on small octave A, and Fags on small octave Eb/G. Violins I play C#/E rinforzando 16ths (followed by rests) while violins II play on small octave G-G 16ths, viole on D#, and VC on Great octave A.

Etc.

{ No Son-In-Law } R2/3. *Moderato* in ¾ time. 15 bars. Scene: Austen (Dean Jagger) talks with his daughter Lory (Natalie Wood) and she becomes visibly upset when dad discusses selling the company but not leaving it to a son (and she says, "or son-in-law..."). Note: The first four bars were not used in the final edit of the film. The music starts in Bar 5 (*Slowly* in C time).

In deleted Bar 1, the oboe plays forte Line 3 C rinforzando half note legato down to G quarter note (repeat next three bars). Six violins I play the same. Four violins II are

divisi playing Line 2 F/G dotted half notes bowed trem and rinforzando (repeat next three bars). Four violas are bowed trem *sfz* on Line 2 C/Db dotted half notes to (Bar 2) Bb/D to (Bar 3) Ab/C to (Bar 4) Ab/C again. Three VC play (non-trem) Ab dotted half note rinforzando to (Bar 2) G to (Bar 3) Eb to (Bar 4) D.

In Bar 5, we hear the Bb min 9<sup>th</sup> tonality (Bb/Db/F/Ab/C). Violins play the principal melody line *mf dolce* on Line 3 C half note legato down to F half note tied to (Bar 6) “3” triplet value F quarter note, part of bracketed “3” triplet quarter notes F-G-Ab to Bb-Ab-G to (Bar 5) triplet value F half note to triplet value Eb quarter note down to C (Line 2 C) half note tied to (Bar 8) C triplet value quarter note to Eb-F triplet value quarter notes to Ab-Bb –C (c’’) triplet quarter notes. In Bar 9, the violins continue with Line 3 D# half note legato down to G# half note tied to triplet value G# quarter note, part of G#-A#-B to C#-B-A# triplet quarter notes up to (Bar 11) Line 3 triplet value D# half note down to triplet value A# quarter note to G# half note tied to (Bar 12) G# whole note and tied to G# next bar. Then they play Line 2 Bb whole note tied to whole note in end Bar 15 (held fermata).

Back in Bar 5 (start of the music in the film version), violas play *mf* and *div a 3* small octave Ab and Line 1 Db/F whole notes to (Bar 6). In Bar 6, the bottom staff of two violas play Line 1 Db whole note, while two divisi top staff violas play Ab/F half notes legato to G/Eb half notes. In Bar 7, violas play F/middle C whole notes tied to next bar (only viola II plays small octave F while violas I-III-IV play Line 1 C). In Bar 9, violas III-IV (bottom staff) play Line 1 E whole note tied to next bar, while viola II plays small octave B whole note legato to (Bar 10) A# whole note, and viola I plays Line 1 G# whole note tied to half note next bar to F# half note. In Bar 11, the violas play G#/D# whole notes tied to whole notes next bar (crescendo in Bar 12). In Bar 13, they play *sfz* > G#/D rinforzando whole notes decrescendo and then crescendo to (Bar 14) G/Eb rinforzando whole notes tied to whole notes in end Bar 15, and held fermata.

Back in Bar 5, three VC play Great octave Bb whole note to (Bar 6) Eb/Bb whole notes up to (Bar 7) small octave Eb whole note tied to next bar. CB play Great octave Bb whole note to (Bar 6) small octave Eb whole note up to (Bar 7) Ab whole note tied to next bar. In Bar 9, VC play small octave C# whole note tied to next bar, while CB play C# up to F# whole notes. In Bar 11, VC play Great octave F# whole note tied to next bar, while CB play Great octave Bb tied to next bar. In Bar 13, VC play Great octave E/B rinforzando whole notes *sfz* >< to (Bar 14) Eb/Bb tied to end Bar 15 (held fermata). CB play small octave E to (Bar 14) Eb tied to next bar.

Back in Bar 5, the flute and clarinet I play *mf dolce* the melody counter line of Line 1 F tenuto half note tied to “3” triplet value quarter note to G-Ab triplet quarter notes to (Bar 6) Bb half note down to Eb half note legato to (Bar 7) F half note tied to triplet value F quarter note to Eb-F quarter notes to (Bar 8) “3” triplet value quarter notes Bb-Ab-G to Ab-G-F. The harp plays legato 16<sup>th</sup> notes starting Great octave Bb-Db-F-Ab up to (top staff) Line 1 Db-F-Ab-Db to Line 2 F quarter note (followed by a quarter rest). After a full rest in Bar 6, it plays in Bar 7 Ab-Eb-F-Ab 16ths to (top staff) Line 1 C-Eb-F-Ab 16ths to Line 2 C quarter notes (followed by a quarter rest). The piano plays Bb/Ab/Db/F (f) whole notes to (Bar 6) Great octave Eb/Bb whole notes (bottom staff) and (top staff) Ab/Db/F to G/Eb half notes. In Bar 7, the piano plays Ab/Eb/F/C whole notes tied to next bar.



In Bar 9, the (Eb) alto sax now plays the counter melody line of Line 1 Ab [written Line 2 F] half note tied to triplet value Ab quarter note to Bb-Cb [written G-Ab] quarter notes to (Bar 10) Db down to Gb half notes (etc). Clarinets play Line 1 Fb/Ab whole notes, etc etc. The harp plays small octave 16<sup>th</sup> notes Db-Fb-Ab-Cb (Db min 7<sup>th</sup>) to (top staff) Fb-Ab-Cb-Fb to Line 2 Ab quarter note (followed by a quarter rest). The harp is silent the rest of the cue.

Etc.

{ Gil Meets Cash } R3/3A. *Quasi maestoso* in 2/4 time. Scene: Gil asks the hotel desk clerk to phone Cash, after which he hears from him, “You may go up, 10<sup>th</sup> floor.”

Bar 1 = C maj (C/E/G).

The beginning of this cue has a distinctive saxophone flavor—actually a combination of the Eb alto and baritone saxophones, and the Bb tenor sax. The alto sax plays *f marcato* Line 1 C [written A, a major 6<sup>th</sup> interval above] tenuto half note, while the baritone sax plays E [written Line 2 C above] tenuto half note, and the tenor sax plays Line 1 G [written A]. Incidentally, the alto and baritone sax instruments have the key signature of three sharps, while the tenor sax (like the Bb clarinet) have two sharps. The bassoon plays small octave C *rinforzando* half note tied to half notes tied thru Bar 4. The horn plays small octave C [written G] *rinforzando* half note tied thru Bar 3. VC play forte *rinforzando* small octave C half note tied thru Bar 3, while CB play thru Bar 4. The timp beats “3” triplet 8<sup>th</sup> figures small octave C down to Great octave G up to C to another C-F-C figure (repeat thru Bar 4).

Bar 2 = Bb maj (Bb/D/F) to C maj (C/E/G).

The alto sax plays D to E [written B-C#] tenuto quarter notes. The baritone sax plays F to G [written D-E] tenuto quarter notes, and the tenor sax plays Bb-C [written C-D] quarter notes.

Bar 3 = Bb maj (Bb/D/F).

The alto sax plays F [written D above] tenuto half note, baritone sax on Bb [written G], and tenor sax on Line 2 D [written E]. After an 8<sup>th</sup> rest, the flute/oboe/clarinet I/violins/viole start to play rising 16<sup>th</sup> notes Line 2 (Line 1 for oboe/clarinet/viole) D-E 16ths (connected by two crossbeams) to next figure of F-G-A-Bb 16ths.

Bar 4 = C maj (C/E/G).

The alto sax plays Line 1 G [written Line 2 E] tenuto half note, baritone sax on C [written A], and tenor sax on Line 2 E [written F#]. The flute/oboe/clarinet/violins continue the ascent of notes on C 8<sup>th</sup> to C-D 16ths figure to E-F-F#-G 16ths. The horn plays C 8<sup>th</sup> down to Bb dotted quarter note. The viole/VC now play Line 2 C 8<sup>th</sup> down to *rinforzando* descending 8ths Db-G-C (c).

Bar 5 = Db maj (Db/F/Ab). C time.

The alto sax plays Ab [written F] *rinforzando* whole note, baritone sax on Db [written Bb], and tenor sax on F [written G]. The flute plays Line 3 triplet value Ab 8<sup>th</sup> down to Line 2 Ab-Ab 8ths to Line 2 Ab-Ab-Ab 8ths figure (played two more times same bar and repeated next several bars). The oboe plays the same but an octave register lower. Clarinet I plays Line 2 F-F-F “3” triplet 8ths played 4X thru Bar 7, then Gb-Gb-Gb starting in Bar 8. Clarinet II plays the triplets on Db-Db-Db, and then (in Bar 8) Eb-Eb-Eb. The piano top staff plays the triplets on Ab/Db/F/AB (Line 2 A-flat). The bottom

staff plays Contra-octave and Great octave Ab rinforzando whole notes tied thru Bar 7. Violins I are bowed trem on Line 3 [Line 2 for violins II] A rinforzando whole note tied thru Bar 9. Violas are silent. VC/CB/Fag play Great octave Ab whole notes tied thru Bar 7.

In Bar 6, the baritone sax/tenor sax/horn(s)/muted trumpets/xylophone start to play the Cash McCall theme on Db dotted 8<sup>th</sup> to C 16<sup>th</sup> to Db dotted 8<sup>th</sup> to Eb 16<sup>th</sup> figure to F down to Ab quarter notes. Etc.

