

# THE FBI STORY

Music by  
Max Steiner

[commenced Friday, September 15 at 11:26 am PDT]

The following is a cue rundown and partial analysis of Max Steiner's authoritative score to Warner Brothers *The FBI Story* ("La Police Federale Enquete" in the French subtitles!) starring Jimmy Stewart. As the necessary audio reference source for this analysis, I will be using the newly (August 15, 2006) released dvd from Warner Bros. (#81613) that you can get from the Internet (go to dvd priceresearch.com) for as low as about \$14. I am not particularly happy with this dvd (although the Technicolor color transfer is very good) because, first of all, there are no special features, and secondly the audio quality or dynamics is rather poor (not loud or crisp enough as, say, the *Helen of Troy* dvd was).

I researched the score at USC/Warner Bros. archives sometime in the early Nineties. Leith Adams kindly assembled the full score pages from ten separate boxes at the time. I believe the Warner Bros. scores are now organized differently but at the time, the various cues of *The FBI Story* were held in various boxes in the warehouse facility slightly off campus (where the Reading Room is also now held). Four cue folders were placed in Box 919, for instance. This includes the Main Title, Reel 3/Part 4 (when Chip & Lucy marry), and two others. Incidentally, Box 919 also held four cue folders from Steiner's *John Paul Jones*. Seven cue folders were in Box 796, including Reel 5/1 (the "Here's the truck" scene of the KKK), and Reel 7/2 ("The FBI *did* come to Wade County..."), Reel 7/3 (when Lucy exclaims to Chip, "Sit down!"), Reel 8/1 ("He was not authorized to carry firearms"), Reel 11/2 ("I spent the next few years operating out of the new headquarters"), Reel 13/2 ("For awhile it seemed we were going to spend the rest of our lives in railroad stations."), and so forth. Box 1010 held six cue folders including Reel 14/2 (the South American scene when Chip says, "All right! Let's destroy this equipment and get out of here!" and Reel 14/6 (news that son, Mike, died in the war). Box 1256 held only one cue folder of this score, Reel 14/Part 3 (when Chip yells "Mario!" as the Federales approach). Incidentally, Box 1256 also held two cue folders from Steiner's *Lion & the Horse*.

The score was orchestrated by Murray Cutter (normally four bars per page) on Hollywood Music Papers # 222 sheets (1255 No. Highland Avenue). Instrumentation was marked in for most of the instrument lines on this score paper. "Flutes" would be written in the middle of the top two staves, then "Oboes" for the next two, then "Clarinets" in the middle of the next three staves, "Bassoons" for the next two, "Horns" for the next two staves, and ditto for the "Trumpets" and "Trombones," etc. Cutter did not indicate how many violins, violas, celli, and basses there should be. I assume the standard Steiner quantity are applicable (6 violins I, 6 violins II, etc.).

According to an inter-office memo dated March 23 '59, it reads: "Max Steiner has been engaged to write the music for THE FBI STORY. The term commenced March 9, 1959 for the period necessary to complete such assignment. We are entitled to his exclusive services for the first 8 weeks, non-exclusive thereafter. Guaranteed compensation is \$15,000 payable as follows: \$2,500.00 on execution (this payment is

now due); 4 weekly installments of \$2,500.00 ea, the first being payable Wednesday, March 18, 1959 and a similar installment on Wednesday of the next succeeding 3 weeks; and \$2,500.00 on completion of all services. Make 1% MPRF deduction." In a memo dated May 13 '59, Max was already assigned to do A SUMMER PLACE once he finished with FBI. Terms: 12 weeks at \$1,250.00 per week.

There are no cue titles on the fully orchestrated score done by Murray Cutter (and I did not have Max's sketches there). Makeshift titles are given (and often repeated) on the music cue sheets. Those cue sheets comprise of four pages, dated August 20, 1959. Here is a representative sample of those cues:

Reel 1 & 2

1. Symbol (Max Steiner,) MPHC (Publisher), Bkg. Instr., 0:20 duration
2. Insurance :50
3. Embrace :25
4. Disaster 1:35
5. The Bureau :15
6. Symbol :10
7. F.B.I. March 1:05
8. Wreckage :13
9. The Bureau :40
10. Investigation :38
11. The Bureau :30
12. Investigation :30
13. Baby Face Nelson :35
14. Questions :40
15. Questions :20
16. The Bureau :40
17. F.B.I. March :15
18. The Bureau :15
19. Yankee Doodle arr. Max Steiner :08
20. Lucy 1:40

Reels 3 & 4

21. Lucy :35
22. Liebestraum Liszt—arr. Max Steiner :50
23. Wedding March Mendelssohn—arr. Max Steiner :30
24. Lucy :30
25. Love Nest (Hirsch-Harbach) :15
26. Lucy (Steiner) :10
27. Train :16
28. F.B.I. March :12
29. F.B.I. March :21
30. F.B.I. March :22
31. News :09
32. Love Nest :36
33. Lucy :41
34. Trouble :26

- 35. Kol Nidri arr. Max Steiner :11
  - 36. Klansmen 1:28
  - 37. Outrage 1:45
  - 38. Symbol :05
  - 39. Assignment :08
  - 40. Coming Thru The Eye arr. Max Steiner :12
  - 41. Lucy :08
  - 42. Indians :05
  - 43. Ten Little Indians arr. Max Steiner :10
  - 44. Indians :26
  - 45. One Dead Indian :20
  - 46. Bye Bye Blackbird (Henderson-Dixon) :30
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In the “Herrmann and Schillinger” thread of the *Talking Herrmann* discussion board that started June 22, 2006, I discussed *The FBI Story* very briefly, as follows:

“I spent the last 45 minutes looking thru scores I’ve researched. I ended up with a few quick discoveries of quartal chords constructed by Max Steiner. I think I will focus more intently on dear Maxie's works. Preliminarily, it's looking like he has used quartal tonality more than Herrmann.

“In KING RICHARD & THE CRUSADERS, we have the tentatively named cue (Reel 5/3) we can call "Search the Oasis." Scene: The bad crusaders under Sir Giles Amaury (Robert Douglas, the main villain of the movie) search the oasis for a hidden Muslim in the trees (Saladin, played by Rex Harrison). Well, in Bar 5, they scare out of hiding Saladin's horse. To musically portray that sudden surprise effect, Max creates a quartal tonality of Eb/Ab/Db as the horse runs away. In C time, the flute plays Line 2 Db whole note sfp and held fermata, while the clarinets play Line 1 Eb/Ab (written F natural/Bb), and the bass clarinet on Line 1 Db (written Eb), and bassoons on Great octave Db/Ab whole notes held fermata. The gong sounds a diamond-shaped whole note. Two harps and a piano play four 16th note chords figure to quarter notes. For instance, harp I plays small octave Eb/Ab/Line 1 Db 16ths up to Line 1 Eb/Ab/Line 2 Db 16ths, and so forth. So Max did not want to convey primitiveness or alienness or brutishness. He conveyed surprise, sudden unveiling.

“In THE FBI STORY, Steiner used quartal chords (or suggested quartal tonality) in the very opening music in the movie (Reel 1/A, only 5 bars). Scene: W/B logo I believe, the FBI four-note motif. I say "suggested" because it's not exactly a three-note or four-note quartal chord. Steiner cleverly suggested it by using perfect 4th intervals of C to F and also B to E. First the trumpets and then a bar later the piccolo/flute/clarinets/violins play C 16th up to F dotted 8th up to B 8th to (next bar) E whole note. This four-note FBI motif is heard throughout the movie.

“In fact, in Reel 7/1 (that was deleted, part of the Indian reservation section of the movie), this motif is played almost exactly the same in Bars 1-2. The Novachord meanwhile plays middle C/F/B/Line 1 E whole notes, and bowed trem violas and violins play the same but tied to next bar. However, in end Bars 4-5, Max uses the actual four-note quartal harmony of C/F/Bb/Eb (as played by the Novachord and strings as tied whole notes). After a dotted 8th rest in Bar 4, the piccolo and oboe plays the four-note motif in the two perfect 4th interval pairings but now played as Line 2 Cb 16th up to Fb

dotted 8th up to Bb 16th figure up to Line 3 Eb half note tied to whole note held fermata next bar.

“So what is Max musically conveying here? He uses quartal chords and perfect 4th intervals to perhaps convey the federal arm of the Law (the FBI). It perhaps conveys a principle here, the Law. But I'm not sure.

“Anyway, I think I will focus more on old Maxie (instead of Herrmann) regarding quartal chords. I'd like to see what out scenes and situations he decided to use such quartal sounds. It might be interesting. So far I'm having better luck finding them in Max's works than Herrmann's. I looked briefly at Buttolph's few scores (parts of them) I have, but so far I detected no quartal chords. John Williams used them, including in the HARRY POTTER music. For instance, in the opening bars of the "Borgin & Burke's" cue (Reel 1M10), the violins play quartal three-note chords of B/E/A to C/F/Bb. He specifically writes "eerie" for the opening of that scene, especially for the piano effects.”

A few years after this movie in 1963, another F.B.I. motion picture was released titled *F.B.I. Code 98*. I did not ever see this movie but it starred Jack Kelly, Ray Danton, Andrew Duggan, and Philip Carey. Apparently it was produced as a television docudrama special but was instead released theatrically. Howard Jackson principally used Steiner's FBI March in the film but also adapted some of Max's other cues from the previous film and even other movies! He also filled in cues with his own material in the eleven reels of film. For example, according to the cue sheets dated July 17, 1962:

Reel 1

1. Fanfare (Howard Jackson) :10
2. FBI March (fr. "The FBI Story") Max Steiner 1:24
4. Roy's Car (fr. "I Died A Thousand Times") David Buttolph :25
5. Pete In car (Howard Jackson) :51

Reel 2

6. Mrs. Nichols (Howard Jackson) :25
7. The Basement (Howard Jackson) 2:10
8. The Laundryman (Howard Jackson) 1:45
9. Roy's Car (Buttolph) :45

Reel 4

15. "The Bureau" (fr. "The FBI Story") Max Steiner :20
16. "FBI March (Steiner) :10
17. The Yacht Club (Howard Jackson) 1:17
20. Typing Test (fr. "The Glass Menagerie") Max Steiner 1:21

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I do not presently have the exact Box Office revenue ranking of this film, but I know it was not particularly popular (not in the Top twenty). The Steiner-scored *A Summer Place* did a lot better (about a # 19 ranking for 1959). *Journey to the Center of the Earth* (Herrmann) did even better in the #17 ranking, and *North by Northwest* (again Herrmann) even better at #8 (or # 4, depending on your reference source). Of course the highest ranking that year was the very popular *Ben-Hur* (Rozsa). I enjoy the movies of James Stewart in the Fifties (when he was most popular, especially *Vertigo*) but *The FBI Story* is not one of my favorites. He is nevertheless an appealing saving grace (along with Steiner's music) in this loosely connected long movie. The several self-contained plots

remind the viewer of a television marathon of a series with the same main star appearing in each episode. Stewart plays a never-can-do-wrong FBI agent in a semi-propaganda (never-can-do-wrong FBI) script that lacks emotional depth principally because Chip is too busy fighting the KKK, a host of Twenties & Thirties mobsters, Indian reservation murderers, Nazis and Federales in Bolivia, communists in New York City, an airplane bomber, and so forth. There's not much room for the two-dimensional characters to evolve into three-dimensional development—although the script tries, such as with Lucy's alienation and eventual separation from Chip. I'm not here to expound on the flaws of the movie itself but to focus on the merits of the music. The movie is “watch-able” or entertaining enough (I like it more as I watch it more, overlooking the weaknesses) but it is definitely far more “hear-able” (because of Max's music), although it is not an example of one of Steiner's Top Drawer works. I liked his *A Summer Place* that year somewhat more. Maestro Max's score has several shining cues that were memorable to me, and I'd like to share my research on the full score.

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## The FBI Story

[1/A] [The Airport] {Symbol} Cue # 38576. C time, 5 bars, 2 bars. No tempo marking was offered in this cue (at least on the full score version; perhaps the sketch did). Dvd location: Chapter 1 starting at :01. This tiny but intense cue introduces the listener to the basic FBI motif here (but not the actual FBI March). The cue sheets label this opening music as “Symbol” because as you first hear the forceful sounding of the gong and ominous E/F tones played by the trombones, timp (etc.) you see the famous orangey Warner Bros logo (“Warner Bros. Pictures Presents”) highlighting the cloudy and dark blue sky backdrop. The dramatic symbol opening and attendant music is very attention-getting. The movie starts off very well indeed. This first vignette (or episodic mini-story) is probably the best of the various story-lines in the movie. I wish the film had kept the suspenseful pace.

Scene: Municipal Airport at 5:45 pm. Jack Graham (played by Nick Adams) is dropping off his dotting mother at the airport for her departure at 6:15 pm on flight 21 on a November, 1955. What she did not know is that it would be her *final* departure because her not-so-loving son had placed a bomb in her suitcase, and she would soon be dropping out of the sky (along with 48 others at 7:37 pm). He *was* appreciative however because he had her sign a life insurance policy for \$37,500 (of course with him as the sole beneficiary!). Thanks, Mom!

Incidentally, this was based on a true story. The motion picture version is overall correct but there was a great deal more involved than characterized so briefly in the movie. Here are some sites:

[http://www.crimelibrary.com/notorious\\_murders/mass/jack\\_graham/index.html](http://www.crimelibrary.com/notorious_murders/mass/jack_graham/index.html)

<http://www.fbi.gov/libref/historic/famcases/graham/graham.htm>

In Bar 1, the VC/CB play *ff* (fortissimo) Great octave rinforzando-marked (> over the note) whole note trill (*tr*^^^^^^^^) tied to whole notes next four bars (held fermata in end Bar 5). Piano II is trill on Great octave E (top staff) and Contra-octave E (bottom staff) tied whole notes. Piano I bottom staff sounds *ff* Great octave E tied whole notes. The gong sounds *f* (forte) a whole tied to succeeding bars. The timp is rolled between

Great octave E-F whole notes (tied thru end of cue). The tuba plays *f* Contra-octave E [written Great octave E with 8 *basso* written underneath] whole note tied to next bars. Four trombones play forte Great octave E/F *rinforzando* whole notes tied to next bars (also decrescendo hairpin in Bar 4 as the VC/CB). Two bassoons play forte tied Great octave E whole notes. The bass clarinet plays forte small octave E [written F# with the key signature of two sharps or F#-C# for the clarinets/bass clarinet/trumpets lines] tied whole notes (decrescendo in Bar 4).

In Bar 2 (:04 dvd), double-stopped side-bracketed violas (top staff) play *ff* small octave C/B *rinforzando* whole notes tied to whole notes thru Bar 4 (decrescendo hairpin in Bar 4). Violas (bottom staff) play small octave F tied whole notes. Piano I (top staff) plays *ff* small octave C/F/B *rinforzando* whole notes tied to next two bars. Note the clearly seen three-note quartal chord here (C to F and F to B are perfect 4<sup>th</sup> intervals). Horns (top staff of two horns) play small octave C/B [written small octave G/Line 1 F#] whole notes tied to 8<sup>th</sup> notes in Bar 3 (followed by an 8<sup>th</sup> rest) up to middle C/B [written Line 1 G/Line 2 F#] *rinforzando* dotted half notes tied to whole notes in Bar 4 (decrescendo hairpin in the second half of Bar 4). Two horns (bottom staff) in Bar 2 play small octave C/F [written small octave G/middle or Line 1 C] *rinforzando* whole notes with the F note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) up to Line 1 F [written Line 2 C] *rinforzando* dotted half note tied to whole note in Bar 4. That small octave C whole note played by horn IV is tied to half note and 8<sup>th</sup> note in Bar 3 (followed by 8<sup>th</sup> and quarter rest marks). Also in Bar 2, the english horn plays *ff* small octave F [written middle C] *rinforzando* whole note tied to next two bars (decrescendo hairpin in Bar 4), while the oboe plays small octave B tied whole notes. I'll get to the two clarinets shortly. After a quarter rest in Bar 3, the harp enters the cue to sound *ff* Line 1 C/F/B *rinforzando* dotted half notes with let vibrate short slur lines extending outward.

After a half and dotted 8<sup>th</sup> rest in Bar 2, all four trumpets play forte the very first FBI motif on middle C [written D] *rinforzando* 16<sup>th</sup> up to F [written G] *rinforzando* dotted 8<sup>th</sup> up to B [written Line 2 C#] *rinforzando* 16<sup>th</sup> up to (Bar 3) E [written F#] whole note tied to whole note next bar (decrescendo in Bar 4). Note of course the quartal or perfect 5<sup>th</sup> intervals (in linear, not horizontal, sequence) of C up to F up to B up to (Bar 3) E. In Bar 2, clarinets I-II play *ff* small octave F/B [written G/middle C#] *rinforzando* whole notes tied to half notes next bar and tied to 8ths (followed by a 16<sup>th</sup> rest). Then clarinets I & II play in unison the second statement of the FBI quartal motif (also interestingly a four-note motif), sounding Line 2 C *rinforzando* 16<sup>th</sup> up to F *rinforzando* dotted 8<sup>th</sup> up to B *rinforzando* 16<sup>th</sup> up to (Bar 4) Line 3 E *rinforzando* whole note with decrescendo hairpin following.

After a half and dotted 8<sup>th</sup> rest in Bar 3, the flutes, piccolo, and violins play *ff* that second statement of the motif also on (like the clarinets) Line 2 C *rinforzando* 16<sup>th</sup> up to F dotted 8<sup>th</sup> up to B 16<sup>th</sup> up to (Bar 4) Line 3 E *rinforzando* whole note followed by the decrescendo hairpin.

In Bar 5, the VC/CB/pianos (etc) continue the drone (sustained tones) effect as started but held fermata and diminished.

End of cue. [end session 10:55 pm]

[1/B] Life Insurance] {Jack Graham} *Misterioso* in C time, 28 Bars, 7pp.  
Scene: The narrator (James Stewart as John "Chip" Hardesty, top FBI agent) says about

Jack Graham (as played by Nick Adams), "He was the man who put it there." [a bomb in his mother's suitcase] Dvd location: Chapter 1 starting at 1:08. Instrumentation: flute, oboe, english horn, 2 clarinets, bass clarinet, 2 bassoons, 3 horns timp, vibe, harp, celeste, piano, organ, strings.

In Bar 1, VC/CB are soli playing *mf* Great octave Bb whole note held fermata. In Bar 2 (1:15 dvd), the piano, violins and violas begin to play irregular grouping repeat figures of sextuplets, normally marked as "6" figures but here divided as two "3" figures connected together (four such figures per bar in C time). They all play *mf* middle C legato to small octave B to Bb to the next subdivision of A back to Bb to B 16ths (followed by three slash repeat symbols), repeated in Bar 3. VC/CB again sound the Great octave Bb whole note but with no fermata hold, repeated thru Bar 5. Clarinets in Bar 2 play *sfp* middle C/F [written D/G] rinforzando whole notes, repeated next bar, while the bass clarinet plays Line 1 Gb [written Ab] whole notes. Bassoons (Herrmann would mark them in German shorthand as *Fags*) play *sfp* Contra-octave and Great octave Bb whole notes (repeated next Bar 6). Horns play *sfp* small octave Gb/middle C/F whole notes (repeated in Bar 3).

In Bar 4, the piano/violins/violas continue the sextuplet ostinato pattern, this time on small octave Bb-A-Ab-G-Ab-A (connected by two crossbeams) and played 4X (repeated next bar) to (Bar 6, piano and violas and now celli) Ab-G-Gb-F-Gb-G figures played in that bar only. Violins in Bar 6 play the stand-alone small octave Ab 16<sup>th</sup> note followed by dotted 8<sup>th</sup>/quarter/half rest marks. In Bar 4, clarinets sound *sfp* Line 1 Cb/F [written Db/G] rinforzando whole notes (repeated next bar) to (Bar 6) Db/F [written Eb/G] rinforzando whole notes (repeated next two bars) to (Bar 9) D/F# [written E/G#] whole notes to (Bar 10) C#/F# [written D#/G#] whole notes. Clarinets are silent until Bar 22. The bass clarinet in Bar 4 sounds Line 1 Ab [written Bb] rinforzando whole note (repeated next bar) to (Bar 6) Gb [written Ab] whole note (repeated next two bars) to (Bar 9) G whole note to (Bar 10) G whole note once again. Fags continue the Contra-octave and Great octave Bb whole notes thru Bar 6. Fag II is then silent until Bar 22. Fag I however plays Great octave A whole note in Bar 7 (repeated next bar) to (Bar 9) Ab whole note down to (Bar 10) E dotted half note legato up to small octave E quarter note. Horns in Bar 4 play *sfp* small octave Ab/Line 1 Cb/F [written Eb/Gb/Line 2 C] rinforzando whole notes (repeated next bar) to (Bar 6) Gb/Line 1 Db/F [written Db/Ab/Line 2 C] whole notes to (Bar 7) Gb/D/F whole notes (repeated next bar) to (Bar 9) G/D/F# to (Bar 10) C#/D/F# whole notes.

In Bar 7 (1:35 dvd), VC/CB play Great octave A whole note (repeated next bar) to (Bar 9) G# whole note to (Bar 10) E dotted half note legato up to small octave E quarter note. In Bar 7 (*poco accel.*), violins start to play the start of the two-note "clock" figures (about two figures per second so far). We find the violins playing *mf* small octave A 8<sup>th</sup> legato mini-slug to G 8<sup>th</sup> (crossbeam connected) played 4X (repeated next bar) to (Bar 9, *sempre accel.*) small octave Bb-A 8<sup>th</sup> figure played 4X (repeated in Bar 10). The celli and piano play the same (*col*) as the violins. The flute and harp play the same but an octave higher register (Line 1 register). In Bar 7, the timp enters the cue with a Great octave roll in the *p* dynamic, repeated in Bar 8. I am not sure what the timp is doing in Bars 9-10 since I hand-copied the cue and forgot to insert the timp here.

The music changes its "tone" starting in Bar 11 (1:46 dvd) becomes a bit sentimental. In fact, Max places the tempo marking as *sentimentale e rubato* as the solo

cello plays a three-bar phrase. The english horn is “cued in” for this phrase but I cannot tell from the dvd (due to the background airport noise and announcements) if it is actually playing along with the cello.

First we hear the harp playing arpeggiando (vertical wavy line rolled chord) on Great octave D/A (bottom staff) and (top staff) small octave Gb/Line 1 C/F dotted half notes followed by a quarter rest. I am not sure what the tonality is but appears to be fundamentally a D min 7<sup>th</sup> (D/F/A/C)—which makes sense for the emotional mood of this scene—with the colorized “odd-man-out Gb note. Violas play *p subito* middle C/F whole notes to (Bar 12) small octave A/Line 1 E whole notes tied to (Bar 13 in 2/4 time) half notes to (Bar 14) rest held fermata (in fact all of Bar 14 is a fermata-hold rest. Bottom staff VC (altri violins since the top staff placement is for the solo cello) plays side-bracketed double-stopped Great octave D/A whole notes to (Bar 12) Db/Ab whole notes tied to half notes in Bar 13 (in 2/4 time). CB plays small octave D 8<sup>th</sup> note in Bar 11 (followed by rests thru Bar 14).

After an 8<sup>th</sup> rest in Bar 11, the solo cello (in the “k” tenor clef) plays *mf* small octave A legato up to Line 1 Db to C 8<sup>th</sup> notes (crossbeam connected) up to E-D#-G#-A legato 8<sup>th</sup> notes (crossbeam connected) to (Bar 12) Line 2 C-Line 1 B down to D# to E legato 8ths (crossbeam connected) to A-G# down to small octave A# to B 8ths to (Bar 13 in 2/4 time) Line 1 E quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 12, the harp begins a short series of legato arpeggio “3” triplet ascending figures. It sounds Great octave C# up to G# up to small octave C# “3” triplet value 8ths (crossbeam connected) up to F-G#-B (crossbeam connected) up to (top staff) Line 1 E-F-G# up to A#-B-Line 2 E 8ths to (Bar 13 in 2/4 time) G#-B-Line 3 E 8ths to F-G#-B 8ths decrescendo.

There is a beautiful music sequence in this cue starting Bar 15 when Graham and his Soon-To-Be-Departed (in more ways than one!) mother are at the departure booth. Lovely theme played by violins and vibe. It appears a Fmin7<sup>th</sup> 1st inversion chord (F/Ab/C/Eb notes) is sounded especially as played by the celeste. Then it moves into a Cmin7<sup>th</sup> (C/Eb/G/Bb).

So, in Bar 15 in \_ time (2:06 dvd), the solo violin (top staff) plays *mf* Line 1 Ab quarter note legato up to Line 2 F quarter note to Eb-D 8ths to (Bar 16) C quarter note to Line 1 Bb dotted quarter note down to G 8<sup>th</sup> note up to (Bar 17) Line 2 C quarter note up to F quarter note to Eb0F grace notes to Eb-D 8<sup>th</sup> notes to (Bar 18) C half note tied to 8<sup>th</sup> note to Line 2 Bb 8<sup>th</sup> to (Bar 19) Ab quarter note up to Line 2 F quarter note to Eb-D 8ths to (Bar 20) C half note to Bb-C 8ths to (Bar 21, *rall.*) Line 2 D down to A quarter notes to Bb quarter note down to (Bar 22) G dotted dotted half note *mf* tied to dotted half notes thru Bar 27 (held fermata in Bar 27). The vibe plays *p* the same as the violin in Bars 15 thru 21 except that it doesn't sound the grace notes in Bar 17. In Bar 22, the vibe then sounds Line 1 G half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The vibe returns in Bar 24 sounding *mf* Line 2 Gb to F 8<sup>th</sup> notes (crossbeam connected) played 4X thru Bar 27 (the end F 8<sup>th</sup> is held fermata).

Altri violins (bottom staff or violins II staff line) plays *p* Line 1 F/Ab dotted half notes legato to (Bar 16) Eb/G dotted half notes (repeated next two bars) In Bar 19, altri divisi violins then play Eb/Ab half notes legato to F/Ab quarter notes to (Bar 20) Eb/G dotted half notes to (Bar 21) unison F# half note to divisi C/F quarter notes to (Bar 22) small octave G/Line 1 G rinforzando dotted half notes tied thru Bar 27 (held fermata in Bar 27). Violas in Bar 15 play *p* Line 1 Eb dotted half note followed by a bar rest in Bar

16 (repeat these two bars in Bars 17-18. Violas return in Bar 21 on small octave A half note tied to 8<sup>th</sup> note up to Line 1 D 8<sup>th</sup> to (Bar 22) middle C# dotted half note *mfp* and tied to dotted half notes thru Bar 27. VC in Bar 15 play *p* small octave Bb dotted half note tied to next bar (repeated in Bars 17-18) In Bar 19, celli play small octave F half note legato up to Bb quarter note to (Bar 20) C-A-Bb quarter notes to (Bar 21) A 8<sup>th</sup> down to D-D quarter notes down to Great octave Bb 8<sup>th</sup> up to (Bar 22) A dotted half note tied thru Bar 27. After a quarter rest in Bar 16, a solo CB rather noticeably plucks *pizz* Great octave Bb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Repeat in Bar 18 and Bar 20. In Bar 22 the CB play small octave Eb rinforzando dotted half note *mfp* tied thru Bar 27.

Back in Bar 15, the celeste sounds *mf* an ascending “6” sextuplet run of 16<sup>th</sup> notes small octave Ab-middle C-Eb-F-Ab-Line 2 C (connected by two crossbeams) up to F quarter note (followed by a quarter rest). The celeste sounds the F min 7<sup>th</sup> (F/Ab/C/Eb) but combined with the Bb dotted half note of the celli, we have the F min 7/11 chord (F/Ab/C/Eb/Bb) or F minor seventh with the added eleventh (Bb). In Bar 16, the harp now plays a flourish figure of ascending 32<sup>nd</sup> notes small octave Bb-Line 1 C-Eb-G-Bb-Line 2 C-Eb-G (connected by three crossbeams) up to Bb quarter note (followed by a quarter rest). The tonality is more simply the C min 7<sup>th</sup> (C/Eb/G/Bb). The celeste returns in Bar 17 to play another sextuplet figure of 16<sup>th</sup> notes middle C-Eb-F-Ab-Line 2 C-Eb up to F quarter note (followed by a quarter rest). So the celeste plays a slight inversion of the same F min 7<sup>th</sup> chord notes. After an 8<sup>th</sup> rest in Bar 18, the harp returns to play small octave Bb-middle C-Eb-G-Bb legato 8<sup>th</sup> notes. In Bar 19, the celeste returns to play “6” 16<sup>th</sup> small octave Ab-middle C-Eb-F-Ab-Line 2 C up to F quarter note (followed by a quarter rest).

Back in Bar 15, the english horn plays *mp* middle C [written G] dotted half note tied to next bar (repeated next bar). In Bar 19, the english horn plays C half note to Bb [written F] quarter note to (Bar 20) C down to A to Bb legato quarter notes to (Bar 21, *Rall.*) A 8<sup>th</sup> up to C to D quarter notes to F# 8<sup>th</sup> to (Bar 22) G [written Line 2 D] rinforzando dotted half note. After an 8<sup>th</sup> rest in Bar 23, the E.H. then plays *mf* < small octave Bb rinforzando quarter note to A rinforzando quarter note to Ab 8<sup>th</sup> to (Bar 24) G 8<sup>th</sup> (followed by rests in that bar). After an 8<sup>th</sup> rest in Bar 22, clarinet I plays that same E.H. pattern of small octave Bb to A rinforzando quarter notes to Ab 8<sup>th</sup> to (Bar 23) G 8<sup>th</sup> (followed by rests) to (Bar 24) a repeat of Bar 22, and so forth. Clarinet II plays the pattern along with the E.H, and also the bass clarinet in the next higher register. The Fags play *col* clarinet I.

After a quarter rest in Bar 16, the *pedal* piano plays *p* Contra-octave Bb half note let vibrate (repeated in Bar 18 and Bar 20). In Bar 24, the piano then plays Line 2 Gb-F legato 8<sup>th</sup> notes played 4X thru Bar 27. The vibe and harp in Bar 24 also play Line 2 Gb to F 8ths 4X thru Bar 27. The organ plays it in Bar 27. After an 8<sup>th</sup> rest in Bar 27, the horns and E.H. play small octave Bb to A rinforzando quarter notes to Ab [written Line 1 Eb] 8<sup>th</sup> note held fermata. The Fags play Great octave Eb/A dotted half notes held fermata.

End of cue. [end session Sat June 16 at 10:52 pm. In the background I am still watching Bergman’s *Wild Strawberries* and listening to Peter Cowie’s commentary. I purchased it at DVD Planet this afternoon along with *This Island Earth* and seasons 1 & 2 of the original *Star Trek* series. *This Island Earth* was not directed by Ingmar!]

[resume Sunday, Sept 17 at 9:33 am]

[Reel 1/1] [Time Ticking] *Misterioso* in C time, 48 Bars, 12pp. Dvd location: 2:33. Scene: Graham waves a final goodbye to his mom as she boards the plane. He moves to the side of the fence and the “clock-ticking” music very shortly begins. The clock will stop when the bomb explodes at 7:37 pm.

The vibe is rolled (three tiny slashes underneath the note) *p* on Line 2 F whole note tied to whole notes thru Bar 8 and tied to dotted half note in Bar 9 in  $\_$  time and then tied again to whole notes in Bar 10 in C time thru Bar 13. The organ plays *p* Line 2 F whole notes tied similarly thru Bar 13, *cresc.* In Bar 9 and *piu f* in Bar 10. After a half rest in Bar 3 (2:37 dvd), the piano and harp play *mf* the “ticking” figures of Line 2 Gb to F 8<sup>th</sup> notes (crossbeam connected) played once again to (Bar 4) four such figures

In Bar 6 (2:42 dvd) two flutes join in on that Gb-F pattern, and the oboes join in Bar 10. Also in Bar 6, the violins play *mp* small octave Bb rinforzando whole note tied to whole note next bar, and then Bb rinforzando whole note once again in Bar 8 tied to (Bar 9 in  $\_$  time) half note and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In the same manner, violas play small octave F notes, and VC/CB on small octave Cb notes. Also in the same pattern, the piano plays Great octave Cb/small octave Cb/F/Bb notes. The Cb up to F interval is an augmented 4<sup>th</sup> tritone. A devilish deed has been implemented!

In Bar 10 (2:49 dvd), the cue continues its dynamic build. As given, the oboes join in on the Gb-F 8<sup>th</sup> note “ticking” figures. The clarinets join in to play forte small octave E [written F#] whole note trill tied thru Bar 13 while the bass clarinet is trill on Line 1 E tied whole notes, and Fags on Great octave E. The timp rolls *mp* small octave E tied whole notes. Violas now are forte playing the small octave E whole note trill tied thru Bar 13, and the VC is trill on Great octave E tied whole notes. CB (not trill) sounds *f* rinforzando Great octave E whole note tied thru Bar 13. After a half rest in Bar 10, horns play *mf* small octave F/Bb [written middle C/F] rinforzando half notes tied to dotted quarter notes next bar (followed by an 8<sup>th</sup> rest) and then another sounding of same half notes tied to dotted quarter notes next bar (repeat the pattern thru Bar 13).

In Bar 14 (2:58 dvd) in  $\_$  time, violins play a run of two sextuplet figure notes and then a string of “9” 32<sup>nd</sup> notes. We find Line 1 F-F#-G-G#-A-Bb sextuplet 16ths to the next sextuplet of B-Line 2 C-C#-D-Eb-E to “9” 32nds Line 2 F-F#-G-G#-A-Bb-B-C-C# to (Bar 15 in C time) Line 3 D dotted half note played *ff* and tied to 8<sup>th</sup> note to C 8<sup>th</sup>, Violas play the same two “6” figures as the violins (same register as well) in Bar 14 to stand-alone F 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) to (Bar 15) small octave A/Line 1 D#/G# dotted half notes to F# quarter note. VC/CB in Bar 14 play Great octave F dotted half note to (Bar 15 in C time) Bb rinforzando dotted half note tied to 8<sup>th</sup> note up to small octave C 8<sup>th</sup>. Flutes and oboes in Bar 14 play the “ticking” figures of Line 2 Gb-B, and so forth. The violins then start to play the ticking figures on Line 2 Gb-F.

Skipping to Bar 25 (3:13), 3 horns finish a phrase on descending legato quarter notes in  $\_$  time of Line 1 B-Bb-A [written Line 2 F#-F-E] to (Bar 26) Ab-G-F# [written Line 2 Eb-D-C#]. Oboe II plays the same. Flutes and oboe I play the ticking figures on Line 2 Gb-F 8ths. Clarinet I plays Line 1 D# [written E#] dotted half note tied to half note next bar and tied to 8<sup>th</sup> note up to Line 2 F#-G 16ths. Clarinet II plays small octave B [written middle C#] dotted half note tied to half note and 8<sup>th</sup> note next bar up to F#-G 16ths. The bass clarinet plays Line 1 G# [written A#] tied to dotted half note next bar. Bassoons play Great octave B/small octave D# dotted half notes tied to next bar. The

vibe is rolled on Line 2 F dotted half note tied to (Bar 26) half note and 8<sup>th</sup> note to F#-G 16ths.

The harp in Bar 25 playing ascending to descending arpeggio 16<sup>th</sup> notes starting on Contra-octave B up to Great octave B up to small octave D# up to G# (two crossbeam connected) up to (top staff) B-Line 1 D#-G# back down to D (two crossbeam connected) down to (bottom staff) small octave B-G#-D#-Great octave B (connected by two crossbeams). The harp repeats the first figure of Bar 25 and then up to Line 1 D#-G#-B down to G# (connected by two crossbeams) to D#-small octave B-G#-D#. The piano (piano I) plays the ticking figures as the flutes and violins. Piano II plays Contra-octave and Great octave B (bottom staff) dotted half notes tied to dotted half notes next bar, while the top staff plays small octave D#/G#/Line 1 D# tied dotted half notes. The organ plays Line 2 F dotted half note tied to half note and 8<sup>th</sup> note next bar to F#-G 16ths. Violas play small octave G#/Line 1 D# dotted half notes tied to next bar, cello on Great octave B/small octave D# tied notes, and CB on Great octave B tied dotted half notes.