{Austen & Will At Lunch} *Grazioso (Tempo di Fox Trot)* in Cut time. Key signature of F maj (1 flat). 64 bars. [Note: This cue was not in the *Cash McCall* folders simply because it was self-borrowed directly from the R1/3 [Ellen] cue from the Edward G. Robinson flick, *Illegal*. Luckily I had also researched part of that score, including this specific cue]. Scene: Austen and his banker Will Atherson (played by Otto Kruger) lunch at the Hotel Ivanhoe.

In the grace bar, the harp and celeste play *mf* play Line 1 (bottom staff) and Line 2 (top staff) rising 16<sup>th</sup> notes C-D-E-F to next figure of "6" sextuplet 16ths G-A-Bb-C-D-E.

In Bar 1, flute I and 2 violins I play Line 3 (Line 2 for flute II and 2 violins I) play the melody line *p* of F whole notes crescendo and tied to F dotted half notes in Bar 2 to E quarter notes decrescendo (these three notes are played legato). Repeat in Bars 3-4, 5-6, and so forth. Vibe II also plays this melody on Lines 2 & 3 F to E notes. Horn I plays *p dolce* small octave A [written Line 1 E] whole note legato to (Bar 2) Bb [written F] whole note. Repeat in Bars 3-5 and 5-6. After a half and quarter rest in Bar 2, vibe I plays Bb/Db/E/A quarter notes (repeat in Bars 4 & 6).

In Bar 1, after a quarter rest, 4 violins II play *div* and *pizz mf* A/C (c'') quarter notes (followed by a quarter rest) to A/D quarter notes to (Bar 2), after a quarter rest, Bb/F quarter notes (followed by a quarter rest) to triple stopped [side bracketed notes]. Repeat Bars 1-2 in Bars 3-4 and Bars 5-6. After a quarter rest in Bar 1, 4 violins III pluck pizzicato F/C (c'') quarter notes (followed by a quarter rest) to F/C quarter notes again to (Bar 2), after a quarter rest, F/D (quarter rest) and then triple stopped E/Bb/E. Repeat next four bars. Viola I pluck *pizz*, after a quarter rest, middle C quarter note (quarter rest) to another Line 1 C note to (Bar 2), after a quarter rest, Line 1 F quarter note (quarter rest) to triple stopped Bb/E/A decrescendo. Viola II (bottom staff) plucks (after a quarter rest) small octave A quarter note (followed by a quarter rest) to another A note to (Bar 2), after a quarter rest, Bb/D quarter notes (quarter rest) to Db quarter note. Two VC play *mf* A half note legato to middle C half note to (Bar 2) Bb up to Line 1 D quarter notes to Db half note. Repeat Bars 1-2 in the next four bars. One bass plucks pizzicato small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest) to (Bar 2) G quarter note (quarter rest following) down to C quarter note (followed by a rest).

In Bar 1, the harp finishes the grace bar sweep with Lines 2 & 3 F 8ths (followed by an 8<sup>th</sup> rest) and then the harpist plays arpeggiando (vertical wavy line rolled chord) A/C/F/A/C (c'') F major quarter notes, followed by a quarter rest, and arpeggiando quarter notes A/C/D/F/A/C/D (D min 7<sup>th</sup>). After a quarter rest in Bar 2, the harp plays arpeggiando G/Bb/D/F/Bb/D/F (G min 7<sup>th</sup>) quarter notes. Then it plays two ascending sextuplet "6" 16<sup>th</sup> note figures starting Great octave C-small octave C-E-G-Bb-Db to (top staff) Line 1 E-A-Bb-Db-E-A. The celeste finishes the 16<sup>th</sup> note grace bar sweep in Bar 1

with Lines 2 & 3 F 8ths (followed by rests). After a half and quarter rest in Bar 2, the celeste plays Line 1 E/A/Bb/Line 2 Db/E/A quarter notes. The piano (bottom staff) plays arpeggiando Great octave F/small octave C/A quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest) to (Bar 2) arpeggiando G/D/BB quarter notes (followed by a quarter rest) down to Great octave C quarter note (followed by a quarter rest). Repeat these bars next four bars at least. After a quarter rest in Bar 1, the piano (top staff) plays Line 1 C/F/A/C (c'') quarter notes (followed by a quarter rest) to C/D/F/A/D quarter notes to (Bar 2) after a quarter rest, D/Bb/D/F quarter notes (followed by a quarter rest) to Bb/Db/E/A/Bb/Db/E/A (a'') quarter notes decrescendo.

In Bar 15, the cue changes with the key signature now in E maj (4 sharps). In Bar 29, it changes again with the cancellation of those four sharps (C maj/A min key sig).  
Etc. etc.

[NOTE: R4/2 was not available in the folders, presumably (once again) because the cue was self-borrowed from another Steiner score. It was very pretty music highlighted by the violins. The scene was right after McCall tells Gil that his salary will be \$25,000 a year, and the scene cuts to the hotel lobby where Austen greets Lory. The music was an immediate seque from the close of the Gil/McCall parting scene.]

{ We've Met Before } R4/3. *Moderato* in C time. 14 bars. Scene: Austen introduces Lory to Cash (who just got out of the elevator and of course Lory immediately is surprised because Cash is the one she met in a Maine party that she tried to seduce!). Cash says, "Miss Austen and I, we've met before." Then they proceed up to his 10<sup>th</sup> floor suite to negotiate the sale of Austen Plastics. The music ends with a sustained D maj (D/F#/A) whole note chord held fermata as the apartment sliding doors slowly close.

A variation of the Lory theme is played *solo* by the oboe as the violins and viole play slightly agitated triplets musically depicting the underlying tension hidden from outer view between Cash and Lory. So the oboe plays Line 2 F# quarter note legato down to Line 1 B quarter note tied to B 8<sup>th</sup> to C-D 16ths legato to E 8<sup>th</sup> down to D-C 16ths to (Bar 2) B dotted 8<sup>th</sup> to A 16<sup>th</sup> down to F# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The harp and celeste in Bar 1 plays Lines 2 & 3 F# 8ths (followed by rests).

There are ten violins. Violins I play *sfp* Line 1 F#-F#-F# "3" triplet 8ths 4X per bar thru Bar 4, while violins II play double-stopped Line 1 C/E triplet 8ths in that pattern, and viole play small octave B. There is a mild dissonance here with the B-C min 2<sup>nd</sup> interval, but C-E maj 3rd interval is consonant, and E-F# maj 2<sup>nd</sup> interval somewhat less so. In Bar 5, violins I play the triplets on C/E notes, violins II on small octave A, and viole on F. This time we hear the F maj 7<sup>th</sup> (F/A/C/E) tonality. Fags play *p* small octave F/A whole notes tied to whole notes next three bars. The flute plays Line 1 E whole note tied to next three bars. The oboe continues the Lory theme variation, joined now by the clarinet.

Skipping to Bar 10 (*un poco con moto*), the violins and oboe now take over the Lory variation playing *mf* Line 1 E quarter note legato up to B quarter note tied to 8<sup>th</sup> down to F#-A 16ths to "3" triplet value delayed triplet of B dotted 8<sup>th</sup> to C 16<sup>th</sup> to Line 2 D 8<sup>th</sup> to (Bar 11) delayed triplet Eb dotted 8<sup>th</sup> to F 16<sup>th</sup> to Gb 8<sup>th</sup> to Ab dotted 8<sup>th</sup> to Gb 16<sup>th</sup> to F 8<sup>th</sup> delayed triplet to E quarter note down to Ab quarter note legato up to (Bar

12) Line 2 F# whole note. In Bar 13, the violins (and now flute) play Line 2 G quarter note to “3” triplet 8ths G-G#-A to “3” triplet value quarter notes Bb-C-C# to (end Bar 14) Line 3 D whole note held fermata.

Because I really like that end bar chord sound, I’ll go a bit out of logical sequence and elaborate on the specifics of how this combined sound was cooked up by Max and Murray. The flute, as given also plays crescendo to that Line 3 D forte whole note held fermata. The alto sax sound Line 2 D whole note [written B above]. The oboe plays forte Line 1 A whole note. Clarinets play Line 1 D/F# [written E/G#] whole notes. Bassoons play Great octave D/A whole notes. The horn plays Line 1 D whole note [written A a P5 interval above]. Trombones play Great octave D/A/small octave F# whole notes held fermata. The timp is rolled on small octave D whole note. The piano (bottom staff) plays Great octave D/A whole notes, while the top staff plays small octave F#/Line 1 D/F# whole notes. Violins play, as given, Line 3 D whole note. Violin II (bottom staff) play small octave F# whole note, while Violin I (top staff) play Line 1 D/F#. VC play Great octave D/A whole notes, and CB play small octave D whole note.

Back in Bar 10, the violas are *div a 3* playing *mf* G/middle C/E half notes to F#/C/E half notes to (Bar 11) E#/B/D# whole notes to (Bar 12) G#/D/F# whole notes to (Bar 13) G/Db/F whole notes crescendo to (end Bar 14), as just given, F#/D/F# whole notes held fermata. After a half rest in Bar 11, the VC (in the “k” tenor clef) and alto sax play *mf* the delayed triplets of Line 1 Eb dotted 8<sup>th</sup> to F 16<sup>th</sup> to Gb 8<sup>th</sup> to next delayed triplet Ab dotted 8<sup>th</sup> to Gb 16<sup>th</sup> to F 8<sup>th</sup> to (Bar 12) E quarter note legato down to G# quarter note tied to triplet value 8<sup>th</sup> to A-A# triplet 8ths to B-C#-D triplet 8ths to (Bar 13) F quarter note down to G half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Then they play the end bar Great octave D/A whole notes held fermata. CB in Bar 10 play small octave A down to D half notes to (Bar 11) C# whole note up to (Bar 12) E whole note to (Bar 13) Eb whole note to (end Bar 14) D whole note held fermata.

Back in Bar 10, the piano (bottom staff) is arpeggiando on A/small octave E half notes down to D/A half notes, while the top staff plays G/C.E (e’) to F#/C/E half notes. In Bar 11, the piano plays Great octave C#/G#/small octave E#/B/Line 1 D# whole notes to (Bar 12) Great octave E/B/small octave G#/D/F# to (Bar 13) Eb/Bb/G/Db/F to end bar notes as given.

Back in Bar 10, the harp is arpeggiando on Great octave A/small octave E/G half notes (bottom staff) and middle C/E half notes (top staff) to D/A/F#/C/E half notes. In Bar 11, the harp plays ascending “3” triplet legato and arpeggio 8<sup>th</sup> note figures starting Great octave C#-G#-C# to E#-G#-B to (top staff) Line 1 D#-E#-G# to B-D#-G#. Silent in Bar 12, it returns in Bar 13 on triplet legato 8ths starting Great octave Eb-Bb-Eb to G-Bb-C# to (top staff) now 16<sup>th</sup> notes Line 1 F-A-Bb-C# to Line 2 F-G-Bb-C# to (end Bar 14) Line 3 D quarter note, followed by rest marks.

End of cue.

{Aurora Valley} R5/3. *Moderato* in Cut time (C with the vertical line thru its middle—essentially 2/2 time). Scene” With Lory on the co-pilot’s chair, Cash pilots his yellow twin engine plane to a mysterious Shangri-La holding he owns so that he can talk to Lory in nice outdoor surroundings. Very beautiful beginning of this cue!

In the grace bar, 12 violins play *mf* small octave A quarter note up to (Bar 1) Line 1 F# quarter note down again to A quarter note up to B quarter note (these four notes are

played under the legato slur) up to F# quarter note up to (Bar 2) Line 1 A quarter note down to D# quarter note to E quarter note (these four notes are under the legato slur) up to A quarter note tied to a quarter note. Then the violins play down to D# to E to A ascending quarter notes to (Bar 4) B legato to A half notes up to (Bar 5, the melody line now also played by the viole) Line 2 F# whole note tied to (Bar 6) F# half note to E-F# quarter notes to (Bar 7) E whole note legato to (Bar 8) D quarter note down to Line 1 A quarter note to B-A-B-C 8<sup>th</sup> notes (connected by a crossbeam) up to (Bar 9) Line 2 F# whole note tied to half note next bar, and then E to F# quarter notes to (Bar 11) A whole note tied to next bar.

Back in the grace bar, 4 violas play small octave A quarter note down to (Bar 1) F# dotted half note to divisi F#/F# (small octave/Line 1) quarter notes to G/middle C# whole notes (repeated next bar) to (Bar 4) Line 1 D/F# whole notes to Bar 5 (see violins). Three celli play Great octave A quarter note to (Bar 1) D/A whole notes (repeated next two bars) to (Bar 4) D to A quarter notes up to small octave F# quarter note down to Great octave A quarter note (all played legato). In Bar 5, after a quarter rest, the celli continue on Great octave A quarter note up to small octave G back down to A quarter notes played legato (repeated next bar) to (Bar 7), after a quarter rest, A up to F# down to A quarter notes (repeated next bar). In Bar 9, after a quarter rest, the VC play A-G-A quarter notes (repeated next bar) to (Bar 11), after a quarter rest, F up to small octave D down to F quarter notes. Back in Bar 1, the CB play small octave D whole note, repeated thru Bar 10 actually! In Bar 11, they play Great octave Bb whole note.

Back in the grace bar, the English horn plays *mf* small octave A [written Line 1 E] quarter note tied to half note in Bar 1 to Bb [written F] half note. After a quarter rest in Bar 2, the E.H. plays D# [written A#] quarter note legato to E [written B] half note (repeated next bar) to (Bar 4) Bb legato to A half notes. After a half rest in Bar 5, the E.H. plays *p* tenuto C [written G] half note decrescendo (repeated next bar). After a half rest in Bar 7, it plays small octave B [written F#] tenuto half note decrescendo (repeated next bar). Then C# in Bar 9.

Back in the grace bar, clarinet I plays small octave A [written B] legato up to (Bar 1) F# [written G#] dotted half note to F# quarter note to (Bar 2) A dotted half note to A quarter note tied to dotted half note next bar to A quarter note legato down to (Bar 4) F# whole note. In Bar 2, clarinet II joins in playing middle C# [written D#], repeated next bar, to (Bar 4) D [written E] whole note. In Bar 5, the clarinets play G/B half notes to G/B half notes tied to next bar to G/B half notes to (Bar 7) F#/A half notes to F#/A half notes tied to half notes next bar to F#/A tenuto half notes to (Bar 9) G/B half notes to G/B tenuto half notes tied to half notes next bar, etc. The bass clarinet plays I believe Line 1 G whole note in Bars 2 & 3, and then apparently silent thru at least Bar 11 (that's as far as I hand-copied the cue). After a half rest in Bar 4, Fag II plays small octave F# tenuto half note. After a half rest in Bar 5, Fags play *p* G/B tenuto half notes (repeated next bar). After a half rest in Bar 7, the Fags play F#/A tenuto half notes (repeated next bar), then G/B notes in Bars 9 & 10, then Bb/D (d') in Bar 11.

In Bar 5, after a half rest, the celeste plays *mf* arpeggiando G/B/C# half notes (bottom staff) and Line 1 G/B/C# (top staff). Repeat next bar. In Bar 7, after a half rest, the celeste plays F#/A/B F#/A/B half notes (repeated next bar) and then (in Bar 9, after a half rest) G/B/C# G/B/C# half notes, repeated next bar.

Finally, starting in Bar 5, the harp plays “6” sextuplet descending to ascending 16<sup>th</sup> note figures *mp*. So the harp plays descending 16<sup>th</sup> notes starting Line 3 F#-C#-B-G-F#-C# to B-A-G-F#-C#-B (b) down to (bottom staff) rising notes starting small octave G-B-C#-F#-G-A to B-C#-F#-G-B-C# (Line 3 C-sharp). Repeat in Bar 6. In Bar 6, the harp plays descending 16ths starting Line 3 E-B-A-F#-E-B to A-F#-E-middle C#-B-A down to ascending 16ths small octave F#-A-B-C#-E-F# to A-B-E-F#-A-B (b’). Repeat next bar. Bar 9 repeats Bar 5. In Bar 10, the harp plays descending 16ths starting Line 3 F#-C#-B-G-F#-C# to B-A-G-F#-middle C#-B to ascending figure notes starting small octave A-B-C#-F#-G-B to Line 2 C#-F#-G-B-C#-F# to (Bar 11) descending A –F-D-Bb-A-F to D-Bb-A-F-D-Bb to ascending A-Bb-D-F-A-Bb to Line 2 D-F-A-Bb-D-F (f’’).

Etc.

{Dance Party Fox Trot} R6/1. *Moderato* in Cut time. Instrumentation: 2 alto saxes, 2 tenor saxes, trumpet, vibre, drums, piano, guitar, 2 (or 4) violins, 1 bass. Scene: Cash narrates a lengthy flashback to the previous summer in Maine where he first meets Lory at a party.

The guitar plays *mf* four *Dm7* quarter note chords (repeat next two bars) to (Bar 4) *G7* to (Bar 5) *C* for two bars, and then back to *Dm7* in Bar 7, etc. The drums with *brushes* play on the 1<sup>st</sup> and 3<sup>rd</sup> beat quarter notes thru at least Bar 6 (as far as I managed to hand-copy!). The piano (bottom staff) and *pedal* play Contra-octave and Great octave G whole notes tied to next bar and to quarter notes in Bar 3 (followed by a quarter rest) to Contra-octave G quarter note (followed by a quarter rest) to (Bar 4) Great octave quarter note (quarter rest following) down to Contra-octave quarter note (rest) to (Bar 5) Great octave C (rest) Contra-octave G, etc. After a half and quarter rest in Bar 1, the piano plays arpeggiando small octave D/F/A/C (bottom staff) and Lines 2 & 3 F quarter notes (top staff). In Bar 2, the piano is arpeggiando on F/A/C/D(d’)/D(d’)/D(d’’) quarter notes to A/C/D/F/C/C (c’’) quarter notes to middle C/D/F/A A(a’’) to D/F/A/C F. Etc.

The CB plucks *pizz* on small octave G quarter notes on the 1<sup>st</sup> and 3<sup>rd</sup> beats (repeated next bar) to (Bar 3) G (followed by a quarter rest) down to Great octave G quarter note (followed by a quarter rest), repeated next bar to (Bar 5) C quarter note (rest) down to Great octave G quarter note (followed by a rest). Etc. After a half and quarter rest, the violins play *f* on Line 2 *rinforzando* F quarter note to (Bar 2) descending *rinforzando* quarter notes D-C-A-F (melodic reverse order D min 7 or D/F/A/C). After an 8<sup>th</sup> rest in Bar 3, the violins now play staccato notes starting small octave A-C-D (crossbeam connected) up to A staccato quarter note to G-A staccato 8ths. Silent in Bar 4, the violins continue in Bar 5 (after an 8<sup>th</sup> rest) small octave A-D-C 8ths up to A quarter note to G-A 8ths (silent in Bar 6). After a half and quarter rest in Bar 1, the vibre sounds (let vibrate) middle C quarter note to (Bar 2) rising quarter notes D-F-A-C (D min 7<sup>th</sup> tonality) to (Bar 3) Line 2 D whole note (etc).