In Bar 27 in C time (3:16 dvd), the music develops into an even greater dynamic build. This time the flute, clarinet I, piano, and violins play the ticking figures on Line 2 Ab legato to G 8<sup>th</sup> notes (crossbeam connected) played 4X and repeated next bar. The oboes, clarinet II, and now xylophone play these figures an octave lower (Line 1 register). Horns now play forte small octave D/G/Bb/D (G minor) rinforzando whole notes tied to whole notes next bar and tied to dotted quarter notes in Bar 29 (followed by two 8<sup>th</sup> rests) to (at the 3:22 dvd point) small octave G# [written Line 1 D#] unison rinforzando 8<sup>th</sup> note up to "3" triplet value 8<sup>th</sup> notes A-middle C-E [written E-G-B] up to (Bar 30) F# [written Line 2 C#] rinforzando quarter note legato down to F-E-D# quarter notes (repeated next bar). After a quarter rest in Bar 27, the bass clarinet plays *sf* small octave E [written F#] rinforzando dotted half note tied to whole note next bar and tied to (Bar 29) dotted quarter note (followed by an 8<sup>th</sup> rest) up to A [written B] rinforzando half note tied to whole note next bar. Bassoons play the same in the Great octave register. Pos I-II-III play ascending legato quarter notes small octave D-E-F#-G to (Bar 28) G#-A-Bb quarter notes to middle C quarter note tied to (Bar 29) dotted quarter note (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 27, Pos IV plays *sf* Great octave E dotted half note tied to whole note next bar and tied to dotted quarter note next bar (followed by an 8<sup>th</sup> rest). Then Pos I plays (after two 8<sup>th</sup> rests) G# 8<sup>th</sup> to A quarter note tied to (Bar 30) whole note while altri Pos play (after that one 8<sup>th</sup> rest) Great octave A/middle C/E half notes tied to whole notes next bar. After a quarter rest in Bar 27, the tuba plays Contra-octave E dotted half note tied to whole note next bar and tied to dotted quarter note in Bar 29 (followed by an 8<sup>th</sup> rest) up to A half note tied to whole note next bar. The vibe in Bar 27 is rolled on Line 2 Ab whole note tied to next bar and then to half note next bar to Bb half note trem tied to whole note next two bars. The vibe in Bar 29 also sounds Line 1 Ab-G 8ths to same Ab-G to Bb-A to Bb-A 8ths to (Bar 30) Bb-A 8ths played 4X (repeated next bar). The 2<sup>nd</sup> piano sounds Line 1 B/Line 2 E/Gb/B (E min) sforzando (^ above note) 8<sup>th</sup> notes followed by rests. The organ plays Line 2 Ab whole note tied to next bar and to half note in Bar 29 to Bb half note tied to whole notes in Bars 30-31) to dotted half note in Bar 32. Violas play small octave G/Line 1 D rinforzando whole notes in Bar 27 tied to whole notes next bar to dotted quarter notes in Bar 29 (followed by an 8<sup>th</sup> rest) and then the ticking figures on Line 1 Bb-G 8ths 2X to (Bar 30) Bb-A 4X next two bars. VC play small octave D/Bb rinforzando whole notes tied to next bar and to dotted quarter notes in

Bar 29 (followed by a two 8<sup>th</sup> rests) to G# 8<sup>th</sup> *ff* to “3” triplet value 8ths A-middle C-E 8ths (crossbeam connected) to (Bar 30) Line 1 F# rinforzando quarter note legato mini-slur and then E quarter note mini-slur to D# quarter note (repeated next bar). After a quarter rest in Bar 27, CB play *sf* Great octave E/small octave E sforzando dotted half notes tied to whole notes next bar and tied to dotted quarter notes next bar (followed by an 8<sup>th</sup> rest) to unison Great octave A rinforzando half note tied to whole note next bar. After an 8<sup>th</sup> rest in Bar 31, CB play small octave C rinforzando 8<sup>th</sup> tied to dotted half note tied to (Bar 32) “3” triplet value 8<sup>th</sup> to C-C triplet value 8ths to C-C-C 8ths to stand-alone C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Ab rinforzando quarter note tied to (Bar 33, start of page 9 of this cue) whole note and tied to whole note next bar.

In Bar 36 (3:37 dvd), the buildup intensifies with a sort of “acceleration” of figures. Instead of duplets portraying the time clock effect we now have the flutes, oboes, clarinets, *sordini* (muted) trumpets, xylophone, harp, and violins playing “3” triplet 8<sup>th</sup> figures. Violins I play Line 3 (written Line 2 with the *8va* ottava broken lines above the notes) Bb-A-Bb triplets 8ths (crossbeam connected) to A-Bb-A 8ths (crossbeam connected), repeated same bar. Violins II, flutes, oboes, clarinets, and xylophone play this pattern an octave lower register (Line 2). The harp and piano I play Lines 1 & 2 Bb to Lines 1 & 2 A back to Bb/Bb triplet 8ths, and so forth. Violas I (top staff) play descending bowed trem rinforzando quarter notes Line 1 B-Bb-A-G#, while bottom staff violas play Line 1 G-Gb-F-E. After an 8<sup>th</sup> rest, celli and Fags play Great octave F# rinforzando 8<sup>th</sup> tied to dotted half note. The bass clarinet plays similarly in the small octave register while the tuba plays this in the Contra-octave register. After an 8<sup>th</sup> rest, Pos play Great octave F#/small octave D/F#/B (B minor) 8ths tied to dotted half notes. Piano II plays (after an 8<sup>th</sup> rest) Contra-octave and Great octave F# 8ths tied to dotted half notes (bottom staff) while the top staff sounds small octave D/F#/B notes. Finally, horns play descending tenuto quarter notes Line 1 G/B [written Line 2 D/F#] to Gb/Bb to F/A to E/G#.

In Bar 37 (start of page 10), violins (etc.) play Db-C-Db triplet 8ths to C-Db-C 8ths to Db-C-Db-C 16ths played twice. After an 8<sup>th</sup> rest, celli (etc.) play F 8<sup>th</sup> tied to quarter note and tied to “3” triplet 8<sup>th</sup> to F-F triplet value 8ths to F-F-F triplet value 8ths.

In Bar 38 in 5/4 time (just before the plane explodes at 3:41), violins play Db-C-Db-C 16ths to E-E-E “3” triplet 8ths followed by an 8<sup>th</sup>/half/quarter rest marks. It is during the orchestra rest when the plane explodes on the screen. Violas I play B-A#-B-A# 16ths to A-A-A triplet value 16ths (followed by rests). Violas II play G-F#-G-F# 16ths to C/E-C/E-C/E triplet 16ths. VC/CB play Great octave F-F-F triplet 8ths to E-E-E triplet 16ths followed by rests. After a quarter rest in Bar 38, the cymbals sound an x-headed quarter note crash. The timp sounds Great octave A/small octave C quarter notes. Etc. The end triplet tonality here is the simple A minor (A/C/E).

In Bar 39 (3:43 dvd) in 2/4 time, the woodwinds and strings (except CB) play quickly descending 16<sup>th</sup> note figures *ff*. Violins I play (after an initial 16<sup>th</sup> rest) Line 4 F-E-C 16ths (crossbeam connected) to next figure of Line 3 B-Bb-A-Gb to (Bar 40) F-E-Db-C to Line 2 B-A#-A-G# 16ths. Flutes, oboes, and violins II play this an octave lower register. Clarinets, bass clarinets, and violas play this two octaves lower than violins I. Fags and celli play this three octave lower (starting Line 1 F-E-C 16ths, etc).

In end Bar 52 (4:05 dvd), the “final companions” chord is sounded. This is the F minor tonality (F/Ab/C). The Fags and VC/CB sound *p* Great octave F whole note held

fermata. The piano bottom staff sounds Contra-octave and Great octave F whole notes while the top staff (right hand) plays Great octave Ab/small octave C/F whole notes held fermata. Finally, trombones sound *p* Great octave F/Ab/small octave C/F whole notes held fermata.

End of cue. [end session 10:06 pm Sunday. The newly enhanced STAR TREK (original series episode "Balance of Terror") starts in about 2 hours. I'll try to stay up to tape it!]

[resume Monday, September 18, 2006 at 8:55 am. Last day of vacation. Next vacation is Columbus Day week!]

[R1/1A] [The Bureau] *Agitato (Risoluto)* in C time, 10 Bars, 3 pp. Dvd location: Start of Chapter 2. Scene: The narrator (Stewart as Chip Hardesty) says, "A number of organizations were immediately involved..." One of them of course was the FBI!

In the grace bar, violins I play *mf* Line 1 Eb-E-F-F# legato 32<sup>nd</sup> notes while violas play this in the small octave register, and cello on the Great octave register. The English horn and clarinet I play this mini-run of notes in the Line 1 register, while clarinet II and Fag I play in the small octave register, and Fag II on the Great octave register.

In Bar 1, violins I (and E.H.) play Line 1 G rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to F rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to F rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). All 8ths are connected by a crossbeam. Repeat in succeeding bars (at least thru Bar 6). Violins II play small octave Bb/Line 1 D rinforzando 8ths (followed by an 8<sup>th</sup> rest) to D rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C to D 8ths in that rest pattern. Repeat in the next bars except that the initial note is Bb only (not the Bb/D). Violas play small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F/Bb 8ths (followed by an 8<sup>th</sup> rest) to Eb/Ab 8ths to F/Bb 8ths in that rest pattern. Repeat in following bars except that the initial sounding of notes is no longer just G but now G/Line 1 D 8ths. VC/CB and Fag II play *mf* Great octave G rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to Bb 8<sup>th</sup> up to small octave C 8<sup>th</sup> back to Bb 8<sup>th</sup> in that rest pattern. The timp beats *mp* the same. Fag I plays in contrary motion. It sounds small octave G to F to Eb to F rinforzando 8ths in that rest pattern. Clarinet I plays Line 1 G down to D to C to D 8ths [written A-E-D-E] in that rest pattern to (Bar 2) Bb-Line 1 D-C-D 8ths (repeated next bars). Clarinet II plays small octave G up to Bb down to A to Bb [written A-C-B-C] 8ths in that rest pattern to (Bar 2) Line 1 D-small octave Bb-Ab-Bb 8ths (repeated next bars). Horns in Bar 1 sound small octave G/Bb/Line 1 D/G [written Line 1 D/F/A/Line 2 D] rinforzando 8ths (G minor tonality) followed by 8<sup>th</sup>/quarter/half rest marks and silent in Bar 2.

In Bar 4, 4 horns play *mf* play the secondary FBI motif of small octave G [written Line 1 D] whole note tied to dotted half note next bar to G-G-G "3" triplet 8ths up to (Bar 5) Line 1 D [written Line 1 A] whole note tied to dotted half note next bar to D-D-D triplet 8ths up to (Bar 7) G [written Line 2 D] quarter note to G dotted 8<sup>th</sup> to D 16<sup>th</sup> down to D [written A] quarter note to D dotted 8<sup>th</sup> to D 16<sup>th</sup> down to small octave G [written Line 1 D] whole note tied to next bar (and I believe to Bar 10).

End of cue. [10:09 am]

“Main Title” *Moderato di Marcia Pomposo* in C time, 62 Bars, 15 pp. Cue # 38579. Dvd location: Chapter 2 starting at :16. We finally encounter the full-fledged FBI march (starting in Bar 6).

After a dotted 8<sup>th</sup> rest in Bar 1 in 2/4 time, the four trumpets are initially soli playing forte Line 1 Db [written Eb] rinforzando 16<sup>th</sup> up to Gb [written Ab] rinforzando dotted 8<sup>th</sup> up to Line 2 C [written D] 16<sup>th</sup> up to (Bar 2 in C time) Line 2 F [written G] tenuto half note (followed by a dotted 8<sup>th</sup> rest) to the same three note ascending figure given for Bar 1 to (Bar 3) a repeat of Bar 2.

After an 8<sup>th</sup> rest in Bar 2, violins (and clarinets/bass clarinet) play *ff* Line 1 C-D-E “3” triplet value 16ths (connected by two crossbeams) to F-F sforzando ( ^ ) 8<sup>th</sup> notes (crossbeam connected) followed by a half rest. Repeat in Bar 3. Violas play this in the small octave register while Fag II and VC play this in the Great octave register. After a quarter rest in Bar 2, the oboe plays *ff* Line 1 F-F sforzando 8<sup>th</sup> notes followed by a half rest (repeated next bar) while the english horn plays small octave A-A [written Line 1 E-E] sforzando 8ths. After a quarter rest, bassoon II plays middle C-C sforzando 8ths in this pattern, while the CB plays Great octave F-F 8ths. After a quarter rest, horns play *ff* small octave F/A/middle C/F [written middle C/E/G/Line 2 C] sforzando 8ths sounded twice followed by a half rest (repeated in Bar 3) while Pos play this forte on Great octave F/small octave C/F/A sforzando 8ths, and the tuba forte on Contra-octave F-F 8ths. The timpani beats on Great octave F-F 8ths forte. The snare drum sounds a four-note ruff of three grace notes to two sforzando 8ths. After a quarter rest, the piano plays forte Great octave F/small octave C/F (bottom staff) and (top staff) A/middle C/F sforzando 8ths sounded twice and followed by a half rest. Repeat in Bar 3. The tonality is the simple yet strong F major (F/A/C) chord.

In Bar 4, the trumpets continue the set-up phrasing on Line 2 F [written G] tenuto quarter note down to Line 1 Db up to Gb up to Line 2 C [written Eb-Ab-D] “3” triplet value 8ths to F tenuto quarter note back down to Db-Gb-C triplet 8ths to (Bar 5, start of page 2 of this cue) F dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest and then double lines traversing the entire page denoting a major section change in the music. After an 8<sup>th</sup> rest in Bar 4, the piano plays Great octave F/middle C/F (bottom staff) and (top staff) A/middle C/F sforzando 8ths (followed by a quarter and 8<sup>th</sup> rest) to another such set of sforzando 8<sup>th</sup> notes (followed by a quarter rest) to (Bar 5), after a quarter rest, Great octave and small octave Eb (bottom staff) and (top staff) F/A/middle C/F tenuto-marked quarter notes (F Dominant 7<sup>th</sup> or F/A/C/Eb) down to D/D/G/Bb/Line 1 D/G tenuto 8ths (G min) to C/C/A/Line 1 Eb/F/A tenuto quarter notes (F Dom 7<sup>th</sup> again).

Back in Bar 4, after an 8<sup>th</sup> rest, violins play small octave A/Line 1 F sforzando 8ths (followed by a quarter and 8<sup>th</sup> rest) to A/F 8ths once again (followed by an 8<sup>th</sup> rest), while violas play this on small octave F/middle C 8ths, celli on Great octave F/small octave C/F/A 8ths, and CB on Great octave F. After a half and quarter rest in Bar 5, the violins (and flutes) play *ff* a “10” sweeping run of 32<sup>nd</sup> notes Line 1 F-G-A-Bb-Line 2 C-D-Eb-F-G-A. The violas and clarinets play this run an octave register lower. After a quarter rest in Bar 5, the VC/CB (and Pos IV) play descending tenuto quarter notes small octave Eb-D-C. Pos II plays contrary motion on small octave F-G-A. The tuba plays Great octave Eb-D-C quarter notes. Back in Bar 4, the oboe/E.H. etc. repeat the notes given in Bars 2-3 but in the new rest pattern already provided. So, after an 8<sup>th</sup> rest, the oboe plays Line 1 F sforzando 8<sup>th</sup> (followed by a quarter and 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed

by an 8<sup>th</sup> rest). After a quarter rest in Bar 5, the oboe plays middle C-D-F rinforzando quarter notes while the E.H. plays small octave A-Bb-Line 1 Eb. The bass clarinet plays descending quarter notes Line 1 Eb-D-C. Fag II plays Great octave Eb-D-C quarter notes. After a quarter rest, horns play small octave A/middle C/F (two horns on F) rinforzando quarter notes to Bb/D/G to Eb/F/A quarter notes. The timp beats Great octave Eb-D-C quarter notes. The snare drum is rolled on dotted half note. I think two bass drums sound three quarter notes. After a half and quarter rest in Bar 5, the harp (tuned to Bb-Eb) is *gliss* from small octave F quarter note gliss line up to (Bar 6) Line 2 Bb quarter note (followed by rests).

The main theme is announced in Bar 6 (Chapter 2 at :25 dvd) in the key signature of B-flat (2 flats or B-flat and E-flat). The flutes, oboe, english horn, trumpets, Pos I-II, violins, violas (top staff), and celli (top staff) play the march melody line. Violins and flutes play Line 2 Bb (violas I an octave lower register) rinforzando quarter note to Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Bb quarter note up to Line 3 D-C-Line 2 Bb “3” triplet value 8ths to (Bar 7) Line 3 F quarter note (followed by two quarter and one 8<sup>th</sup> rests). Then they play Line 2 F-G-A “3” triplet value 16ths legato to (Bar 8) a repeat of Bar 6 to (Bar 9, start of page 3 of this cue) F quarter note (followed by two quarter rests and 8<sup>th</sup> rest) to F-G-A triplet 16ths to (Bar 10) a repeat of Bar 6 up to (Bar 11) Line 3 G quarter note (followed by two quarter rests). Then the violins (and flute I) play Line 3 G tenuto quarter note to (Bar 12) F rinforzando 8<sup>th</sup> to D 8<sup>th</sup> (crossbeam connected) to C rinforzando 8<sup>th</sup> down to Line 2 Bb 8ths to C double dotted quarter note down to Bb 16<sup>th</sup> to (Bar 13, start of page 4) same Bb quarter note (followed by two quarter rests). Then flutes and violins play a run of 32<sup>nd</sup> notes Line 1 Bb-Line 2 C-D-Eb-F-G-G#-A ushering in the secondary theme in Bar 14 (Chapter 2 at :42 dvd).

The oboe, trumpets I-II, and violas I play this an octave lower register than the flutes and violins, while Pos I-II play it two octaves lower as well as the celli except for the initial note for the VC (Great octave Bb quarter note up to small octave Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup>, and so forth). Clarinets in Bar 6 play Line 1 Bb [written C] rinforzando quarter note (followed by a quarter rest) up to Line 2 D/G quarter notes (followed by a quarter rest) to (Bar 7) F/Bb quarter notes (followed by rest marks). The bass clarinet plays small octave Bb up to Line 1 G to (Bar 7) D quarter notes in that rest pattern. Fag I plays Great octave Bb up to small octave D up to (Bar 7) F rinforzando quarter notes in that rest pattern, while Fag II plays Contra-octave Bb up to Great octave G down to (Bar 7) D quarter notes. Horns in Bar 6 play forte small octave Bb/Line 1 D/F/Bb [written Line 1 F/A/Line 2 C/F] rinforzando quarter notes (Bb maj) followed by a quarter rest to Bb/D/G/Bb or G minor (followed by a quarter rest) to (Bar 7) small octave F/Bb/Line 1 D/F [written middle C/F/A/Line 2 C] whole notes *molto cresc* < to (Bar 8) tied quarter notes *ff* followed by a quarter rest to G/Bb/Line 1 Eb/G (Eb maj) rinforzando quarter notes followed by a quarter rest. Trumpet III plays Line 1 F rinforzando quarter note up to (as trumpets I-II) Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> down to F tenuto quarter note up to descending “3” triplet 8<sup>th</sup> notes Line 1 D-C-Line 1 Bb to (Bar 7) D quarter note (followed by a quarter and half rest). Trumpet IV plays Line 1 D quarter note (followed by a quarter rest) to same D quarter note (followed by a quarter rest) up to (Bar 7) Bb quarter note. Pos III play small octave F rinforzando quarter note (followed by a quarter rest) to G quarter note (followed by a quarter rest) up to (Bar 7) Bb quarter note (followed by rests). Pos IV plays Great octave Bb down to G down to (Bar 7) D quarter notes in that same

rest pattern. The tuba plays Contra-octave Bb quarter note up to Great octave G down to D quarter notes in that rest pattern. The timp beats Great octave Bb rinforzando quarter note (followed by a quarter and half rest) up to (Bar 7) small octave D quarter note followed by rests. The snare drum plays a rinforzando quarter note to two grace notes to dotted 8<sup>th</sup> to 16<sup>th</sup> figure to grace note to quarter note to grace note to “3” triplet value 8<sup>th</sup> notes, etc. The piano sounds Contra-octave and Great octave Bb quarter notes (bottom staff) while the top staff sounds small octave Bb/Line 1 D/F/Bb quarter notes (followed by a quarter rest) up to Great octave G/small octave D/G (bottom staff) and (top staff) Bb/Line 1 D/G/Bb quarter notes (followed by a quarter rest) down to (Bar 7) Great octave D/small octave D/F/Bb/Line 1 F quarter notes (followed by rests). Violas (bottom staff) play Line 1 Bb quarter note (followed by a quarter rest) to small octave G/Line 1 D/Bb quarter notes (followed by a quarter rest) to (Bar 7) Bb/Line 1 F/Bb quarter notes followed by rests. VC (bottom staff) play Great octave Bb/small octave F/Line 1 D rinforzando quarter notes (followed by a quarter rest) down to Great octave G/small octave D/Bb quarter notes (followed by a quarter rest) to (Bar 7) Great octave D/Bb/small octave F/Bb quarter notes (followed by rests). CB play Great octave BB rinforzando quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest) up to (Bar 7) small octave D quarter note (followed by a quarter and half rest).

Skipping to Bar 14 (:42 dvd), we come to the second theme played *expressivo* (or shouldn't it be *espressivo*?). Violins play Line 2 Bb half note crescendo up to Line 3 Eb quarter note tied to “3” triplet value 8<sup>th</sup> note to Db to C triplet value 8ths to (Bar 15) Db quarter note legato down to Line 2 Ab dotted half note. Flutes are *cued in* the violins (not sure if they are *really* playing, though). The oboe and violas play the theme an octave lower register, and celi/E.H. play it two octaves lower than the violins. Violins continue the melody in Bar 16 on Line 2 Gb half note to Bb quarter note tied to triplet value 8<sup>th</sup> note to Ab-Gb triplet value 8ths to (Bar 17, start of page 5) F whole. In Bar 18, the violins then play Line 2 G half note up to Line 3 Db quarter note tied to triplet value 8<sup>th</sup> to C to Line 2 Bb triplet value 8ths up to (Bar 19) C quarter note down to F half note tied to triplet value 8<sup>th</sup> to G-Ab triplet value 8ths to (Bar 20) Bb to Ab tenuto quarter notes to G double-dotted tenuto quarter note to F 16<sup>th</sup>, and so forth.

Back in Bar 14, the snare drum plays four four-note ruffs *mp*. CB play *mf* small octave Gb-Gb-Gb-Gb staccato quarter notes to (Bar 15) F staccato quarter note and then descending legato quarter notes F-Eb-Db. The harp in the final beat of Bar 13 plays a gliss from Great octave Bb quarter note up to (Bar 14) Line 2 Bb quarter note and then Great octave Gb/small octave Db/Gb/Bb/Line 1 Db quarter note to Gb/small octave Eb/Ab/middle C/Eb quarter notes played twice to (Bar 15) Great octave F/small octave F/Ab/Line 1 Db/Ab quarter notes played twice to Eb/Eb/Ab/middle C/Gb quarter notes to Db/small octave Db/Ab/Line 1 Db/F quarter notes. The piano plays essentially the same. After a quarter rest in Bar 15, the tuba plays *mf* Great octave F to Eb to Db legato quarter notes. Trumpets and Pos are silent in these bars. Clarinets and bass clarinet at the end of Bar 13 play that run of eight 32<sup>nd</sup> notes (see violins) starting on small octave Bb. In Bar 14, clarinets and bass clarinet play Line 1 Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and then clarinet I goes down to Line 1 Db-C-C staccato quarter notes [written Eb-D-D] to (Bar 15) Db up to Ab to Gb to F legato quarter notes. Clarinet II plays *mf* small octave Bb-Ab-Ab staccato quarter notes to (Bar 15) Ab up to Line 1 Db to C to Db quarter notes. After a quarter rest in Bar 15, the bass clarinet returns to play Line 1 F to Eb to Db legato

quarter notes. Fag I plays small octave Db-Db-Eb-Eb staccato quarter notes to (Bar 15) F staccato quarter note to same F rinforzando quarter note legato to Eb to Db notes. Fag II follows the CB line but an octave lower register. Horn III plays small octave Bb to Ab half notes while horn II plays Line 1 Db to C half notes. Horn IV plays small octave Gb whole note. Etc.

Skipping to Bar 27 (Chapter 2 at 1:09 dvd), flutes and violins play Line 3 A dotted half note to G tenuto quarter note to (Bar 28) F to D tenuto quarter notes to C double-dotted quarter note down to Line 2 Bb rinforzando 16<sup>th</sup> to (Bar 29) same Bb rinforzando quarter note (followed by a quarter and half rest). Etc. In Bar 29, the snare drum sounds a grace note to quarter note to grace note to “3” triplet value 8ths to quarter note to rolled quarter note decrescendo. The timp sounds Great octave Bb down to F up to Bb down to F quarter notes. This cue section ends on the Bb maj (Bb/D/F) tonality. Double bar lines are drawn thru the score at the end of Bar 29.

In Bar 30 (Chapter 2 at 1:15 dvd) we now have the key signature of three flats or Eb major. The narrator returns in Bar 31 (“A few hours after the Colorado airplane disaster...”). The music’s pace is reduced (*meno*) but the FBI theme is played nonetheless, this time by the violins *mf* and *sul G*. They sound Line 1 Eb quarter note to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb quarter note to “3” triplet value 8ths G-F-Eb up to (Bar 31) Bb dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 32) a repeat of Bar 30 to (Bar 33) small octave Bb dotted half note tied to 8<sup>th</sup> note. The E.H. plays *col* violins. Violas play *mp* small octave G/Bb half notes to Eb/middle C half notes to (Bar 31) Bb/Line 1 Eb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 32) Ab/middle C half notes to unison Bb half note to (Bar 33) small octave F/Bb dotted half notes tied to 8<sup>th</sup> notes. VC play Great octave Eb/Bb half notes down to C/G half notes to (Bar 31) G/small octave Eb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 32) Great octave Ab/small octave Eb half notes to G/Eb half notes to (Bar 33) Bb/small octave Db dotted half notes tied to 8<sup>th</sup> notes. CB play *mp* small octave Eb down to C half notes to (Bar 31) Great octave G dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Ab to G half notes up to (Bar 33) Bb dotted half note tied to 8<sup>th</sup> note.

The harp plays arpeggiando (vertical wavy line rolled chord) half notes Great octave Eb/Bb/small octave Eb (bottom staff) and (top staff) G/Bb (E maj) down to C/G/small octave C/G/middle C/Eb (C min) to (Bar 31) Contra-octave and Great octave G/small octave Eb/Bb/Line 1 Eb dotted half notes tied to 8<sup>th</sup> notes. Etc. The piano is *col harp*. Clarinets play *mp* small octave G/Bb to G/middle C half notes to (Bar 31), after a quarter rest, “3” triplet value 8<sup>th</sup> notes *mf* Line 1 Eb-D-Eb to D quarter note to C 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 32) small octave Ab/C to unison small octave Bb half notes *mp* to (Bar 33) small octave F/Bb dotted half notes tied to 8<sup>th</sup> notes. The bass clarinet plays Line 1 Eb to C half notes to (Bar 31) G dotted half note tied to 8<sup>th</sup> note to (Bar 32) Line 1 Eb-Eb half notes to (Bar 33) D dotted half note tied to 8<sup>th</sup> note. Fags play *mp* Great octave Eb/Bb to C/G half notes to (Bar 31), after a quarter rest, small octave Eb-D-Eb triplet 8ths to D quarter note to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 32) Great octave Ab to G half notes to (Bar 33) Contra-octave BB/Great octave F dotted half notes tied to 8<sup>th</sup> notes.

In Bar 36 (start of chapter 3 dvd), the cue is now canceled of the Eb maj key signature by three natural signs. The gong sounds a whole note let vibrate. VC/CB play *mf molto espr* Great octave G# whole note to (Bar 37) A quarter note legato up to small

octave E half note to D# quarter note down to (Bar 38) Great octave A whole note to (Bar 39) Bb quarter note up to small octave G half note down to E quarter note to (Bar 40) C# quarter note up to G half note to F# quarter note to (Bar 41) D quarter note up to A half note to Ab quarter note.

After a half and quarter rest in Bar 41 (Chapter 3 at :14), the clarinets and violins play *mf* a “6” sextuplet run of 16<sup>th</sup> notes small octave Ab-Bb-middle C-Db-Eb-E. Then the cue changes in Bar 42 to the key signature of F minor (4 flats). The FBI March beat is accentuated and the music here is *faster*. The initial 8<sup>th</sup> note chords are F min/F min 7/Gb maj/F min. Violins I play Line 1 F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to Eb 8<sup>th</sup> *rinforzando* (followed by an 8<sup>th</sup> rest). Violins II play small octave Ab up to C to Bb to C 8<sup>th</sup> notes in that rest pattern. All notes are connected by a crossbeam. Violas play middle C 8<sup>th</sup> to small octave Ab/Line 1 Db 8ths to Gb/Db 8ths to Ab 8<sup>th</sup>. VC (top staff) play small octave F to Eb to Db to Eb 8ths in that rest pattern, and bottom staff celli play Great octave F-Ab-Bb-Ab 8ths. Two CB play small octave F-Ab-Bb-Ab 8ths while two CB pluck *pizz* Great octave F 8<sup>th</sup> note (followed by rests). The timp beats *p* Great octave F up to Ab to Bb to Ab 8ths. After a half and quarter rest, the harp plays *rinforzando* Great octave Ab/small octave Eb/Ab/middle C/Eb 8ths (followed by an 8<sup>th</sup> rest). The piano (*pedal*) sounds Contra-octave and Great octave F 8<sup>th</sup> notes (followed by rests). Clarinets play Line 1 F 8<sup>th</sup> followed by rests.

Etc. [3:23 pm]

[R1/3-2/1] [The Suspect] *Misterioso* in C time, 44 Bars, 10pp. Dvd location: Chapter 3 starting at 1:21. Scene: The narrator states, "But it *did* amount to something..." referring to Jack Graham as the likely suspect. We see the actual J. Edgar Hoover (not an actor) at his desk looking at two stills of Nick Adams.

In Bar 1, the gong sounds a diamond-shaped whole note held fermata. VC/CB play *mf* Great octave E whole note held fermata.

In bar 2, the piano sounds *mp* with *pedal* Great octave Cb/Gb/small octave Cb/F/Bb whole notes repeated in Bar 3 (but tied to whole notes next bar). Repeat the notes in Bar 5 as well. In Bar 6, the piano sounds Contra-octave A/Great octave A/small octave Eb/G#/Line 1 D whole notes to (Bar 7) Contra-octave and Great octave F/small octave Gb/middle Cb/F whole notes to (Bar 8) Contra-octave and Great octave E/small octave G/Line 1 D/F# whole notes with the top three notes tied to whole notes next bar to (Bar 10) Line 1 D#/G# whole note and also small octave A half note tied to “3” triplet value A half note to B triplet value quarter note.

Back in Bar 2, three horns play small octave Cb/F/Bb [written Gb/Line 1 C/F] whole notes *mp* >. In Bar 3, the horns play the same whole notes but tied to next bar, and also play the same whole notes in Bar 5. In Bar 6, the horns then play small octave Eb/A/Line 1 D [written Bb/Line 1 E/A] whole notes to (Bar 7) Gb/middle Cb/F to (Bar 8) G/Line 1 D/F# whole notes tied to whole notes next bar to (Bar 10) horn I playing Line 1 G# [written Line 2 D#] whole note and also horn II playing small octave A half note tied to triplet value half note to B triplet value quarter note. Back in Bar 2, bass Pos I plays *mp* Great octave Gb whole note to (Bar 3) Gb whole note tied to next bar to (Bar 5) Gb whole note sounded again to (Bar 6) A whole note down to (Bar 7) F whole note to (Bar 8) E half note followed by a half rest and silent next bars. The tuba in Bar 2 plays Great

octave Cb whole note to (Bar 3) Cb whole note tied to next bar, and then Cb whole note again in Bar 5 down to (Bar 6) Contra-octave A whole note down to (Bar 7) F whole note to (Bar 8) E half note (followed by a half rest).

In Bar 4, the harp plays Line 2 C# legato to B# (C enharmonic) 8<sup>th</sup> note figure played 4X and repeated thru Bar 10. The organ plays similarly but on enharmonic notes Line 2 Db to C. In Bar 8, VC/CB play Great octave E half note up to G# legato up to small octave C# quarter notes up to (Bar 9) Eb half note to F quarter note down to C quarter note up to (Bar 10) G half note to “3” triplet value descending quarter notes F#-D-Cb.

After a half and quarter rest in Bar 10 (1:46 dvd), the oboe and violins play *mf* < Line 1 F dotted 8<sup>th</sup> up to Gb-Ab 32<sup>nd</sup> notes while the E.H./clarinets/Fag I play this an octave lower register. The FBI rhythmic beat of 8<sup>th</sup> notes is sounded again. Clarinets and violas play small octave Gb/Bb rinforzando 8ths (followed by an 8<sup>th</sup> rest) to F/Ab 8ths (followed by an 8<sup>th</sup> rest) to Gb 8<sup>th</sup> for the violas (but Eb/Gb for the clarinets) to Ab 8<sup>th</sup> for the violas (but F/Ab for the clarinets), repeated next bar. Fag II plays this contrary motion on Great octave Bb up to small octave Db up to Eb to Db 8ths. Meanwhile the violins and oboe play Line 1 Bb whole note tied to (Bar 12) dotted half note and tied to dotted 8<sup>th</sup> to B-Line 2 C 32<sup>nd</sup> notes. The E.H. and Fag I play this an octave lower register.

In Bar 19 (Chapter 3 at 2:04 dvd), the simple rhythm is played now by the harp and strings on F min to Ab maj to Gb maj to Ab maj. Harp top staff plays small octave Ab/middle C/F to Ab/C/Eb to Gb/Bb/Db to Ab/C/Eb 8ths with 8<sup>th</sup> rests between each note. Repeat in succeeding bars. The harp bottom staff plays Contra-octave and Great octave F up to AB UP TO Bb to Ab 8ths. Violins are pizzicato on small octave Ab/Line 1 F to C/Eb to Bb/Db to C/Eb 8ths (repeated next bars). Violas pluck middle C down to Ab to Gb to Ab. VC and CB pluck Great octave F up to Ab to Bb to Ab. In Bar 21 (2:08 dvd), two oboes and two clarinets play *mf* Line 1 F whole note tied to half note next bar to F-F-F “3” triplet value 8ths up to (Bar 23) Line 2 C whole note tied to half note next bar to C-C-C triplet 8ths, and so forth.

[R2/2] [Coil of Wire] *Misterioso* in C time, 53 Bars, 14pp. Dvd location: Chapter 3 starting at 5:04. Scene: Narrator Hardesty says, "In Graham's house was found a small coil of wire."

Violins I are bowed trem *sf-mf* on middle C# rinforzando whole note tied to whole note next bar to (Bar 3) D whole note trem. Violins II are bowed trem on small octave B whole note tied to next bar to (Bar 3) Bb whole note rinforzando. Violas are bowed trem on small octave G whole note tied to next bar and then sounding another G whole note trem. VC/CB play small octave G rinforzando half note to F# to E tenuto quarter notes to (Bar 2) D-C#-C-Great octave B tenuto quarter notes to (Bar 3) Bb dotted tenuto quarter note up to small octave Bb 8<sup>th</sup> to A to G tenuto quarter notes. The timp in Bar 3 sounds *sf* Great octave Bb quarter note roll tied to 8<sup>th</sup> note and decrescendo (followed by an 8<sup>th</sup> and half rest).

Back in Bar 1, three horns play *sf-mf* small octave G/B/Line 1 C# [written D/F#/G#] whole notes tied to whole notes next bar to (Bar 3) G/Bb/Line 1 D whole notes. The bass clarinet plays *mf* Line 1 G [written A] rinforzando half note to (see VC/CB line delineated above). Fag I is *col* the celli, and Fag II plays the phrase an octave lower register.

Skipping to Bar 6 (5:24 dvd), clarinet I plays *sf* crescendo Line 1 D [written E] rinforzando whole note tied to whole note next bar *p* > and held fermata. Clarinet II plays middle C [written D] rinforzando whole note legato to (Bar 7) small octave B [written C#] whole note held fermata. The bass clarinet plays Line 1 F# [written G#] whole note to (Bar 7) G whole note. Fags play Great octave Ab whole note to G whole note next bar. VC/CB play the same. Horns (bottom staff) play small octave F#/Line 1 D whole notes to (Bar 7) G/D 8ths (followed by rests). Horn II (top staff) plays middle C [written G] rinforzando whole note to (Bar 7) small octave B [written Line 1 F#] 8<sup>th</sup> note (followed by rests). After a quarter rest in Bar 7, horn I plays *solo* on small octave G-G [written Line 1 D-D] tenuto quarter notes to same G quarter note held fermata.

After an 8<sup>th</sup> rest in Bar 6, violins I play Line 1 G# tenuto quarter note to A tenuto stand-alone 8<sup>th</sup> note tied to 8<sup>th</sup> note to B legato slur up to C up to Eb 8ths (the last four 8ths are crossbeam connected) to (Bar 7) (*div* whole notes D/G decrescendo and held fermata. Violins II are *col* except that in Bar 7 they sound Line 1 B whole note. Violas play the Bar 6 pattern an octave lower register up to (Bar 7) Line 1 G whole note held fermata.

[5:28 pm Happy Hour break with the wife.]