In Bar 3, the saxophones come into play with the melody line. Alto sax I (*Briggs*) plays *mf* D [written B above] whole note tied to quarter note next bar to D quarter note legato up to A [written F#] dotted quarter note to G [written E] 8<sup>th</sup> down to (Bar 5) E [written C# with the inferred sharp on the C due to the 3 # # # key sig] tied to whole note next bar to (Bar 7) D whole note again (etc).. Alto sax II (clarinet I player) plays middle C [written A] whole note tied to quarter note next bar to C quarter note legato up to F [written D] dotted quarter note to F 8<sup>th</sup> to (Bar 5) E [written C#] whole note tied to

quarter note next bar to E dotted half note to (Bar 7) C whole note (etc). Tenor sax I (2<sup>nd</sup> clarinet player) plays Line 1 A [written B a maj 3<sup>rd</sup> above] whole note tied to quarter note next bar to A quarter note legato up to D [written E] dotted quarter note to D 8<sup>th</sup> down to (Bar 5) A whole note tied to quarter note next bar up to Line 2 C [written D] rinforzando quarter note to B to A quarter notes to (Bar 7) A whole note (etc). Tenor sax II (*Nancy*) plays *mf* F [written G] whole note tied to quarter note next bar to F quarter note legato up to B dotted quarter note to B 8<sup>th</sup> down to (Bar 5) G [written A] whole note tied to next bar to (Bar 7) F whole note (etc). So we see the saxes playing in Bar 3 the D min 7<sup>th</sup> tonality as F/A/C/D whole notes tied to quarter notes next bar (tenor sax II at the bottom; alto sax I at the top). Then after another F/A/C/D quarter note sequence, they play legato up to B/D/F/A (B half-dim 7<sup>th</sup>) dotted quarter notes.

NOTE: Eventually (after 42 seconds) the music seques to another party piece (same orchestrations I believe) that Max had real, clever fun with. You see, in that second fox trot he incorporates the *Tara* theme from *Gone With The Wind*! This is substantiated not only by the hearing of it but also by the cue sheets that specifically states “Tara’s Theme” for 20 seconds in the overall medley.

{The Flowers} R7. Scene: Maude Kennard (Nina Foch), the hotel assistant manager, is alone with Cash at his flat providing arranged flowers, thinking he is flirting with her.

In Bar 13, the horns play *sfp* > rinforzando small octave B [written Line 1 F#] whole note tied to (Bar 14 in 2/4 time) 8<sup>th</sup> note to B quarter note to B 8<sup>th</sup> tied to (Bar 15) 8<sup>th</sup> note (quarter note value or duration) to B quarter note to B 8<sup>th</sup> tied to (Bar 16) B 8<sup>th</sup> to B quarter note (etc). After an 8<sup>th</sup> rest in Bar 14, the VC play small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another B 8<sup>th</sup>. Repeat next few bars.

In Bar 14, the harp and celeste play *mf* arpeggiando quarter note chords (sounds very nice with the syncopated sounds of the horns). So we hear D/F#/B/D/F#/B (b’’) quarter notes to middle C#/E/A/C#/E/A (a’’) to (Bar 15) D/F#/B/D/F#/B (b’’) again , and then C#/E/G#/C#/E/G#/C# to (Bar 16) a repeat of Bar 14. Etc.

Etc. That is all I have of Cash McCall!

## NOW, VOYAGER

Max won an Oscar for this 1942 film starring Bette Davis and Paul Henreid about a severely repressed young spinster (!) over-shadowed by her disapproving, critical, domineering mother (Gladys Cooper). Dr. Jaquith (Claude Rains) prescribes a sea voyage for her where she meets a married man (Henreid) and they fall in love.

A dvd-video of this movie is now available that includes a Special Feature of “Scoring Session Music Cues.” You can find the best price at:

<http://www.dvdpriceresearch.com/>

Greenwood Press in 2000 released “Film Score Guides, Number 1” by Kate Daubney titled “Max Steiner’s *Now, Voyager*: A Film Score Guide.” I purchased a copy (for about \$45) from Amazon.com. You can read representative pages there in the following site:

[http://www.amazon.com/exec/obidos/tg/detail/-/0313312532/qid=1043994966/sr=1-2/ref=sr\\_1\\_2/103-9850217-6079837?v=glance&s=books](http://www.amazon.com/exec/obidos/tg/detail/-/0313312532/qid=1043994966/sr=1-2/ref=sr_1_2/103-9850217-6079837?v=glance&s=books)

Chapter 5: An Analysis of the Score starts on page 58 of this 92-page book (112 pages if you include the Appendix, Notes (footnotes), and Bibliography). Here she discusses the various themes in the score, including the main title or ‘voyager’ theme. She writes on page 58:

“The main title music for the film, labeled for this analysis as the voyager theme, is a striking, expansive idea, characterized by a melody and countermelody construction. The melody is played across three octaves of strings and is balanced and contrasted by the simpler countermelody for French horns, cello and trumpet. The contrasts in rhythm and contour between the two motifs create a strong sense of motion through the theme as a whole and allow for significant variations in dynamic level.”

This is a well-written, easy to read, book and I would recommend any serious student of Max’s music to go ahead and purchase a copy while it is still available.

The cue sheets (three pages) were dated August 21, 1942. The following are examples of a few reels, starting with Reels 1 & 2:

| <u>No.</u> | <u>Selection</u>       | <u>Composer</u> | <u>Publisher</u> | <u>Extent</u> | <u>How Used</u> | <u>Time</u> |
|------------|------------------------|-----------------|------------------|---------------|-----------------|-------------|
| 1          | Medley consisting of:  |                 |                  |               |                 |             |
| (a)        | Main Title             | Max Steiner     | Witmark          | Entire        | BKG.INSTR.      | 0:08        |
| (b)        | Preface                | “               | “                | Entire        | “ “             | 0:05        |
| (c)        | First Love             | “               | “                | Partial       | “ “             | 1:09        |
| (d)        | Scamper                | “               | “                | Entire        | “ “             | 0:18        |
| 2(a)       | First Love             | “               | “                | Partial       | “ “             | 0:25        |
| (b)        | Moody                  | “               | “                | Partial       | “ “             | 0:47        |
| 3          | Meeting                | “               | “                | Entire        | “ “             | 0:25        |
| 4          | Nerves                 | “               | “                | Partial       | “ “             | 0:26        |
| 5(a)       | Moody                  | “               | “                | Partial       | “ “             | 1:24        |
| (b)        | Persuasion             | “               | “                | Entire        | “ “             | 0:37        |
| (c)        | Ivory Box              | “               | “                | Partial       | “ “             | 0:30        |
| (d)        | Doctor                 | “               | “                | Partial       | “ “             | 1:43        |
| (e)        | First Love             | “               | “                | Entire        | “ “             | 4:13        |
| (f)        | Nerves                 | “               | “                | Partial       | “ “             | 0:38        |
| (g)        | Wireless               | “               | “                | Entire        | “ “             | 0:13        |
| (h)        | Rebuke                 | “               | “                | Entire        | “ “             | 0:14        |
| (i)        | Frenzy                 | “               | “                | Entire        | “ “             | 0:10        |
|            | <u>REELS 3 &amp; 4</u> |                 |                  |               |                 |             |
| 6          | Moody                  | “               | “                | Partial       | “ “             | 0:30        |
| 7(a)       | Doctor                 | “               | “                | Partial       | “ “             | 0:35        |
| (b)        | Cruise                 | “               | “                | Entire        | “ “             | 0:48        |
| (c)        | Steps                  | “               | “                | Partial       | “ “             | 0:09        |
| (d)        | Moody                  | “               | “                | Partial       | “ “             | 0:48        |
| (e)        | Dolce                  | “               | “                | Partial       | “ “             | 0:35        |
| (f)        | First Love             | “               | “                | Partial       | “ “             | 0:19        |
| (g)        | Horse Cart             | “               | “                | Partial       | “ “             | 0:04        |
| (h)        | Nassau                 | “               | “                | Entire        | “ “             | 3:10        |



|                            |                     |                              |          |         |              |   |      |
|----------------------------|---------------------|------------------------------|----------|---------|--------------|---|------|
| (i)                        | Fragmentary         | “                            | “        | Partial | “            | “ | 0:18 |
| (j)                        | Tina                | “                            | “        | Partial | “            | “ | 0:34 |
| (k)                        | Jerry               | “                            | “        | Partial | “            | “ | 0:50 |
| (l)                        | Perkin’s Delight    | Frank Perkins                | “        | Entire  | “            | “ | 2:31 |
| 8(a)                       | Upset               | Max Steiner                  | Whitmark | Entire  | “            | “ | 1:13 |
| (b)                        | Moody               | Max Steiner                  | “        | Partial | “            | “ | 0:55 |
| 9(a)                       | Charlotte           | Max Steiner                  | “        | Partial | “            | “ | 0:48 |
| (b)                        | Departure           | Max Steiner                  | “        | Entire  | “            | “ | 0:10 |
| (c)                        | Moody               | Max Steiner                  | “        | Partial | “            | “ | 0:34 |
| 10(a)                      | Charlotte           | Max Steiner                  | “        | Partial | “            | “ | 0:22 |
| (b)                        | Sugar Loaf Mountain | “                            | “        | Entire  | “            | “ | 0:22 |
| <u>REELS 5 &amp; 6</u>     |                     |                              |          |         |              |   |      |
| 11(a)                      | Bolero              | Max Steiner                  | “        | Partial | “            | “ | 2:10 |
| (b)                        | Accident            | Max Steiner                  | “        | Entire  | “            | “ | 0:26 |
| 12(a)                      | Charlotte           | Max Steiner                  | “        | Partial | “            | “ | 0:20 |
| (b)                        | Fire                | Max Steiner                  | “        | Entire  | “            | “ | 0:32 |
| (c)                        | Moody               | “                            | “        | Partial | “            | “ | 0:35 |
| (d)                        | Jerry               | “                            | “        | Partial | “            | “ | 0:52 |
| (e)                        | Bolero              | “                            | “        | Partial | “            | “ | 0:15 |
| (f)                        | Perfidia            | Alberto Dominguez (Southern) | “        | “       | “            | “ | 0:25 |
| (g)                        | Doctor              | Max Steiner                  | Whitmark | Partial | “            | “ | 0:45 |
| (h)                        | Parting             | Max Steiner                  | “        | Entire  | “            | “ | 0:31 |
| (i)                        | Yankee Doodle       | Unknown Arr.                 | Max      | “       | Partial      | “ | 0:08 |
| 13(a)                      | Steps               | Max Steiner                  | “        | Partial | “            | “ | 0:12 |
| .....(etc).....REELS 7 & 8 |                     |                              |          |         |              |   |      |
| 15(a)                      | Flowers             | Max Steiner                  | “        | Entire  | “            | “ | 0:23 |
| ....                       |                     |                              |          |         |              |   |      |
| (f)                        | Fall                | Max Steiner                  | “        | Entire  | “            | “ | 0:15 |
| 16(a)                      | Moody               | “                            | “        | Partial | “            | “ | 1:32 |
| (b)                        | Forgiven            | “                            | “        | Entire  | “            | “ | 0:14 |
| 17                         | Charlotte           | “                            | “        | Partial | “            | “ | 0:38 |
| 18                         | Clash               | “                            | “        | Partial | “            | “ | 0:14 |
| .....                      |                     |                              |          |         |              |   |      |
| 20(a)                      | Upset               | Max Steiner                  | “        | Partial | “            | “ | 0:38 |
| (b)                        | Night And Day       | Cole Porter                  | Harms    | Entire  | Vis. Instr.  |   | 1:46 |
| (c)                        | Symphony in B Min   | Tschaikowsky, Arr.           | Steiner  |         | Vis. Instr.  |   | 1:43 |
| (d)                        | Jerry               | Max Steiner                  | Witmark  | Partial | BKG. Instru. |   | 0:17 |
| (e)                        | Charlotte           | “                            | “        | Partial | “            |   | 0:17 |
| ETC ETC ETC.               |                     |                              |          |         |              |   |      |

As far as the written full score is concerned:

-R1/1 *Main Title* 8 pages, 32 bars.

-R1/2 *Andte espr.* In 12/8 time. 20 pages, 79 bars.

-R1/3 *Molto Modto* 15 pages, 57 bars. “When I was 17 once I came in at midnight.”

-R2/2 *Appass molto espr.* In 12/8 time. 17 pages, 67 bars. “Say that was a scorcher.”

-R2/3 C time. 5 pages, 21 bars. Ends :“Thank you again for this.” (Doctor re: ivory box)

- R2/4 *Molto agitato* in C time. 5 pages, 17 bars. Begins: “Charlotte’s got the shakes”
- R3/1 *Slowly* in 6/8. 2pp, 7 bars. “Charlotte, darling. I’m so glad to see you...”
- R3/2 C time. 34 pp., 131 bars. Coma sopra R1/3: Bar 1 = Bar 25, etc. Reads “Now, V.”
- R3/3 *Modto* in C. Fox trot. 20 pages, 124 bars.
- R3/4-4/1 *Modto* in C. 13 pages, 52 bars. Jerry shopping for daughters, and needs help.
- R4/2 [apparently missing cue]
- R4/3 Cut time. Perkins Delight cue. 20 pages, 112 bars.
- R4/4 C time. Saxes, vibe, 2 trumpets, 2 Pos, drums, piano, etc.
- R4/5 *Modto espr.* In Cut time. 15 pages, 69 bars.
- R4/6 *Appass.* In 12/8 time. 3 pages, 10 bars.
- R5/A  $\frac{3}{4}$  time. 23 pages, 94 bars. Car ride up mountain. Ends “Back up”(chromatic gliss)
- R5/1 *Slowly* in 12/8 time. 17 pages, 62 bars. ”May I have this dance?”
- R5/3 *Molto modto* in 9/8 time. 11 pages, 43 bars.
- R6/1 12/8 time. 8 pages, 32 bars. Gratitude.
- R6/2 C time. 8 pages, 32 bars.
- R6/3 6/8 time. 3 pages, 16 bars. Coma sopra R1/2.
- R7/1 *Con moto* in C time. 8 pages, 45 bars. Harp Bisb., vibe, celeste, etc.
- R7/2 *Molto grazioso e rubato* in C. 9 pages, 36 bars.
- R7/3 *Modto* in C. 8 pages, 31 bars. Harp & bass clarinet.
- R7/4-8/1 *Modto* in 6/8 time. 5 pages, 20 bars. Strings & vibe.
- R8/2 C time. 5 pages, 19 bars. Strings, solo horn, etc.
- R9/1 *Agitato* in 9/8 time. 12 pages, 46 bars. “Hilda, call a taxi, quickly!”
- R9/4 *Agitato* in C. 4 pages, 14 bars. Coma R1/3. “Mother, let’s not quarrel.”
- R10/2 *Molto agitato* in C, then *Funebre*. 6 pages, 22 bars. Will.
- R10/3  $\frac{3}{4}$  time. 18 pages, 71 bars.
- R10/4 “In An Old Dutch Garden”
- R10/5 *Modto* in  $\frac{3}{4}$  time. 13 pages, 48 bars. ”Hello, Daddy.”
- R11/1 *Agitato* in C. 23 pages, 90 bars. Solo flute. “It’s I, Tina, don’t be afraid.”
- R11/2 *Fast.* 36 pages, 142 bars. Ends harp gliss. “I’m not going to have a nurse.”
- R12/2 *Con moto* in 2/4 time. 9 pages, 36 bars. Harp bisb. End title.
- R12/4 9/8 time. Coma R9/1. 20 pages, 79 bars. Tutti end.
- R12/3 13 pages, 54 bars. “I’m Getting Mighty Lonely For You.” Saxes.

“Main Title” *Broadly* in 12/8 time. The first two bars are the *Grandioso* Warner Bros fanfare first used in *Gold Is Where You Find It*. Bars 3-4 is the preface music. Bar 5 starts the Voyager theme (the cue sheets call it the “First Love” theme).

The violins (first violins) and flutes play the theme Line 3 [written Line 2 with the *8va* above the notes] while violins II (loco) and oboe play it Line 2 register, and clarinets/bassoons/English horn/viole play Line 1 register. So we find violins I and flutes playing (on the down bow for the violins) Line 3 G dotted half note tied to G 8<sup>th</sup> note, part of triplet 8ths G-F#-A to G-Eb-F# 8ths down to (Bar 6) C half note tied to dotted quarter note and tied to quarter note (followed by an 8<sup>th</sup> rest). A two-stave illustration of this is given in Daubney’s book on page 59.

Horns play D [written A above] dotted half notes to D# dotted half notes. After a quarter and 8<sup>th</sup> rest in Bar 6, they play the counter melody phrase crescendo of legato E-

F#-G 8ths to B tenuto dotted quarter note to A-G-E tenuto (also legato) 8<sup>th</sup> notes decrescendo.

The bass clarinet plays small octave B [written C#] dotted half note to Bb [written C natural] dotted half note to (Bar 6) A dotted whole note. Trumpet I plays Line 2 G [written A] dotted whole note tied to dotted half note and quarter note next bar (followed by rests). Trumpet II plays C dotted quarter note legato to D quarter note (followed by rests) while trumpet III plays Line 1 G whole notes tied to dotted half note and quarter note next bar to A-G-E tenuto 8<sup>th</sup> notes. Trombones play D/G/D (d') dotted half notes to Eb/G/Db dotted half notes to (Bar 6) E/G/C dotted whole notes, while the tuba plays Great octave B to Bb dotted half notes to (Bar 6) E dotted whole note. The tuba plays same B to Bb dotted half notes down to (Bar 6) Great octave A dotted whole note. Combined with the Pos, we hear the A min 7<sup>th</sup> (A/C/E/G) tonality in Bar 6. In Bar 5, they play G maj (G/B/D) to Eb Dom 7<sup>th</sup> (Eb/G/Bb/Db) dotted half note tonalities. The timp in Bar 6 is rolled on Great octave A dotted half note tied to dotted quarter to quarter notes. After a dotted half rest, the harp (harp I) plays rising arpeggio 16ths starting Great octave Bb-Eb-G-BB up to (top staff) Eb-G to Db-E-G-Bb to Line 2 Eb-Gb 16ths to (Bar 6) Line 3 C 8<sup>th</sup> (followed by rests). In Bar 5, harp II plays starting Great octave B-D-G-B to (top staff) Line 1 G-D (d'') back down to small octave B-D-G-D-G-D (d'') to Line 3 G 8<sup>th</sup> (followed by rests).

VC (in the "k" tenor clef) play Line 1 D legato to D# dotted half notes to (Bar 6) E dotted quarter note tied E 8<sup>th</sup>, part of triplet 8ths E-F#-G to (like the horns) B tenuto dotted quarter note to A-G-E tenuto 8ths decrescendo. CB play Great octave B to Bb dotted half notes to (Bar 6) A dotted whole note.

Skipping to Bar 21 (page 5), we fade from the Main Title credits to the interior of a mansion. We see the grandfather's clock on 4 pm. A butler comes down, saying "She's coming down!" (referring to Charlotte's mother). This scene is located on the dvd on Chapter 2, :20.