In Bar 8, the gong sounds *mp* a whole note while VC/CB play *mf* Great octave E whole note. In Bar 11 (5:56 dvd), Graham confesses in the FBI office. The piano plays Great octave Cb/Gb/small octave Cb/F/Bb rinforzando whole notes repeated next bar. Horns play small octave Cb/F/Bb whole notes repeated next bar, and Pos IV plays Great octave Gb whole note. The tuba sounds forte Great octave Cb whole note. After a quarter rest in Bar 11, the oboes and harp play forte Line 2 Db legato to C 8<sup>th</sup> note (connected as a figure by a crossbeam) sounded 3X and then 4X next bar. After a quarter rest, clarinets play C to Db [written D-Eb] 8<sup>th</sup> note figures in that pattern. In Bar 14, oboes, clarinets, and harp continue the 8<sup>th</sup> note ticking figures. Oboes and clarinets in Bar 15 (6:05 dvd) play Line 2 C dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Fags in Bar 14 play Great octave F/small octave Cb whole notes crescendo to (Bar 15) Great octave and small octave F sforzando quarter notes followed by a quarter rest and then a half rest held fermata.. Horns play small octave Cb/Eb/Ab/Eb (Ab minor) whole notes crescendo to (Bar 15) Eb/F/Ab/Eb sforzando quarter notes followed by aforementioned rests. Pos IV plays Great octave F whole note to (Bar 15) same F sforzando quarter note (the tuba an octave lower register). The piano plays Great octave F/small octave Cb/Eb/Ab/Line 1 Eb rinforzando whole notes to (Bar 15) Contra-octave F/Great octave F/small octave Eb/Ab/Eb quarter notes. The timp in Bar 15 is rolled on Great octave F dotted half note (I believe it should be fermata held) tied to 8<sup>th</sup> note. Violins in Bar 15 play *sf* small octave Ab/Line 1 Eb double-stopped followed by a quarter rest and then a half rest held fermata. Violas play small octave Eb sforzando quarter notes, and VC/CB on Great octave F quarter note.

During that fermata pause just before Bar 16, Graham defiantly and fatalistically (and perhaps predictably if you are conventionally Christian-minded!) says, "In case I get any mail, you can send it to hell!" So, in Bar 16 (6:12 dvd), horns play small octave F#/B/Line 1 F# (two horns on the upper note) rinforzando 16<sup>th</sup> to same dotted 8ths tied to half notes and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Pos I-II play G/middle C# notes in that pattern, while Pos III-IV play Great octave E/B notes in that pattern. The tuba plays it on Contra-octave E notes while the timp beats on Great octave E notes. Divisi

violins and oboes play *ff* on Line 1 C#/F# notes in that pattern, violas on G, VC on Great octave E/B, and CB on Great octave E notes. Clarinets play it on small octave G/B notes, bass clarinet on Line 1 F# notes, and bassoons on Great octave E/B notes. Double bar lines traverse the cue at the end of Bar 16. The FBI rhythmic *to do marcia* beat then plays. In Bar 19, for example, violins I play *mf* Line 1 F# rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to E 8<sup>th</sup> (8<sup>th</sup> rest following). Repeat next bars. Violins II play this on small octave A-middle C#-B-C# rinforzando 8ths in that pattern. Etc. Oboes and clarinets play *mf* Line 1 (small octave for clarinet II and two bassoons) F# whole note tied to dotted half note in Bar 20 to F#-F#-F# “3” triplet 8ths up to (Bar 21) Line 2 C# whole note tied to next bar, etc.

[2/3] [Knoxville 1924] *March (misterioso)* in C time, 12 Bars, 4 pp. Dvd location: Chapter 4 starting at 1:49. Scene: Hardesty in a FBI class tells students about the Knoxville, Tennessee field office, "I know because I was there".

In the grace bar, clarinets and violins play Line 1 E-F-G-G# 32<sup>nd</sup> notes while Fag I and violas play small octave E-F-G-G# 32<sup>nd</sup> notes, and Fag II and VC play Great octave E-F-G-G# 32<sup>nd</sup> notes. Then the now-familiar rhythmic beat is played by the strings. Violins I play Line 1 A to G to F to G 8ths (with 8<sup>th</sup> rests between the notes) repeated thru Bar 5. Violins II play it on middle C/E to C/E again to Bb/D to C/E 8ths. Violas play it on small octave A-G-F-G 8ths, and celli-basses on small octave A up to C to D to C 8ths. Clarinets in Bar 1 play E/A 8ths followed by rests, the bass clarinet on Line 2 C 8<sup>th</sup>, and Fags on Great octave and small octave A 8ths followed by rests.

In Bar 3, oboe I and two clarinets play Line 1 A whole note tied to dotted half note to A-A-A triplet 8ths up to (Bar 5) E dotted half note to E-E-E triplet 8ths to (Bar 6, now with two oboes) F# whole note, and so forth. The Yankee Doodle signature is played starting in Bar 9 (2:05 dvd) by the piccolo and oboe. We find Line 2 F#-F#-G#-A# 8ths (crossbeam connected) to F#-A#-G# down to C 8ths to (Bar 10) F# 8<sup>th</sup> to F# 8<sup>th</sup> tied to half note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Violins play small octave A#/middle C#/F# (F# maj) whole notes tied to half notes next bar to “3” triplet value quarter notes (played 3X) to (Bar 11) G/Bb/Line 1 Eb whole notes (Eb maj) tied to next bar. Violas play small octave F# whole note tied to half note next bar to F#-F#-F# 8ths to (Bar 11) Eb whole note tied to next bar. VC/CB play Great octave F#-E-F#-G quarter notes to (Bar 10) F#-E-F# quarter notes to “3” triplet value 8<sup>th</sup> notes G-Bb-small octave Db to (Bar 11) Great octave Eb/Bb whole note played by the VC and tied next bar, while CB play small octave Eb. After a quarter rest in Bar 11, the *solo* timp beats small octave Eb down to Great octave Bb 8ths up to Eb quarter note to Eb down to Bb 8ths up to (Bar 12) Eb half note trem roll tied to 8<sup>th</sup> note.

End of cue. End of session 10:14 pm]

[resume Wednesday, Sept 20 at 5:06 pm]

[3/1] [The Library] *Moderato(rubato)* in Cut time, 48 Bars, 11pp. Key signature of G major (one sharp or F#-sharp). Dvd location: Chapter 5 starting at :55. Scene: Chip meets Lucy in the library (where she works) and sneaks a kiss and hug in the mystery section! Very beautiful melody here.

Violins I play *mf* Line 2 G#/B to D/Line 3 C back to G/B “3” triplet value legato quarter notes (half-bar duration in Cut time) down to Line 1 B/Line 2 D half notes.

Violins II play Line 1 B/Line 2 D to Line 2 C/G back to B/D “3” triplet value quarter notes down to Line 1 D/G half notes. Violas I (top staff) play Line 1 D half note tied to “3” triplet value quarter note to E to D triplet value quarter notes, while violas II (bottom staff) play small octave B whole note. VC I (in the “k” tenor clef) plays Line 1 D half note tied to triplet value quarter note to E back to D triplet value quarter notes. VC II (bottom staff) play *mf* Great octave G/small octave D whole notes side-bracketed double-stopped. CB play small octave G whole note. The harp plays ascending arpeggio (smoothly legato) “3” triplet value 8<sup>th</sup> note figures starting Great octave G-small octave D-E (crossbeam connected) up to G#-B-Line 1 D (crossbeam connected) up to (top staff) E-G-B 8ths to Line 2 D quarter note (followed by a quarter rest). The harp figures are repeated in Bar 2. The basic tonality is of course the G maj (G/B/D) but the harp shows in linear format the E min 7<sup>th</sup> (E/G/B/D).

In Bar 2, violins I continue the Lucy theme with the first triplet figure as just given in Bar 1 to Line 2 B/Line 3 D down to G/C down to D/B “3” triplet value quarter notes to (Bar 3) Line 2 C/A up to E/B down to Line 1 A/Line 2 A triplet value quarter notes to Line 2 C/D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same C/D quarter notes to (Bar 4) C/D whole notes. Back in Bar 2, violins II play the same triplet value figure as given in Bar 1 to Line 2 D/G to C/D to Line 1 B/Line 2 G triplet value quarter notes to (Bar 3) Line 1 A/Line 2 E to B/Line 2 C to Line 2 C/E triplet quarter notes to A/Line 2 D 8ths (followed by an 8<sup>th</sup> rest) to A/D quarter notes to (bar 4) A/D whole notes. Violas I in Bar 2 play small octave B “3” triplet value half note up to Line 1 D triplet value quarter note to next triplet figure of E tenuto quarter note up to G up to B to (Bar 3) G legato to F# half notes to (Bar 4) E to F# half notes. Violas II play small octave B whole note to (Bar 3) middle C whole note tied to whole note next bar. VC I play as violas I. VC play Great octave G/small octave D whole notes to (Bar 3) D legato up to F# half notes to (Bar 4) G to F# half notes. CB play small octave G whole note in Bar 2. After a quarter rest in Bar 3, CB pluck *pizz* Line 1 D quarter note (followed by a quarter rest) down to small octave D quarter note (silent in Bar 4).

The bassoon enters in Bar 3 playing *p* small octave D up to F# legato half notes to (Bar 4) G to F# half notes. The harp in Bar 3 plays ascending “3” triplet 8<sup>th</sup> small octave D-E-G up to A-middle C-E up to G-A-Line 2 C 8ths to Line 2 D quarter note (followed by a quarter rest). The harp in Bar 4 plays a full sweep of ascending to descending triplet 8ths in an interesting configuration of figures where each triplet is a “3” 8<sup>th</sup> figure but the first three figures are given a wider “3” (half-bar duration) designation and then the descending three triplet figures are given a “3” designation. I usually don’t see such a triplet within a triplet configuration. The harp sounds small octave D-E-G 8ths up to A-middle C-E up to G-A-Line 2 C up to descending D-C-Line 1 A 8ths to F#-D-C down to (bottom staff) small octave A-F#-D.

Bar 5 repeats 3. The harp and bassoon repeat Bars 3-4 in Bars 5-6.

Violins I in Bar 6 play Line 2 C/D half notes legato up to F#/Line 3 C half notes to (Bar 7) Line 2 G/B whole notes to (Bar 8, *Rall.*) Line 2 A dotted half note to A# quarter note (top line) and also (bottom line) E-D-E-F# legato quarter notes. Violins II play Line 1 A/Line 2 D half notes to C/D half notes to (Bar 7) B/D whole notes to (Bar 8) A/Line 2 C dotted half notes to A#/Line 2 D quarter notes. Violas I play Line 1 E to F# half notes to (Bar 7), after a quarter rest, G to F# to E legato quarter notes up to (Bar 8) Line 2 E to D legato quarter notes to E to D quarter notes once again. Violas II play that

whole note middle C tie from Bar 5 to (Bar 7) B whole note tied to B whole note in Bar 8 (and also D whole note in Bar 8). VC I play the violas I notes. VC II play small octave G to F# half notes to (Bar 7) Great octave G/small octave D whole notes to (Bar 8) D whole note (actually tied for the top line cello). After a quarter rest in Bar 6, CB pluck Line 1 D quarter note (followed by a quarter rest) down to small octave D quarter note (repeat in Bar 8).

Bars 9-13 repeats Bars 1-5.

Violins I in Bar 14 play Line 2 C/D half notes with the tied to half note and also up to A half note to (Bar 15 at 1:25 dvd) Line 1 B/Line 2 G whole notes tied to whole notes in Bar 16 (*Rall.*). Violins II play A/Line 2 D half notes legato up to D/A half notes to (Bar 15) D/G whole notes with the D whole note tied to D whole note next bar. The top line of this staff in Bar 16 play Line 2 G dotted 8<sup>th</sup> down to Line 1 D 16<sup>th</sup> figure legato to E dotted 8<sup>th</sup> to G 16<sup>th</sup> figure legato to A dotted 8<sup>th</sup> to B 16<sup>th</sup> figure up to “3” triplet value 8ths Line 2 D-Line 1B-Line 2 E. After a dotted 8<sup>th</sup> rest in bar 16, the *solo* clarinet I plays Line 1 D 16<sup>th</sup> to E dotted 8<sup>th</sup> to G 16<sup>th</sup> figure legato to A dotted 8<sup>th</sup> to B 16<sup>th</sup> figure to “3” triplet value 8<sup>th</sup> notes D-B-E. After a dotted 8<sup>th</sup> rest in Bar 15, in fact, clarinet II plays Line 1 D 16<sup>th</sup> to E dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to E to D quarter notes (repeated next bar).

Back in Bar 14, violas I play Line 1 E to F# half notes. After a dotted 8<sup>th</sup> rest in Bar 15, they then play Line 1 D 16<sup>th</sup> to E dotted 8<sup>th</sup> to D 16<sup>th</sup> figure to E to D quarter notes (repeated next bar). Violas II play the middle C tied whole note to (Bar 15), after a quarter rest, small octave G/B quarter notes (followed by a quarter rest) to same G/B quarter notes (repeated next bar). VC I play Line 1 E to F# half notes (silent next two bars). VC II play small octave G to F# half notes down to (Bar 15) D to E half notes (repeated next bar). After a quarter rest in Bar 14, CB pluck pizzicato Line 1 D quarter note (followed by a quarter rest) down to small octave D quarter note up to (Bar 15) G quarter note (followed by a quarter rest) down to D quarter note (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 15, the harp plays small octave G/B/Line 1 E quarter notes (followed by a quarter rest) to G/B/D quarter notes. After a quarter rest in Bar 16, the harp sounds G/B/E quarter notes and then down to “5” quintuplet 16ths small octave D-G-B-Line 1 D-G up to next “5” figure B-Line 2 D\_G-B-Line 3 D 16ths to (Bar 17) F# quarter note (more later).

The secondary theme commences in Bar 17 (1:27 Chapter 5 dvd), *a tempo*. Clarinet I finishes the phrase on Line 2 F# half note decrescendo and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Clarinet II plays Line 1 D up to A quarter notes down to D half note to (Bar 18) E quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest).

Violins I play Lines 2 & 3 F# dotted half notes crescendo and tied to 8<sup>th</sup> notes to G 8ths to (Bar 18) same G to F# legato mini-slur quarter notes down to Lines 1 & 2 B# legato up to Lines 2 & 3 C# quarter notes to (Bar 19) E to D quarter notes down to A# up to B quarter notes to (Bar 20, dvd 1:34) Lines 2 & 3 D half notes legato to C# half notes to (Bar 21) D dotted half notes to C# to D quarter notes to (Bar 22) C# to B to A down to D quarter notes up to (Bar 23) Lines 1 & 2 A to G to D to E legato quarter notes to (Bar 24) Line 2 F# whole note and also Line 1 F#-F# quarter notes to A grace note to F to F# quarter notes. Back in Bar 17, violins II play Line 2 B/Line 3 D dotted half notes tied to 8ths and then sounding same B/D 8ths to (Bar 18) A#/C# half notes down to F#/A# half

notes crescendo to (Bar 19) F#/B half notes down to D/F# half notes. Then violins II are *col* violins I.

Violas play Line 1 D up to A quarter notes to D half note to (Bar 18) E whole note to (Bar 19) F# whole note. After a quarter rest in Bar 20, violas I then play Line 1 F# to G# quarter notes to A# quarter note to (Bar 21) B down to F# quarter notes (followed by a quarter rest) to small octave A/Line 1 F# quarter notes to (Bar 22), after a quarter rest, B/G quarter notes (followed by a quarter rest) to A/F# quarter notes to (Bar 23), after a quarter rest, G/Line 1 D quarter notes (followed by a quarter rest) to B/D quarter notes to (Bar 24), after a quarter rest, A#/Line 1 E quarter notes (followed by a quarter rest) to same A#/E quarter notes. Violas II in Bar 21 start with that same Line 1 B quarter note but goes down to B/Line 1 D quarter notes (followed by a quarter rest) to middle C# quarter note. After a quarter rest in Bar 22, they play Line 1 D quarter note (followed by a quarter rest) to same D quarter note to (bar 23), after a quarter rest, B quarter note (followed by a quarter rest) down to G quarter note to (Bar 24), after a quarter rest, F# quarter note (followed by a quarter rest) to same F# quarter note.

All celli (VC) play (now in the standard bass clef) small octave F# dotted half note tied to 8<sup>th</sup> note up to B 8<sup>th</sup> to (Bar 18) A# whole note down to (Bar 19) F# whole note tied to whole note next bar. In Bar 21, VC then play F# up to A half notes to (Bar 22) B up to Line 1 D half notes (back to “k” tenor clef) up to (Bar 23) Line 1 A to B half notes to (Bar 24), after a quarter rest, F# quarter note up to A grace note to G to F# legato quarter notes < > (crescendo-decrescendo hairpins). CB pluck quarter notes each bar on the first and third beats (with quarter rests between). So, in Bar 17, CB pluck small octave B (followed by a quarter rest) down to F# quarter notes (followed by a quarter rest) up to (bar 18) middle C# down to small octave F# quarter notes in that rest pattern up to (Bar 19) B down to F# up to (Bar 20) A# down to F# to (Bar 21) B to A to (Bar 22) G to F# to (Bar 23) E to D down to (Bar 24) C# up to F# quarter notes.

Back in Bar 17, the harp sounds Line 3 F# quarter note down to small octave F#/B/Line 1 D quarter notes (followed by a quarter rest) to same F#/B/D quarter notes. After a quarter rest in Bar 18, the harp sounds F#/A#/Line 1 E quarter notes (followed by a quarter rest) to same F#/A#/E quarter notes to (Bar 19), after a quarter rest, F#/B/Line 1 D/F# quarter notes (followed by a quarter rest) to F#/B/D quarter notes to (Bar 20), after a quarter rest, F#/A#/Line 1 E quarter notes (followed by a quarter rest) to F#/A#/C#/E quarter notes. After a quarter rest in Bar 21, the harp sounds B/Line 1 D/F# quarter notes (followed by a quarter rest) to A#/C#/F# quarter notes to (bar 22), after a quarter rest, B/D/G quarter notes (followed by a quarter rest) to A/D/F# quarter notes to (bar 23), after a quarter rest, G/B/D quarter notes (followed by a quarter rest) to G/B/D/E quarter notes to (Bar 24), after a quarter rest, F#/A#/E quarter notes (followed by a quarter rest) to F#/A# E/F# quarter notes.

In Bar 20, clarinet I returns to play *p* Line 1 G# legato to E half notes to (Bar 21) D quarter note (followed by rests) The bassoon in Bar 20 plays small octave A# half note to F# quarter note (followed by a quarter rest) to (Bar 21) Great octave B to A half notes legato descent to (Bar 22) G to F# half notes to (Bar 23) E to D half notes to (Bar 24) C# up to F# half notes.

In Bar 25 (1:45 dvd Chapter 5) the music is *poco accel*. All violins play Lines 1 & 2 F# half notes up to Lines 2 & 3 C# dotted quarter notes to B 8ths to (Bar 26) A legato to G and then F# legato to G quarter notes up to (Bar 27) Lines 2 & 3 E half notes to D

dotted quarter notes down to Lines 1 & 2 G 8ths up to (Bar 28) D to C half notes to (Bar 29, *Allargando*) Lines 1 & 2 B half notes up to C to D quarter notes to (Bar 30) B down to G half notes to (Bar 31) Lines 1 & 2 A whole notes tied to half notes next bar to A# quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). I do not have the desire to delineate each and every instrument in this section. In Bar 31, however, the harp plays ascending “3” triplet value 8<sup>th</sup> note figures small octave D-E-G to A-middle C-E up to (top staff) G-A-Line 2 C up to D-E-G to (Bar 32) A quarter note (followed by a quarter rest) down to “6” sextuplet 16ths figure Great octave D-small octave D-F#-A#-middle C-Eb up to another “6” figure F#-A#-Line 2 C-Eb-F#-A#. Violas I in Bar 31 play Line 1 G whole note tied to half note next bar to F# half note. Violas II play double-stopped middle C/E whole notes tied to half notes next bar to C/Eb half notes. After a quarter rest in Bar 31, VC play Line 1 E quarter note to “3” triplet value descending quarter notes C-small octave B-A to (bar 32) G-E-G triplet value quarter notes to F# triplet value half note up to Line 1 Eb triplet value quarter note. CB play Line 1 D whole note tied to half note next bar down to small octave D 8<sup>th</sup> plucked *pizz* (followed by an 8<sup>th</sup> and quarter rest). The bassoon in Bar 31 plays small octave D whole note.

In Bar 33 (2:03 dvd) the pace is now reduced (*meno*), The violins play the primary theme in a lower register. We hear Line 1 B-Line 2 C-B “3” triplet value quarter notes down to D half note to (Bar 34) B-C-B triplet value quarter notes up to D tenuto to C to B triplet quarter notes, and so forth. Violas I, after a quarter rest, play B/Line 1 D quarter notes (followed by a quarter rest) to B/D quarter notes (repeated next bar), while violas II play two small octave G quarter notes in that pattern. VC play small octave D to E half notes (repeated next bar). CB pluck *pizz* small octave G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) down to D 8<sup>th</sup> (followed by a quarter rest). Repeat next bar. After a quarter rest, the harp sounds small octave G/B/Line 1 D quarter notes (followed by a quarter rest) to same G/B/D quarter notes (repeated next bar). Clarinets play small octave B/Line 1 D whole notes tied to whole notes next bar.

Skipping to Bar 41 (2:21 dvd), the *solo* cello plays small octave B to middle C to B “3” triplet value quarter notes down to D half note up to (Bar 42) B-C-B up to D-C-B triplet value quarter notes to (Bar 43) C-D-C to E-D-C triplet value quarter notes to (Bar 44) C-E-D up to F-E-D quarter notes. Altri VC play double-stopped Great octave G/small octave D whole notes to (Bar 42) D# whole note crescendo to (Bar 43) E whole note crescendo to (Bar 44) small octave F-E-F to D-E-F# triplet value quarter notes. Violas in Bar 42 play *p* < small octave G whole note to (Bar 43) A whole note *mf* to (Bar 44) *div* bowed trem whole notes Ab/middle C. CB play small octave G whole note (repeated next two bars) to (Bar 44) F half note to D-E-F triplet value quarter notes. Violins in Bar 43 play middle C-D-E to E-D-C triplet quarter notes to (Bar 44) D-E-D to F-E-D quarter notes.

The harp in Bar 41 plays “3” triplet value 8<sup>th</sup> notes Great octave G-small octave D-G up to B-Line 1 D-G 8ths to B quarter note (followed by a quarter rest). The harp in Bar 42 sounds Great octave G-small octave Eb-G 8ths to B-Line 1 Eb-G 8ths to Line 2 D quarter note (followed by a quarter rest). The harp in Bar 43 sounds *accel.* Great octave G-small octave E-G triplet 8ths to middle C-E-A-Line 2 C 16ths to E quarter note (followed by a quarter rest). In Bar 44, the harp plays Great octave F-small octave C-F-Ab 16ths legato up to (top staff) middle C-F-Ab-Line 2 C 16ths up to descending F-C-Line 1 Ab-F down to (bottom staff) C-small octave Ab-F-C.

That's all I have for this cue. [End session 9:48 pm]

[3/1A] [Marriage Proposal] *Moderato (rubato)* in Cut time, 16 Bars, 1page. Dvd location: Chapter 5 at 3:54. Scene: Chip pours his heart out to Lucy by saying, "I'd give up anything to marry you, Lucy". This short cue is basically a reprise and *com a* sopra of the previous cue.

[3/4] [The Honeymoon] *Allegretto giocoso* in 2/4 time, 68 Bars, 16pp. Key signature of A major (3 sharps). Dvd location: Chapter 6 at 1:47. Scene: Chip and Lucy go fishing for a honeymoon! Towards the end of the cue, the scene changes to a rainy night train ride destined for Washington where they rendezvous with Sam.

The flute/piccolo/oboes/clarinets/bells/vibe play the initial melody line as the wedding couple drive off from the church. The flute, piccolo, and oboe I play *mf* "6" sextuplet 16<sup>th</sup> note figure Line 2 (Line 1 for oboe II and clarinets for the grace bar run) E-F#-G#-A-B-B# 16ths while the harp plays a crescendo gliss from Line 1 E up to (Bar 1) Line 3 C# 8<sup>th</sup> down to small octave A/middle C#/E/F# (followed by an 8<sup>th</sup> rest) to same A/C#/E/F# 8ths to (Bar 2), after an 8<sup>th</sup> rest, A/C#/E/F# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same A/C#/E/F# 8ths (F# min 7<sup>th</sup>) to (Bar 3), after an 8<sup>th</sup> rest, A/Line 1 D/F# (D maj) 8ths (followed by an 8<sup>th</sup> rest) to G#/D/E (E maj), Repeat Bar 3 in Bars 4 & 5 for the harp.

The melody commences in Bar 1 on Line 3 (Line 2 for oboe II/clarinets/bells/vibraphone) C# 16<sup>th</sup> to D 8<sup>th</sup> to C# 8<sup>th</sup> figure down to Line 2 E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 2) C# 16<sup>th</sup> to D 8<sup>th</sup> to C# 16<sup>th</sup> figure legato to next figure of Line 3 E 8<sup>th</sup> to D to C# 16ths to (Bar 3) Line 2 B up to C# 16ths to B 8<sup>th</sup> figure down to E-E staccato 8ths to (Bar 4, start of page 2) Line 2 E half note to (Bar 5) Line 2 B up to Line 3 C# 16ths back to B 8<sup>th</sup> figure to E-E staccato 8ths to (Bar 6 *Ritard* in 4/8 time (1:53 dvd) E up to Line 3 D quarter note to (Bar 7 in C time) Line 3 C# whole note down to (Bar 8) B whole note.

Back in Bar 1, after a 16<sup>th</sup> rest, the violins and celeste top staff play *mf* Line 1 (small octave for celeste bottom staff) E-F#-A 16ths (connected by two crossbeams) legato to B-Line 2 C# 16ths up to E 8<sup>th</sup> figure (repeated next bar). After a 16<sup>th</sup> rest in Bar 3, they continue on E-F#-G# 16ths to A#-B 16ths up to E 8<sup>th</sup> figure (repeated next bar) to (Bar 5), after a 16<sup>th</sup> rest, E-F#-G# 16ths to A#-B-C#-D legato 16ths. Back in Bar 1, after an 8<sup>th</sup> rest, violas I (top staff) play *mf* small octave A/Line 1 F# 8ths (followed by an 8<sup>th</sup> rest) to same A/F# 8ths (repeated next bar) to (Bar 3), after an 8<sup>th</sup> rest, A/F# 8ths (followed by an 8<sup>th</sup> rest) to small octave G#/Line 1 E 8ths (repeated in Bars 4 & 5). After an 8<sup>th</sup> rest in Bar 1, violas II (bottom staff) play middle C#/E 8ths (followed by an 8<sup>th</sup> rest) to C#/E 8ths (repeated next bar) to (Bar 3), after an 8<sup>th</sup> rest, Line 1 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same D 8<sup>th</sup> note (repeated next two bars). CB in Bar 1 play small octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated in Bar 2. CB continue in Bar 3 on B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next two bars. Bassoon II plays *mf* small octave E half note trill tied to trill half note next bar and tied to 8<sup>th</sup> note in Bar 3 (followed by rests). Bassoon I in Bar 3 takes over with the same trill pattern. Bassoon II returns in bar 5 on E half note trill tied only to the half note next bar. Celli are apparently cued in (tinier notes) *col* the bassoons.

After a 16<sup>th</sup> rest in Bar 6 in 4/8 time, violins play descending measured tremolo figures on basic 16<sup>th</sup> notes (connected by two crossbeams); that is, a short horizontal line is placed on each stem above the crossbeams meaning that each 16<sup>th</sup> note duration is played as two 32<sup>nd</sup> notes. If it had been 8<sup>th</sup> note figures with the short horizontal line added, then each note is played as two 16ths. At any rate, after a 16<sup>th</sup> rest, violins play from written Line 3 D-C#-Line 2 B 16ths (connected by two crossbeams) with the short horizontal slashes to Ab-G#-F#-E 16ths (connected by two crossbeams). So actually they play D-D to C#-C#- to B-B 32<sup>nd</sup> notes to next figure of Ab-Ab-G#-G#-F#-F#-E-E 32<sup>nd</sup> notes. In Bar 7 in C time, they continue the pattern (but now on one crossbeam connected 8<sup>th</sup> notes with two horizontal lines on each stem, so in effect we have the unmeasured tremolos) on Line 3 C# to Line 2 B to A to F# written 8ths to next figure of E-C#-Line 1 B-A 8ths. In Bar 8, after a 16<sup>th</sup> rest, violins continue on Line 2 A-F#-E to C#-B-Line 1 F#-G# to (Bar 9) A up to Line 2 A down to F# to G to next figure of Line 1 B-A-E-F# 8ths to (Bar 10) A up to Line 2 A-G#-F# to E-C#-B-A to (Bar 11 located 2:03 dvd)), after an 8<sup>th</sup> rest, Line 3 A-F#-D to Line 2 B-A-F#-D to (Bar 12, start of page 4) Line 2 E-D-C#-B to A-G#-F#-E bowed trem 8ths. Violins are then silent for three bars.

The celeste and top staff harp play the same notes and figures as the violins.

The flutes, oboes, and vibe in Bar 6 play Line 2 E up to Line 3 D quarter notes to (Bar 7 in C time) Line 3 C# whole note to (Bar 8) Line 2 B whole note. In Bar 9, they play Line 3 C# 8<sup>th</sup> to D quarter note to C# 8<sup>th</sup> down to Line 2 E half note (except for the vibe that plays Line 2 E quarter note followed by a quarter rest). In Bar 10, they continue on Line 3 C# 8<sup>th</sup> to D quarter note to C# 8<sup>th</sup> up to E quarter note to D-C# 8ths to (Bar 11) B-C# 8ths to B quarter note down to E 9<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same E quarter note to (Bar 12) Line 2 E quarter note followed by rests (for the vibe) and also Line 2 E whole note for the flutes and oboe I. Oboe II and clarinets play the notes an octave lower register. After a quarter rest in Bar 7, the bass clarinet plays legato quarter notes Line 1 F#-A-Line 2 C# to (Bar 8) F# to E half notes (then silent until the end of Bar 12). Fag II in Bar 7 plays small octave E to (now joined by Fag I and VC) F# to A to middle C# legato quarter notes to (Bar 8) F# to E half notes. In Bar 9, Fags and VC play Great octave G#/small octave D# grace notes to A/E half notes (repeated same bar and repeated thru Bar 11) to (bar 12) another such half note pattern to grace notes to dotted quarter notes to forte "3" triplet value descending 16<sup>th</sup> notes Great octave and small octave Eb-D-Db to (Bar 13, celli only) Great octave and small octave C rinforzando dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). More on the bassoons here later.

Back in Bar 6, after an 8<sup>th</sup> rest, violas play small octave G#/Line 1 D/E 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same G#/D/E 8ths to (Bar 7 in C time), after a quarter rest, A/middle C#/E half notes to quarter notes to (Bar 8), after a quarter rest, A/D/F# half notes to G#/D/E quarter notes to (Bar 9), after a quarter rest, A/C#/E/F# half notes to quarter notes (repeated next bar) to (bar 11), after a quarter rest, B/Line 1 D/F#/A (B min 7<sup>th</sup>) quarter notes (followed by a quarter rest) to same D min 7<sup>th</sup> quarter notes to (Bar 12), after a quarter rest, A/D/F#/Line 2 C# half notes to G#/D/E/B quarter notes (then silent until the end of Bar 15). Back in Bar 6, CB play small octave B 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (bar 7 in C time) A quarter note (followed by a quarter rest) to E quarter note (followed by a quarter rest) to (Bar 8) B to E quarter notes in that rest pattern to (Bar 9) now plucking *pizz* two quarter notes in that rest pattern and repeated next three bars to (Bar 13) small octave C 8<sup>th</sup> (followed by

rests). The bass clarinet at the end of Bar 12 returns to play “3” triplet value descending 16<sup>th</sup> notes Eb-D-Db.

After a quarter rest in Bar 13 (2:07 dvd), the harp, celeste, and piano play three arpeggiando (vertical wavy line rolled chord) quarter note chords of G min 7<sup>th</sup> to A min to I believe B dim 7<sup>th</sup>. So we find small octave G/Bb/Line 1 D/F (bottom staff) and (top staff) G/Bb/Line 2 D/F quarter notes to A/Line 1 C/E/A/Line 2 C/E/A quarter notes to B/Line 1 D/F/G#/B/Line 2 D/F/Line 3 D quarter notes. The timp softly beats small octave C quarter note (followed by a quarter and half rest). CB, as given earlier, sounds a pizzicato C 8<sup>th</sup> note followed by rests. VC play Great octave and small octave C rinforzando dotted half notes tied to 8<sup>th</sup>s. Horns play small octave C rinforzando dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Fags play Great octave and small octave C dotted half notes tied to 8<sup>th</sup> notes to D-C fortissimo 16ths while the bass clarinet plays this in the Line 1 register.

In Bar 14 we come to the scene where their car is stuck in a stream. The bass clarinet, bassoons, and piano are soli for almost two bars. The piano plays Contra-octave (as Fag II) and Great octave (as Fag I) B (to C tiny note as the trill companion) rinforzando whole note trill (the bass clarinet on small octave register) tied to dotted half note in Bar 15 crescendo and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). At the end of Bar 15, you see Chip slamming the car door in frustration. To musically depict this rather comic exasperation, Max utilizes the muted trombones to play a gliss. So, after a half/quarter/8<sup>th</sup> rest in Bar 15, I believe two *con sordini* trombones play forte a *gliss* from small octave G# 8<sup>th</sup> note glissando line up to (Bar 16 in \_ time) B sforzando 8<sup>th</sup> note followed by an 8<sup>th</sup> and half rest.

[end session Friday Sept 22 at 10:11 pm]

[resume Sunday, Sept 24 at 9:21 am]

After a half/quarter/8<sup>th</sup> rest in Bar 15, the clarinets play forte F#-G#-A# [written F#-A#-B#] “3” triplet value 16ths legato to (Bar 5 in \_ time) B sforzando quarter note (followed by an 8<sup>th</sup> rest) up to Line 1 A# grace note to B 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 2 A# grace note to B 8<sup>th</sup> note. Violas and celli play the same “3” triplet at the end of Bar 15 (but VC in the Great octave register) to (Bar 16, start of page 5) small octave B sforzando quarter note followed by rests. CB in Bar 16 also play *sf* and sforzando-marked that B quarter note. The piano sounds Contra-octave and Great octave B (bottom staff) sforzando quarter notes and (top staff) small octave D#/F#/B quarter notes (followed by two quarter rests). Horns play in Bar 16 Great octave B/small octave D#/F#/B [written small octave F#/A#/middle C#/F#] sforzando quarter notes (B minor tonality) followed by two quarter rests. Fag II plays Contra-octave B quarter note, Fag I on Great octave B, the bass clarinet on small octave B [written C#] quarter note, viola son on small octave B, VC/CB (as given just earlier) on Great octave B sforzando quarter note.

The violins play *sf* small octave B sforzando quarter note (followed by an 8<sup>th</sup> rest) up to B (located 2:17 dvd) tenuto quarter note legato up to Line 2 B 8<sup>th</sup> note. The violins have just started the new melody line on these two previous notes. In Bar 17 in C time (now in the key signature of E major or 4 sharps), the violins continue the melody line on Line 2 G# half note legato slur down to E half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to same E quarter note to *div* “3” triplet value quarter note dyads D#/F# to C#/E to D#/F# to (Bar 19) E/G# whole notes tied to dotted quarter notes in Bar 20 (start

of page 6) followed by two 8<sup>th</sup> rests to E quarter note legato up to Line 3 E 8<sup>th</sup> to (Bar 21) Line 3 C# half note to Line 2 A half note tied to dotted quarter note (followed by an 8<sup>th</sup> rest) to “3” triplet value quarter notes G#/B to F#/A to G#/B to (Bar 23 in 6/8 time, located 2:31 dvd) A/Line 3 C# dotted half notes.

Back in Bar 17 in C time, CB play *arco* (no longer *pizz* since Bar 16) small octave E quarter note (followed by a quarter rest) down to Great octave B quarter note (followed by a quarter rest). Repeat next two bars. In Bar 20 CB play two E quarter notes in that rest pattern to (Bar 21) A to E quarter notes (repeated next bar) to (Bar 23 in 6/8 time) A dotted half note. The VC appear to be cued in on the bass clarinet line (but an octave lower register). More on this later. After a quarter rest in Bar 17, violas play small octave G#/B/Line 1 E (E maj) staccato 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to another such staccato 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest) to (Bar 18), after a quarter rest, A/B/E staccato 8ths (followed by an 8<sup>th</sup> and quarter rest) to A/D/F# staccato 8ths (followed by an 8<sup>th</sup> rest) to a repeat of Bar 17 in Bar 18, after a quarter rest, G#/B/E 8ths (followed by an 8<sup>th</sup> rest) to G#/D# half notes. Incidentally, at this exact placement the VC actually “play” double-stopped Great octave E/B tenuto half notes. After a quarter rest in Bar 21, violas play A/middle C#/E (A min) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest) to same 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to (Bar 22), after a quarter rest, A/C#/E 8ths (followed by an 8<sup>th</sup> rest) to G#/Line 1 D/E tenuto half notes (VC here play small octave E half note) to (Bar 23 in 6/8 time) G/C# dotted half notes.