Just before "She's coming down" is spoken by the butler to the house maid, the bass clarinet and two bassoons play the announcement phrase forte. We find the bass clarinet and Fag I play Line 1 (small octave for Fag II) C quarter note (followed by an 8<sup>th</sup> rest) to Bb-C grace notes legato to Bb-Ab-G 8ths to middle C (but down to Great octave C for Fag II) dotted half note tied to (Bar 22 in 6/8 time)dotted half note and with a continuous tie thru Bar 26 and 8<sup>th</sup> note in Bar 27. In Bar 22, the gong sounds *mp* a dotted half note (diamond-head shaped) tied thru Bar 25. Back in Bar 21 (*a tempo marcato*), the viole/VC/CB are *pizz* playing forte Line 1 (small octave for VC/CB) C staccato quarter note (followed by an 8<sup>th</sup> rest) to descending staccato 8ths Bb-Ab-G up to C staccato 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest marks). They are then silent until Bar 27.

After a quarter rest in Bar 22, the piano & celeste (*Allegretto misterioso*) and piccolo/oboe/E.H./clarinets play sprightly descending 8<sup>th</sup> note figures. So we find Lines 3 (picc/oboe/clarinet I/piano/celeste) and Line 2 (clarinet II/piano/celeste) C stand alone 8<sup>th</sup> to Bb-Ab-G 8ths (connected by a crossbeam) back up to (Bar 23) C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb-Ab-G-F 8ths up to (Bar 24, now joined by the flute) Ab 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (both crossbeam connected) to F-Eb-D 8ths (crossbeam connected) up to (Bar 25) Ab-G-F 8ths to F-Eb-D 8ths (repeated next bar) up to (Bar 27) Ab-G-F (rinforzando on the 1<sup>st</sup> note) to F-Eb-DB (rinforzando on the 1<sup>st</sup> note). Etc.

In Bar 31, the orchestra plays I believe (my notes are unclear) either the C maj (C/E/G) or C maj 7<sup>th</sup> (C/E/G/B) tonality. So the CB plays small octave C rinforzando dotted half note (tied I believe to 8<sup>th</sup> note next bar). Divisi VC play Great octave C/G/small octave C/E rinforzando dotted half notes. Viole play (I believe) G/B notes. Violins/trumpets/clarinets play middle C, tuba on Great octave C, Pos on G/E/G (g), etc.

{Charlotte Summoned} R1/2. *Andante espr* in 12/8 time. DVD location: Ch 3 starting at 0:02. Scene: The butler knocks on Charlotte's door summoning her downstairs to meet Dr. Jaquith ("...waiting in the downstairs drawing room."). You only see close-ups of her hands putting out a cigarette and hiding the butts in the trash.

The solo cello (in the "k" tenor clef) plays *mf* < playing the Voyager theme on Line 1 G dotted half note tied to G 8<sup>th</sup> to F#-A 8ths to G-Eb-F# 8ths down to (Bar 2) middle C dotted half note tied to dotted quarter note and quarter note (followed by an 8<sup>th</sup> rest). In Bar 3, it continues on Line 1 Ab dotted half note tied to 8<sup>th</sup> to G-Cb- 8ths to Ab-E-G 8ths down to (Bar 4) C# dotted half note tied to dotted quarter and quarter notes, and then D 8<sup>th</sup> to (Bar 5) D# dotted half note to E dotted quarter note to F# dotted quarter note held fermata.

After a dotted half/quarter/8<sup>th</sup>/quarter rest in Bar 1, flute I plays Line 1 F# 8<sup>th</sup> tied to (Bar 2) F# dotted quarter note crescendo to G up to Bb to A dotted quarter notes. Flute II plays Line 1 F# 8<sup>th</sup> tied to (Bar 2) dotted whole note. The viole in Bar 2 play small octave Eb/G tenuto dotted whole notes. In Bar 4, the viole then play E/G# dotted half notes tied to dotted quarter notes and quarter notes, etc. After a dotted half/quarter/8<sup>th</sup>/quarter rests in Bar 3, the oboe and flute I play Line 1 G 8<sup>th</sup> tied to dotted whole note next bar. Flute I plays that G 8<sup>th</sup> tied to dotted quarter note to G# to B to A# dotted quarter notes. Etc.

{Visiting Charlotte's Room} R1/3-2/1. C time. Scene: Dr. Jaquith walks upstairs with Charlotte to visit her room. DVD location: Ch 4 starting at 1:05. She states, "When I was 17, I came in once after midnight..."

8 violins I play *sfp* Line 2 E whole note bowed tremolo up to (Bar2) G to F# crescendo bowed trem half notes to (Bar 3) divisi E/B whole notes *mp* to (Bar 4) F# dotted half note bowed trem *pp* decrescendo and tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). 4 violins II play Line 1 B whole note bowed trem to (Bar 2) C to D bowed trem half notes to (Bar 3) B whole note to (Bar 4) C# dotted half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). 4 violins II play *sfp* on Line 1 G# bowed trem whole note to (Bar 2) A to G bowed trem half notes to (Bar 3) F whole note *mp* to (Bar 4) F# dotted half note *pp*> tied to 8<sup>th</sup>. 3 viole I play Line 1 E whole note bowed trem to (Bar 2) Eb to D half notes to (Bar 3) middle C whole note to (Bar 4) C# dotted half note tied to 8<sup>th</sup>. 3 viole II play Line 1 D bowed trem whole note to (Bar 2) C to B half notes crescendo to (Bar 3) small octave A whole note *mp* bowed trem to (Bar 4) A# dotted half note tied to 8<sup>th</sup>. 6 celli play *ppp* (non-trem) Great octave G# whole note tied to whole notes next two bars to dotted half note and 8<sup>th</sup> in Bar 4 (followed by an 8<sup>th</sup> rest). CB play Great octave G# notes in the same pattern. Combined we hear the E Dom 7<sup>th</sup> (E/G#/B/D) tonality in Bar 1 especially with two vibes playing Line 1 D/E/G#/B/E (e'') dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest). The timp is rolled on Great octave G# whole note *pp* tied thru Bar 4. The bass clarinet plays *pp* on small octave G# [written A#] whole note tied to next two bars

and to most of Bar 4, as given. After a half rest in Bar 2, the flute plays *pp* < Line 2 F# half note up to (Bar 3) B whole note to (Bar 4) F# dotted half note decrescendo tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Two vibes in Bar 2 continue with Line 1 C/Eb/A/C/G (g'') dotted quarter notes (followed by an 8<sup>th</sup> rest) to B/D/G/D/F# dotted quarter notes (followed by an 8<sup>th</sup> rest). In Bar 3, A/C/F/B/E/B (b'') dotted half notes tied to 8ths. In Bar 4, A#/C#/F#/C#/F# (F# maj) dotted half notes tied to 8ths.

{Cruise Flashback} R2/2. 12/8 time. Scene: Charlotte recounts a far earlier cruise ship experience with her mother. The scene shows this younger version of Charlotte kissing Leslie, the wireless officer. After the kiss, he exclaims, out of breath, "I say, that *really* was a scorcher!" DVD location: Chapter 5 starting at 0:52.

In Bar 1 (actually more a grace bar) the piano and celeste plays ascending 16<sup>th</sup> sweeping notes small octave/Lines 1 & 2 A-B-C#-D-E-F#-G to (Bar 2) A 8ths (followed by rests). In Bar 2, 16 violins play forte the Voyager motif. 6 violins I play Line 3/6 violins II play Line 2/4 violins III play Line 1 A dotted half note tied to A 8<sup>th</sup> to G#-B 8ths to A-F-G# 8ths to (Bar 3) D dotted half note tied to dotted quarter and quarter notes (followed by an 8<sup>th</sup> rest). All strings (except solo cello I) are sords (muted). The vibe also plays this melody line on Line 1 register. After an 8<sup>th</sup> rest in Bar 2, the oboe and solo cello I play an immediate counter melody line forte of E-F# 8ths (crossbeam connected) to G#-F#-E 8ths (crossbeam connected) to Eb half note (all notes are played under the legato slur). After a quarter and 8<sup>th</sup> rest in Bar 3, they play F#-G#-A 8ths to Line 2 C# dotted quarter note to B-A-F# 8ths. Etc.

The flute plays Line 1 A dotted whole note tied to same in Bar 3, while the alto flute plays small octave A [written Line 1 D above] dotted whole notes. Two harps play arpeggiando on small octave C#/E/A/Line 1 E/A quarter notes and then immediately an arpeggio of 8<sup>th</sup> notes C#\_E-A to (top staff) middle C#-E-A (A maj or A/C#/E) to arpeggiando C/F/A/Eb/A (a') quarter notes to simultaneous arpeggio on C-F-A to (top staff) C-Eb-A (F Dom 7<sup>th</sup> or F/A/C/Eb).

2 viole I top line play Line 1 A dotted whole note tied to dotted whole note next bar, while 2 viole I bottom line play Line 1 E dotted half note to Eb dotted half note to (Bar 3) D dotted whole note. 4 viole II play small octave A dotted whole note tied to next bar. 3 altri VC play small octave C#/E dotted half notes to C/F dotted half notes to (Bar 3) B/F# dotted whole notes. CB are silent.

In Bar 20 (Ch 5 at 2:13), Charlotte said that Leslie thought others were "silly school girls compared to my love-making." After a quarter and 8<sup>th</sup> rest, violins I (solo violin here) plays *dolce* Line 2 tenuto A quarter note to G stand alone 8<sup>th</sup> to F-E-D 8ths (crossbeam connected) to C-D grace notes to C-B-A 8ths to (Bar 21) Line 1 G dotted half note decrescendo (followed by a dotted half rest). Then in Bar 21, I believe 12 violins respond with the Voyager theme of Line 1 (middle) C dotted half note tied to C 8<sup>th</sup> to B-D 8ths to C- down to G to A 8ths to (Bar 22) B dotted half note. Etc.

Skipping to Bar 25, we come to a very interesting section of the cue where Charlotte (in flashback) talks to her mother about the wireless book she is reading. This is located on the DVD Chapter 5 at 2:38. In 6/4 time, The bassoon and vibe plays Line 1 E-D-F-Eb-Cb-D tenuto quarter notes. 4 violins I are *harmonics* on Line 2 D/Eb/Line 3 D/Eb dotted whole notes. 6 violins II are bowed trem Line 3 D/Eb dotted whole notes, and 4 violins III are bowed trem on Line 2 D/Eb (dissonant min 2<sup>nd</sup> interval notes) dotted whole notes.

In Bar 26 (*molto misterioso* in 12/8 time), a Steiner-esque rendition of a wireless musical effect is played most by the piccolo, piano and celeste. So, after an 8<sup>th</sup> rest, they play Lines 1 & 2 (Line 2 for the piano) Bb-Bb-Bb-Bb staccato 16<sup>th</sup> notes to Bb rinforzando 8<sup>th</sup> to Bb-Bb-Bb-Bb staccato 16ths figure played 3X (this five-note figure played 3 times). In Bar 27, they play these figures on C# notes, and then D notes in Bar 28.

4 harmonics violins I in Bar 26 play F#/A/C/E dotted whole notes (F# half-dim 7<sup>th</sup> tonality). 6 violins II play A/C/E (e'') bowed trem notes, and 4 violins III play Line 2 E/F# notes.

In Bar 31 (Ch 5 at 3:00) Mother snipes that “We’re hardly commercial travelers...” The flute/piano/celeste play descending triplet 8<sup>th</sup> note figures C-G#-B to Bb-F#-A to G#-E-G to F#-D-F to (Bar 32) G# dotted whole note tied to (Bar 33) dotted half note and 8<sup>th</sup> note. The horns in Bar 32 play *sf* on I believe B/D/E#/B whole notes tied to most of next bar. Viole play B/D/E#/B (b') notes as well.

Skipping to Bar 59, we come to the scene where Mother and the Captain (flashlight in hand) bust young Charlotte kissing Leslie on deck in a car! Mother says: “Go to your cabin!” This is located on the dvd Chapter 5 at 4:31 to the start of Chapter 6. There is a nice Steiner effect (played often times in Steiner movies, such as the cabin kissing scene of *Hanging Tree*, etc). 6 violins I play *sfp* Line 1 Gb dotted half note held fermata and tied to Gb 8<sup>th</sup>, part of ascending 16<sup>th</sup> notes Gb-Ab-Bb-Cb-Db-Eb to next figure of “10” 32<sup>nd</sup> notes Line 2 F-Gb-Ab-Bb-Cb-Db-Eb-F-Gb-Ab all played legato in a sweeping emotional tide motion. 6 violins II also play Line 1 Gb dotted half note held fermata tied to Gb 16<sup>th</sup>. But then they immediately descend down to small octave Ab-Bb-Cb-Db-Eb 16ths to next figure of crescendo 32<sup>nd</sup> notes (see above) in that octave lower register, 4 violins III play small octave Bb/Line 1 Eb rinforzando quarter notes (followed by rests). 6 viole play small octave Gb dotted half note held fermata tied to Gb 8<sup>th</sup> to Ab-Bb-Cb-Db-Eb 16ths to Line 1 F 16<sup>th</sup> (followed by rests). Solo cello I plays *sfp* Line 1 Gb dotted whole note held fermata. Altri VC and CB play Great octave Bb rinforzando quarter note (followed by rests).

In Bar 60 (start of dvd Chapter 6), the violins play the Voyager theme forte on Lines 1 & 2 & 3 A dotted half note tied to A 8<sup>th</sup> to G#-B 8ths to A-F-G# 8ths down to (Bar 61) D dotted half note tied to dotted quarter note and tied to quarter note (followed by an 8<sup>th</sup> rest). Then they play in Bar 62 F# dotted half note tied to 8<sup>th</sup> to E#-G# 8ths to F# down to B# to E# 8ths, that E# 8<sup>th</sup> tied to dotted whole note next bar. After an 8<sup>th</sup> rest in Bar 60, two horns play the counter-melody on E-F# 8ths to G#-F#-E 8ths to Eb dotted quarter note tied to 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Two celli play forte the same Line 1 notes as the horns except that it finishes on the Eb dotted half note (instead of dotted quarter note tied to 8<sup>th</sup>). CB plays small octave C# to C dotted half notes to (Bar 61) B dotted whole note. Etc.

### {The Cruise Ship} R3/2.

I want to focus on the effects given later in the cue starting Bar 62 (dvd Chapter 9 at 1:31). Here Charlotte flashbacks to the doctor’s advice, “Now, pull your own weight...Forget you’re a high-bound New England-er.”

The piano and celeste plays ascending 32<sup>nd</sup> note figures Line 1 E-F#-G-A-B to Line 2 C#-D-E-F#-G-A. 6 violins II play B/B (b/b') dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest) while 4 violins III play Line 1 D/G notes. Viole play small octave G/B notes in this pattern, and VC on A/E (e). The harp plays these notes as well on the first beat. So combined it appears to be the E min 7/11 tonality (E/G/B/D/A). On the 4<sup>th</sup> beat, the harp is gliss.

In Bar 69, the harps/celeste/piano play I believe a bisbigliando effect of 32<sup>nd</sup> notes. So we find the top line playing descending notes Line 2 B-G-E-C# to same B-G-E-C# (C# half-dim 7<sup>th</sup>) while the bottom line plays ascending notes Line 1 C#-E-G-B to same C#-E-G-B (again the C# half-dim 7<sup>th</sup>). This figure is played 4X in this bar. This figure is played 2X in Bar 70 and then D-E-G-B (and reversed B-G-E-D) or E min 7<sup>th</sup> tonality (E/G/B/D) and then C#-D#-G-B, etc. Strings play *div trem e legato* patterns. So 6 violins I play Lines 1 & 2 B whole notes bowed trem tied to quarter notes in Bar 70 to C# to D to D# quarter note tremolos to (Bar 71) F# dotted whole notes. 6 violins II play Line 2 E/G bowed trem whole notes tied to quarter notes next bar up to G/B dotted half notes tied to next bar. 4 violins II play Line 1 B whole note tied to whole notes next two bars. 3 viole I play Line 1 G whole note bowed trem tied to next two bars, while 3 viole II play E whole note tied to dotted half note next bar to D# quarter note to (Bar 71) E whole note trem. Vibe I plays Line 2 E/G/B whole notes tied to next few bars, while vibe II plays Line 1 C#/E/G.B (C# half-dim 7<sup>th</sup>). Etc.

Skipping to Bar 89 (Chapter 9 at 2:26) we come to the end scene where Jerry says "You're a good sport" and fade to a luncheon date outdoors..."All right....Yes, excellent..."

So in Bar 89 in 2/4 time, the oboe and violins play the short melody line of Line 1 B half note to (Bar 90) "3" triplet value A-B-D 8ths down to B-A-F# 8ths up to (Bar 91) A half note. The Fag plays a prelude of the immediately upcoming Nassau restaurant motif of Great octave D dotted 8<sup>th</sup> up to A 16<sup>th</sup> up to small octave F# dotted 8<sup>th</sup> down to Great octave A 16<sup>th</sup> figure played twice (repeated next two bars). Two open horns play B/F# tenuto half notes tied to next bar. Temple blocks also play these rhythmic figures as "x" note heads. Etc.

In Bar 92 (*Fox Trot modto* in Cut time) we come to the new scene of the lunch date. Daubney has 8 bars in three stave reduced format of this music she calls "Restaurant Melody" (pages 63-64). In the cue sheets, this section is simply called "Nassau." Here we have bells, Cuban timp, marimba I playing the rhythmic pattern just described for the bassoon, marimbas II & III, guitar, tenor sax, timp., piano, harp, solo violin, and bass. The first marimba plays Line 1 E dotted 8<sup>th</sup> to F# 16<sup>th</sup> to G dotted 8<sup>th</sup> to A 16<sup>th</sup> figure to G dotted 8<sup>th</sup> down to F# 16<sup>th</sup> to E dotted 8<sup>th</sup> to D 16<sup>th</sup> to (Bar 93) E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (8<sup>th</sup> rest following) to *rinforzando* E 8<sup>th</sup> legato to F# dotted quarter note trem. Bar 94 repeats Bar 92 and then (Bar 95) E whole note trem. The Cuban timp sounds three staccato 8<sup>th</sup> note (on the middle staff line) (followed by an 8<sup>th</sup> rest) to three more 8ths followed by an 8<sup>th</sup> rest (repeat next bars). Marimba II plays G/G/E (e' \_ whole note trem to (Bar 93) G/C/E 8ths (8<sup>th</sup> rest) another such 8<sup>th</sup> C maj chord (8<sup>th</sup> rest) to G/C half note trem to (Bar 94) G/C whole note trem (repeated next bar). After a quarter rest in Bar 92, marimba III sounds G/C/E quarter notes (followed by a quarter rest) to same G/C/E

quarter notes (repeat next bars). After a quarter rest in Bar 92, the guitar plays Line 1 E quarter note (quarter rest) E quarter note (repeat next bars).

Etc etc.

“Perkins’ Delight” R4/3. Cut time. Key sig of F maj/D min (1 flat). This band music composed by Frank Perkins is played in the ship night scene during the dance when Jerry says “I’m late I know.” Instrumentation: 2 alto saxes, 2 tenor saxes, 2 open trumpets, 2 trombones, cymbal, drums, piano, guitar, and bass. [Dvd Chapter 12, 0:35.]

In Bar 1, alto sax I, tenor sax II, trumpet I, and piano top staff play the prelude melody line Line 1 D quarter note to C#-D 8ths up to F dotted quarter note to E 8<sup>th</sup> to (Bar 2) G-F-G#-A 8ths up to Line 2 C dotted quarter note to B 8<sup>th</sup> to D quarter note to B-C 8ths to “3” triplet value quarter notes D- and *rinforzando* C#-D quarter notes down to G *sforzando* whole note tied to next bar, etc. Etc.