After a quarter rest in Bar 17, the harp plays small octave G#/B/Line 1 E quarter notes (followed by a quarter rest) to same G#/B/E quarter notes to (Bar 18) G#/B/E to A/D#/F# quarter notes in that rest pattern to (Bar 19) G#/B/E to G#/B/E quarter notes in that rest pattern to (Bar 20), after a quarter rest, G#/B/E quarter notes down to the start of a run of two “6” sextuplet 16<sup>th</sup> note figures Great octave E-B-small octave E-G#-B-Line 1 D (E Dom 7<sup>th</sup> tonality in linear sequence) up to (top staff) E-G#-B-Line 2 E-G#-B to (Bar 21) Line 3 C# quarter note down to A/middle C#/E quarter notes (followed by a quarter rest) to A/C#/E quarter notes to (Bar 22), after a quarter rest, A/C#/E quarter notes down to two “6” 16<sup>th</sup> note figures as given before to (Bar 23 in 6/8 time) Line 3 C# 8<sup>th</sup> to Line 2 B-G-E-C# up to G-E-C#-Line 1 B 32<sup>nd</sup> notes up to next figure of E-C#-Line 1 B-G up to C#-B-G-E up to A-G-E-C 32<sup>nd</sup> notes.

After a quarter rest in Bar 17, the bassoons play B to Line 1 C# 8ths legato down to G# half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to B-C# 8ths down to A half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to B-C# 8ths up to E half note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to B-C# 8ths up to D half note to (Bar 21), after a quarter rest, Line 1 E-F# 8ths to C# half note tied to 8<sup>th</sup> note in Bar 22 (followed by an 8<sup>th</sup> rest) to E-F# 8ths to D half note tied to 8<sup>th</sup> note next bar (followed by rests). In Bar 17, both clarinets play small octave A [written B] “x” (double-sharp) grace note to B [written C#] 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to F# [written G#] grace note to G# [written A] 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a quarter rest in Bar 18, clarinet I plays F# grace note to G# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to G double-sharp grace note to A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Clarinet II plays F# grace note to G# 8<sup>th</sup> and then I believe E double-sharp to F# 8<sup>th</sup> in that rest pattern. In Bar 19, they then play F#/B double-sharp grace notes to G#/B 8ths 9 followed by rests). Etc. The bass clarinet plays small octave B whole note tied to dotted quarter note (followed by an 8<sup>th</sup> rest) to same B half note to (Bar 19) B whole note tied to dotted quarter note next

bar (followed by rests) to (Bar 21) Line 1 E whole note tied to dotted quarter note next bar (followed by an 8<sup>th</sup> rest) to E half note to (Bar 23) E dotted half note. Back in Bar 17 (when Chip in narration states, “We had nice accommodations, though...”), after a half and quarter rest, oboes play B-Line 2 C# 8ths up to (Bar 18) E/G# dotted quarter notes (followed by an 8<sup>th</sup> and half rest). After a half and quarter rest in Bar 19, the oboes play B up to D# 8ths up to (Bar 20) E/G# dotted quarter notes (followed by rests) to (Bar 21) after rests, E-F# 8ths to (Bar 22) A/Line 3 C# dotted quarter notes.

After an 8<sup>th</sup> rest in Bar 23 in 6/8 time, flutes return to play descending 16<sup>th</sup> notes Line 2 B-A-G-E (connected by two crossbeams) to E-D-C#-Line 1 B-A-G (connected by two crossbeams). Clarinet I plays Line 2 written E “x” grace note to written F# [sounding E] 8<sup>th</sup> note (followed by rests). Clarinet II plays Line 1 B [written C#] grace note to C# 8<sup>th</sup> down to Line 1 B-A-G-F# 16ths to next figure of E-D-C#-B-A-G 16ths. After an 8<sup>th</sup> rest in Bar 23 (2:31 dvd), the celeste plays Lines 1 & 2 B-A-G-F# 16ths to E-D-C#-B-A-G 16ths. The piano is *col celeste*. The violins in bar 23 play Line 2 C#/E/A/Line 3 C# (A maj) dotted half notes. Violas play small octave G/middle C# dotted half note. VC play Great octave A/small octave E dotted half notes, and CB play small octave A dotted half note. [5:14 pm Sunday. Sarah updated my FSR site with the newest blog (Blog # 29) this morning. I placed a notice in Talking Herrmann.]

At this point the four sharps are canceled. In Bar 24 (*con moto*, Chapter 6 at 2:32 dvd) in \_ time, after an 8<sup>th</sup> rest, the clarinet and bassoon play small octave Ab-Bb-Ab-Bb-Ab 8<sup>th</sup> notes next several bars. After a quarter rest, the harp and piano play “6” descending 16<sup>th</sup> note figures Line 3 Bb-Ab-F-Db-Line 2 Bb-Ab legato 16ths up to Ab-F-Db-Line 2 Bb-Ab-G 16ths up to (Bar 25) Line 3 F-Db-Line 2 Bb-Ab-F-Db up to Line 3 Db-Line 2 Bb-Ab-F-Db-Line 1 Bb up to Line 2 Bb-Ab-F-Db-Line 1 Bb-Ab 16ths, and so forth. The celeste plays (after an initial quarter rest) “3” triplet value staccato 8<sup>th</sup> note figures Line 2 Bb down to Db up to F (crossbeam connected) up to Ab down to Line 1 Bb up to Line 2 Db 8ths to (Bar 25) F down to Line 1 Ab to Bb 8ths up to Line 2 Db down to Line 1 F up to Ab to Bb up to Line 2 Db up to F 8<sup>th</sup> notes, and so forth. Violas play *mf* small octave Ab/Line 1 Db dotted half notes tied to next bar (repeated in Bars 26-27). In the same manner, VC play Great octave Ab/F tied dotted half notes, and CB on small octave Ab tied notes. However, in Bar 25 (and Bar 27) one CB plucks *pizz* Great octave Ab 8<sup>th</sup> followed by rests. In Bar 26, violins return to play bowed trem quarter notes Line 3 F to Gb to F down to (Bar 27) Line 2 Ab dotted half note tremolo. The oboe plays Line 2 F-Gb-F legato quarter notes down to (Bar 27) Line 1 Ab dotted half note.

Skipping to Bar 32 (dvd 2:44), we come to the new tempo marking of *Allegro* in 2/4 time. Scene: the night train ride back to Washington, D.C. Here we encounter some classic Max Steiner “mickey-mousing” musical effects to depict the train itself and the train in motion. For the latter, clarinets, piano (top staff), violins II, and violas are particularly in effect. They play forte small octave G# rinforzando 16<sup>th</sup> legato up to B-middle C#-B 16ths (all four notes are connected by two crossbeams) to another such four-note figure (repeated in succeeding bars). I believe a timp (or is it a snare drum since it’s not indicated on the full score?) plays *mf* four “x” headed 16ths (located on the second space from the top) connected as a figure by two crossbeams, repeated same bar and repeated next bars. A confirmed timp plays Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bars. The gong sounds a diamond-headed half note *let ring*.

Violins I (and oboe) play Line 2 G# dotted half note tied to dotted half notes next bars. Celli play *f* Great octave B to small octave C# rinforzando 8ths notes (crossbeam connected) to B-C# rinforzando 8<sup>th</sup> notes once again (repeated next many bars). Bassoons are *col* VC. Contra-basses play forte small octave E rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat continuously. Horns play *sff* small octave G/Ab/B 8ths (followed by an 8<sup>th</sup> rest) to same G/Ab/B rinforzando 8ths (followed by an 8<sup>th</sup> rest). Repeat next bars. The piano (bottom staff) plays Great octave B to small octave C# 8ths back to B-C# 8ths (repeated next bars) and also Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

For Bar 3 (whistle on unused Bar 2), Max inserts directions for the trumpets and trombones: *in felts (train whistle)*. What we find are 8<sup>th</sup> notes followed by prominent V glyphs (symbolizing a gliss effect) to dotted quarter notes. Specifically, trumpets play Line 2 E/G#/A [written F#/A#/B] 8ths note gliss lines down and back up to E/G#/A dotted quarter notes tied to half notes next bar and also tied to Bar 36 (start of page 10). Trombones play Line 1 E/Bb/Line 2 C 8ths gliss lines back to E/Bb/C dotted quarter notes tied to next bars.

Skipping to Bar 51 (Chapter 6 at 2:59 dvd), flutes/oboe/E.H./clarinets/bass clarinet/bassoons play the FBI theme. Flutes, oboe, and clarinet I play *mf* Line 2 E tenuto half note to (Bar 52) E tenuto double-dotted quarter note to E rinforzando 16<sup>th</sup> to (Bar 53) E tenuto half note up to (Bar 54) “3” triplet value descending quarter notes G#-F#-E up to B half note tied to next bars. The english horn plays small octave E [written B] tenuto half note to (see the flutes/oboe). Clarinet II plays small octave E [written F#] tenuto half note, and so forth (see above) while the bass clarinet plays Line 1 E half note (see above delineation). Fags play *mf* small octave E tenuto half note to (Bar 52) E double-dotted quarter note, and so forth.

Skipping to Bar 59 (3:05 dvd), the piano (top staff), all violins and violas play the train motion figures on small octave G-B-C#-B 16<sup>th</sup> note figures (two figures per bar thru the next several bars). The VC/CB/timp play the same notes as given earlier. Horns play small octave F#/G/B 8ths (followed by an 8<sup>th</sup> rest) to another such triad followed by an 8<sup>th</sup> rest. The woodwinds continue the FBI Theme. The oboe, E.H., clarinets, and Fag play Line 1 (Line 2 for the bass clarinet) E tenuto half note to (Bar 60) D rinforzando double-dotted quarter note to E rinforzando 16<sup>th</sup> to (Bar 61) E rinforzando half note to (Bar 62) “3” triplet value descending quarter notes G-F#-E down to (Bar 63) small octave B half note tied to next bars. Etc.[6:38 pm]

[4/1] [Herzog's Restaurant] *Slowly (ethereal)* in C time, 9 Bars, 3pp. Dvd location: Chapter 7 starting at 1:53. Scene: After listening to the new Director's (Hoover's) pep talk, Chip walks to Herzog's Seafood Restaurant to meet Lucy. He's already decided not to resign as he promised Lucy. Instrumentation: 10 violins, 4 VC, 2 CB, and harp. Note: I believe I made hand-copied notes of this short cue portraying in high registers the FBI theme but I cannot find my notes on it right now. Hopefully I will find the music later on and insert my delineation.

[resume Tuesday, Sept 26, 2006 at 3:39 pm]

[4/3] [Pregnant Lucy] *Slowly (ethereal)* in C time, 42 Bars, 11pp. Dvd

location: Chapter 8 starting at 2:10. Scene: Chip asks, "You mean you're going to have a baby?" Initial instrumentation: Vibe/harp/celeste/organ/12 violins/4 violas/4 VC.

Four violas in Bar 1 play *sfp* Line 1 G rinforzando-marked bowed trem whole note. This note is tied in bowed trem effect to whole note next bar and tied to (Bar 3 in 2/4 time) half note and tied to (Bar 4 back in C time) whole note trem thru Bar 6 and tied to half note in Bar 7 up to *div* (divisi) Bb/Line 2 C half note trem. The organ sounds *pp* Line 1 G rinforzando whole note tied thru Bar 6 as given and tied to half note in Bar 7 to E/Bb/Line 2 C half notes. The harp and celeste in Bar 1 sounds *sfz* and *mf* respectively on Lines 1 & 2 G rinforzando quarter notes (followed by a quarter and half rest).

The vibe plays the melody line, assisted in large part by the celeste. You may remember first hearing this light melody from the honeymoon cue after Chip slammed the car door after getting stuck in the stream. We find the vibe in Bar 3 in 2/4 time playing *mp* Line 1 G legato up to Line 2 G quarter notes down to (Bar 4 in C time) E half note down to C half note tied to half note next bar to "3" triplet value quarter notes Line 1 B/Line 2 D to A/C to B/D to (Bar 6) C/E whole notes tied to half notes next bar to C up to Line 3 C quarter notes. More later. The celeste in Bar 3 plays Line 1 G up to Line 2 G quarter notes to (Bar 4) E down to C half notes. After a half rest in Bar 5, the celeste play "3" triplet value quarter notes B/D to A/C to B/D to (Bar 6) C/E half notes (followed by a half rest). After a half rest in Bar 7, it sounds Line 2 C up to Line 3 C quarter notes.

In Bar 4 (2:20 dvd), the harp plays *mp* descending legato 16<sup>th</sup> notes Line 3 E-C-Line 2 A-G (connected by two crossbeams) down to E-C-Line 1 A-G 16ths figure back up to Line 3 C-Line 2 A-G-E 16ths figure to "6" sextuplet 16ths Line 2 A-G-E-C-Line 2 A-G 16ths figure. The harp continues this pattern in Bar 5 on Line 3 C-Line 2 A-G-E 16ths to "6" 16ths A-G-E-C-Line 1 A-G up to next "6" figure (also denoted in playing effect as *gliss* with a slanting line following) of Line 3 D-C-Line 2 B-A-G-F to next "6" figure E-D-C-Line 1 B-A-G. The harp in Bar 6 continues with "6" 16ths Line 3 E-C-Line 2 A-G-E-C up to next figure A-G-E-C-Line 1 A-G (these two figures are repeated in the second half of this bar). Repeat Bar 6 in Bar 7. After a half rest in Bar 7, the *solo* cello plays ("k" tenor clef) Line 1 E half note bowed trem.

In Bar 8 (2:30 Chapter 8 dvd), the vibe continues the melody line on Line 2 A half note down to F half note tied to half note next bar to "3" triplet value quarter notes E/G to D/G to E/G to (Bar 10) F/A whole notes tied to half notes next bar to F/A up to A/Line 3 C quarter notes to (Bar 12 located 2:39 dvd) descending quarter note dyads G/B to G/B again to F/A to F/A again to (Bar 13) E/G-E/G to D/F-D/F to (Bar 14) C/E whole notes tied to half notes next bar to C#/E up to E/G quarter notes to (Bar 16) D/F to D/F to C/E to same C/E quarter notes down to (Bar 17) A/Line 2 D to A/D to A/C to A/C quarter notes to (Bar 18) Lines 1 & 2 G whole notes. The celeste plays the same overall except for the initial half rest in Bar 11, and the half rest in the second half of Bar 14 and first half of Bar 15. In Bar 18, the celeste plays G/B/Line 2 D/G arpeggiando half notes (followed by a half rest).

The organ in Bar 8 plays F/A/Line 2 C whole notes tied to half notes next bar to E/Bb/C half notes to (Bar 10) F/A/C half notes (with the C note actually being a whole note tied to whole note next bar) to G/Bb half notes to (Bar 11) F/A whole notes to (Bar 12) G/B whole notes tied to half notes next bar to F#/A half notes to (Bar 14) A/Line 2 C whole notes tied to half notes next bar down to C#/Gb/B half notes to (Bar 16) D/F/A

half notes to E/A/C half notes to (Bar 17) F/A/Line 2 D half notes to F#/A/D half notes to (Bar 18) B/D/G quarter notes followed by rests.

Violas in Bar 8 are bowed trem on Line 1 A/Line 2 C whole notes tied to half notes next bar to Bb/C half notes to (Bar 10) A/C half notes to G/Bb half notes to (Bar 11) A/C whole notes to (Bar 12) G/B whole notes tied to half notes next bar to G#/B half notes to (Bar 14) A/C whole notes tied to half notes next bar to G/Bb half notes to (Bar 16) F/A up to A/Line 2 C half notes to (Bar 17) A/Line 2 D half notes to A/C half notes to B/D whole notes in Bar 18. Violas are divided into two staves in Bar 19. The top staff plays Line 2 C half note to Line 1 F/B half notes, while the bottom staff violas play Line 1 G/A half notes to G to A bowed trem quarter notes. VC in Bar 8 are bowed trem on Line 1 F whole note tied to half note next bar to E half note to (Bar 10) F whole note tied to whole note next bar. After a short break and then a half rest in Bar 15, two celli (in the standard bass clef) are bowed trem on middle (Line 1) C# half note to (Bar 16) D to E half notes to (Bar 17) F to F# half notes to (Bar 18) *no tremolo* half notes Line 1 G to F legato half notes to (Bar 19) E to D half notes.

The harp in Bar 8 plays “6” 16<sup>th</sup> note figures Line 3 D-C-Line 2 A-F-D-C up to next descending figure A-F-D-C-Line 1 A-G> Repeat these two figures in the second half of this bar. In Bar 9, the harp plays “6” figures Line 3 D-C-Line 2 A-F-D-C up to A-F-D-C-Line 1 A-F up to 32<sup>nd</sup> note gliss descending figure Line 3 D-C-Line 2 Bb-A-G-F-E-D-C-Line 1 Bb-A-G. The harp continues the “6” 16<sup>th</sup> note figures in Bar 10 on Line 3 G-F-D-C-Line 2 A-G up to D-C-A-G-F-D up to C-Line 2 Bb-G-F-D-C up to A-G-F-D-C-Line 1 A up to (Bar 11) Line 3 D-C-Line 2 G-F-D-C up to A-G-F-D-C-Line 1 A up to Line 3 D-C-Line 2 A-G-F-D up to Line 3 A-G-F-D-C-Line 2 A 16ths. Skipping to Bar 18, the harp plays “6” 16<sup>th</sup> note figures Line 2 G-F-D-Line 1 B-A-F up to Line 2 F-D-Line 1 B-A-F-D up to Line 2 D-Line 1 B-G-G-D-small octave B up to Line 1 B-G-F-D-small octave B-G > *morendo*.

Double bar lines traverse the cue at the end of Bar 19. Then the cue changes to the key signature of Eb major (3 flats) in Bar 20 (2:56 dvd). The violins and celeste play *dolce* the melody line *mf* on “3” triplet value quarter notes Line 2 G to Ab to G down to Line 1 Bb half note. Violas play *dolce* small octave G/Bb whole notes, VC on Great octave Eb/Bb, and one solo CB on small octave Eb whole note. The harp plays *mp* Great octave Eb up to Bb 8ths up to small octave Eb-G-Bb-Line 1 Eb 16ths up to G half note. Skipping to Bar 26, Chip tells Lucy, “I’ve never been as happy as I am right at this moment.” Here the harp plays “6” ascending 16ths Great octave Eb-Bb-small octave Eb-G-Bb-Eb up to G-Bb-Line 2 Eb-G-Bb-Line 3 Eb to G quarter note (followed by a quarter rest). In Bar 27, the harp then plays Great octave Bb-small octave C-Eb-Ab-middle C-Eb up to (top staff) F-Ab-Line 2 C-Eb-F-Ab to Cb quarter note (followed by a quarter rest). The Fag plays *mf* Great octave Bb whole note tied to whole note next bar. The celeste sounds Line 2 G whole note to (Bar 27) F whole note. Violins play Line 2 G to F whole notes as well. Violas top staff play Line 1 D whole note to (Bar 27) C/Eb half notes to Cb/D half notes, while bottom staff violas play small octave G whole note legato to (Bar 27) Ab whole note. After an 8<sup>th</sup> rest in Bar 26, VC play Great octave Bb-small octave C-D legato 8<sup>th</sup> notes (crossbeam connected) to Eb-G-Line 1 D-C 8ths up to (Bar 27) F whole note. CB play small octave Eb whole note up to (Bar 27) Bb whole note. After an 8<sup>th</sup> rest in Bar 27, the *solo* oboe plays Line 1 G-Ab-Bb 8ths up to Line 2 Cb-D 8ths up to G dotted 8<sup>th</sup> to F 16<sup>th</sup>.

In Bar 28 in  $\_$  time, the cue enlivens *molto grazioso* with a perky rendition of the melody played by the piccolo and violins. They play *p dolce* Line 2 G quarter note to Ab 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to G 8<sup>th</sup> down to (Bar 29) Line 1 Bb half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The vibe in Bar 28 (3:22 dvd) sounds Line 2 G half note (followed by a quarter rest) down to (Bar 29) Line 1 Bb half note followed by a quarter rest). After a quarter rest, the harp plays *mf* small octave G/Bb/Line 1 Eb 8ths (followed by an 8<sup>th</sup> rest) to same G/Bb/Eb 8ths (followed by an 8<sup>th</sup> rest) to (Bar 29), after a quarter rest, G/middle C/Eb 8ths in that rest pattern. After a quarter rest, violas top staff pluck *pizz* small octave G/Line 1 En quarter notes twice (repeated next bar) while the bottom staff violas pluck Bb-Bb quarter notes after an initial quarter rest to (Bar 29), after a quarter rest, middle C-C quarter notes. VC play small octave Bb dotted half note legato to (Bar 29) C dotted half note. CB (*a2*) pluck *pizz* small octave Eb 8<sup>th</sup> note (followed by an 8<sup>th</sup> and two quarter rest marks) up to (Bar 29) Bb 8<sup>th</sup> note followed by rests.

Etc. [6 pm]

[4/4] [KKK] *Maestoso* in C time, 56 Bars, 14 pages. Dvd location: Chapter 9 starting at 0:07. Scene: Chip and Sam are assigned to the Deep South to tackle the then-popular white supremacy fraternity, the Ku Klux Klan. In Bar 10 (9:33 dvd) the scene is when Hardesty off screen comments, "They ransacked homes & defiled ancient devotions." Now: I like this atmospheric KKK episode set at night but it's a mini-sequence (the whole episode lasts only four minutes!), so I wonder why it was even filmed. My bet is that a lot of it was chopped down unto the editing floor.

Violins/violas/celli in Bar 10 in 4/4 time play forte *sul G* and *molto smaltzando* Line 1 F# dotted quarter note to F# stand-alone 8<sup>th</sup> to another F# stand-alone 8<sup>th</sup> (not crossbeam connected) to E# quarter note to E# 8<sup>th</sup> to (Bar 11) E# 8<sup>th</sup> down to C# quarter note to two stand-alone C# 8<sup>th</sup> notes up to E# quarter note to E# 8<sup>th</sup> to (Bar 12) E# 8<sup>th</sup> to F# quarter note to F# 8<sup>th</sup> to A legato to F# quarter notes to (Bar 13, start of page 4) E# dotted quarter note to F# 8<sup>th</sup> to G# to F# quarter notes to (Bar 14) A whole note trill tied to whole note next bar. Clarinets play this melody line as well but at times enharmonically. In Bar 10, for example, they play Line 1 GB [written Ab] dotted quarter note [enharmonic F# in concert pitch] and so forth. They play in Bar 11 F [written G] 8<sup>th</sup> note [enharmonic E#] 8<sup>th</sup> note to Db [written Eb] quarter note [enharmonic C#], and so forth. Oboes are *col violins* thru Bar 13. They then play in Bar 14 Line 1 A half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to "6" 16ths played *ff* A-B-Line 2 C#-Eb-F-G (the clarinets and now the flutes also play this sextuplet figure) to (Bar 15) A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another such "6" figure of 16<sup>th</sup> notes to A quarter note.

Back in Bar 10, VC II/CB/piano/horn IV/Fags bass clarinet play the counter-melody line forte of "3" triplet value 8ths small octave (Great octave for VC/Fags/piano top staff, and Contra-octave for piano bottom staff) F#-A-Line 1 C 8ths (enharmonic notes written for the bass clarinet) up to F# quarter note (Gb for the bass clarinet) tied to 8<sup>th</sup> note up to B 8<sup>th</sup> down to "3" triplet value 8ths A#-E#-D to (Bar 11) "3" triplet value C# quarter note to C triplet value 8<sup>th</sup> to "3" B-D-C# 8ths to A quarter note up to C 8<sup>th</sup> triplet value notes up to A-G#-F# triplet 8ths down to (Bar 12) small octave (Great octave VC, etc.) F#-A-C# "3" triplet value 8ths up to F#-E-D 8ths to C#-E#-F# 8ths to A-G#-F# 8ths to (Bar 13) descending "3" triplet value 8<sup>th</sup> note figures G#-G-F# to E#-D-C# to

small octave (Great octave for VC, etc.) B#-A#-G# to A-G#-F#. After a quarter rest in Bar 14, they play small octave (Great octave VC, etc.) F up to Line 1 CB up to Eb triplet value 8ths to F legato to Eb quarter notes (repeated next bar). Two Pos are *col* VC II while the tuba plays this an octave lower register. Pos I-II in Bar 14 play small octave F/A rinforzando dotted half notes tied to 8ths notes followed by an 8<sup>th</sup> rest (repeated next bar). The timp is rolled on Great octave F dotted half note tied to 8<sup>th</sup> note (repeated next bar).

Back in Bar 10, horns I-II-III play *mf* small octave F#/A/middle C# [written C#/E/G#] rinforzando half notes to G#/B/D [written D#/F#/A] rinforzando half notes to (Bar 11) E#/G#/C# to D#/A/middle C# rinforzando half notes to (Bar 12) F#/A/C# rinforzando whole notes. The horns in Bar 14 play B/D#/F#/A dotted half notes tied to 8<sup>th</sup> notes (repeated next bar). The timp in Bar 10 beats *mf* Great octave F#-F#-F# “3” triplet 8ths to F# quarter note roll tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to F#-F#-F# 8ths to (Bar 11) small octave C#-C#-C# triplet 8ths to C# quarter note roll tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to C#-C#-C# triplet 8ths down to (Bar 12) Great octave F# whole note roll < > (crescendo-decrescendo hairpins) to (Bar 13), after a quarter rest, C# quarter note (followed by a quarter rest) to Great octave A quarter note to (Bar 14) F# dotted half note roll tied to 8<sup>th</sup> note (repeated next bar). I believe a bass drum and a snare drum sound first beat quarter notes but I do not have the title page. All that’s indicated is “both.”

Double bar lines traverse the cue after Bar 15 indicating a change of mood (and scene) in the music’s design. In Bar 15 (Chapter 9 at :46 dvd), a prominent simple four-note beat is heard—and it’s not the FBI rhythmic theme beat but the heavy, ominous KKK beat! The gong sounds a whole note with the let vibrate curve line extending outward. The snare drum sounds a four-note ruff of three grace notes to quarter note (followed by a quarter and half rest). Bassoons/timp/piano/VC/CB play forte the pronounced simple rhythm on rinforzando (for bassoons) quarter notes Great octave Bb down to F back to Bb down to F. The celli and contra-basses pluck the notes pizzicato. The piano also plays it *pedal* on Contra-octave Bb-F-Bb-F. Repeat this bar in succeeding bars.

The bassoons however in Bar 18 play Bb-F-Bb quarter notes to F dotted 8<sup>th</sup> up to small octave Db-Cb 16ths to (Bar 19) Bb-F-Bb-F quarter notes *ff*. Four horns in Bar 18 play *mf molto cresc* small octave Cb [written Gb] dotted half note tied to dotted 8<sup>th</sup> note to Db-Cb 16ths to (Bar 19) Great octave Bb rinforzando quarter note (followed by a quarter and half rest). Pos I-II in Bar 18 with *hands in bells* play *sfz* small octave Cb rinforzando 8<sup>th</sup> note (followed by rests) while Pos III-IV (also “stopped” in effect) play *p molto cresc* Cb whole note to (Bar 19) Great octave sforzando and *sf* quarter note (Pos I-II also play the Bb quarter note) followed by a quarter and half rest. Skipping to Bar 35 (1:26 dvd), the horns follow the same pattern as Bar 18 for Bar 34 to settle (in Bar 35) on Bb whole note tied to dotted half note next bar to (for horns I-II only, altri horns have a quarter rest) “3” triplet value 8<sup>th</sup> notes Bb-Bb-Bb. Pos I-II play Great octave Bb rinforzando 8<sup>th</sup> followed by rests, while Pos III-IV play forte Great octave Bb whole note tied to dotted half note next bar followed by a quarter rest. Fags play Bb-F-Bb-F quarter notes to (Bar 36) Bb-F-Bb quarter notes to Bb-Bb-Bb triplet value 8ths. Pos I-II at this placement play Great octave Bb-Bb-Bb triplet 8ths. After a quarter rest, trumpet I *in felts* is prominent playing Line 2 Cb [written Db] rinforzando quarter note *sf* legato to Bb

[written C natural] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 36) Cb quarter note to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Cb quarter note to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The clarinet plays the same. The bass clarinet plays small octave Bb whole note tied to dotted half note next bar to Bb-Bb-Bb triplet value 8ths. Meanwhile the piano/VC/CB/timp play the Bb-F-Bb-F quarter note beat.

[end session 10:20 pm Tuesday]

[4/5] [Walter Craig] Dvd location: Chapter 9 starting at 2:16. Scene: Hardesty narrates, "Walter Craig was the editor of the local newspaper...").

The bass clarinet plays *mf* Line 1 E [written F#] rinforzando whole note tied to whole note next. [Note: the note is not actually written with the sharp accidental because Steiner typically places the key signature of two sharps for the B-flat instruments such as the bass clarinet and clarinets and trumpets (the standard Bb type of instruments) so the F# note is automatically sharp] Fag I plays small octave E rinforzando whole note tied to whole notes next two bars and tied to (Bar 4 in \_ time) E quarter note followed by two quarter rests. Fag II plays *mf* Great octave E rinforzando whole note tied to whole notes next two bars and tied to dotted half notes in Bars 4 & 5. Fag I in Bar 5 also plays Great octave E dotted half note. Violas play small octave E whole note tied to next two bars to (Bar 4) quarter note (followed by two quarter rests). VC/CB play *mf* Great octave E tied whole notes to (Bar 4 in \_ time) dotted half note and tied to dotted half note next bar.

In Bar 3, *open* horns I-II play forte small octave F [written middle C] rinforzando dotted half note tied to dotted 8<sup>th</sup> note to G-F 32<sup>nd</sup> notes to (Bar 4 in \_ time) E [written small octave B] sforzando quarter note (followed by two quarter rests). Horns III-IV (bottom staff) are *cuivre* (stopped with the + sign also written above the note) on the same notes as indicated for the top staff horns. The clarinets play small octave F [written G] rinforzando dotted half note tied to dotted 8<sup>th</sup> note to G-F 32<sup>nd</sup> notes to (Bar 4) E [written F#] sforzando quarter note followed by two quarter rests. The bass clarinet plays the same notes but an octave higher register. Horns I-II in Bar 5 play middle C [written G] dotted half note trill (trill to Db) and tied to dotted half note next bar to B-C after-beats (grace notes) while the stopped horns III-IV play the same in Bar 6 only. Bassoon I in Bar 5 (2:22 dvd) plays Great octave E dotted half note to (Bar 6) F legato up to Ab up to small octave C quarter notes. VC/CB play the same quarter notes in Bar 6, and also the bass clarinet an octave higher register. Violins I in Bar 5 play *f* Line 1 (middle) C dotted half note bowed trem crescendo hairpin to same C dotted half note trem next bar. Violins II play small octave G dotted half note bowed trem to (Bar 6) Ab dotted half note. Violas play small octave E dotted half note bowed trem to (Bar 6) F dotted half note tremolo.

In Bar 7 in 2/4 time, the oboes, clarinets, and violins I play "3" triplet value quarter notes Line 1 D-E-F crescendo to (Bar 8 in C time) A sforzando quarter note (followed by a quarter and half rest). The Fags and VC/CB play contrary motion triplet value quarter notes small octave D-C-Great octave Ab to (Bar 8) back to the KKK rhythmic beat but this time faster and on notes Great octave A down to E up to A down to A rinforzando-marked quarter notes. The timp also plays this rhythm and also the piano in the Contra-octave and Great octave registers. The bass clarinet in Bar 7 plays "3" triplet value D-C-small octave Ab quarter notes to (Bar 8) A sforzando quarter note followed by rests. Horns play "3" triplet value quarter notes small octave F/Ab/C/D (D half diminished 7<sup>th</sup> 1<sup>st</sup> inversion) to E/A/C/E (A min) to F/D/C/F quarter notes to (Bar 8)

A/middle C/E/A rinforzando quarter notes followed by rests. In Bar 8 (2:26 dvd), the 2<sup>nd</sup> piano plays forte Contra-octave and Great octave A (bottom staff) sforzando-marked ( ^ above notes) quarter notes (followed by rests) while the top staff plays A/middle C/E/A quarter notes. Violins II in Bar 7 play “3” triplet value quarter notes middle C-C-C to (Bar 8) C/E rinforzando quarter notes (followed by a quarter and half rest). Violas play small octave F/Ab to E/A to F/Ab quarter notes to (Bar 8) E/A rinforzando quarter notes.

As the beat continues as given in Bars 9-10 to (Bar 11) A-E-A followed by a quarter rest), the open and also (horns III-IV) stopped horns play Great octave Bb [written small octave F] dotted half note crescendo and tied to dotted 8<sup>th</sup> note to C-Bb 32<sup>nd</sup> notes to (Bar 10) Great octave A rinforzando quarter note followed by rests. Pos III-IV (*hands in bells*) play the same, and the bass clarinet plays this an octave higher (as written). Pos I-II (also *hands in bells*) simply play Great octave Bb sforzando-marked 8<sup>th</sup> note followed by rests. The snare drum plays a four-note ruff (repeated next bar and the start of Bar 11).

In Bar 11 (2:31 dvd), the bass clarinet plays small octave Bb [written middle C] quarter note tied to dotted 8<sup>th</sup> to C-Bb 32<sup>nd</sup> notes to A rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). The bassoons play Great octave A quarter note down to E dotted 8<sup>th</sup> up to C-Bb 32<sup>nd</sup> notes to A 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). Pos III-IV play Great octave Bb rinforzando quarter note tied to dotted 8<sup>th</sup> to C-Bb 32<sup>nd</sup> notes to A 8<sup>th</sup> (followed by rests). Pos I-II play Great octave Bb dotted quarter note crescendo (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). VC/CB/piano I play A down to E up to A quarter notes (followed by a quarter rest).

Horns III-IV (*cuivre/stopped*) play Great octave Bb quarter note tied to dotted 8<sup>th</sup> to C-Bb 32<sup>nd</sup> notes to A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). But after a half and 8<sup>th</sup> rest in this bar, horns I-II (*open*) play a prominent series of “3” triplet value 8<sup>th</sup> notes (played also by the trumpets and snare drum). Trumpets III-IV and horn II play small octave (trumpets I-II and horn I play Line 1) A-A triplet 8ths to A-A-A triplet 8ths to (Bar 12 in 2/4 time, with now open horns I-II joining in) A-A-A to A-A-A triplet 8ths crescendo hairpin. After a quarter rest in Bar 12, the piccolo, flute, oboes, clarinets, pianos, violins, and violas play a “7” septuplet run of 32<sup>nd</sup> notes fortissimo. The flute/violins/pianos top staff play Line 2 (Line 1 for piccolo/oboes/clarinets/piano bottom staff; small octave for violas) A-Bb-C-D-E-F-G legato 32<sup>nd</sup> notes to (Bar 13, start of page 4) A half note trill (to Bb) tied thru next two bars. Pianos in Bar 13 settle on Lines 2 & 3 A quarter notes followed by rests. The harp in Bar 12 plays forte a gliss from Line 1 A quarter note gliss line up to (Bar 13) Line 3 A quarter note. The piatti crashes an x-headed quarter note.

The bassoons in Bar 13 play small octave Bb dotted quarter note to Bb-Bb 16ths (repeated next bar) to (Bar 15) “3” triplet value 8<sup>th</sup> notes Bb-Bb-Bb (crossbeam connected) to another such figure to (Bar 16 in 4/4 time) small octave C down to Great octave G up to C down to G rinforzando-marked quarter notes forte (repeated next bar). The timp and pianos and VC/CB play this rhythmic beat as well. Horns play small octave Bb/Line 1 D/E/A [written Line 1 F/A/B/Line 2 E] dotted quarter notes to two such 16<sup>th</sup> notes (connected by two crossbeams) and repeated next bar to (Bar 15) two “3” triplet value 8<sup>th</sup> note figures (silent in Bar 16). Trumpets play the same pattern on small octave Bb/D/E/A [written middle C/E/F#/B] notes. In Bar 16, trombones return to play *f* < *ff*

small octave Db rinforzando dotted quarter note to Eb-Db 16ths to C quarter note (followed by a quarter rest). The snare drum is rolled a half note to quarter note sounding.

Skipping to Bar 21, trumpets I-II are rather prominent playing Line 2 C/D-C/D-C/D “3” triplet value 8<sup>th</sup> note figure played 4 times to (Bar 22) C/D 8<sup>th</sup> (followed by an 8<sup>th</sup>/quarter/half rest). Trumpets III-IV in Bar 21 play C/D 8ths followed by the aforementioned rests to (Bar 22) C/D-C/D-C/D triplet 8ths played 4 X. In Bar 23, trumpets I-II play Line 1 Ab/Line 2 C “3” triplet 8<sup>th</sup> note figures sounded 4X. After an 8<sup>th</sup> rest in Bar 23, trumpets III-IV play Line 2 F rinforzando quarter note to E-Eb 16ths to D quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 21 in fact, all horns played the same emphasis pattern on Lines 1 & 2 C [written G] rinforzando quarter notes to Cb-B 16ths down to Ab [written Line 1 Eb] quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) and repeated next bar. VC play the same on Line 2 C quarter note to C-Bb 16ths to Ab quarter note tied to 8<sup>th</sup> note. The flute, piccolo, oboes, clarinets, violins, and violins are still trill on tied G whole notes thru Bar 23 to (Bar 24) half note tied to 8<sup>th</sup> note (followed by rests). After a half rest in Bar 25 (2:52 dvd), the piccolo/clarinet I/violins play a “7” run of 32<sup>nd</sup> notes Line 2 E-F#-G-A-B-Line 3 C#-D# to E 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Oboes/clarinet II/bass clarinet/violas play this septuplet figure to E 8<sup>th</sup> an octave lower register, while Fags and celli play this two octaves lower.

In Bar 26, the timp play frenzied or hurried “3” triplet value 8<sup>th</sup> notes small octave C down to F# up to C (tritone interval) to F# up to C down to F# figure (connected as a figure by a crossbeam). Repeat these two figures in the second half of this bar and repeat thru Bar 30. Violas play these triplets on middle C down to small octave F# up to C to F#-C-F#, and so forth. Celli are *col* the timp (as well as the contra-basses). The piano plays small octave and Line 1 C down to Contra-octave and Great octave F# up to small octave and Line 1 C triplet 8ths, and so forth. Fag II plays small octave C down to Great octave F# up to C triplet 8ths down to F# normal value 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another such figure. Fag I plays C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F#-C-F# triplet 8ths to another such figure, repeated thru Bar 30. In Bar 27, Pos are prominent playing small octave and Line 1 Db rinforzando dotted half notes crescendo and tied to dotted 8<sup>th</sup> notes to Eb-Db 32<sup>nd</sup> notes to (Bar 28) small octave and Line 1 C rinforzando quarter notes (followed by a quarter and half rest). Horns play *sfz* small octave and Line 1 Db [written Ab] rinforzando 8<sup>th</sup> notes (followed by 8<sup>th</sup> /quarter/quarter/dotted 8<sup>th</sup> rest marks) to forte crescendo Eb-Db 32<sup>nd</sup> notes to (Bar 28) small octave and middle C [written G] rinforzando quarter note (followed by a quarter and half rest). Repeat next two bars for the Pos and horns III-IV. After a quarter rest in Bar 30, horns I-II play Line 1 F#/A [written Line 2 C#/E] rinforzando quarter notes (followed by a half rest). At that point (about the 3:00 point on the dvd), the orchestra in general exclaims that *sf* and rinforzando-marked quarter note emphasis--Mickey-Mousing Max (or MMM) making a “hit” to something happening on the screen (I believe Walter Craig was punched but I’ll have to recheck). So, after a quarter rest in Bar 30, the piccolo sounds *sf* Line 3 Eb rinforzando quarter note (followed by a half rest). The flute plays Line 3 C here, oboe I on Line 2 A, oboe II on Line 2 F#, clarinets on Line 2 C/Eb, horns on F#/A, the harp and both pianos on Line 1 F#/A/C/Eb and (top staff) Line 2 F#/A/Line 3 C/Eb quarter notes, while the piatti crashes an x-headed quarter note. The vibe sounds Line 1 F#/A/Line 2 C/Eb (F# dim 7<sup>th</sup> chord) dotted half notes with the let vibrate mini-slur lines extending

outward. After a quarter rest, violins I pluck pizzicato Line 3 C/Eb sforzando-marked quarter notes while violins II pluck Line 2 F#/A quarter notes. Violas sound middle C 8ths (followed by an 8<sup>th</sup> rest) to (now *pizz*) Line 1 F#/A/C/Eb quarter notes.

I just put back on that dvd and double-checked the 3:00 point of this KKK chapter. Max decided to use the dissonant F# diminished seventh shock or emphasis chord at the very point when a KKK guy in close-up smashed the back door window (and then another member carries a burning cross outside). I always find it interesting what good composers use (in terms of tonalities) to depict “hits” such as these in a movie.

In Bar 31 (3:01 dvd) in 6/8 time, trumpets blare *sfz* Line 1 A/Line 2 D/Eb/G# [written B/E/F/A#] rinforzando dotted half notes, repeated I believe next three bars. The first piano plays *ff* Line 1 A/D/Eb/F# rinforzando dotted half notes, repeated next few bars. The first violins are bowed trem *ff* on Line 2 D/G# rinforzando dotted half notes (repeated next few bars) while violins are bowed trem on Line 2 Eb dotted half note. Violas are forte trill on Line 1 A dotted half note (trill to Bb grace note) and tied to next three bars. Clarinet I is trill on Line 2 G# [written A#] dotted half note (trill to A). Clarinet II plays the “shakes” (legato trem) between Line 2 D-Eb [written E-F] dotted half notes (notated like the fingered trem of the strings, say). Oboes are trill on A dotted half notes. The flute is legato trem between Line 2 Eb-D dotted half notes. The piccolo is trill on Line 2 G# dotted half note. The cymbal (*with stick*) sounds *sf* an x-headed quarter note (followed by an 8<sup>th</sup>, quarter, 8<sup>th</sup> rest) in Bar 31 only.

After an 8<sup>th</sup> rest in Bar 31, celli and CB play *ff* small octave Cb up to Bb rinforzando 8<sup>th</sup> notes (dissonant major 7<sup>th</sup> interval leap) that crossbeam connected to descending rinforzando 8<sup>th</sup> notes A-F-Eb (crossbeam connected), repeated next three bars. The first piano (top staff) plays this as well, while the bottom staff piano (and bassoons) play it an octave lower register (Great octave register). The bass clarinet plays it in the Line 1 register. Horns play it in the small octave register. Trombones play a different pattern. Pos I-II, after an initial quarter rest, sounds forte small octave Bb rinforzando stand-alone 8<sup>th</sup> to A stand-alone 8<sup>th</sup> (not crossbeam connected) followed by two 8<sup>th</sup> rests (repeated next bars). After an 8<sup>th</sup> rest, Pos III-IV (bottom staff) play small octave Cb rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to F-Eb rinforzando 8ths.

Etc. [10:42 am Sunday, October 1, 2006]

[4/6-5/1] [The Abduction] *Agitato* in C time, 27 Bars, 7 pages. Cue # 38588. Dvd location: Chapter 9 starting at 3:30. Scene: KKK abducts Craig and tells him he’s about to be “bottom fish.” The abduction truck arrives and backs up to receive the KKK men (and Walter Craig!). However, they do not realize that Chip and Sam are the ones picking them up (picking them up for arrest!).

VC/CB play *ff* a series of bowed trem notes. We find small octave C half note to Great octave B to Bb quarter note tremolos to (Bar 2) A half note to G to Gb quarter notes to (Bar 3) F whole note bowed trem. Violas are bowed trem on small octave Db/E half notes to D/E# to Eb/F# quarter notes to (Bar 2) E unison half notes to F to Gb quarter notes to (Bar 3) F whole note trem. After silence in Bar 1, violins in Bar 2 play small octave G half note bowed trem to G# to A quarter notes to (Bar 3) Ab/middle C whole notes bowed trem.

Clarinets play small octave Db/E tenuto half notes to D/F to Eb/F# tenuto quarter notes to (Bar 2) E/G [written F#/A] tenuto half notes to F/G# to Gb/A tenuto quarter

notes to (Bar 3) Ab/middle C [written Bb/Line 1 D] rinforzando whole notes The bass clarinet sounds in Bar 3 on Line 1 F [written G] rinforzando whole note. Bassoons play (see VC). Horns play small octave C#/E [written G#/B] half notes to D/F to D#/F# quarter notes to (Bar 2) E/G half notes to E#/G# to F#/A quarter notes to (Bar 3) F/Ab/middle C (F minor) rinforzando whole notes Trombones play small octave C#/E half notes (I believe since Pos II is written as C# while Pos III is written as C natural??) to B/D/F to Bb/D#/F# quarter notes to (Bar 2) Ab/small octave E/G half notes to G/E#/G# to Gb/F#/A quarter notes to (Bar 3) Great octave F/small octave Ab/middle C rinforzando whole notes. The tuba plays Great octave C (not C#) half note to Contra-octave B to Bb quarter notes to (Bar 2) Ab half note to G-Gb quarter notes to (Bar 3) F whole note. The timp in Bar 3 sounds Great octave F rinforzando whole note roll decrescendo hairpin. The tonality in Bar 3 is the F min (F/Ab/C). The initial tonality (the half notes in Bar 1) is ambiguous. We have both the C and the C# notes (or enharmonic Db for the clarinet) and also Ab and E. Ab/C/E would be the Ab augmented chord, whereas Ab/Db/E would be the unusual aug sus tonality perhaps. At any rate, both suggest a feeling of dissonance that would fit the action on the screen.

After double-bar lines at the end of Bar 3 we come to Bar 4 in 2/4 time *molto marcato*. Violins I play forte small octave B/Line 1 E rinforzando 8<sup>th</sup> note to B rinforzando quarter note to Bb-A rinforzando 16<sup>th</sup> notes. Violins II play small octave G rinforzando 8<sup>th</sup> up to B quarter note to Bb-A 16<sup>th</sup> notes. All violas play small octave E 8<sup>th</sup> up to B quarter note to Bb-A 16<sup>th</sup>s. VC/CB play Great octave E 8<sup>th</sup> up to B quarter note to Bb-A 16<sup>th</sup>s. The english horn plays small octave B [written Line 1 F#] rinforzando 8<sup>th</sup> to same B quarter note to Bb-A 16<sup>th</sup>s. Clarinet I plays Line 1 E 8<sup>th</sup> down to small octave B quarter note to Bb-A 16<sup>th</sup>s. Clarinet II plays small octave G 8<sup>th</sup> up to B quarter note to Bb-A 16<sup>th</sup>s. The bass clarinet plays Line 1 E 8<sup>th</sup> note followed by rests. Bassoons play (see celli). Horns I-II (top staff, or actually first and third players) play small octave E-B 8<sup>th</sup>s followed by rests, while altri horns play F/Line 1 E 8<sup>th</sup>s to small octave B quarter note to Bb-A 16<sup>th</sup>s. Pos I-II play G/Line 1 E 8<sup>th</sup>s (followed by two 8<sup>th</sup> rests) to (Pos I only) Great octave Bb-A 16<sup>th</sup>s. Pos III plays Great octave E 8<sup>th</sup> up to B quarter note (followed by an 8<sup>th</sup> rest). The tuba plays Contra-octave E 8<sup>th</sup> followed by rests.

Skipping to Bar 26 (Chapter 9 at 4:06), we come to the end scene when Chip identifies himself to the KKK abductors. The FBI motif (not the Main Title theme) is reintroduced here. After a dotted 8<sup>th</sup> rest in Bar 26 in 2/4 time, two trombones play forte small octave C 16<sup>th</sup> up to F dotted 8<sup>th</sup> up to B 16<sup>th</sup> figure up to (end Bar 27 in C time) Line I E whole note decrescendo and held fermata. The trumpets play (after the initial dotted 8<sup>th</sup> rest) Line 1 C [written D] 16<sup>th</sup> up to F [written G] dotted 8<sup>th</sup> up to B [written Line 2 C#] 16<sup>th</sup> figure to (Bar 27) Line 2 E [written F#] whole note held fermata and decrescendo.

Max utilizes quartal intervals for the federal arm of the Law but not as a full-fledged four-note chord (as you'll see later). It repeats the pattern given in the introductory cue of this score (Reel 1/A). C to F is the quartal (perfect 4<sup>th</sup>) interval as well as B to E. That F up to B is an aug 4 (augmented 4<sup>th</sup>) interval.

[5/2] [Next Assignment] *Allegro* in 2/4 time, 98 Bars, 24 pages. Note: Only the first 25 bars of this cue were used intact. After Bar 25 we come to the scene dissolve of a city in Wade County, Oklahoma where Chip was specially assigned to investigate

the murders of rich Indians. Dvd location: Chapter 9 starting at about 4:07. Note: I said “about” because the music is actually overlapped the start of this cue with the ending of the previous one. This is not the doing of an arbitrary music editor but Max himself because trumpets and the trombones that were held fermata in the previous cue are here *O.L.* (overlap) tied thru Bar 3 of the current cue. Scene: The narrator states, “Our next assignment took us to the coast...” and eventually shows his son holding roller skates scene in a wheat field starting in Bar 13.

The train music starts again in the beginning of the cue but as a variation. Violins play Line 1 C#/E 8ths to C#/E-C#/E 16ths figure played twice in Bar 1 and repeated thru Bar 12. Violas play forte on small octave G#/B 8ths to G#/B-G#/B 16ths figure played twice and repeated thru Bar 12. VC play Great octave B 8<sup>th</sup> to B-C# 16ths (rinforzando-marked on the C#) and repeated thru Bar 12. CB play small octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated thru Bar 12. Horns play *mp* G#/B/Line 1 D rinforzando 8ths (followed by an 8<sup>th</sup> rest) to same 8<sup>th</sup> note chord followed by an 8<sup>th</sup> rest (repeated thru Bar 12). Fag I plays Great octave B-B staccato 8ths to small octave C# rinforzando 8<sup>th</sup> figure (followed by an 8<sup>th</sup> rest) to C# 8<sup>th</sup> (repeated next 11 bars). After an 8<sup>th</sup> rest, Fag II plays the same C# 8<sup>th</sup> to B-B staccato 16ths to C# 8<sup>th</sup>.

At the 4:16 point of the dvd in Chapter 9, the harp is gliss forte in Bar 12 from Contra-octave B quarter note gliss slant line up to (Bar 13) Line 3 F# quarter note (more later). Bar 13 is a new major section of the cue, *Allegretto* (still in 2/4 time) in the key signature of B maj (five sharps). According to the cue sheets (item # 40), Max arranges the theme from a piece called “Coming Thru The Eye.” Scene: Chip’s son, Mike, holding roller skates above his head in a farm district wheat field! Chip narrates, “It wasn’t easy to plan things...”

The two flutes, oboe I, and bells play the melody line. The flutes play Line 2 F# dotted 8<sup>th</sup> to same F# 16<sup>th</sup> (crossbeam connected) to F# 16<sup>th</sup> up to Line 3 D# dotted 8<sup>th</sup> (crossbeam connected) to (Bar 14) C# dotted 8<sup>th</sup> down to Line 2 B 16<sup>th</sup> up to C# 16<sup>th</sup> legato mini-slur up to D# dotted 8<sup>th</sup> down to (Bar 15) F# dotted 8<sup>th</sup> to F# 16<sup>th</sup> to G# dotted 8<sup>th</sup> to F# 16<sup>th</sup> up to (Bar 16) B dotted quarter note to G# 8<sup>th</sup>. The oboes plays Line 1 F# dotted 8<sup>th</sup> up to Line 2 F# 16<sup>th</sup> to same F# 16<sup>th</sup> down to D# 16<sup>th</sup> down to (Bar 14) C# dotted 8<sup>th</sup> down to Line 1B 16<sup>th</sup> to Line 2 C# 16<sup>th</sup> legato to D# dotted 8<sup>th</sup> down to (Bar 15) F# dotted 8<sup>th</sup> to F# 16<sup>th</sup> to G# dotted 8<sup>th</sup> to F# 16<sup>th</sup> up to (Bar 16) B dotted quarter note down to G# 8<sup>th</sup>. The bells play *mf* as the flutes but an octave lower register. The english horn plays *p* Line 1 F# [written Line 2 C#] half note tied to next bar and tied to (Bar 15) quarter note to E quarter note to (Bar 16) D# [written A#] dotted quarter note (followed by an 8<sup>th</sup> rest). The bassoons play the same notes and in the same register as the E.H.

The celeste in Bar 13 sounds *mf* small octave B/Line 1 D#/F# (B maj) arpeggiando quarter notes to B/D#/F#/B/Line 2 D#/F# arpeggiando quarter notes down to (Bar 14) small octave A#/middle C#/F arpeggiando quarter notes to A#/C#/E/F#/A#/Line 2 C#/F# arpeggiando quarter notes to (Bar 15) B/Line 1 D#/F# quarter notes to A#/C#/E/F#/A#/Line 2 C#/F# quarter notes to (Bar 16) small octave B/Line 1 D#/F#/B/Line 2 D#/F#/B 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). The harp plays Great octave B/small octave D#/F#/B (bottom staff) and (top staff, end of previous bar’s gliss) Line 3 F# quarter notes *mf* to small octave B/Line 1 D#/F#/B/Line 2 D#/F# arpeggiando quarter notes to (Bar 14) Great F#/small octave E (bottom staff) and (top staff) A#/middle C#/F# quarter notes arpeggiando to A#/middle C#/E/F#/A#/Line 2

C#/F# arpeggiando quarter notes to (Bar 15) Great octave B/small octave D#/F#/B/Line 1 D#/F# arpeggiando quarter notes to Great octave F#/small octave E/A#/middle C#/F# arpeggiando quarter notes to (Bar 16) Great octave B/small octave D#/B/Line 1 D#/F# 8<sup>th</sup> notes to “3” triplet value 16ths Great octave B-small octave F#-B to next figure of septuplet 32nds notes small octave D#-F#-B-Line 1 D#-F#-B-Line 2 D#.

The strings pluck pizzicato notes *mf*. Violins I & II both pluck small octave B/Line 1 F# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to F#/B/Line 2 F# quarter notes to (Bar 14) middle C# (violins II) and F# (violins I) quarter notes to unison F#/Line 2 C#/F# quarter notes to (Bar 15) Line 1 D# (violins II) and F# (violins I) quarter notes to C#/F# quarter notes in that division to (Bar 16) unison Line 1 D#/B 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Violas pluck *pizz* small octave B/Line 1 D# 8ths (followed by an 8<sup>th</sup> rest) to B/Line 1 F#/Line 2 D# quarter notes down to (Bar 14) small octave A# quarter note to middle C#/E/A# quarter notes down to (Bar 15) small octave D#/B/Line 1 F# quarter notes to small octave A# quarter note to (Bar 16) small octave D#/B/Line 1 F# 8ths followed by rest marks. VC pluck Great octave B/small octave F#/B quarter notes to small octave B quarter note down to (Bar 14) small octave E up to A quarter notes to (Bar 15) Great octave B/small octave F#/middle C# quarter notes to small octave E quarter note to (Bar 16) Great octave B/small octave F#/B 8th notes followed by rests. CB pluck *pizz* Great octave B quarter note (followed by a quarter rest) up to (Bar 14) small octave F# quarter note (followed by a quarter rest) up to (Bar 15) B quarter note down to F# quarter note down to (Bar 16) Great octave B 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest).

This is as far as I researched for this section of the cue. [break at 11:54 am, Columbus Day 2006]

In Bar 21 (4:31 dvd), the Lucy theme returns very briefly, *Moderato* in C time in the key signature of D maj (two sharps). Scene: Lucy is in Cleveland holding her kids as they walked down a busy street. By the way, in Bar 20 the harp settles on small octave B/Line 1 D#/F#/B 8<sup>th</sup> notes held fermata. Then the harp plays (bottom staff) Great octave B-small octave F#-B-Line 1 D# 32<sup>nd</sup> notes, starting the run of *gliss* notes from Line 1 F# 8<sup>th</sup> gliss line up to (Bar 21) Line 3 F# 8<sup>th</sup>. After an 8<sup>th</sup> rest, the harp then plays *mf* small octave A/Line 1 D/F# quarter notes (followed by an 8<sup>th</sup> rest) to same A/D/F# quarter notes. Violins play the Lucy theme *mf* on “3” triplet value quarter notes Line 2 F#-G-F# down to Line 1 A half note. After a quarter rest in Bar 21, violas play *mf* small octave A/Line 1 D/F# quarter notes (followed by a quarter rest) to B/D/F# quarter notes. VC play *mf* small octave A half note legato to B half note. CB pluck *pizz* Line 1 D quarter note (followed by a quarter rest) down to small octave A quarter note (followed by a quarter rest). The flute plays *mp* Line 1 A legato to B half notes. Clarinets play *mp* Line 1 D/F# [written E/G#] whole notes. Etc.

At this point after Bar 25, the music stops temporarily. Apparently, according to # 42 on the cue sheets, the “Indians” section of music was supposed to play but in the final edit of the movie the music was dialed out. Next you hear music (apparently from the same cue that I did not research) at the Chapter 10, :48 dvd point) when Max arranges the music of Ten Little Indians for ten seconds. Then the “Indians” music plays (I did not work on this section) and then cue sheets item # 45 called “One Dead Indian” that shows an Indian being shot dead over the wooden fence border of government territory. Once again I did not work on this section of cue 5/2 that I surmise the music was part

of—unless it was actually part of, say, Reel 5/3 that I did not find included in the cue files pulled for me. Immediately afterward (go to dvd Chapter 10 starting at 1:52), non-Steiner background music is heard as Chip walks along the night streets, “Bye Bye Blackbird” by Henderson-Dixon. Then a separate cue of music by Max is heard (see Chapter 10 at 4:07) when two men plant ten gallons of nitro under Bill & Rita Smith’s house. I did not find this low suspense music in the files given me when I researched the score. Then in Chapter 11 at 00:09, Chip just finished asking the Sheriff at the bomb site who *is* the next of kin. The short cue offers a tremolo version of the FBI motif. I did not find this music either. Later you hear music when the Indian named Henry was shot at night (see Chapter 11 starting at 3:28). Again I did not have the music available to me. Then at Chapter 12 starting at :38 we find the Lucy theme played again as Chip & Lucy talk at home. I did not have the music available to me for study.

My feeling regarding Reel 5/part 2 is that scenes were cut in the final edit because I did manage to hand-copy the final Bars 87-98. This music is *not* in the picture. In Bar 87 in C time (page 22), the key signature is Ab maj/F min (four flats). Pos play *mf* < > small octave Db/E/Bb rinforzando whole notes legato to (Bar 88) C/F/A whole notes. The tuba plays Great octave Gb whole note to (Bar 88) F whole note decrescendo. In Bar 89, violas play *mf* small octave D#/A whole notes to (Bar 90) E/G# whole notes decrescendo. VC play Great octave F/small octave C whole notes to (Bar 90) Great octave E/B whole notes. The flats are then canceled in Bar 91 (start of page 23) and the tempo-marking is now *Moderato*. After a dotted 8<sup>th</sup> rest, the Fags play *mf* the FBI motif on small octave C 16<sup>th</sup> up to F dotted 8<sup>th</sup> up to B 16<sup>th</sup> figure up to Line 1 E half note tied to dotted half note next bar and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Pos I plays the same. VC plays the same except the Line 1 E half note is tied to whole notes thru end Bar 98). In Bar 92, vibe I plays Line 2 E/A legato to D#/G# quarter notes to E/A to D#/G# quarter notes again (repeated thru Bar 96). Vibe II plays this pattern on Line 1 G#/Bb to E/A quarter notes.

Etc

[6/5] [The Will] *Moderato* in C time, 48 Bars, 12 pages. Dvd location: Chapter 12 starting at 1:13. Scene: You see Chip walking down the Wade County courthouse holding legal papers, and saying off-screen, "Bill & Rita Smith *had* filed a will...".

Violins I are bowed tremolo *sfp* > (decrescendo hairpin) on Lines 1 & 2 C# rinforzando-marked whole notes (repeated thru Bar 6) to (Bar 7) Lines 1 & 2 Db whole note trem (repeated thru Bar 12). Violins II are bowed trem on Line 1 F# whole note (repeated next bar) to (Bar 3) F whole note trem (repeated next bar) to (Bar 5) E whole note trem (repeated next bar). In bar 7, violins II are bowed trem on Eb whole note *sfp* > (repeated next bar) to (Bar 9) Fb whole note trem (repeated thru Bar 12). Violas are bowed trem on side-bracketed double-stopped small octave Eb/A whole notes (repeated thru Bar 8) to (Bar 9) Fb/Ab bowed trem whole notes (repeated next bar) to (Bar 11) Eb/G whole notes (repeated next bar). After a quarter rest in Bar 7, VC I (top staff) enter in to play tenuto quarter notes Great octave G-G-G (repeated next bar) Great octave Bb whole note trem *sfp* > (repeated next bar) to (Bar 11) A whole note trem (repeated next bar). After a quarter rest in Bar 9, VC (bottom staff) play Great octave G-G-G quarter notes (repeated thru Bar 12). After a quarter rest in Bar 11, CB play tenuto quarter notes Great octave G-G-G (repeated next bar).

Flute I plays *sfp* > Line 2 C# rinforzando whole note thru Bar 6) to (Bar 7) Db rinforzando whole note thru Bar 12. Flute II plays Line 1 F# whole note (repeated next bar) to (Bar 3) F whole note (repeated next bar) to (Bar 5) E whole note (repeated next bar) to (Bar 7) Eb whole note (repeated next bar) to (Bar 9) Fb whole note thru Bar 12. The english horn plays small octave G-G-G [written Line 1 D] tenuto quarter notes (repeated thru Bar 12). Clarinet I plays middle C# [written D#] rinforzando whole note (repeated thru Bar 6) to (Bar 7) Db [written Eb] whole note thru Bar 12. Clarinet II plays small octave A [written B] whole note thru Bar 8 to (Bar 9) Ab whole note (repeated next bar) to (Bar 11) G whole note (repeated next bar). Fag I plays small octave Eb rinforzando whole note *sfp* > (repeated thru Bar 8) to (Bar 9) Fb whole note (repeated next bar) to (bar 11) Eb whole note (repeated next bar). Fag II in Bar 9 enters to play Great octave Bb whole note (repeated next bar) to (Bar 11) A whole note (repeated next bar).

After a quarter rest in Bar 9, the piano enters to play Great octave G-G-G tenuto quarter notes (repeated next bar) to (Bar 11), after a quarter rest, Contra-octave and Great octave G-G-G quarter notes (repeated next bar). After a quarter rest in Bar 1, the harp (bottom staff) plays small octave G-G-G quarter notes (repeated thru Bar 6). After a quarter rest in Bar 7, it plays G-G-G tenuto quarter notes again (thru Bar 12). Also in Bar 7, the harp plays small octave Eb/A/Line 1 Db/Eb/Line 2 Db whole notes (repeated next bar) to (Bar 9) Great octave Bb/small octave Fb/Ab/Line 1 Db/Fb/Line 2 Db whole notes (repeated next bar) to (Bar 11) Great octave A/small octave Eb/Line 1 Db/Fb/Db whole notes (repeated next bar).

In Bar 13 (1:44 dvd), VC/CB play Great octave Gb whole note held fermata. The timp is rolled < > (crescendo-decrescendo hairpins) on Great octave Gb whole note. The piano plays Contra-octave and Great octave Gb whole note held fermata.

In Bar 14 (1:48 dvd) we come to a new section of music, *Agitato* in the key signature of F minor (four flats). Here Chip narrates, “At the laboratory, document experts studied...” The FBI rhythmic beat is played *mp* by the strings. Violins I play Line 1 F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat in Bar 2. In Bar 16, violins I then play middle C quarter note (followed by two quarter rests) down to small octave G-Ab-Bb-B 16<sup>th</sup> notes to (Bar 17) C quarter note (followed by rests). Violins II in Bar 14 play middle C-C-small octave Bb-middle C quarter notes in that same rest pattern (repeated next bar) to (Bar 16) small octave G quarter note followed by rests (repeated next bar). Violas play the rhythmic pattern on small octave Ab-Ab-Gb-A 8ths in the same 8<sup>th</sup> note rest pattern (repeated next bar) to (Bar 16) E quarter note followed by rests (repeated next bar). VC/CB play Great octave F up to Ab to Bb to Ab 8ths in that rest pattern (repeated next bar) to (Bar 16) small octave C down to Great octave Bb down to Gb up to Bb 8ths (repeated next bar).

In Bar 14, three horns play *mf* small octave F [written middle C] whole note tied to half note next bar to “3” triplet value quarter notes F-F-F to (Bar 16) E/G/middle C [written B/Line 1 D/G] whole notes tied to half notes next bar to a “3” triplet quarter note figure on those same notes. The timp in Bar 16 beats *mp* small octave C down to Great octave Bb up to C down to G 8ths in the same rest pattern as the strings (repeated next bar).

The cue changes to the key signature of G minor (two flats) in Bar 19. Horns play small octave and Line 1 D [written A] whole notes tied to half notes next bar, and so forth. Violins I play the rhythmic pattern on Line 1 G to F to Eb to F 8<sup>th</sup> notes in the same rest pattern between notes, while violins II play D-D-C-D 8ths. Violas play the rhythm on small octave Bb-Bb-Ab-Bb 8ths, while VC/CB play it on Great octave G up to Bb up to C to Bb 8ths. The piano plays the same but also an octave lower register.

The two flats are canceled in Bar 27 (I believe 2:22 Chapter 12 dvd). The oboe plays *mf* Line 1 G# tenuto whole note tied to next bar, E.H. on small octave G#, and clarinets on small octave and Line 1 G#. Violins I play the rhythm on Line 1 G#-F#-E-F# 8ths, while violins II play it on D#-D#-C#-D#. Violas play it on B-B-A-B and VC/CB on Great octave G#-B-small octave C#-Great octave B 8ths. The piano plays the same and also an octave lower register.

[R6/7] [ ? ] *Molto misterioso*, 9 Bars, 2 pages. Note: not in the movie.

[R7/1] [ ? ] *Molto misterioso* in C time, 5 Bars, 1 page. Note: not in pic. Reprise of 1/1A piccolo with Novachord & violins).

Violins I are *Div a 8* bowed trem *sfp* on Line 1 B/Line 2 E rinforzando whole notes tied to whole notes next bar (silent in Bar 3). Violins II are *a4* on Line 1 F whole note bowed trem tied to next bar, while violas are bowed trem on middle C tied whole notes. The novachord plays Line 1 C/F/B/Line 2 E rinforzando whole notes tied to next bar. After a dotted 8<sup>th</sup> rest in Bar 1, the piccolo and oboe play the FBI signature motif (not the Theme) *mf* on Line 2 C 16<sup>th</sup> up to F dotted 8<sup>th</sup> up to B 16<sup>th</sup> figure up to Line 3 E half note tied to whole note held fermata next bar. In Bar 4, the novachord plays C/F/Bb/Eb rinforzando whole notes tied to fermata-held whole notes in end Bar 5. Note that this time around we definitely have a full-fledged four-note quartal chord. Each note is separated by a perfect 4<sup>th</sup> interval. Violins I are bowed trem *sfp* on Line 1 Bb/Line 2 Eb tied whole notes, while violins are bowed trem on Line 1 F tied whole notes, and violas on middle C. After a dotted 8<sup>th</sup> rest, the piccolo and oboe play Line 2 Cb 16<sup>th</sup> up to Fb dotted 8<sup>th</sup> up to Bb 16<sup>th</sup> up to Line 3 Eb half note tied to whole note held fermata in end Bar 5.

End of cue.

[7/2] [The Miscarriage] *Maestoso* in C time, 88 Bars, 19 pages. Cue # 38593. Dvd location: Chapter 13 starting at 4:09. Scene: Chip turns around and tells the now-busted Dwight McCutcheon, "Bad boy, bad boy! What ya goin' to do when they come for you!?".... Hmmm. I double-checked the dvd. Chip actually said, "The FBI *did* come to Wade County!" Nice declarative statement of the FBI theme.

Violins and the oboe play forte middle C-D-E grace notes to F quarter note to F dotted 8<sup>th</sup> to F 16<sup>th</sup> figure to F quarter note to "3" triplet value descending 8<sup>th</sup> notes A-G-F to (Bar 2) G half note to F quarter note tied to 8<sup>th</sup> note decrescendo hairpin (followed by an 8<sup>th</sup> rest). Double bar lines traverse the cue at the end of Bar 2 with each instrument line showing a whole rest mark held fermata in Bar 3. The violas play *f* small octave F quarter note to (see violins as delineated above). VC play forte Great octave F/small octave C half notes down to D/A half notes to (Bar 2) Bb up to small octave C up to F quarter notes down to Great octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). CB play small octave F down

to D half notes to (Bar 2) Bb-C-F quarter notes (see VC) down to Great octave F 8<sup>th</sup>. The timpani beats Great octave F quarter note (followed by a quarter rest) up to small octave D quarter note (followed by a quarter rest) down to (Bar 2) Great octave Bb quarter note up to “3” triplet value 8<sup>th</sup> notes small octave C-C-C down to Great octave F quarter note roll (notated like the bowed trem of strings) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Two trombones play forte small octave F quarter note to (see violins delineation but of course an octave lower register). Two trumpets play forte Line 1 F [written G] quarter note (etc., as given already). Horns play *mf* small octave A/middle C [written Line 1 E/G] half notes to A/D half notes. In Bar 2, horn I plays Line 1 F [written Line 2 C] legato to E [written B] quarter notes back to F quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Horn II (or if you technically prefer horn III) on the bottom line of the top staff plays small octave Bb [written Line 1 F] half note to A quarter note tied to 8<sup>th</sup> note. Horn II (top line bottom staff) plays Line 1 D [written A] quarter note legato to C quarter note to C quarter note tied to 8<sup>th</sup> note. Horn IV plays small octave Bb half note to A quarter note tied to 8<sup>th</sup> note. Bassoons play Great octave F/small octave C half notes down to D/A half notes to (Bar 2) Contra-octave and Great octave Bb quarter notes up to C quarter notes up to F quarter notes to unison Great octave F 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The bass clarinet plays Line 1 F to D half notes to (Bar 2) small octave Bb to middle C up to F quarter notes down to small octave F 8<sup>th</sup> note. Clarinet I plays as the trumpets. Clarinet II plays the same in Bar 1 to (Bar 2) F legato to E quarter notes to F quarter note tied to 8<sup>th</sup>. The english horn plays small octave F [written middle C] quarter note and so forth in the melody line to (Bar 2) F to E quarter notes to F quarter note tied to 8<sup>th</sup>.

[dinner break at 5:08 pm to Francelli's]

Chip learns from the doctor that Lucy lost the 4<sup>th</sup> child. In bar 4 in 2/4 time (Chapter 14 at :15 dvd), double-stopped violas play *sf* middle C/D rinforzando half notes bowed trem and tied to next bar, while VC are bowed trem on small octave Ab rinforzando half note tied to next bar. After an 8<sup>th</sup> rest, violins play *expressivo* and forte Line 1 D rinforzando quarter note legato to E 8<sup>th</sup>. Clarinets play the same. Bassoons play small octave Ab rinforzando half note tied to next bar. Horns play the rhythmic pattern of small octave Ab/middle C/D 8ths to quarter notes to 8ths again.

Skipping to Bar 15 (:30 dvd) in \_ time, we come to a new section of the cue that features the oboe D' amore (it having the key signature of three flats). It is not a “C” (concert pitch) instrument as the standard oboe but an “A” transposing instrument (written C sounds as A). It plays *dolce mp* > Line 2 A quarter note legato to Bb [written Line 3 Db] half note, repeated thru Bar 20 with that final Bb half note held fermata. The flutes play *p* Line 1 Bb/Line 2 D tenuto-marked dotted half notes to (Bar 16) G/Db to (Bar 17) F/C to (Bar 18) E/Bb to (Bar 19) F/Bb dotted half notes. In Bar 20, flute I then plays Line 2 C dotted half note held fermata while flute II plays Line 1 I to F quarter notes to G quarter note held fermata. The clarinets play Line 1 F [written G] dotted half note to (Bar 16) Eb to (Bar 17) D to (Bar 18) C# to (Bar 19) D. In Bar 20, the clarinets play C/A to D/Bb quarter notes to E/G quarter notes held fermata.

The cue is then in the key signature of F maj/D min (one flat) in Bar 21 (:46 dvd). Here the Lucy theme is poignantly played. In fact you'll hear this exact music lifted and played again at the start of Reel 11/1 (when Lucy reads Chip's letter to her). Violins play Line 2 A to Bb to A quarter notes down to (Bar 22) C dotted half note up to (Bar 23) A-Bb-A quarter notes up to (Bar 24) Line 3 C to Line 2 Bb to A tenuto quarter notes. Violas

play small octave A dotted half note tied to dotted half note next bar and then (in Bar 23) A dotted half note to (Bar 24) F/C# dotted half notes. VC play Great octave F/small octave C dotted half notes tied to next bar to (Bar 23) F/C dotted half notes legato up to (Bar 24) A/small octave F dotted half notes. The harp in Bar 21 plays Great octave F up to small octave C up to F-A-middle C-F legato 8<sup>th</sup> notes to (Bar 22) A 8<sup>th</sup> note (followed by an 8<sup>th</sup> and two quarter rests). The harp repeats Bar 21 in Bar 23 to (Bar 24) A 8<sup>th</sup> up to Line 2 C# quarter note up to F quarter note up to A 8<sup>th</sup>. After a quarter rest in Bar 22, the *solo* clarinet plays Line 1 Bb [written Line 2 C] quarter note legato to A [written B] quarter note down to (Bar 23) middle C [written D] dotted half note to (Bar 24) C# dotted half note.