{Deck Talk} R4/5. *Tempo di valse amoreuse (Beaucoup de schmalz)* in  $\frac{3}{4}$  time [in Bar 27]. Skipping to this section of the cue [dvd chapter 13 starting at 2:01], we find Jerry asking Charlotte, “Feeling better?” and she responds “Much, thanks to you.” This is the famous scene I believe where Jerry puts two cigarettes in his lips and lights them, handing one to Charlotte.

A variation of the Voyager theme is played by the vibe, celeste, 10 violins I, with 6 violins II playing accompaniment. Violins I play *pp* Lines 1 & 2 (vibe Line 2) G dotted half note tied to (Bar 28) G quarter note to F#-G quarter notes to (Bar 29) A quarter note to F# dotted quarter note down to D 8<sup>th</sup> legato up to (Bar 30) F# dotted half note tied to quarter note next bar to E-F# quarter notes to (Bar 32) G quarter note down to E dotted quarter note (etc). The celeste plays *pp* B/D/G/B/D/G (g’’) dotted half notes tied to quarter notes next bar, and then *arpeggiando* B/D/F# quarter notes to G quarter note to (Bar 29) B/D/A (a’’) *arpeggiando* quarter notes to F# dotted quarter note down to G/B/D 8ths to (Bar 30) B/D/F# dotted half notes (etc). Violins II play B/D (d’’) dotted half notes tied to quarter notes next bar to B/D tenuto half notes to (Bar 29) B/D tenuto half notes tied to 8ths down to G/B 8ths to (Bar 30) G/B/D dotted half notes tied to quarter notes next bar (etc).

{Mountain Car Ride} R5/A. *tempo di Bolero* in  $\frac{3}{4}$  time. Key signature of Bb maj/G min (2 flats of B-flat/E-flat). DVD location: Start of Chapter 15. Scene: Jerry and Charlotte are driven up a perilous mountain road. Kate Daubney in her book calls it the “Mountain Excursion Melody” (see pages 65-66). The cue sheets simply label this music “Bolero.”

The pizzicato celli/piano/bass marimba play the complete rhythmic pattern. We find Great octave G staccato (and pizz) 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to small octave D 16<sup>th</sup> figure to next figure of G-F#-Eb-F 8ths (crossbeam connected). Repeat for many bars. 2 arco and 1 *pizz* CB play small octave G quarter note tied to 8<sup>th</sup> (followed by an 8th and quarter rest). Repeat for several bars. Viole, after a quarter and 8<sup>th</sup> rest, play *arco* small octave F#-Eb-F *rinforzando* 8ths, with that F 8<sup>th</sup> tied to F quarter note next bar. After an 8<sup>th</sup> rest, repeat these notes again thru at least Bar 8. The harp plays Great octave G staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb-F staccato 8ths. Repeat next several bars. The timp plays Great



octave G 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) up to D 16<sup>th</sup> down to G quarter note (followed by a quarter rest). Repeat next bars. The large Tam Tam plays (after a quarter and 8<sup>th</sup> rest) three “x” headed 8<sup>th</sup> notes (located on the top space of the staff). Repeat. The snare drum and I believe also the maracas play the rhythmic pattern (all “x” heads) of 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to 16<sup>th</sup> figure to next figure of two 8ths to next figure of “6” sextuplet 16ths. Repeat throughout. After two quarter and 8<sup>th</sup> rest, horns II-IV are stopped (+ symbol over notes) playing small octave F 8ths tied to quarter note next bar (followed by a quarter and 8<sup>th</sup> rest) then F 8ths tied to quarter notes (etc). Fags play Great octave G 8<sup>th</sup> (16<sup>th</sup> rest) up to D 16<sup>th</sup> to small octave G half note (repeat next several bars). Clarinet II plays small octave G [written A] half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat. Clarinet I, after a quarter and 8<sup>th</sup> rest, plays (like the pizz VC) small octave F#-Eb-F rinforzando 8ths, with that F 8<sup>th</sup> tied to quarter note decrescendo next bar. After an 8<sup>th</sup> rest, repeat the pattern.

In Bar 5, the English horn/alto sax/marimba/violins play the bolero melody line forte. We find Line 1 A rinforzando dotted half note (trem for the marimba) tied to (Bar 6) A 16<sup>th</sup>, part of rising crescendo 16<sup>th</sup> notes A-Bb-C-D up to descending Eb-D-C-Bb decrescendo to A-G-F-G 16ths to (Bar 7) A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A dotted quarter note (trem for the marimba) to Bb-C 16ths (on the up-bow for the violins) crescendo to (Bar 8) A (on the down-bow for the violins) half note forte and then decrescendo, tied to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

By Bar 41 [Ch 15 at 1:04] the violins play the rhythmic pattern in triad pizzicato fashion that is very distinctive. We find 6 violins I plucking Line 2 D 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to same D 16<sup>th</sup> up to Bb-A 8ths (crossbeam connected) to F#-G 8ths (crossbeam connected). Repeat next three bars. 10 violins II pluck Line 1 F/Bb 8ths (16<sup>th</sup> rest) to F/BB 16ths up to Line 2 D/F-D/F 8ths to A/C# to Bb/D 8<sup>th</sup>. Repeat next three bars. The piano also plays this pattern, as well as the clarinets and oboe. The oboe plays Line 1 Bb-Bb up to F-F down to C#-D notes. Etc. The tenor sax/Fags/bass marimba/viole/celli play in Bar 41 F-E-D-E 16ths to F rinforzando half note tied to F 16<sup>th</sup> next bar, part of ascending 16ths F-G-A-BB to descending C-Bb-A-G to rinforzando F-Eb-D-Eb 16ths to (Bar 43) F half note tied to 8<sup>th</sup> to rinforzando G-A 16ths to (Bar 44) F rinforzando half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Etc.

“Perfidia” R5/1. C time. [Start on Bar 49; dvd Chapter 17 starting at 0:14].  
 Scene: Jerry says during this popular dance/band music, “May I have this dance?”  
 Instrumentation: 2 alto saxes, 2 tenor saxes, trumpets in straight mutes, maracas, claves, rumba drums, piano, guitar, viole, VC/CB.

The alto saxes and tenor sax II play the melody line completely on Line 1 A [written B for the tenor sax; written Line 2 F# for the alto saxes] whole note tied to dotted quarter note next bar to G# stand alone 8<sup>th</sup> to A-B-A-G# 8ths (crossbeam connected) to (Bar 51) “3” triplet value quarter notes A-G#-F#, that F# tied to a half note and tied to dotted quarter note in Bar 52 (etc). After a half and 16<sup>th</sup> rest in Bar 51, the trumpets in straight mutes play ascending staccato and crescendo 16<sup>th</sup> notes Line 1 E-F#-G# to A-B-C#-D to (Bar 52) E rinforzando whole note tied to quarter note next bar (etc).

Back in Bar 49, after an 8<sup>th</sup> rest, the guitar plays (*B m7*) the Line 1 F# quarter note to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F# 8<sup>th</sup> (8<sup>th</sup> rest) to F# 8<sup>th</sup> (8<sup>th</sup> rest). In Bar 50, after an 8<sup>th</sup> rest, the guitar continues (*A*) on A quarter note to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (*B*

*m7*) F# 8<sup>th</sup> (8<sup>th</sup> rest) F# 8<sup>th</sup> (8<sup>th</sup> rest). In Bar 52, it plays on “B m7” and then “E7.” In Bar 53, “A” and then “F#m” in that pattern. In Bar 54, “B m7” and then “E9.” Etc.

Viole play A/D/F# whole notes, VC on Great octave E/B, etc etc. The maracas (R.H.) play as x heads the rhythmic pattern of *rinforzando* initial 8<sup>th</sup> to 8<sup>th</sup> (8<sup>th</sup> rest) to 8<sup>th</sup> (8<sup>th</sup> rest) to 8<sup>th</sup> (8<sup>th</sup> rest) to 8<sup>th</sup>. Repeat. The left hand plays four quarter notes (x heads). Claves play x headed quarter note (8<sup>th</sup> rest) to 8<sup>th</sup> to quarter notes to quarter note to (Bar 50, after a quarter rest, two quarter notes followed by a quarter rest. Repeat these two bars throughout. The rumba drums and piano play another rhythmic repeat pattern. The piano (top staff) plays, after an 8<sup>th</sup> rest, Great octave C up to F 16ths up to A# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C/F/A# 8ths played 2X (8<sup>th</sup> rest) to same C/F/A# 8ths. Etc.

Well, I think this is about all I care to voyage now with this score (or should it be “care to now, voyage with this score”?)!

Now: There is good news that the original tracks to **SUMMER PLACE** will soon be available this year (2003). I did not have an opportunity to work at length with this score. Perhaps if I do a Max Steiner Potpourri II in the future, I can devote some time with this score. There is a *great* deal of Steiner material I can spend time on, so it is a good probability that I will indeed do a Part II. Of course I can also do specific full cue rundowns on various Steiner movies in pdf format. This can include *Illegal*, *Spencer's Mountain*, *Those Calloways*, *Ice Palace*, *Darby's Rangers*, *Fort Dobbs*, *Hell on Frisco Bay*, *Gold Is Where You Find It*, and so forth. I personally like *Darby's Rangers* a great deal, do I may pick that one first. Unfortunately, there is no dvd of it yet, and I believe the vhs-video is no longer available. And no release of the original tracks are scheduled. Anyway, it is likely also that **PARRISH** original tracks will be available on cd as well. So perhaps we shall have a Max Steiner revival (finally)!

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