Skipping to Bar 57, Chip exclaims that “There’s room for 16 names here!” The bells, vibe, harp, celeste, and piano play a scintillating combination of delicate figures. The celeste plays Line 1 G/Line 2 C/Eb/G (C maj) arpeggiando 8<sup>th</sup> notes. After an 8<sup>th</sup> rest for the top staff, it then sounds a “7” figure of 32<sup>nd</sup> running notes G-A-Bb-C-D-Eb-F to Lines 1 & 2 G 8ths (followed by two 8<sup>th</sup> rests) to I believe Ab 8ths, and so forth. I am not sure about the key signature that probably changed just prior (I don’t have the page xeroxed) and I don’t want to run upstairs to check it on the keyboard. So I’ll finish this cue’s delineation at this point.

Actually I will continue on Bar 69 (Chapter 14 at 2:14 dvd) when Lucy says, “I’m satisfied if you are.” The *solo* violin and vibe plays Line 3 C half note to Db to Eb quarter notes to (Bar 70) C half note down to Line 2 Ab half note to (Bar 71) Bb whole note tied to dotted half note next bar to B quarter note held fermata. The celeste plays the same in Bars 69-70 (and also an octave lower register) to (Bar 71) Lines 1 & 2 Bb dotted half notes (followed by a quarter rest). Altri violins play (top line) Line 1 Ab whole note (repeated next bar) and the bottom line plays middle C half note down to Bb to C quarter notes down to (Bar 70) Ab up to middle C half notes. In Bar 71, they then play Line 1 F/Ab whole notes tied to half notes and quarter notes next bar to Fb quarter note held fermata. Violas play Line 1 F to Eb and then F to Eb quarter notes again to (Bar 70) D whole note to (Bar 71) Db whole note tied to whole note held fermata next bar. VC play Great octave Eb dotted half note legato up to small octave Eb quarter note to (Bar 70) F to E quarter notes to F down to Great octave Bb quarter notes. In bar 71, bottom staff VC play small octave Eb whole note tied to next bar. After a quarter rest in Bar 71, 2 top line celli play Line 1 F quarter note to “3” triplet value quarter notes Db-B-Bb to (Bar 71) Ab-F-Ab “3” value quarter notes to G half note held fermata.

[7/3] [“Sit Down!”] *Slowly* in C time, 38 Bars, 10 pages. Cue # 38594. Dvd location: Chapter 14 starting at 4:05. This is the Don’t Quit scene where Lucy orders Chip to “Sit down!”

The *solo* bassoon plays *sfz* Line 1 F rinforzando whole note tied to dotted half note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). The harp sounds Great octave C#/G#/small octave C#/E#/B/Line 1 C#/D#/F# dotted half notes with extending short curve lines from all notes (followed by a quarter rest). In effect this is the C# Dom 11<sup>th</sup> (C#/E#/G#/B/D#/F#). Violins I play *sfz* sforzando-marked ( ^ symbol above the notes) middle Cb/F quarter notes (followed by a quarter and half rest) while violins II play Cb/Eb quarter notes. Violas sound small octave Db/Ab/Line 1 F sforzando quarter notes, celli on Great octave Db/Ab/small octave F, and CB on small octave Db. This is the Db

Dom 9<sup>th</sup> (Db/F/Ab/Cb/Eb) tonality. It's basically the enharmonic equivalent of the C# tonality written for the harp except that there is no Gb note to make the 11<sup>th</sup> construction.

In Bar 3, two clarinets play *mf* Line 1 G# [written A#] rinforzando half note tied to dotted 8<sup>th</sup> note to A# 16<sup>th</sup> to B quarter note held fermata. The oboe plays the same. The harp sounds Great octave E/B/small octave E/G#/Line 1 D/F#/G# rinforzando quarter notes followed by a quarter rest and then a half rest held fermata. This is the E Dom 9<sup>th</sup> (E/G#/B/D/F#). Violins I now pluck *pizz* Line 1 G# quarter note followed by rests while violins II pluck F#, violas on G#/Line 1 D quarter notes, VC on Great octave E/B/small octave E, and CB on small octave E.

After two bar lines after Bar 3, the cue now holds the key signature of Eb maj (three flats). Violins are *sostenuto* playing *sul G* and *mf* the FBI Theme. We find Line 1 Eb quarter to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> up to "3" triplet value 8<sup>th</sup> notes G-F-Eb. Violas (top staff) play small octave Bb legato to middle C half notes, while violas (bottom staff) play small octave G whole note. VC play small octave Eb legato down to C half notes. The harp plays small octave Eb/G/Bb/Line 1 Eb half notes down to C/G/middle C/Eb half notes. The english horn plays *mf sostenuto* Line 1 E [written B] quarter note (see violins' melody line).

Skipping to Bar 11 when Lucy tells Chip, "...and you're going to stay in the Bureau," the snare drum enters to play *pp* four-note ruffs (four per bar in C time). The harp and piano play Great octave Eb/Bb/small octave Eb/G/Bb/Line 1 Eb 8<sup>th</sup> notes followed by an 8<sup>th</sup> rest (this pattern played 4X) to (Bar 12) Eb/Bb/Eb/G/Bb/Line 1 Eb 8ths again played twice to Great octave C/G/small octave C/G/middle C/Eb 8ths played twice. Violins in Bar 11 play Line 1 Eb whole note, violas on small octave G/Bb whole notes, cello on Great octave Eb/Bb/small octave Eb, and contra-basses on small octave Eb. In Bar 12 (4:33 dvd) the violins play the FBI theme in a higher register of Line 2 Eb quarter note to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to Eb quarter note to "3" triplet value 8<sup>th</sup> notes G-F-Eb. The organ in Bar 12 is *solo* playing small octave Eb/G/Bb/Line 1 Eb/G/Bb half notes to C/Eb/Gb/middle C/Eb/G/Line 2 C half notes. The oboe plays the FBI theme as the violins. Flute I is *cued in* "playing" (perhaps but I doubt it) Line 1 Bb to Line 2 C half notes while flute II "plays" Line 1 G whole note. The *cued in* clarinets "play" small octave G/Line 1 Eb whole notes. Cued in bassoons "play" small octave Eb/Line 1 C half notes to small octave and Line 1 C half notes.

OK. That's all I have of this cue. I do not have that next scene (and music) when Frank Nash in Kansas City was shot, along with an unarmed FBI agent. End of session.  
[10:58 pm Monday, October 9, 2006]

[8/1] [FBI Unarmed] *Agitato* in C time, 46 Bars, 11 pages. Cue # 38595. Dvd location: Chapter 15 starting at 1:08. Scene: Hardesty narrates how the FBI was still unarmed despite many killings. Pages 8-11 were not used (deleted) in the film. I suspect scenes were cut since there was a nice *Marcato* section that started on page 8, Bar 30 in C time.

In Bar 1 in C time, Steiner decides to simply present a C whole note held fermata in the low register instruments to convey the ominous site of the dead FBI agent in the Nash killing. Why he decided specifically on the seemingly common and innocuous C note instead of, say, the Bb note, I am not sure. I logically speculate, however, that since the very next note is the F# in Bar 2, and the interval between C-F# is an augmented 4<sup>th</sup>

(a dissonant tritone), it fits rather well. Considering the disharmony of the scene, it makes sense for the tritone interval to be used. The bass clarinet plays *f* Line 1 C [written D] whole note held fermata. The bassoons play Great octave and small octave C whole notes. Two horns are *a2* on small octave C [written G] whole note held fermata. VC/CB sound forte on small octave C whole note held fermata. Finally the timp is trem rolled on small octave C whole note with a long slur up to and past two bar lines to (Bar 2 in 2/4 time) F# quarter note (followed by a quarter rest).

In Bar 2 (*con moto* in 2/4 time), the piano and Fag II play Great octave F# rinforzando quarter note down to Contra-octave B rinforzando quarter note up to (Bar 3) Great octave F rinforzando quarter note tied to 8<sup>th</sup> note and tied to 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to (Bar 4) F# down to B quarter notes once again (etc.). VC/CB/Fag I/horn IV play this an octave higher register. The bass clarinet plays this two octaves higher. Incidentally, it was at this point where Hardesty narrates, “He was not authorized to carry firearms.” After a “3” triplet value 8<sup>th</sup> rest in Bar 3, violins I play forte Line 1 F#-F# triplet value rinforzando 8<sup>th</sup> notes (crossbeam connected) to F#-F#-F# triplet 8ths again. Violins II play the pattern on Line 1 E 8ths. Violas play it on middle C notes. Horns I-II-III play the same (combined C/E/F# 8<sup>th</sup> notes).

Skipping to Bar 19 (1:31 dvd), Chip states off screen, “Civic groups appealed for help.” Clarinets play *f* small octave B/Line 1 D# [written C#/E#] whole notes held fermata. The bass clarinet plays Line 1 F# [written G#] whole note. Bassoons play Great octave B/small octave D# whole notes held fermata. Horns play Great octave B/small octave F#/B/Line 1 D# [written small octave F#/middle C#/F#/A#] whole notes. After a quarter rest, the timp is rolled on Great octave A dotted half note. After a quarter rest, VC/CB play *arco* Great octave A dotted half note held fermata.

Double bar lines traverse the cue at the end of Bar 19. In Bar 20 we come to the tempo-marking of *Agitato* in 2/4 time. Here Hardesty states that “J. Edgar Hoover asked for authority to arm...” Interestingly Max has *Nails on Anvil* sounding two 16<sup>th</sup> note figures (x-headed stems located on the top space of the staff). The harp plays forte wedge staccato (very staccato!) Great octave Ab up to small octave Cb up to F down to Cb 8<sup>th</sup> notes (crossbeam connected). The bottom staff of the celeste plays the same. Celli play these notes pizzicato and rinforzando-marked. CB plucks Great octave Ab 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest, violas play *mf col legno* (on the wood) Line 1 C/F 16ths wedge staccato fashion (followed by a 16<sup>th</sup> rest) to same Cb/F 16ths (followed by a 16<sup>th</sup> rest) to same Cb/F 16ths (followed by a 16<sup>th</sup> rest). After a 16<sup>th</sup> rest, violins play *mf leggiero* Line 2 C#-D-E wedge staccato 16ths (connected by two crossbeams) to Eb-D-Db-C 16ths. Flute II plays the same. After a 16<sup>th</sup> rest, clarinet I plays forte legato 16ths Line 1 Eb-F-Eb (connected by two crossbeams) to F-Eb-F-Eb 16ths. Fag I plays the same. After an 8<sup>th</sup> rest, Fag II plays middle Cb-Cb-Cb rinforzando 8ths. Horns II-IV play small octave Ab half note tied to next bar [written Great octave Eb in the bass clef].

It appears that only up to Bar 29 was the music used, then the scene cuts to Christmas at Chip’s house. The music starting in Bar 30 (*Marcato* in C time) definitely does not fit the scene, so once again a scene or two was cut before the Christmas one. Violins I play *mf* Line 1 G to F to Eb quarter notes to F rinforzando quarter note legato slur to (Bar 31) G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F to Eb quarter notes to F rinforzando quarter note legato to (a repeat of Bar 31 in Bar 32). Violins II play the same pattern on

Line 1 D down to small octave Bb to Ab quarter notes to Ab rinforzando quarter note legato to (Bar 31) D 8<sup>th</sup>, and so forth. Violas play this on small octave Bb up to Line 1 D to C quarter notes to D rinforzando quarter note legato down to (Bar 31) Bb 8<sup>th</sup>. VC/CB play this on Great octave G up to Bb to C quarter notes to Bb rinforzando quarter note legato down to (Bar 31) G 8<sup>th</sup>, and so forth. The harp plays *mf* Great octave G/small octave D/G/Bb/Line 1 D/G quarter notes (followed by two quarter rests) to Contra-octave Bb/Great octave Bb/small octave F/B/Line 1 D/F quarter notes to (Bar 31) Contra-octave G/Great octave G/small octave G/Bb/Line 1 D/G quarter notes (followed by two quarter rests) to the same chord given at the end of Bar 30 (repeat Bar 31 in Bar 32). The piano plays *mf* Great octave and Line 1 G quarter notes (followed by two quarter rests) to (see harp). At the end of Bar 29 the snare drum plays *mf* a quarter note roll (locate don the second space from the top) crescendo hairpin to (Bar 30) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to grace note to “3” triplet value 8ths (three 8ths crossbeam connected) to stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to quarter note roll legato slur to (Bar 31) quarter note to (see the figures in most of Bar 30). The timp beats Great octave G quarter note (followed by two quarter rests) up to Bb rinforzando quarter note down to (Bar 31) G rinforzando quarter note (followed by two quarter rests) to B rinforzando quarter note (repeat next bar).

[8/3] [ ? ] *Ethereal* in 6/8 time, 24 Bars, 6 pages. Note: This cue is not in the final edit of the movie. It’s a beautiful piece with solo clarinet, celeste, flutes, solo oboe, vibe, harp & piano.

Steiner starts with a forlana rhythmic figure (that Herrmann liked a lot) in characteristic 6/8 time. Flutes, vibe, and celeste play it. We see flute I playing *p* Line 2 G dotted 8<sup>th</sup> to A 16<sup>th</sup> to G 8<sup>th</sup> (the forlana cell rhythm figure) down to E dotted quarter note (repeated in Bar 2). Flute II plays Line 2 E dotted 8<sup>th</sup> to F 16<sup>th</sup> to E 8<sup>th</sup> figure down to C dotted quarter note. The vibe and celeste play the dual notes as played separately by flute I and flute II. Vibe II sounds an arpeggiando on middle C/E/G dotted half notes (repeated next bar). The harp and piano are arpeggiando on Line 1 C/E/G/Line 2 C dotted half notes (repeated next bar). After a quarter and two 8<sup>th</sup> rests, the oboe plays *mf* Line 1 A 8<sup>th</sup> to G 8<sup>th</sup> tied to 8<sup>th</sup> next bar (followed by three 8<sup>th</sup> rests) to A-G 8ths legato up to (Bar 3) Line 2 D dotted half note up to G quarter note to “3” triplet value descending 16ths F-E-D to C quarter note. In Bar 3, the flutes/vibe I/celeste play Line 2 B/Line 3 D quarter notes to 8<sup>th</sup> notes down to G/B quarter notes to 8<sup>th</sup> notes to (Bar 4) E/Line 3 C quarter notes to 8<sup>th</sup> notes to E/G dotted quarter notes to (Bar 5) F/A quarter notes to 8<sup>th</sup> notes to A/C to G/B to F/A legato 8<sup>th</sup> notes (crossbeam connected) to (Bar 6) E/G dotted 8ths to F/A 16ths to E/G 8ths (forlana figure) to Line 2 C/E dotted quarter notes. Repeat Bars 5-6 in Bars 7-8. Vibe II in Bar 3 plays arpeggiando C/F/G dotted half notes to (Bar 4) C/E/G up to (Bar 5) F/A/Line 2 C to (Bar 6) E/G/C dotted half notes (repeat Bars 5-6 in Bars 7-8). The harp and piano play C/F/G/B/Line 2 D dotted half notes to (Bar 4) C/E/G/Line 2 C/E dotted half notes to (Bar 5) F/A/C/F dotted half notes to (Bar 6) G/Line 2 C/E dotted half notes.

After an 8<sup>th</sup> rest in Bar 5, the clarinet is *solo* playing Line 1 F-E 8ths legato to D [written E] quarter note to E-F 16ths to (Bar 6) G dotted quarter note tied to 8<sup>th</sup> to A-G 8ths to (Bar 7) F quarter note tied to 16<sup>th</sup> to E 16<sup>th</sup> to D-E-F 8ths to (Bar 8) G dotted quarter note tied to 8<sup>th</sup> to A-G 8ths.

Etc. Remember: this is an unused cue in the movie (deleted and possibly not even recorded). However it is possible it could've been used in the Christmas tree scene during the day but decided against.

[8/4] [FBI Armed] *Appassionato* in C time, 8 Bars, 2 pages. Dvd location: Chapter 16 starting at 4:12. Scene: Sam tells Chip and Lucy that the Weybourne Bill will go to a vote to allow the FBI to bear firearms. Lucy is alarmed and says at the end of the scene/cue, "I don't look good in black!"

Bassoons and CB play *mf* Great octave G# *rinforzando* whole note tied to whole notes next two bars. Two timps are rolled on Great octave G# tied whole notes thru Bar 3. In bar 2, violins play *sul G Appassionato* (and celli join in) sounding *mf* a disturbed yet impassioned version of the Lucy theme. We find "3" triplet value quarter notes Line 1 D#-E-D# down to small octave G# half note up to (Bar 3) D#-E-D# triplet value quarter notes up to F#-E-D# triplet value quarter notes to (Bar 4) C#-D#-C# triplet value quarter notes down to G#-G# quarter notes to (Bar 5) same G# whole note to (Bar 6) C#-D#-C# triplet value quarter notes down to small octave G-G quarter notes to (Bar 7) G whole note. Violins are silent in end Bar 8 but celli play Great octave Eb whole note *sfz* and held fermata.

In Bar 2, horns I-II-III play *mf* > small octave A/middle C#/D# [written E/G#/A#] *rinforzando* whole notes tied to whole notes next bar. In Bar 4, horn IV (in the bass clef) join in. Horns play Great octave G# [written Great octave D# for horn IV]/small octave E/G#/A# *rinforzando* whole notes tied to next bar. In Bar 6 they play G/E/G/B whole notes tied to next bar. In Bar 8, two horns play small octave Eb [written Bb] whole note *sfz* and held fermata.

The timps in Bar 4 are rolled on Great octave G# whole note tied to next bar. In Bar 6 the timps are rolled on G whole note tied to next bar. In end Bar 8, the timps are rolled on Great octave Eb whole note held fermata. The piano in Bar 8 show up to sound *sfz* Contra-octave and Great octave Eb whole notes. The gong sounds a diamond-shaped whole note here as well.

Violas I (top staff) in Bar 2 are bowed trem (double-stopped) on small octave A/Line 1 D# *rinforzando* whole notes tied to whole notes next bar. In Bar 4, violas are bowed trem on small octave E/A# whole notes tied to next bar In Bar 6, violas I play small octave Bb bowed trem whole note tied to next bar. In end Bar 8, violas I then sound *sfz* small octave Eb (non-trem) whole note *rinforzando* and held fermata. Violas II (bottom staff) in Bar 2 play middle C# whole note *rinforzando* bowed trem (tied to next bar). In Bar 4, violas II are trem on small octave G# whole note tied to next bar. In Bar 6, they are double-stopped bowed trem on E/G whole notes tied to next bar. In end Bar 8, as violas I, they sound non-trem Eb whole note.

CB in Bar 4 play *mf* Great octave G# whole note tied to next bar. In Bar 6, CB then play G whole note tied to next bar. In end Bar 8, they play small octave Eb *rinforzando* whole note *sfz* and tied fermata. In parentheses, the Great octave Eb whole note is "played."

End of cue. [4:09 pm Tuesday, October 10]

[8/5] [Spider Lake] *Misterioso* in C time, 11 Bars, 3 pages. Dvd location: Chapter 17 at :54. I did not work on this routine cue that presents the simple FBI

rhythmic beat. Scene: Chip and Sam drive to a country store and “resort” in Spider lake, Wisconsin. Baby Face Nelson was somewhere in the area.

[8/6] [ ? ] *Slowly (ominous)* in C time, 18 Bars, 5 pages. Note: This cue was not in the movie. Perhaps it was meant for that moderately suspenseful scene when Baby Face Nelson confronts the two old men in the store and then Chip & Sam arrive. It seems to fit. If so, someone decided to dial out the music for some reason.

In the grace bar, the piano (and two *sords* horns) play *mf* Line 1 D 16<sup>th</sup> to (Bar 1) C#/Eb (diminished 3<sup>rd</sup> interval) quarter notes tied to dotted 8ths to D 16<sup>th</sup> to C#/Eb quarter notes tied to dotted 8ths to D 16<sup>th</sup> (repeated next bar) to (Bar 3) C#/Eb dotted 8<sup>th</sup> to D 16<sup>th</sup> to C#/Eb dotted half notes tied to dotted half notes next bar and tied to 8ths (followed by an 8<sup>th</sup> rest). After a dotted 8<sup>th</sup> rest in Bar 5, they play D 16<sup>th</sup> to C#/Eb quarter note tied to dotted 8<sup>th</sup> to D 16<sup>th</sup> to C#/Eb quarter note tied to dotted 8<sup>th</sup> next bar to D 16ths, and so forth. In Bar 5, the bottom staff of the harp sounds small octave G/A quarter notes let vibrate (followed by a quarter rest) to G/A quarter notes (followed by a quarter rest). Repeat next two bars. After a quarter rest in Bar 5, the top staff of the harp sounds Line 1 Db/Eb quarter notes (followed by a quarter rest) to Db/Eb quarter notes (repeat next two bars).

When Chip shows up by (I think) Bar 10, the novachord sounds *p* Line 1 D#/E and Line 2 D#/E *rinforzando* whole notes tied to next bar. Divisi violins play Line 2 D#/E whole notes bowed trem tied to next bar. Violas play this on Line 1 D#/E tied whole notes bowed trem. VC/CB, after a quarter rest, pluck *pizzicato* Line 1 E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to small octave A# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to middle C# 8th (followed by an 8<sup>th</sup> rest) down to (Bar 11) small octave G up to A# down to E up to G 8ths in that rest pattern. The harp plays the same but also an octave lower register.

Etc. The brass blare away at end Bar 24 so I suspect this may be when Nelson shoots Chip and Sam.

[9/1] [Sam's Death] *Doloroso* in C time, 10 Bars, 3 pages. Dvd location: Chapter 18 at 1:11. Scene: Chip's partner, Sam, dies in ambush by Baby Face Nelson.

The harp sounds Contra-octave and Great octave Gb (bottom staff) and (top staff) small octave Eb/Bb/middle C whole note with extending slur lines (let vibrate) The harp returns in Bar 3 on Great octave A/small octave Gb/Line 1 Db/Eb whole notes. It returns in Bar 5 on Great octave and small octave C (bottom staff) and (top staff) G/middle C/Eb half notes *arpeggiando* (followed by a half rest).

The bass clarinet plays *forte* Line 1 (small octave for the bassoons) Eb quarter note to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to “3” triplet value 8ths Eb-Db-C up to (Bar 2) Gb whole note. In Bar 3, two horns take over the pattern on small octave F# [written middle C#] quarter note to F# dotted 8<sup>th</sup> to F# 16<sup>th</sup> to F#-E-D# triplet 8ths down to (Bar 4) Great octave A whole note.

Violins in Bar 1 play *mf* small octave Bb/middle C whole notes tied to next bar. In Bar 3, violins then play Db/Eb whole notes tied to next bar. Violas play *mf* > *p* small octave Eb quarter note to Eb half note tied to quarter note crescendo to (Bar 2) Eb whole note *mf*. Strange note-writing here. Etc on the violas. VC/CB play Great octave Gb whole note tied to quarter note next bar up to Bb up to small octave Db to C quarter notes down

to (Bar 3) Great octave A whole note tied to quarter note next bar to G# to F# to E legato quarter notes.

In Bar 5, the strings (except CB) play the melody line *mf* < on Line 1 (small octave for violas and celli) Eb quarter note to Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> up to “3” triplet value 8<sup>th</sup> notes G-F-Eb crescendo up to (Bar 6) Line 2 (Line 1 for violas and celli) D tenuto dotted half note forte legato to C quarter note to (Bar 7 at 1:39 dvd) Cb rinforzando quarter note legato to Bb quarter note down to Gb dotted quarter note to F 8<sup>th</sup> to (Bar 8) Eb whole note decrescendo tied to whole note next bar and tied to whole note in end Bar 10 decrescendo hairpin *pp* and held fermata. CB in Bar 5 play small octave C half note down to Bb half note crescendo hairpin to (Bar 6) Ab tenuto whole note forte to (Bar 7) Bb-Bb tenuto half notes up to (Bar 8) small octave Eb tenuto whole note. The piano in Bar 6 enters to sound *mf* Contra-octave and Great octave Ab whole notes (bottom staff) and (top staff) small octave F#/middle C/D/F# whole notes.

Fags in Bar 5 play *mf* < Great octave G/small octave C half notes to unison Bb half note to (Bar 6) Great octave Ab quarter note forte (now playing the counter melody line) to C-D-Eb “3” triplet value 8ths up to Gb to Ab quarter notes down to (Bar 7) Great octave BB-Bb half notes crescendo down to (Bar 8) Eb whole note decrescendo. The bass clarinet in Bar 5 plays middle C down to Bb half notes to (Bar 6) Ab [written Bb] whole note to (Bar 7) Bb-Bb half notes up to (Bar 8) Line 1 Eb [written F natural] whole note. Clarinets in Bar 5 play *mf* middle C/Eb whole notes to (Bar 6) C/F# quarter notes (followed by a quarter and half rest). Horn IV plays in Bar 5 small octave G [written Line 1 D] whole note to (Bar 6) F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to small octave C-D-Eb triplet 8ths to Gb-Ab quarter notes to (Bar 7) Cb-Bb quarter notes to Ab half note. Altri horns in Bar 6 play middle C/D/F# whole notes to (Bar 7) Gb/Eb/Gb half notes to Ab/middle C half notes. In Bar 8 they play Gb/Bb/Line 1 Eb whole notes decrescendo. The timps in Bar 7 show up to sound Great octave Bb-Bb trem rolls down to (Bar 8) Eb whole note roll. In Bar 7, the harp returns arpeggiando on Contra-octave and Great octave Bb (bottom staff) and (top staff) small octave Gb/Line 1 Eb/Gb half notes (Eb minor) to Bb/Bb/small octave Ab/middle Cb/D half notes to (Bar 8) Great octave Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb whole notes arpeggiando. Etc.

[9/2] [The Funeral] C time, 7 pages, 29 bars. Dvd location: Chapter 18 at 3:08.

Skipping to Bar 8 (Chapter 18 at 3:41 dvd), VC/CB play *p* Great octave Gb whole note tied thru Bar 15 and tied to (Bar 16) dotted half note held fermata and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 9, two street drums sound *pp muffled* whole note trem (locate don the second space from the top) tied in like manner as the VC/CB.

After a half and quarter rest in Bar 8, the *solo* trumpet (and also the vibe) play the Taps theme arranged by Max, sounding *mf dolce* Line 1 Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> up to (Bar 9) Ab half note down to Eb dotted 8<sup>th</sup> up to Ab 16<sup>th</sup> to (Bar 10) A dotted half note, and so forth.

After a half/quarter/8<sup>th</sup> rest in Bar 16 (Chap 19 at :01 dvd), the clarinet plays *mf* < Line 1 C-D-Eb-E 32<sup>nd</sup> notes to (Bar 17) F 8<sup>th</sup> note (followed by 8<sup>th</sup>/quarter/half rests. Here Hardesty off screen narrates, “After Sam’s death...” Violins pluck pizzicato *not fast mezzo-forte* on Line 1 F-Eb-Db-Eb quarter notes (repeated thru Bar 28) to (Bar 29) F rinforzando quarter note (followed by rests). Violins II pluck *pizz* middle C-C-Bb-C

quarter notes thru Bar 28 to (Bar 29) C quarter note. Violas pluck *mf* small octave Ab-Ab-Gb-Ab and repeated as given. VC pluck Great octave F up to Ab to Bb to Ab quarter notes (and also the contra-basses). The total tonality is the F minor (F/Ab/C) essentially. All strings play the notes *p* in Bar 21. Also in Bar 21 (:10 dvd), the oboe and two clarinets play *p* Line 1 F whole note tied to half note next bar to “3” triplet value quarter notes F-F-F up to (Bar 23) Line 2 C whole note tied to half note next bar down to F-F-F triplet value quarter notes (then repeat Bars 23-24 in Bars 25-26) to (Bar 27) Line 1 B whole note tied to whole note next bar and tied to (end Bar 29) whole note held fermata.

End of cue.

[9/3] [Dillinger Set-Up] *Moderato molto misterioso* in C time, 55 bars, 14 pages. Dvd location: Chapter 19 starting at 1:38. Scene: John Dillinger’s girlfriend, Anna Sage, sets up her gangster boyfriend to be captured (but actually killed) by the FBI after a night movie (“Manhattan Melodrama” starring Clark Gable). Curiously this 1934 movie was produced by MGM, not Warner Bros.! Perhaps Dillinger actually *was* killed after seeing “Manhattan Melodrama.”

Twelve violins are listed on the full score. Violins I play *sfp* Line 4 [written Line 3 with the *8va* ottava above] C whole note tied to next several bars, while violins II are *harmonics* on written Line 2 C tied whole notes (with the tiny diamond glyph above each note). The bells sound Line 3 C quarter note followed by a quarter and half rest. The triangle sounds a quarter note as well. After a half and quarter rest, the pianos play Contra-octave and Great octave C quarter notes let vibrate (repeated next bar).

Skipping to Bar 16 (2:09 dvd), 8 violins I are *div* bowed trem on Line 3 G/Ab whole notes tied to next bar and tied to dotted half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Eight violins II are bowed trem on Line 3 C tied notes as given for violins I. The organ plays the same pattern on Line 3 C/G/Ab tied notes, and two pianos on small octave Ab/middle C/G/Ab tied notes. The pianos (bottom staff) play the same but an octave lower registers. Curiously Max has the pianos play the E tones enharmonically as Fb quarter notes. Interesting. After a half rest, CB are plucked on Great octave and small octave E quarter notes (followed by a quarter rest) to (Bar 17) E quarter note once again (followed by a quarter rest) to E quarter notes (followed by a quarter rest) to (Bar 18), after a quarter rest, E/E quarter notes (followed by a half rest). Clarinets play *sfp* Line 1 D/Eb [written A/Bb] *rinforzando* whole notes tied to dotted half notes *decrescendo ppp* (followed by a quarter rest). The bass clarinet plays Line 2 C [written D] tied notes as given, and Fags on small octave Ab tied notes.

In Bar 19, clarinets play *sfz* Line 1 Eb *rinforzando* 16<sup>th</sup> to Db dotted quarter note tied to dotted half note tied to next bar, while violas play Line 1 D 16<sup>th</sup> to Db dotted 8<sup>th</sup> tied to dotted half note and tied next bar. *Sords* (muted) horns play *sfz* small octave Ab/middle C/G/Ab whole notes tied to next bar. The organ sounds the same Line 3 C/G/Ab tied whole notes, and pianos (top staff) on Ab/middle C/G/Ab.

Skipping to Bar 31 (2:46 dvd when Dillinger and his girlfriends come out of the theatre), VC/CB play Great octave B whole note *rinforzando* tied to next bar. The pianos are trem between half notes sub-Contra-octave B up to Contra-octave B written twice per bar (notated like the fingered trem of the strings). The gong sounds *mp* a diamond-shaped whole note let vibrate. The timp is rolled *mp* on Great octave B whole note tied to next bar.

Skipping to Bar 41 (3:13 dvd) when Dillinger is shot down, the violins play *ff* small octave Ab rinforzando 16<sup>th</sup> to Ab dotted 8<sup>th</sup> note rinforzando and tied to half note and tied to dotted half note next bar (followed by a quarter rest). Repeat these two bars in Bars 43-44 but sounded *mf*. Violas play the same pattern but on notes small octave C/Ab, and VC on Great octave Ab/small octave Eb, and CB on Great octave Ab. Clarinets play this emphasis pattern on small octave Eb/Ab, bass clarinet on middle C, Fags on Great octave Eb/Ab, horns on small octave C/Eb/Ab, Pos on Great octave Ab/small octave C/Eb, and tuba on Contra-octave Ab. The timp beats Great octave Ab rinforzando 16<sup>th</sup> to Ab dotted 8<sup>th</sup> to Ab dotted half note roll tied to dotted half note next bar. The pianos play the same pattern on Contra-octave Ab/Great octave Eb/Ab/small octave C/Eb/Ab. The tonality of course is the simple Ab maj (Ab/C/Eb).

In Bar 46 (Chapter 20 at :01 dvd) we come to the living room scene of Lucy anxiously taking Chip's phone call. The harp is *solo* playing *enharmonic* and *mf* small octave C to Great octave B# to C to B# quarter notes (repeated next bar), Note that B# is enharmonic to C. The tone is the same but I assume the harpist has tuned the instrument so that two separate strings are strummed alternately. In Bar 52 (:33) in \_ time when Lucy is partially relieved but still clutching and breaking a comb, the harp is now *arpeggiando* on Great octave E/B/small octave E/G# (E maj tonality) dotted half notes. A solo violin plays *mp* the Lucy theme Line 1 G#-A-G# legato quarter notes (and so forth). Violas play *mp* small octave G# dotted half note tied to next bar. Celli play Great octave E/B dotted half notes tied to next bar.

[10:10 am Wednesday, October 11, 2006. We'll be going to the Knotts Berry Farm Spook Night opening at 7 pm]

[9/4] [War On Gangsters] *Agitato* in 2/4 time, 60 Bars, 14 pages. Dvd location: Chapter 20 starting at :45. Scene: Hardesty narrates, "Sam Crandell wasn't the only agent who was killed." This is an exciting action cue, full of variety as Baby Face Nelson and Pretty Boy Floyd are pursued and killed.

Max seems to have cleverly adapted the basic First Movement Beethoven 5<sup>th</sup> opening motif here symbolizing a judgment day for the killers (and a "V" or victory day for the FBI). Bassoons and horns I-II (top staff) in *fiber* mutes play *mf* < "3" triplet value 8<sup>th</sup> notes Line 1 Eb-Eb-Eb to Fb quarter note (then silent next bar). However, horns III-IV (bottom staff) in *fiber* mutes play the same Eb-Eb-Eb triplet 8ths to Fb quarter note figure in Bar 2 (then silent next bar). Repeat this pattern in Bars 3-4. Fags keep playing each bar thru Bar 4. Then Bars 5-8 has the same pattern but *1/2 tone higher*. Bars 9-11 play the pattern *One Tone Higher*. Back in Bar 1, four violas play *mf* small octave Ab/middle Cb rinforzando half notes bowed trem and tied thru Bar 4. Clarinets play *mf* small octave Ab/Cb [written Bb/Db] half notes tied thru Bar 4. Four celli play Great octave Ab dotted quarter note down to Eb 8<sup>th</sup> (repeated next three bars). Three CB play Great octave Ab dotted quarter note up to small octave Eb 8<sup>th</sup> (repeated thru Bar 4).

In Bar 12 (:54 dvd), 12 violins (and top staff piano) start to play a run of 16<sup>th</sup> note figures forte. We find small octave Bb-B-middle C-C# 16ths (connected by two crossbeams) legato to D-D#-E-E# 16ths to (Bar 13) F#-G-G#-A 16ths to A#-B-Line 2 C-C# 16ths. Oboe II plays the same figures in Bar 12 to (Bar 13) F#-G 16ths followed by rests. In Bar 13, oboe I takes over on the same figures as played by the violins. Clarinet I

in Bar 13 is legato trem between Line 1 D half note to small octave B half note (notated like the fingered trem of the strings), while clarinet II is legato trem (the “shakes” according to some old-time composers) B up to D half notes. Fags here play Line 1 F#-F#-F# triplet 8ths to G quarter note. Horns I-II play the same. Piano bottom staff plays Contra-octave and Great octave B dotted quarter notes to Great octave F# 8<sup>th</sup>. Violas are bowed trem on B/Line 1 D half notes. VC play Great octave B dotted quarter note down to F# 8<sup>th</sup>, while CB play Great octave B dotted quarter note up to small octave F# 8<sup>th</sup>.

Skipping to Bar 22 after a half and quarter rest (Chapter 20 at 1:04), Baby Face Nelson is gunned down and the actor portraying him gives an Oscar-nominated performance of an agonizing, slow fall to the ground beside the car. The piatti crashes *mf* an x-headed quarter note let vibrate extending slur line. Pos play *sf* small octave D/G#/B rinforzando quarter notes tied to quarter notes and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) to Great octave Bb/small octave D/G “3” triplet 8<sup>th</sup> note chords (three BB/D/G 8ths) to Bb/D/G quarter notes tied to (Bar 24) dotted half notes and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After a half rest in Bar 23, the tuba plays forte Great octave E-E-E triplet 8ths to E quarter note tied to (Bar 24) dotted half note and 8<sup>th</sup> note. The timp beats E-E-E Great octave triplet value 8ths to E quarter note roll tied to dotted half notes and 8<sup>th</sup> next bar. Violins at this point play *ff* small octave G-G-G triplet 8ths to G quarter note tied to next bar in the pattern as given, while violas play this on small octave D notes, double-stopped celli on Great octave E/BB, and CB on Great octave E. Clarinets play this on small octave D/G notes, bass clarinet on Bb notes, and bassoons on Great octave E notes.

Back to Bar 22 (after a half and quarter rest), the bassoons first played *sf* small octave D rinforzando quarter note tied to quarter note and 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest). Horns play this on Ab/middle Cb/F/Gb notes, and trumpets I-II on Line 1 F/Gb notes. I already delineated the Pos here.

After a quarter rest in Bar 25, three Pos play forte “3” triplet value descending 8ths small octave Gb-F-Great octave Bb up to small octave E half note tied to (Bar 26, start of page 6) 8<sup>th</sup> note up to Bb to A rinforzando 16ths to G rinforzando quarter note tied to (Bar 27) 8<sup>th</sup> note to same G to Gb rinforzando 16ths to F rinforzando 8<sup>th</sup> to E-Eb rinforzando 16ths to (Bar 28) D rinforzando quarter note tied to “3” triplet value 8<sup>th</sup> to Db-C triplet value rinforzando 8ths to (Bar 29) Cb to Great octave Bb rinforzando quarter notes. The tuba plays the same but an octave lower register. Trumpets play this an octave higher register than the trombones. Horns are *cued in* (whether they actually play or not I cannot tell). After a quarter rest in Bar 25, the piatti sounds forte a quarter note (followed by a half rest). Pos continue the slow twisting death scene in Bar 30 (start of page 7) on small octave Db 8<sup>th</sup> to C down to Bb 16ths figure to A-Ab 8ths to (Bar 31) “3” triplet value quarter notes Cb-Great octave Bb-A to (Bar 32) Bb-A-G# triplet quarter notes to (Bar 33 in C time) Great octave E dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The trumpets and tuba play in the registers given. Horns “maybe” play. Fags return in Bar 33 to sound Great octave G/B sforzando-marked ( ^ above notes) quarter notes (followed by two quarter notes) down to D rinforzando 8<sup>th</sup> to E-F# 16ths. Actually Fag I plays this last three-note figure an octave higher register (small octave). The bass clarinet in Bar 33 plays small octave E sforzando quarter note followed by rests. After a half and quarter rest, clarinet I plays Line 1 D rinforzando 8<sup>th</sup> to E\_F# 16ths. The gong sounds a diamond-shaped whole note held fermata in Bar 33. Etc.

Skipping to Bar 46 (Chapter 20 at 1:35 dvd) we come to the Pretty Boy Floyd scene of him running from the car to a barn. Strings play another run of 16<sup>th</sup> note figures. Violins play Line 1 (small octave for violas; Great octave for celli) F-G#-G#-B (connected by two crossbeams) to B-Line 2 C-C-Line 1 B 16ths down to (Bar 47) G#-B-B-Line 2 D 16ths to D-Eb-Eb-D to (Bar 48) F-Gb-Gb-F to G#-A-A-G# up to (Bar 49) Line 3 D-F-F-E 16ths to “6” sextuplet value 16<sup>th</sup> notes Eb-B-Db-C-Cb-Line 2 Bb. The piano is *cue in vlas* for the top staff, and *cue in celli* for the bottom staff. Woodwinds play staggered 16<sup>th</sup> note figures as well but in staccato (dot) fashion.

[12:05 pm. Just had lunch here—Hormel vegetarian chili that I bought for a buck with Jack cheese melted in. Breaking News just in on tv: a small fixed-wing plane crashes into 524 E. 72<sup>nd</sup> street in Manhattan, a fifty-story residential high rise, upper East side.]

Oboe II in Bar 46 plays forte Line 1 F-G#-G#-B staccato 16ths (connected by two crossbeams) to same B 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest). After a quarter rest, oboe II takes over playing B-Line 2 C-C-B staccato 16ths down to (Bar 47) G# 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest) up to Line 2 D-Eb-Eb-D 16ths. Oboe II returns in Bar 47 on G#-B-B-Line 2 D 16ths to D stand-alone 16<sup>th</sup> (followed by a dotted 8<sup>th</sup> rest). Etc. Clarinets play the same arrangement starting with clarinet II on small octave F 16<sup>th</sup>. Bassoons play the same arrangement starting with Fag II on Great octave F 16<sup>th</sup>. At the end of Bar 49, all woodwinds play the “6” sixteenth figure (see delineation on violins at this point).

Etc.

[10/2] [Lucy Leaves Chip] *Moderato (triste)* in C time, 22 bars, 6 pages. Dvd location: Chapter 21 starting at 2:52. Scene: Lucy decides to take the kids and move in with her parents, saying, "It doesn't give me much choice, does it?" The cue begins with the first four Bars with the bassoon solo only, playing a sad and resigned version of the FBI theme.

Bassoon I plays *solo mp* and *triste* < small octave Ab quarter note to Ab dotted 8<sup>th</sup> to Ab 16<sup>th</sup> up to “3” triplet value 8<sup>th</sup> notes C-Bb-Ab up to (Bar 2) Line 1 Eb dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 3) a repeat of Bar 1 to (Bar 4) small octave Eb dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 5 the solo bassoon repeats Bar 1 up to (Bar 6) Line 1 F dotted half note to same F quarter note to (Bar 7) Eb legato down to C and then small octave Bb legato slur to Ab 8<sup>th</sup> notes crescendo hairpin to Bb double-dotted quarter note decrescendo to Ab 16<sup>th</sup> to (Bar 8) Ab whole note decrescendo and held fermata. Also in Bar 5, the harp enters to play a series of arpeggiando (vertical wavy line rolled chord) notes. First we hear Great octave Ab/small octave C/Eb/Ab (Ab major) half notes to F/small octave C/F/Ab (F min) half notes. After a quarter rest in Bar 6, the harp sounds Great octave Db/Ab/small octave Db/F/Ab/Line 1 Db (Db maj) arpeggiando quarter notes played twice (followed by a quarter rest). In Bar 7 the harp sounds Great octave C/small octave C/Eb/Ab/Line 1 Eb arpeggiando quarter notes to F/small octave C/F quarter notes (and also in the top staff small octave Bb to Ab 8ths) to Great octave Eb/small octave Eb/F/G/Bb quarter notes (followed by a quarter rest). After a quarter rest in Bar 8, the harp sounds Contra-octave Ab/Great octave Eb/Ab/small octave C/Eb quarter notes played three times (held fermata on the third chord).

In Bar 9 (3:23 dvd), the *solo* cello (*con sord*) plays a sad Lucy theme statement of small octave G# legato to A to G# quarter notes down to (Bar 10) Great octave B dotted half note up to (Bar 11) G#-A-G# quarter notes up to (Bar 12) B half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 13 (3:31 dvd) we come to the scene when Chip is quite despondent sitting on the kitchen table chair and tosses the red-white-blue “Yankee Doodle-“ playing propeller beanie hat at the open kitchen window. Max mickey-mouses this “hit” by writing a “12” descending 32<sup>nd</sup> note figure played by the harp. We find Line 1 B-G-F#-E-D-small octave B-A-G-E-D-Great octave B-G to Contra-octave and Great octave F# half notes *let ring*. After a quarter rest in Bar 13, VC/CB play *pp* Great octave F# half note tied to whole note in Bar 14 (in C time) and tied to Bar 15 whole note (also held fermata).

Starting in Bar 16 (3:47 dvd) in the *Moderato* tempo-marking, we visually see the seasons changes in that open kitchen scene (looking out into the yard). Here Max creates a delicate and rather remote timeless feeling. *Sords* violins are divided into three staves. Violins I (top staff) play *harmonics* Lines 1 & 2 Gb whole notes with the tiny circles above the notes (natural harmonics symbol) tied to whole notes next bar. Violins II (middle staff) play this on Lines 1 & 2 Eb tied whole notes, and violins III (bottom staff) on Lines 1 & 2 Cb tied whole notes. The combined tonality is the Cb major. The triangle is lightly rolled on two tied diamond-shaped whole notes. The harp is *gliss* from Line 3 F# quarter note gliss slanting line down to Line 1 F# quarter note up to Line 3 F# quarter note down to Line 1 F# quarter note up to (a repeat of Bar 16 in Bar 17).

In Bar 18, the celeste shows up to play ascending and descending 16<sup>th</sup> note figures starting Line 1 Eb up to Gb up to Bb up to Line 2 Eb (connected by two crossbeams) down to Line 1 Bb-Gb-Eb-Gb down to next ascending figure Eb-Gb-Bb-Eb down to Bb-Gb-Eb-Gb (repeated next three bars). Violins I are now *nat* and bowed trem playing Lines 2 & 3 Gb whole notes tied thru Bar 21, while violins II do so on Lines 2 & 3 Db whole notes, and violins III on Lines 1 & 2 Bb tied whole notes (Gb maj tonality).

In Bar 20 (Chapter 22 at :01), the harp returns to play *Bisb.* or bisbigliando (delicate, murmuring special effect much like a tremolo) Line 3 F#-D#-C#-Line 2 A# 32<sup>nd</sup> notes (etc) for the top staff, and (bottom staff) contrary motion small octave C#-E#-G-A#. Also in Bar 20, the solo cello plays *mf* Line 1 Fb legato down to small octave Bb half notes down to (Bar 21) Fb down to Great octave Bb half notes down to (Bar 22) Great octave Fb whole note held fermata. The piano in Bar 22 sounds Contra-octave and Great octave Fb whole notes held fermata.

End of cue. [1:19 pm Wednesday]

[10/3] [Easter Egg Hunt] *Allegretto* in 2/4 time, 93 Bars, 21 pages. Dvd location: Chapter 22 starting at :11. Key signature of A major (three sharps). Scene: Lucy’s parents’ home Easter Sunday with Lucy preparing the Easter egg hunt for the kids. Her mother comes out to ask, "Do you need any more eggs?" Delightful cue! It starts with an animated Lucy theme variation played by 12 violins and celeste playing the melody line.

In the grace bar in 2/4 time, the violins play *mf* a run of “6” ascending 16<sup>th</sup> notes Line 2 E-F#-G#-A-B-B# to (after double bars) Bar 1 in C time where now the celeste joins with the violins playing the Lucy theme variation *dolce*. We find Line 3 C# 8<sup>th</sup> legato mini-slur up to D quarter note to C# 8<sup>th</sup> down to Line 2 E half note up to (Bar 2)

C# 8<sup>th</sup> to D quarter note to C# 8<sup>th</sup> up to E quarter note to D-C# 8ths to (Bar 3) Line 2 B-  
Line 3 C# 8ths legato to B quarter note down to E-E quarter notes to (Bar 4) E whole  
note. In Bar 5 they continue on B to Line 3 C# 8ths to B quarter note down to E-E quarter  
notes to (Bar 6) E half note legato up to Line 3 D half note to (Bar 7) C# whole note  
legato to (Bar 8) Line 2 B whole note decrescendo hairpin. Repeat Bars 1-5 (*coma sopra*)  
in Bars 9-13 to (Bar 14) Line 2 E up to B half notes to (Bar 15) A rinforzando half note  
*sfz* < tied to 8<sup>th</sup> note but also sounding it *sf* and rinforzando-marked (followed by an 8<sup>th</sup>  
and quarter rest).

Back in Bar 1, the vibe is trem *pp* (notated like the bowed trem of the strings) on  
Line 1 A/C#/E (A maj) whole notes tied to whole notes next bar. In Bar 3 the vibe is trem  
ob B/Line 2 D/E whole notes tied to whole notes thru Bar 6 then back to A/C#/E notes in  
Bar 7 to (Bar 8) G#/Line 2 D/E whole notes. After repeating Bars 1-5 the vibe still holds  
in Bar 14 the tie from Bar 13 of B/D/E whole notes trem to (Bar 15) non-trem A/C/Eb  
rinforzando half notes tied to 8<sup>th</sup> notes (followed by rests). The harp in Bar 1 sounds *mf*  
A/C#/E whole notes arpeggiando (repeated next bar) to (Bar 3) A/B/Line 2 D/E  
arpeggiando whole notes (repeated thru Bar 6). In Bar 7, the harp plays A/C#/E whole  
notes but also, after an initial quarter rest, Line 1 C#-E-F#-A-Line 2 C#-E legato-  
arpeggio 8<sup>th</sup> notes to (Bar 8) G#/D/E whole notes and also (after a quarter rest) Line 1 D-  
E-F#-G#-Line 2 C-E 8<sup>th</sup> notes. After repeating Bars 1-5 in Bars 9-13, it sounds in Bar 14  
B/D/E whole notes to (Bar 15) F#/A/Line 2 C/Eb rinforzando half notes )F# dim 7<sup>th</sup>)  
followed by a half rest.

Back in Bar 1, four celli (in the “k” tenor clef) play *mp* legato descending quarter  
notes Line 1 A-G#-F#-E (repeated thru Bar 5) to (Bar 6) A-G#-F#-G#. After a quarter  
rest in Bar 7, celli continue on middle C# up to F# to E quarter notes to (Bar 8) D up to  
F# to E legato quarter notes. They repeat Bars 1-5 in Bars 9-13 to (Bar 14) Line 1 A-G#-  
F#-E quarter notes to (Bar 15) F# rinforzando quarter note *sf* < legato to D# 8<sup>th</sup> (followed  
by an 8<sup>th</sup> rest and return to the normal bass clef) descending pizzicato 8<sup>th</sup> notes middle C-  
A-F#-D# down to (Bar 16) Great octave A quarter note (followed by a quarter and half  
rest). Also in Bar 16, the only other instruments playing are the bassoons playing Great  
octave A rinforzando whole note tied to half note next bar and tied to 8<sup>th</sup> to G#-G 8ths  
crescendo to F# 8<sup>th</sup> *sf* (followed by an 8<sup>th</sup> rest). Then the three sharps are canceled.

Back in Bar 1, two flutes play *mf* Line 2 C#/E tenuto-marked whole notes  
(repeated next bar) to (Bar 3) D/E tenuto whole notes (repeated thru Bar 6) to (Bar 7)  
C#/E whole notes crescendo to (Bar 8) D/E whole notes decrescendo hairpin. After  
repeating Bars 1-5 they play in Bar 14 D/E whole notes (then rests in the next bars).  
Clarinet I in Bar 1 plays *mf* Line 1 A tenuto whole note (repeated next bar) to (Bar 3) B  
[written Line 2 C#] tenuto whole note (repeated thru Bar 6) to (Bar 7) A whole note  
crescendo to (Bar 8) G# whole note decrescendo. In Bar 14 they play B half note to A to  
G# quarter notes to (Bar 15) F#/A half notes tied to 8<sup>th</sup> notes followed by rests. Oboes  
only play in Bar 15 on Line 2 C/Eb rinforzando half notes *sfz* < tied to 8<sup>th</sup> notes. Violas  
are cued in as the woodwinds but I do not believe they are actually playing until Bar 15.  
There they sound Line 1 F#/A/B#/Line 2 D# half notes tied to 8<sup>th</sup> notes.

Bar 17 is actually a long General Pause lasting 12 seconds from :42 to :54 on the  
dvd. Lucy then says, “Ok, kids. You can come out now!” The music then starts in Bar 18  
a prelude to the delightful Egg Hunt melody (that starts in Bar 21) as the kids stop at the  
porch and Lucy says, “They’re all hidden. Go ahead.”

As stated earlier, three natural signs cancel the previous A major key signature of three sharps. After an 8<sup>th</sup> rest in Bar 18, violins I pluck *pizz mf* Line 1 F#-G-G# 8<sup>th</sup> notes (crossbeam connected) to F#/A side-bracketed double-stopped quarter notes (followed by a quarter rest). Violins II pluck Line 1 E-E-Eb 8ths to D quarter note, while violas pluck middle C-C-C 8ths to C quarter notes, and celli pluck small octave A-G-F# 8ths to quarter note in that same rest pattern. After a half rest, the vibe sounds middle C/D/F#/A half notes. After a half and 8<sup>th</sup> rest, the celeste and piano play *mf* Lines 1 & 2 D up to Lines 2 & 3 D back down to Lines 1 & 2 D 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, oboe I plays Line 1 F#-G-G# staccato 8<sup>th</sup> notes to A staccato quarter note (followed by a quarter rest). After a half rest, oboe II plays F# staccato quarter note followed by a quarter rest. Clarinets play as the violas (but staccato) while Fags play as the VC (but staccato).

In Bar 19 (start of page 5), after an 8<sup>th</sup> rest, the first violins pluck Line 2 F#-G-G# 8ths to A quarter note (followed by a quarter rest) and silent next bar. Violins II pluck Line 2 D-E-E# 8ths to F# quarter notes, violas on Line 2 C-C-C 8ths to C quarter note, and VC on Line 1 A-G-G# 8ths to D quarter note. After a half rest, the vibe sounds Line 2 C/F#/A half notes tied to (Bar 20 in 2/4 time) quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After a half and 8<sup>th</sup> rest, the celeste and piano play Lines 2 & 3 D to E to D 8<sup>th</sup> notes. The oboes, clarinet and bassoon play as given earlier but an octave higher register. The celeste and piano in Bar 20 now play Lines 1 & 2 D up to Lines 2 & 3 D up to Lines 3 & 4 D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Double bar lines then traverse the cue after Bar 20 demarcating the start of a new section of music.

In Bar 21 (Chapter 22 at :58 or almost :59 dvd) we come to the tempo-marking of *molto grazioso* in the key signature of G maj (one sharp). Flute I (flute II cued in)/celeste/violins (I believe the violins are cued in as well) play the delightful melody line. They (certainly the flute and celeste) play *mf* Line 3 D-E-D-Line 2 B 16ths legato slur to A to G 8ths to (Bar 22) “3” triplet value 16<sup>th</sup> notes F#-G-F# to E 8<sup>th</sup> figure crescendo Eb rinforzando quarter note. Then flute II in Bars 23-24 actually play the same notes and figures while flute I is marked *cue in 2 fl.* Then flute I in Bar 25 (“I got one!”) and celeste play Line 2 D-E-G-B 16ths crescendo to Line 3 D down to Line 2 A 8ths (A is rinforzando-marked). Then flute II in Bar 26 playing the same notes. In Bar 27 (start of page 7), flute I plays Line 3 E 16<sup>th</sup> to D-B-A staccato 16ths to next staccato figure of G-E-G-B 16ths to (Bar 28) A-B-A-F# legato 16ths to E to D staccato 8ths to (Bar 29) when both flutes actually play G-D#-E-F# staccato 16ths to G-F#-G-B staccato 16ths up to (Bar 30) Line 3 E-E staccato 8ths to D tenuto quarter note.

Back in Bar 21, the bells sound *p* Line 2 D-E-D-Line 1 B 16ths to A-G 8ths to (Bar 22) F#-E 8ths to Eb rinforzando quarter note. Repeat next two bars. Bells in Bar 25 then sound Line 1 D quarter note (followed by an 8<sup>th</sup> rest) up to A 8<sup>th</sup> (repeated next bar) to (Bar 27) Line 1 E down to B to G to E 8ths up to (Bar 28) A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup> to (Bar 29) G-E-G-B 8ths to (Bar 30) Line 2 E-E 8ths to D rinforzando quarter note. The vibe sounds *p* Lines 1 & 2 D half notes tied to quarter notes in Bar 22 (followed by a quarter rest), repeated next two bars. The vibe sounds in Bar 25 Lines 1 & 2 D dotted quarter notes (followed by an 8<sup>th</sup> rest) and repeated next bar. It returns in Bar 30 (after a quarter rest) on the D quarter notes. After an 8<sup>th</sup> rest in Bar 21, the harp sounds *mf* B/Line 1 D/G 8ths 9 followed by an 8<sup>th</sup> rest) to same 8ths to (Bar 22), after an 8<sup>th</sup> rest, same 8ths crescendo to C/Eb/F#/A rinforzando quarter notes. Repeat next two bars. After an 8<sup>th</sup> rest in Bar 25, the harp sounds B/D/G 8ths (followed by an 8<sup>th</sup> rest)

to C/E/F#/A rinforzando 8ths (repeated next bar). After an 8<sup>th</sup> rest in Bar 27, the harp plays Line 1 D/F#/B quarter notes to D/E/B 8ths to (Bar 28), after an 8<sup>th</sup> rest, C/E/A arpeggiando quarter notes to small octave D/middle C/D/F#/A/Line 2 D rinforzando 8ths. To a repeat of Bar 21 in Bar 29 to (Bar 30), after an 8<sup>th</sup> rest, C/E/F# 8ths (followed by an 8<sup>th</sup> rest) to B/D/G 8ths.

Fag II and pizzicato VC (and bottom staff *sempre staccato piano*) in Bar 21 play *mf* Great octave G up to small octave D up to B down to D 8<sup>th</sup> notes down to (Bar 22) Great octave G up to small octave D 8ths crescendo up to F# rinforzando quarter note. Repeat next two bars. Repeat Bar 21 in Bars 25-26. Etc. CB pluck small octave G 8<sup>th</sup> in Bar 21 followed by rests (repeated thru Bar 28). After an 8<sup>th</sup> rest in Bar 21, violas are *arco* playing B/Line 1 D/G 8ths (followed by an 8<sup>th</sup> rest) to same 8ths to (Bar 22), after an 8<sup>th</sup> rest, same 8ths to C/Eb/F#/A rinforzando quarter notes. Repeat next two bars. Etc. Fag I and clarinet I play Line 1 D tenuto half note tied to 8<sup>th</sup> note next bar to B staccato 8<sup>th</sup> to middle C rinforzando quarter note. Repeat in Bars 23-24. After an 8<sup>th</sup> rest in Bar 22, clarinet II plays B 8<sup>th</sup> up to Line 1 Eb quarter note. After a quarter rest in Bar 22, oboes play A/Line 2 Eb quarter notes. The piano there sounds C/Eb/A Line 1 quarter notes. Etc.

Skipping to Bar 35, the woodwinds are tied to D (flute I/clarinet II/Fag I)/B (Line 2 oboes and bass clarinet)/G (clarinet I) whole notes and tied to dotted half notes next bar. Violins (and flute I) is tied on Line 3 D whole note and tied to dotted half note next bar (followed by a quarter rest for the strings). Violas I are tied on Line 1 G notes, while violas II (bottom staff) are tied on B/Line 1 D notes, and VC on small octave D. After a 16<sup>th</sup> rest, the harp plays arpeggio-legato 16<sup>th</sup> notes Great octave D up to G up to B (connected by two crossbeams) up to small octave D-G-B-Line 1 D up to (top staff) G-B-Line 2 D-G up to B-Line 3 D-G-B to (Bar 36) Line 4 D quarter note followed by two quarter rests. Then the harp plays a gliss from Line 1 D quarter note gliss line up to (Bar 37 in 2/4 time) Line 3 D 8<sup>th</sup> down to middle C/E/G 8ths (followed by an 8<sup>th</sup> rest) to C/D/F#/A 8ths. The vibe in Bar 35 plays B/Line 2 D whole notes tied to dotted half notes next bar. After a half and quarter rest in Bar 36, the celeste and flute I play crescendo a “7” figure of ascending 32<sup>nd</sup> notes Line 2 D-E-F#-G-A-B-Line 3 C to (Bar 37) D-C-B-C 16ths to B-A 8ths to (Bar 38) G half note. Violins in Bar 37 play Line 2 D grace note up to Line 3 D-C-B-C 16ths to Line 2 B-Line 3 C grace notes to B-A 8ths to (Bar 38) G half note. Etc.

[10/4] [Lucy Cries] *Lento* in 4/8 time, 13 bars, 4 pages. Dvd location: Chapter 22 at 2:28. Key signature of G maj (one sharp). Scene: Lucy cries: "I can't even hide Easter eggs without Chip!"

Violins are soli in Bar 1 playing *sfp* Line 3 D whole note bowed trem and held fermata. The bells however do sound Line 2 D quarter note followed by a quarter rest.

In Bar 2, violins play *mf molto espr* the egg hunt melody poignantly on Line 3 D legato to E and then D legato down to Line 2 B 16ths to A to G legato 8ths to (Bar 3) “3” triplet value 16ths F#-G-F# to E 8<sup>th</sup> figure crescendo to Eb tenuto quarter note. Repeat these two bars in Bars 4-5. The vibe in Bar 2 plays *p* small octave B/Line 1 D/G half notes tied to quarter notes next bar to C/F#/A quarter notes. Repeat next two bars. Harp top staff plays arpeggiando B/Line 1 D/G quarter notes twice to (Bar 3) B/D/G to C/F#/A quarter notes. After an 8<sup>th</sup> rest, bottom staff harp sounds small octave D quarter note to same D 8<sup>th</sup> tied to quarter note in Bar 3 to D quarter note to D 8<sup>th</sup>. Repeat next two bars.

Bar 6 (2:41 dvd) in C time starts a classic Steiner “feel-good” musical approach complete with a sweeping rising to falling arc of arpeggio harp notes! Violins I/top staff piano play Line 3 (Line 2 for oboe/bottom staff piano/violins II) D#-E-D 8<sup>th</sup> notes down to Line 2 F# to (Bar 7), after an 8<sup>th</sup> rest, D#-E-D# 8ths up to F# quarter note to E-D# 8ths to (Bar 8) C#-D# 8ths to C# quarter note down to Line 2 F#-F# quarter notes. The bass clarinet plays forte small octave F# whole note tied to whole note in Bar 7. Fags play small octave D#/F# whole notes tied to next bar. Violas top staff play *mf* Line 1 F# whole note tied to next bar, while bottom staff violas play double-stopped small octave D#/B tied whole notes. CB play forte small octave F# tied whole notes. After a half and 8<sup>th</sup> rest in Bar 6, clarinets play forte Line 2 D#-E-D# 8ths down to (Bar 7) Line 1 F# dotted half note (followed by a quarter rest). Celli play the same but an octave lower register.

The harp plays *f* ascending legato 16<sup>th</sup> notes starting Great octave F#-small octave D#-F#-B (connected by two crossbeams) up to (top staff) Line 1 D#-F#-B-Line 2 D# 16ths up to descending F#-D#-Line 1 B-F# down to D#-small octave B-F#-D# 16ths (B maj tonality) and repeated next bar. In Bar 8, the harp plays ascending 16ths Great octave F#-small octave E-F#-middle C# up to (top staff) E-F#-Line 2 C#-E to descending F#-E-C#-Line 1 F# down to E-C#-small octave F#-E.

In end Bar 13, the harp plays ascending 16ths Contra-octave B-Great octave F#-B-small octave D# to F#-B-Line 1 D#-F# to B-Line 2 D#-F#-B to D#-F# 16ths to B 8<sup>th</sup> note held fermata. Violins I are tied Line 2 F#/B whole notes decrescendo and held fermata, while violins II play tied Line 1 B/Line 2 D# whole notes held fermata. Violas play this on B/Line 1 D# whole notes, VC on small octave and Line 1 F# whole notes, and CB on small octave B whole note (establishing the “B” major tonality root). The flutes plays Line 2 B whole note, oboe on Line 1 B, clarinets on small octave B/Line 1 D# notes, and Fags on Great octave B/small octave F# whole notes held fermata.

End of cue. [end session 11:43 pm Wednesday]

[11/1] [Letter To Lucy] 3/4 time, 26 bars, 3 pages. Dvd location: Chapter 22 at 4:10. Note: Reprise of 7 pt 2 in Bars 1-16 (lifted from Bars 21-36 of the earlier cue). Scene: Lucy reads the letter Chip intended for her on her return “home,” but then the moving truck arrives (*Moderato* in C time section)!

Bars 17 thru 23 are quite interesting. This is the scene when the moving truck arrives but Lucy wants to stay put on the couch! The cue sheets call this section “Surprise Move” (No. 94). Herrmann---oh, I should say, Steiner—writes a series of half-diminished seventh chords in those seven bars. If readers do not realize it already in my rundowns, Herrmann’s favorite (or most used) seventh chord is precisely the half-dim 7<sup>th</sup>. Max also has the strings *sords* (muted), and Herrmann typically had his strings muted. So there is a minor Herrmannesque flavor in these bars.

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 hairpin) 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 small octave A/middle C (c') whole notes. Violins are bowed trem on Line 1 Eb/G rinforzando whole notes *sfp* >, while viole are bowed trem on small octave A/middle 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 small octave G/Bb.

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

Clarinets play C/E [written D/F#] 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 small octave Bb/Line 1 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 small octave Bb/Line 1 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 end Bar 26 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-Line 1 Bb-G-Fb-Db-small octave 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 ascending 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 small octave Eb/G/Bb (bottom staff) and (top staff) Line 1 Eb/G/Bb/Line 2 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). Viola 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.

End of cue.

[11/2] [New Headquarters] *Moderato di Marcia* in C time, 83 Bars, 18 pages. Key signature of four flats (Ab maj/F min). Dvd location: Chapter 23 at :01. Scene: Chip narrates, "I spent the next few years operating out of the new headquarters in Washington." Scenes also include the killing of Ma Barker and the arrest of Alvin Karpis.

Skipping to Bar 61 (Chapter 23 at 1:59 dvd), we come to the scene when Ma Barker ("Ma" is probably short for "Ma-chine Gun Barker") is shot head by, yes, machine gun bullets from an FBI agent! What comes around goes around, as they say! Anyway, 3 clarinets and 4 trumpets sound *ff* small octave Bb [written C natural] *rinforzando* dotted half note tied to 8<sup>th</sup> note to "3" triplet value 16ths Bb-Ab-G to (Bar 62) Gb [written Ab] whole note legato to (Bar 63) F [written G] whole note held fermata. Violas also play this in this register. Horns do also so that we find small octave Bb [written Line 1 F natural] dotted half note tied to 8<sup>th</sup> note, and so forth. Bassoons/trombones/VC/CB play this in the Great octave register, while the tuba plays this in the Contra-octave register. The timp in Bar 62 is rolled on Great octave Gb whole note to (Bar 63) F whole note trem roll held fermata. Double bar lines traverse the cue at the end of Bar 63.

In Bar 64 (2:06 dvd), only the piano and celli sound playing legato 8<sup>th</sup> note figures. VC and top staff piano play Great octave (Contra-octave for bottom staff piano) Gb legato mini-slur to F 8ths and then Gb legato to F 8ths again (all four are crossbeam connected) to A-Ab-G-B legato 8ths. Skipping to Bar 67 (2:13 dvd), the harp is *arpeggiando* on Great octave D/A/small octave D/F whole notes (repeated next bar at least) while the piano sounds the same non-*arpeggiando* but *rinforzando*-marked. Violas play small octave D/F *rinforzando* whole notes (repeated next bar), VC on Great octave D/A whole notes, and CB on small octave D whole note. After an 8<sup>th</sup> rest in Bar 67, clarinets and violins play *mf* small octave B-Bb-A legato 8ths (crossbeam connected) to Ab-G-B-A# legato 8ths (crossbeam connected) and repeated next bar.

In Bar 71 (2:21 dvd), violins and violas (and clarinets) play Line 1 (small octave for the celli and contra-basses) Eb legato down to Cb 8ths (crossbeam connected) to Db-D legato 8ths (crossbeam connected) with these two figures repeated in the second half of this bar. In Bar 72, violins play *rinforzando* quarter note (FBI simple rhythmic beat) Line 1 Eb-Db-Cb-Db (repeated next bar at least). Violas play small octave Gb/Line 1 Eb quarter notes to Gb-Fb-Gb quarter notes. VC play Great octave Bb/small octave Eb quarter notes to Great octave Gb-Ab-Gb *rinforzando* quarter notes. CB in Bar 72 play small octave Eb up to Gb to Ab to Gb *rinforzando* quarter notes. The timp beats the same but an octave lower register (and Fag II). Fag I plays Great octave Bb down to Gb to Ab to Gb quarter notes. Etc.

Later when Chip's daughter forgot the lines to her speech at school, Chip consoles her. First he puts on the radio in the car. What plays is "I'll String Along With You" by Warren-Dubin" that lasts about 1:40 according to cue sheet item No. 100 for this score.

[12/2] [Pearl Harbor] *Moderato di Marcia* in C time, 26 Bars, 7 pages. Dvd location: Chapter 25 at :30. Scene: The Japanese bomb Pearl Harbor and the FBI are in action once again deporting enemy aliens! Of course the movie does not mention how innocent Japanese were rounded up in camps!

While the structure of the music (FBI Theme) is the same, the manner of playing is different. Instead of the whole theme being played legato (as previously heard) we hear the second section of each cell played in 8<sup>th</sup> note rinforzando fashion.

In Bar 4 (:37 dvd), violins play Line 1 A rinforzando quarter note to A dotted 8<sup>th</sup> to A 16<sup>th</sup> to A quarter note to “3” triplet value 8ths Line 2 C#-Line 1 B-A 8ths to (Bar 5) C#/E rinforzando 8ths (followed by an 8<sup>th</sup> rest) down to small octave A/Line 1 F#/Line 2 C# rinforzando 8ths (followed by an 8<sup>th</sup> rest) to A/Line 1 D/A 8ths (followed by an 8<sup>th</sup> rest) to Line 1 B tenuto and rinforzando-marked quarter note. Violas play the same notes but a register lower in Bar 4 to (Bar 5) A/Line 1 E/A rinforzando 8ths (followed by an 8<sup>th</sup> rest) to middle C#/F#/A rinforzando 8ths (followed by an 8<sup>th</sup> rest) to B/F#/A rinforzando 8ths (followed by an 8<sup>th</sup> rest) to B/G# tenuto quarter notes. Celli play the same register as the violas in Bar 4 to (Bar 5) small octave C# rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to F# rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to B rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E tenuto quarter note. CB play Great octave A rinforzando quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to small octave F# quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to (Bar 5) small octave C# rinforzando 8<sup>th</sup> (see celli notes here). Pos I plays as the VC in Bar 4 to (Bar 5) Line 1 E 8<sup>th</sup> (followed by rests). Trumpet I and clarinets play Line 1 A [written B] rinforzando quarter note to A dotted 8<sup>th</sup> to A 16<sup>th</sup> up to C#-B-A triplet value 8ths to (Bar 5, trumpet only) Line 2 E 8<sup>th</sup> followed by rests. Clarinets here play A/Line 2 E rinforzando 8ths (followed by an 8<sup>th</sup> rest) to A/C# 8ths (followed by an 8<sup>th</sup> rest), and so forth. Oboe II follows the violins in Bar 4 to (Bar 5) Line 2 C# down to A down to F# 8ths to G# tenuto quarter in the given rest pattern. Oboe I in Bar 5 plays Line 2 E to C# to A 8ths to B quarter note in that rest pattern. Fags follow the CB pattern (Fag II is an octave lower in Bar 5). The bass clarinet plays Line 1 E quarter note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to G# quarter note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 5) middle C# up to F# down to B 8ths up to Line 1 E quarter note. Horns play A/middle C#/E [written E/G#/B] quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest) to A/C#/F# quarter notes tied to 8ths to (Bar 5) A/C#/E 8ths (followed by an 8<sup>th</sup> rest) to A/C#/F# 8ths (followed by an 8<sup>th</sup> rest) to A/D/F# 8ths (followed by an 8<sup>th</sup> rest) to G#/B/Line 1 E tenuto quarter notes. The snare drum plays two grace notes to quarter note to grace note to dotted 8<sup>th</sup> to 16<sup>th</sup> notes to two grace notes to quarter note to grace note to three triplet value 8ths, and so forth. The harp in Bar 5 plays Great octave C#/small octave C#/Line 1 E/A/Line 2 C#/E (A maj) rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Great octave F#/small octave C#/F#/A/middle C#/F#/A/Line 2 C# (F# min) followed by an 8<sup>th</sup> rest to Great octave B/small octave D/F#/A/Line 1 D/F#/A (D maj) 8ths followed by an 8<sup>th</sup> rest to Great octave E/small octave E/G#/B/Line 1 E/G#/B (E maj) quarter notes. Etc.

Later (after the shooting range scene with George) at the steak dinner party at Chip's place, the background LP music playing is “Too Marvelous For Words” by Mercer-Whiting for about 1:10 duration according to cue sheets No. 105 for this score.

Soon Chip's son takes away that record and puts one on of his own, the Marine Hymn by Offenbach. Mike just enlisted in the Marines (to Lucy's consternation and grief).

[12/2A] [ ? ] C time, 3 bars. Cue # 38605. Note: This FBI motif (not Theme) mini-cue was not used in the movie. Perhaps its intended placement was supposed to be at the end of that FBI "Hogan's Alley" shooting range scene I mentioned above when Chip finishes talking with George Crandall (Sam's son). It would seem to fit (but I'm unsure about that last three-note figure in the low registers, as I'll delineate below). If so, it would be located at the very start of Chapter 26 on the dvd.

In Bar 1 (actually a grace bar since the bars were not marked), the flute, clarinet play forte Line 2 Db rinforzando 16<sup>th</sup> up to Gb rinforzando dotted 8<sup>th</sup> up to Line 3 C rinforzando 16<sup>th</sup> figure up to (Bar 2) F rinforzando half note tied to 8<sup>th</sup> note down to Line 2 Db 16<sup>th</sup> up to Gb rinforzando dotted 8<sup>th</sup> up to Line 3 C 16<sup>th</sup> up to (Bar 3) F whole note held fermata. Two oboes, one trumpet (*con sord*) and the vibe play this an octave lower register. After a half rest in Bar 3, the violins sound *ff* small octave Ab/Line 1 F rinforzando 16ths sounded twice (connected by two crossbeams) to Ab/F rinforzando dotted quarter notes held fermata. Violas play this on small octave F/middle C notes, cello on Great octave F/small octave C notes, and CB on Great octave F-F 16ths to F dotted quarter note. This is the F minor tonality, a bit too downbeat I think for that scene I speculated on in the above paragraph. Perhaps after all this cue belonged in a scene that was cut. After a half rest in Bar 3, the bass clarinet sounds *f* Line 1 F-F rinforzando 16ths to F [written G] dotted quarter note held fermata. Flutes play here Great octave F/small octave C notes in that manner, and horns play forte on small octave Ab/middle C/F [written Eb/G/Line 2 C] notes.

End of cue.

[13/2] [Railroad Station] *Allegretto* in 2/4 time, 55 Bars, 14 pages. Dvd location: Chapter 26 starting at 3:27. Scene: Chip narrates (to the listeners and watches of the dvd but also intended for that class he's still giving to enthralled young FBI students): "For a while it seemed we were going to spend the rest of our lives in railroad stations."

In the grace bar, violins and two flutes play *mf* Line 2 (Line 1 for oboes and clarinets) C-D-E-F-G-A-Bb-B 32<sup>nd</sup> note run to (Bar 1) the start of a short arrangement by Max of the "Honey Babe" theme composed by Steiner-Webster (according to cue sheet designation No. 107). So we find the flutes and violins playing Line 3 (Line 2 for oboes and trumpet I *con sord*) C up to Eb 8ths (crossbeam connected) to same Eb dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to (Bar 2) F to Eb 8ths to Eb tenuto quarter note to (Bar 3) C rinforzando 8<sup>th</sup> up to Eb rinforzando quarter note (followed by an 8<sup>th</sup> rest) and repeated next bar, and so forth. Clarinets end the run on Line 2 C 16<sup>th</sup> followed by rests in Bar 1. Flutes play *mf* Great octave Eb/small octave C half notes tied to next two bars and tied to dotted quarter notes in Bar 4 back to sounding Eb/C rinforzando 8<sup>th</sup> up to (Bar 5) Great octave and small octave Gb rinforzando half notes tied to dotted quarter notes next bar. Horns in Bar 1 play *mp* Ab/Eb/middle C half notes tied to next two bars and tied to dotted quarter notes in Bar 4. Violas play *mf* Ab/middle C tied notes as given, and VC/CB on small octave Eb tied notes. The small snare drum sounds an 8<sup>th</sup> note in Bar 3 to quarter note roll (followed by an 8<sup>th</sup> rest) and repeated next bar. After a quarter rest in Bar 3, the harp plays *mf* ascending 16ths small octave and Line 1 G#-B#-Lines 1 & 2 D#-G#, while the pianos

play this enharmonically as Ab-C-Eb-Ab 16ths to (Bar 4) B#/C 8ths (followed by an 8<sup>th</sup> rest) and then another such run.

In Bar 10 (3:37 dvd) in C time, we come to the new scene where George had finished training and was being sent off on an assignment of danger! Steiner here writes a Steineresque arc of rising to falling 16<sup>th</sup> note figures. We find the harp playing “5” quintuplet value 16<sup>th</sup> notes Contra-octave B up to Great octave B up to small octave E to G# to B (E maj) that are connected by two crossbeams up to (top staff) Line 1 E-G#-B-Line 2 E-G# up to descending B-G#-E-Line 1 B-G# down to (bottom staff) E-small octave B-G#-E-Great octave B. Repeat next two bars. Flutes play *mf* Line 1 G#/B whole notes tied to whole notes next two bars, while clarinets play small octave B/Line 1 E [written C#/F#] tied whole notes, bass clarinet on Line 1 G# tied whole notes, and Fags on Contra-octave and Great octave B tied whole notes CB play Great octave B tied whole notes for those three bars. Horns play small octave B/Line 1 E/G#/B *rinforzando* whole notes decrescendo (silent next three bars). In Bar 11, the violins and oboe I play *mf espressivo* (and *sostenuto*) Line 2 E quarter note to E dotted 8<sup>th</sup> to E 16<sup>th</sup> to E quarter note to “3” triplet value 8ths G#-F#-E to (Bar 12) B whole note. After a triplet value 8<sup>th</sup> rest in Bar 12, the E.H., violas, and celli play *mf espressivo* small octave B up to Line 1 E “3” triplet value 8ths up to “3” triplet value G#-F#-E 8ths up to Line 2 C# quarter note legato to B quarter note tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> and half rest).

In Bar 15 (3:51 dvd) we come to the new scene of Mike being shipped out (actually first by rail!). VC/CB/Fag I play *ff* Great octave A# whole note tied to (Bar 16 in 2/4 time) half note and tied to half notes next three bars at least. The bass clarinet plays small octave A# [written B#] tied notes in that manner, Fag II on Contra-octave A#, and horns II-IV on Great octave A#. The timp is rolled forte on Great octave A# notes thru Bar 18. After a quarter rest in Bar 17, the Marine Hymn is adapted again. Flutes, oboe, horns I-II in fiber mutes, 2 trumpets, violins and violas (in diamond-shaped harmonics) play the theme. We find Line 1 E up to G# *rinforzando* 8ths up to (Bar 18) B-B tenuto quarter notes to (Bar 19) B-B tenuto quarter notes, and so forth. The vibe plays *mf* Line 2 E up to G# 8ths up to (Bar 18) B half note trem tied to next bars. Etc.

Skipping to Bar 39 (Chapter 27 at :38 dvd), the gong is solo sounding *p* a whole note tied to whole note next bar. Then we come to refreshing, colorful music of a Latin-flavor by Max. I feel as though we transported to an alternate score sensibility of *Treasure of the Sierra Madre*. Here Chip narrates, “However, things weren’t going so well in one of the countries...” [in South America]. After a half/quarter/8<sup>th</sup> rest in Bar 40 (:42 dvd), violins and clarinets play forte small octave (Great octave for bassoons) “5” quintuplet value 32<sup>nd</sup> notes B-middle C#-D#-E-F# to (Bar 41 in \_ time) G half note tied to 8<sup>th</sup> note down to B-middle C#-D-E 32<sup>nd</sup> notes to (Bar 42) F# half note tied to 8<sup>th</sup> note to B-C#-D-D# 32<sup>nd</sup> notes to (Bar 43) E half note to E-D#-F#-E legato 16ths to (Bar 44) D#-C 8ths to small octave B quarter note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> to (Bar 45 a repeat of Bar 44) to (Bar 46) D#-C *rinforzando* 16ths to B *rinforzando* 8<sup>th</sup> figure (followed by two quarter rests).

Back in Bar 41, after an 8<sup>th</sup> rest, Latin-oriented Caracas sound two x-headed 16ths to two x-headed 8ths (followed by an 8<sup>th</sup> rest) to x-headed 8<sup>th</sup> and repeated next two bars to (Bar 44), after a quarter and 8<sup>th</sup> rest, two *rinforzando* 16ths to quarter note (repeated next bar). The bass clarinet plays Line 1 E up to F# tenuto quarter notes to E tenuto 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 42) D to E tenuto quarter notes to D 8<sup>th</sup> to (Bar 43) C to

D quarter notes to C 8<sup>th</sup> to (Bar 44) B up to Line 1 E 8ths to D# quarter note (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> to (Bar 45) D#-E 8ths to D# quarter note (followed by an 8<sup>th</sup> rest) to E 8<sup>th</sup> to (Bar 46) D#-E 16ths to D# 8<sup>th</sup>. Horns are stopped (+ sign over notes) small octave and Line 1 G half notes decrescendo and tied to 8ths (followed by an 8<sup>th</sup> rest) to (Bar 42) F# half notes tied to 8ths to (Bar 43) E half notes tied to 8ths to (Bar 44) small octave F#/B/Line 1 D# rinforzando 8ths to E/G/middle C rinforzando 8ths to D#/F#/B rinforzando quarter notes (followed by an 8<sup>th</sup> rest) to E/G/C 8ths (repeated next bar). Two pianos play Lines 1 & 2 C to D# to C tenuto quarter notes to (Bar 42) B-C-B tenuto quarter notes down to A-B-A tenuto quarter notes to (Bar 44) Contra-octave B/Great octave F#/B/#small octave F#/B/Line 1 D# 8ths to Great octave C/G/small octave C/E/G/middle C 8ths to Contra-octave B/Great octave F#/B/small octave D#/F#/B quarter notes (followed by an 8<sup>th</sup> rest) to C/G/small octave C/E/G/middle C 8ths (repeated next bar). The celli and contra-basses play forte small octave E-F#-E rinforzando quarter notes to (Bar 42) D-E-D quarter notes to (Bar 43) C-D-C quarter notes. In Bar 44, VC then play Great octave F#/B to G/C 8ths to F#/B quarter notes (followed by an 8<sup>th</sup> rest) to G/C 8ths (repeated next bar). CB play Great octave B to small octave C 8ths to B quarter note (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup>. After an 8<sup>th</sup> rest, two guitars play two *Em* 16<sup>th</sup> chords of Line 1 E/G/B/Line 2 E to two such 8<sup>th</sup> note chords (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> notes. After an 8<sup>th</sup> rest in Bar 42, the guitar plays the same pattern on *Bm* chords of F#/B/Line 2 D/F#. After an 8<sup>th</sup> rest in Bar 43, the guitars play this on C (C maj) on E/G/Line 2 C/E notes. After an 8<sup>th</sup> rest in Bar 41, violas play small octave G/B/Line 1 E notes in that same pattern then (in Bar 42) F#/B/D and then (Bar 43) E/G/middle C notes.

In Bar 48 (:54 dvd) in C time, Chip is on a plane en route to that mysterious South American country to retrieve three agents in danger of being arrested and then shot. To simulate the plane ride, Max has the piano and woodwinds doing shakes (legato tremolos or fingered tremolos of the celli in this case). VC are fingered trem between Great octave F and E whole notes (repeated next bars) while CB play Great octave E tied whole notes. Piano I top staff is trem between Great octave F-E whole notes while top staff piano II does this on E to F. Bottom staves sound Contra-octave tied E whole notes. The timp is rolled between Great octave E-F whole notes. Fag I is legato trem between Great octave F-E whole notes, and I believe Fag II is trill on Great octave E whole note (?). The bass clarinet is legato trem between small octave F-E whole notes.

[13/4] [The International Club] *Misterioso* in C time, 9 bars, 3 pages. Dvd location: Chapter 27 at 1:12. Chip narrates, "I found the first man at the International Club."

The bassoons, VC/CB play *mf* small octave (Line 1 for the bass clarinet) C whole note tied to quarter note in Bar 2 down to B quarter note to "3" triplet value descending quarter notes Bb-A-Ab to (Bar 3) G whole note tied to whole note next bar to (Bar 5) G# whole note to (Bar 6) A rinforzando whole note tied to whole note held fermata next bar.

In Bar 3, horns I-II-III play small octave A/middle C#/F [written E/G#/Line 2 C] tenuto half notes to two such rinforzando quarter notes to (Bar 4) rinforzando dotted quarter notes to C#/F/A tenuto 8ths up to F/A/D tenuto quarter notes to Eb/G/Bb tenuto quarter notes to (Bar 5) D/F#/A to C/E/G tenuto half notes to (Bar 6) small octave B/Line 1 D/F rinforzando whole notes tied to dotted quarter notes next bar decrescendo hairpin followed by an 8<sup>th</sup> rest and then a half rest held fermata. Horn IV in the bass clef plays

forte Great octave G [written Great octave D] whole note tied to next bar to (Bar 5) G# whole note to (Bar 6 in the standard treble clef) small octave G# [written Line 1 D#] rinforzando whole note tied to dotted quarter note next bar. The tuba plays Contra-octave G whole note tied to whole note next bar to (Bar 5) G# whole note to (Bar 6) A sforzando-marked quarter note followed by rest marks. The plays similarly but an octave higher register and trem rolled (except for that sforzando Great octave A quarter note in Bar 6).

After a half rest in Bar 3, the harp plays A/middle C#/F rinforzando quarter note chords twice to (Bar 4) one more quarter note chord followed by rests. The harp returns in Bar 6 on small octave G#/B/Line 1 D/F rinforzando quarter notes followed by rests. The piano also plays those notes in Bar 6 and also Contra-octave and Great octave A quarter notes. Violins I in Bar 3 (*Faster*) are bowed trem *mf* on Line 1 F whole note tied to dotted half note next bar to Eb quarter note to (Bar 5) D to E half notes to (Bar 6) small octave B/Line 1 F bowed trem whole notes *sfp* and tied to whole notes decrescendo next bar held fermata. Violins II in Bar 3 are bowed trem on middle C# whole note tied to whole note next bar. Then they are *col* violins I in Bars 6-7. Violas in Bar 3 play bowed trem small octave A whole note tied to next bar. And then (Bar 5) Bb to middle C half notes to (Bar 6) G#/Line 1 D whole notes bowed trem tied to whole notes held fermata next bar.

After a dotted 8<sup>th</sup> rest in Bar 8 (1:33 dvd), the *solo* oboe plays middle C 16<sup>th</sup> up to F dotted 8<sup>th</sup> up to B 16<sup>th</sup> figure to Line 2 E half note tied to whole note in end Bar 9 held fermata. This of course is the FBI motif (not Theme) in Bars 8-9. After a dotted 8<sup>th</sup> rest, the vibe plays the same as the oboe but with the tied to half notes played so that middle C 16<sup>th</sup> is tied to C half note, and so forth. The piano plays similarly. VC are soli in the strings section sounding Great octave A whole note tied to whole note next bar held fermata.

End of cue. [3:46 pm Thursday, Oct 12]

[R13/5-14/1] [Fleeing Birds] *Agitato* in 2/4 time, 50 bars, 12 pages . Dvd location: Chapter 28 at 1:36. Scene: George gets a secret code message at the hilltop camp where Chip just arrived (to get him out). Mario, the guide, is alarmed when he sees birds fleeing down below (the Federales are coming!).

The harp and two pianos play a run of 32<sup>nd</sup> notes forte. The harp plays small octave Eb-Fb-Gb-Ab-Bb-middle C-Db 32<sup>nd</sup> notes with then a gliss line up to (Bar 2) Line 3 Gb 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/half rest). The pianos show the small octave Eb half note with the gliss line up to (Bar 2) a legato trem roll of half notes (notated like the fingered trem of the strings). Piano I top staff shows Line 3 F# to G half note legato trem and played twice in this bar while the bottom staff plays Line 2 A# to B half notes. Top staff piano II plays Line 3 D to Eb half note trem while bottom staff plays Line 2 H to Ab. This is played forte and then decrescendo hairpin in Bar 3 as this is repeated to (Bar 4) *p* to (Bar 5) *pp* to (Bar 6) *ppp* in the trem repeats. And then repeated in Bars 7-8. The harp ends the run on Line 3 Gb 8<sup>th</sup> followed by rests in Bar 2. The large cymbal plays *p soft stick* a diamond-shaped whole note trem repeated thru Bar 8 (*morendo* in Bar 8). Flute I in Bar 2 is forte legato trem between Line 3 F#-G half notes (repeated thru Bar 8) while flute II is trem between D-Eb, and clarinet I between Line 2 Bb-Line 3 Cb, and clarinet II between Line 2 G-Ab half notes.

In Bar 7 (1:46 dvd), VC/CB play forte Great octave (small octave for bass clarinet) ascending “3” triplet value quarter note figures A-B-small octave C (Line 1 for the bass clarinet) up to D-Eb-F quarter notes to (Bar 8, violas now joining in the pattern) small octave G-A-A# to B-middle C#-D to (Bar 9) D#-E-F. Then violas play G#-B-down to D up to F 16ths to (treble clef inserted) Line 1 G-Ab-B-Line 2 D-F-G “6” sextuplet value 16ths crescendo to (Bar 10 at 1:52 dvd) Line 2 Ab rinforzando whole note bowed trem *sfzp* and tied to bowed trem whole note next bar. After a half rest in Bar 9, violins play Line 1 G#-B-Line 2 D-F 16ths to “6” value 16ths G-Ab-B-Line 3D-F-G crescendo to (Bar 10) Ab rinforzando whole note bowed trem tied to next bar to (Bar 12) B whole note trem tied to next bar. Violins II in Bar 12 play Line 2 B tied whole notes trem. Violas are silent in Bars 12-13. The vive in Bar 10 sounds *sfp* Line 2 G# rinforzando whole note trem tied to next bar up to (Bar 12) B whole note trem tied to next bar. After a half rest in Bar 9, clarinet I plays the same run as the violins but an octave lower register to (Bar 10) Line 2 Ab 8<sup>th</sup> followed by rests. Flutes are *col violins*. Etc.

In Bar 12 while the violins are bowed trem, the flutes are written to play figures to mimic the telegraph message, although I do not particularly hear them in the dvd presentation. If they are playing, then the fidelity is quite low or muted. Anyway, the piano and flutes play *mf* Line 2 F/A 8ths to two F/A 16ths figure, repeated again, then F/A 8ths played twice to F/A quarter notes to (Bar 13), after an 8<sup>th</sup> rest, two such 16<sup>th</sup> notes to two more 16ths to 8ths (followed by an 8<sup>th</sup> rest) to stand-alone F/A 8ths (followed by an 8<sup>th</sup> rest).

After an 8<sup>th</sup> rest in Bar 17 (start of page 5), *Slower*, the flutes play Line 2 F/A 8ths tied to dotted half notes tied to dotted half notes next bar and tied to (and crescendo hairpin) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). The first piano is the same. The vibe plays tied Line 2 B whole note tied to dotted half note and 8<sup>th</sup> note next bar. Violins play tied Line 2 & 3 B notes as well. After an 8<sup>th</sup> rest, the english horn and clarinets play *mf* ascending legato 8<sup>th</sup> notes small octave G#-A-A# (crossbeam connected) to B-C#-D-F to (Bar 18) G to G# to A# quarter notes crescendo to B rinforzando 8<sup>th</sup> note *sfz* (followed by an 8<sup>th</sup> rest).

The Federales theme is then first played *To di Marcia* starting in Bar 19 (Chapter 28 at 2:17 dvd). The english horns, clarinets (two sharps key sig), Baritone Sax (three sharps key sig), bassoons, horn IV, and (*if available*) the Euphonium play that melody line. They play forte small octave A dotted 8<sup>th</sup> to Bb-A-G 32<sup>nd</sup> notes to A quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to “3” triplet value 16ths rinforzando G to A to G down to F-G normal value 16ths. Repeat next bar. They continue in Bar 21 (start of page 6) on A 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to G-F 32<sup>nd</sup> notes to E quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to D rinforzando dotted quarter note trill to C down to B 32<sup>nd</sup> notes to (Bar 22) Great octave A whole note tied to half note next bar and tied to 8<sup>th</sup> note (followed by a 16<sup>th</sup> rest) to B-C 32<sup>nd</sup> notes to D rinforzando 8<sup>th</sup> (followed by a 16<sup>th</sup> rest) to C-B 32<sup>nd</sup> notes to (Bar 24) Great octave A whole note > *pp*.

After a quarter and 8<sup>th</sup> rest in Bar 19, the Caracas sound *mf* an x-headed 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> note to (Bar 20), after a quarter and 8<sup>th</sup> rest, another 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The timp beats *mf* Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 20) A 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest) to same A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to a down to E 8ths. The piano plays *mf pesante* the same pattern but also an octave

lower register. VC/CB play *f pesante* the same as the timp. Violins and violas are silent. After an 8<sup>th</sup> rest, the two guitars play *mf* “3” triplet value 16ths on A/Line 1 E/A/Line 2 C/E notes to two such 8ths (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> chord, and so forth. Horns I-II play the same pattern *mf* on middle C/E notes. Horn III plays *f > mf* the first four-note theme figure as horn IV and then A-A 8ths (followed by an 8<sup>th</sup> rest) to A staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A staccato 8<sup>th</sup>, and so forth.

We hear the Federales theme play again starting on Bar 46 (3:27 dvd). The instrumentation is virtually the same except that the horns are not marked *open*,

[14/2] [Destroy Camp] *Molto agitato* in C time, 106 bars, 26 pages. Dvd location: Chapter 28 starting at 3:42. Scene: Chip exclaims, "All right! Let's destroy this equipment & get out of here! Of course, if this movie was made *these* present days, the line would've been: "All right! Let's destroy this equipment & get the HELL out of here!" (or maybe even more empathically-worded!) Anyway, very agitated "Bureau" beat theme starting on the F#min chord 1st inv (A/C#/F#).

The piano sound *f* Contra-octave and Great octave F# (bottom staff) and (top staff) A/middle C#/F# rinforzando quarter notes to A/A/A/C#/E rinforzando quarter notes to B/B/small octave G/B/Line 1 D rinforzando quarter notes to A/A/A/middle C#/E quarter notes. Repeat next bar. Violins I play Line 1 F#-E-D-E rinforzando quarter notes (repeated next bar) while violins II play Line 1 C#-C#-small octave B-Line 1 C# quarter notes. Violas play small octave A-A-G-A quarter notes, and VC/CB play Great octave F#-A-B-A quarter notes (repeated in Bar 2). The oboe is *col vlms*. Bassoons are *col Celli*. Clarinets play small octave A/middle C# quarter notes to A/C# again to G/B to A/C#. The bass clarinet plays small octave F#-A-B-A quarter notes. Horns play forte small octave F#/A/middle C#/F# rinforzando quarter notes to E/A/C#/E to D/G/B/Line 1 D quarter notes to E/A/C#/E (repeated next bar).

After a half rest in Bar 4, Max has the brass play an emphasis quarter note “hit” on the third beat of that FBI simple but dramatic rhythm. So trumpets I-II play middle C/E rinforzando quarter notes (followed by a quarter rest). Pos play forte small octave C/E/G quarter notes, and the tuba on Great octave C. The timp beats *mf* small octave C sforzando quarter note.

When George sets fire to the code book in close up starting in Bar 17 (4:07 dvd), Max simulates the fire. The cymbal with soft stick is rolled on a dotted half note tied to next bar and to half note in Bar 19. After a quarter rest, the harp is gliss from Line 3 A# dotted note wavy gliss line and also bisbigliando down to Line 2 E# dotted half note while the bottom staff does likewise from Line 2 E# up to Line 3 A#. After a quarter rest, violins I are *ad div* playing fingered trem between Line 3 F#/A# dotted half notes up to G/B dotted half notes tied to half note figures as such next bar and to the first half of Bar 19. Four violins II play between Line 3 D# to E. Violas top staff play this between Line 2 B to Line 3 C dotted half notes fingered trem, while bottom staff violas play on Line 2 E# to F#.

In Bar 21 (4:13 dvd) in 6/8 time, Chip yells, “Come on, Mario! Hurry up!” After an 8<sup>th</sup> rest, violins and oboes and clarinets play forte middle C rinforzando 8<sup>th</sup> down to A# rinforzando 8<sup>th</sup> (crossbeam connected) to B up to Line 1 E-F# rinforzando 8ths to (Bar 22) G down to D# to # 8ths to G-A-A# 8ths to (Bar 23) B down to F# to G 8ths to B-Line

2 C# to C x 8ths to (Bar 24) D# down to B to C# to D#-E-E# 8ths. To (Bar 25, start of page 7) F#-D-Eb 8ths up to Bb rinforzando dotted quarter note tied to (Bar 26 in 2/4 time) dotted quarter note. Then the violins play to the scene when Mario claps his hand and scatters the burros. So we find A-Ab legato 16ths (4:18 dvd) to (Bar 27 in 6/8 time once again) G rinforzando 8<sup>th</sup> to F#-F 16ths to E figure to next figure of Eb 8<sup>th</sup> to D-Db-C-Cb 16ths to (Bar 28) Line 1 Bb rinforzando 8<sup>th</sup> to A-Ab 16ths to Gb 8<sup>th</sup> figure to next figure of F rinforzando 8<sup>th</sup> to Fb-Eb-Db-Cb legato 16ths to (Bar 29, start of page 8) small octave Bb up to Line 1 F up to Bb up to Line 2 D to F to D 16ths up to Bb dotted quarter note tied to (Bar 30 in C time located 4:22 dvd) whole note and tied to (Bar 31 in \_ time) half note tied also to 8<sup>th</sup> and 16<sup>th</sup> 9 followed by a 16<sup>th</sup> rest). There's too much to get into with this busy cue, but the woodwinds in Bar 30 play gliss notes (trumpets also). After a quarter and 8<sup>th</sup> rest, muted trumpet I plays *mf* Line 2 Eb rinforzando 8<sup>th</sup> gliss wavy line down to small octave Bb dotted quarter note to Eb 8<sup>th</sup> gliss to (Bar 31) Bb half note tied to 8<sup>th</sup> and 16<sup>th</sup> notes. Etc.

In Bar 32 in 6/8 time (4:24 dvd), the violins and flutes play Line 3 (Line 2 for oboes and clarinets) Eb 8<sup>th</sup> to "3" triplet value 16ths Db-Eb-Db to Cb five-note figure to next figure of Line 2 Bb 8<sup>th</sup> to Ab-Bb-Cb-Ab 16ths to (Bar 33) Cb 8<sup>th</sup> to "3" triplet value 16ths Bb-Cb-Bb to Ab 8<sup>th</sup> figure to Gb 8<sup>th</sup> to Eb-F-Gb-Eb 16ths, and so forth in the rapid descent of figures. Two open horns in Bar 32 play Line 1 Eb [written Bb] up to Gb dotted quarter notes to (Bar 33) Cb up to Eb dotted quarter notes. CB pluck *pizz* small octave Ab 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to Line 1 Eb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests), repeated next bar, to (Bar 34) Cb dotted half note *arco* to (Bar 35) Great octave Bb dotted half note.

In Bars 45-47 (waiting for the code machine to blow up), Max simulates the time-clock effect by having the flutes, harp, and piano playing staccato 8<sup>th</sup> notes. After a half rest in Bar 45 (4:34 dvd), they play Line 2 Gb-F-Gb-F 8ths figure repeated next bar (two such figures) to two more figures in Bar 47. Violins are bowed trem on Line 2 C bowed trem notes that are tied, while violas/celli play this on middle C trem notes. The oboe is tied on Line 2 F notes. Horns are also tied on F#/C/E/Bb notes. The bomb explodes in Bar 48. The only instrument sounding is the gong's whole note *ff* and *let it ring* (although you really can't hear it during the explosion!). The note is tied to next two bars. After rests in Bar 50 (4:44 dvd), the violins and oboes play Line 2 Gb rinforzando 8<sup>th</sup> forte to (Bar 51) F rinforzando 8<sup>th</sup> down to C down to B up to Line 2 F to next figure of E down to Bb down to A up to Line 2 Eb 8ths, and so forth. Violas play this an octave lower register (as the clarinets) and celli/Fags two octaves lower.

The Federales theme is gloriously played starting in Bar 62 in 6/8 time (Chapter 29 at :05 dvd). Violins and flutes are trill forte on Line 3 Eb dotted half note (trill to Fb) thru Bar 73 at least. Clarinet I/muted trumpet I/violas I play Line 2 Eb quarter note to "3" triplet value 16ths Fb-Eb-Db to Eb dotted quarter note tied to dotted quarter note next bar to Db-Eb-Db triplet value 16ths to Cb-Db 8ths. Repeat next two bars. Violas II play this an octave lower register as also oboe II and bassoons (and trumpet II).

Etc. Etc. It's far too much to get into!

[14/3] [Mario] *Agitato* in 3/4 time, 110 bars, 28 pages. Cue # 38609. Dvd location: Chapter 29 at :52. The scene is Chip yelling "Mario!" as Mario climbs up the huge rock supporting the suspension bridge.

Violas are bowed trem *sf* on small octave D#/D#/B dotted half notes tied to next bar and repeated in Bars 3-4. Celli are bowed trem on Great octave F#/B rinforzando dotted half notes tied to next bar. CB are bowed trem on Great octave B dotted half notes. All strings are decrescendo hairpin in Bar 2 and then Bar 4.

After a quarter rest in Bar 1, flutes/oboes/vibe/top staff piano play forte Line 1 D# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to E# rinforzando quarter note tied to quarter note next bar to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G# rinforzando quarter note tied to quarter note in Bar 3 to A# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B rinforzando quarter note tied to quarter note next bar to Line 2 C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D# rinforzando quarter note tied to next bar, and so forth. Clarinet I plays this enharmonically. After a quarter rest, it sounds Line 1 EB [written F natural] 8<sup>th</sup> note (enharmonic D#), and so forth. Clarinet II plays this an octave lower register. The fags play it starting in the small octave register with D# 8<sup>th</sup>, etc. Horns play Great octave B/D#/F#/B rinforzando dotted half notes tied to next bar (repeated in Bars 3-4). The bottom staff of the piano is *col bassoons*. Etc.

[14/6] [The Telegram] *Dramatic* in C time, 12 bars, 3 pages. Cue # 38610. Dvd location: Chapter 30 at 2:20. Note: From what I can tell, this is the cue meant for the scene when Chip's daughter reads the telegram from the Navy Department informing the Hardesty's that their son, Mike, was killed in action. However, only the first four bars were used. You will note how abruptly the music ends (purposefully cut off by the music editor). Someone decided that the music would not be appropriate in the quiet scene when Chip enters the bedroom to console Lucy.

Violas are bowed trem forte on small octave C/E rinforzando whole notes to (Bar 2) C/F whole notes to (Bar 3) C/E to (Bar 4) D/F whole notes. Celli are bowed trem on Great octave E/A/small octave E whole notes to (Bar 2) F/A/small octave F to (Bar 3) A/small octave E to (Bar 4) G/Bb/small octave D. CB are bowed trem on Great octave E whole note to (Bar 2) F whole note to (Bar 3) A whole note to (Bar 4) G whole note. Just from the strings we see the tonalities are A min (A/C/E) in Bar 1, then F maj (F/A/C) in Bar 2, then A minor again in Bar 3, then G min (G/Bb/D) in Bar 4.

The bass clarinet plays small octave E to (Bar 2) F to (Bar 3) E to (Bar 4) G. Fags and tuba play as the contra-basses. Horns play *ff* small octave C/E whole notes to (Bar 2) C/F to (Bar 3) C/E to (Bar 4) Great octave B/small octave D/G. The gong sounds forte a whole note let vibrate in Bar 1. Finally, two pianos play forte a trem between Contra-octave and Great octave E half notes (notated like the finger tremor of the strings) written twice to (Bar 2) F to F half notes to (Bar 3) A to A to (Bar 4) G to G.

Etc. The violins in Bar 5 join in on the bowed trem figures. Trombones enter in on Great octave and small octave Bb whole notes to (Bar 6) C whole notes. Perhaps the music used in the film came instead from Bars 5-8. [7:30 pm Thursday]

[15/1] [Parents' Grief] *Molto espr (triste)* in C time, 65 bars, 17 pages. Dvd location: Chapter 31 at 1:04. Scene: Lucy and Chip grieve over Mike's death in war.

The first two bars (repeated next two bars) seems almost Herrmannesque. The flute plays *pp molto espr* Line 1 G whole note legato and crescendo hairpin to (Bar 2) Ab whole note decrescendo hairpin. Clarinet I plays Line 1 G [written A] whole note tied to half note next bar to F# half note. Clarinet II plays Line 1 E [written F#] whole note tied to half note to D# half note. The bassoon plays middle (Line 1) C whole note tied to

whole note next bar. The harp sounds Line 1 C/E/G half notes let vibrate followed by a half rest. After a half rest in Bar 2, the harp is arpeggiando on C/D#/F#/Ab half notes. Repeat Bars 1-2 in Bars 3-4.

In Bar 5 (1:15), the solo violin enters to play *tristemente* (sadly) Line 2 G dotted 8<sup>th</sup> to A 16<sup>th</sup> to G dotted 8<sup>th</sup> down to E 16<sup>th</sup> figure to D to C quarter notes crescendo to (Bar 6) Line 1 B to A quarter notes to Ab half note decrescendo. Repeat next two bars. The woodwinds actually still repeat Bars 1-2 in Bars 5-6 and Bars 7-8.

In Bar 9 (1:30), the solo violin plays G dotted 8<sup>th</sup> to A 16<sup>th</sup> up to Line 2 C dotted 8<sup>th</sup> to E 16<sup>th</sup> figure up to G legato down to D quarter notes (repeated next bar). The flute plays G to A quarter notes crescendo to B half notes decrescendo (repeated next bar). Clarinets play E/G to D/F half notes (repeated next bar). The bassoon plays C whole note in both bars. The harp plays C/E/G half notes (followed by a half rest).

Skipping to Bar 17 (2:02) the solo cello plays *mp doloroso* (doleful or sad, basically a synonym of *tristemente*) Great octave E legato up to A up to small octave D to G quarter notes to (Bar 18) A to G# quarter notes up to middle C to B quarter notes, and so forth.

In Bar 25 (2:39 dvd) in \_ time, clarinet I plays *mp dolce* and *solo tenderly* Line 1 Bb to Line 2 Cb to Bb legato quarter notes down to (Bar 26) Eb dotted half note. Violins (except the solo violin) play Line 1 Db/Fb dotted half notes *p* < legato to (Bar 26) Cb/Eb dotted half notes. Violas play small octave G dotted half note to (Bar 26) Ab dotted half note. VC play small octave Eb dotted half note tied to next bar. After a quarter rest in Bar 26, the solo violin plays *lamentoso* (again, sadly) *mp* > Line 2 Fb quarter note to Eb quarter note tied to 8<sup>th</sup> next bar (followed by rests). Etc.

[15/2] [War Over] *Moderato* in C time, 29 bars, 8 pages. Dvd location: Start of Chapter 32. Scene: Chip narrates, "The war was over, but not for the FBI."

The Beethoven Fifth motif is definitely sounded here. The cue sheets (No. 143 on page 4) actually credits this. After an 8<sup>th</sup> rest, violins and violas and horn I play *mf* Line 1 D#-D#-D# 8ths down to small octave B half note to (Bar 2), after an 8<sup>th</sup> rest, C#-C#-C# 8ths down to A# half note to (Bar 3), after an 8<sup>th</sup> rest, E-E-E 8ths down to middle C half note to (Bar 4), after an 8<sup>th</sup> rest, D-D-D 8ths down to B half note. Fag I and VC/CB play this an octave lower register, and Fag II two octaves lower.

The Gaudeamus Igitur theme was arranged by Max in Bars 7-9. Trumpets in \_ time play *mf* Line 1 F# dotted 8<sup>th</sup> to F# 16<sup>th</sup> to F# quarter note to F#/B quarter notes to (Bar 8) E/G# dotted 8ths to E/G# 16ths to E/G# half notes tied to 8ths next bar followed by rests. Pos play D#/D#/B dotted 8ths to 16ths to quarter notes to quarter notes again to (Bar 8) E/G#/B dotted 8ths to 16ths to half notes tied to 8ths next bar. Violins and oboes play Line 2 (Line 1 for violas) F# dotted half note to (Bar 8) G# dotted half note tied to 8<sup>th</sup> note next bar (followed by rests for the oboes). However the violins and violas play Line 1 C#-B 16ths to C#-B-C#-D# 16ths to E-D#-E-F# 16ths to (Bar 10) G-F#-G-A 16ths to A#-B-B#-C# to D#-E-F#-G 16ths to (Bar 11) Ab whole note (start of the "church" music). Celli and contra-basses also play that run of 16<sup>th</sup> note figures as well as the Fags and clarinets. In Bar 11, the *Full Organ* plays forte (top staff) Line 1 Eb/Ab half notes to Eb/G to Db/F quarter notes while bottom staff play small octave C/Ab to Db/A half notes, and so forth. VC play Great octave C legato to Db half notes to (Bar 12) Eb up to Ab half notes. Violins play in Bar 12 Line 2 Bb up to C half notes.

In Bar 17, horns play *mf* Ab/middle C whole notes tied to dotted half notes next bar to Ab/C to I believe Bb/Db to Ab/C triplet 8ths. The tuba plays Great octave B whole note tied to whole note next bar and to (Bar 19 in \_ time) dotted half note. The timp and VC/CB play *mf* Great octave B down to F up to B down to F quarter notes (repeated next bar) to (Bar 19) B-F quarter notes for the timp, while VC/CB play in Bar 19 B quarter note down to F half note tied to (Bar 20 in C time) whole note. The gong sounds *mf* a diamond-shaped whole note let vibrate in Bar 17. Etc. [9:16 pm Thursday]

[15/3] [The Microfilm] *Allegro moderato* in C time, 81 bars, 21 pages. Dvd location: Chapter 32 at 1:31. Scene: Chip narrates, "The pants presser notified the FBI."

In the grace bar, the timp sounds "3" triplet value small octave E-E-E 8ths. Violins I and flute play *mf* Line 1 (small octave for Fag I and violas) "5" quintuplet value 16ths E-F-F#-G-G# to (Bar 1) A rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to G 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), repeated next several bars. Clarinets play C/E 8ths (followed by an 8<sup>th</sup> rest) to C/E 8ths again (8<sup>th</sup> rest following) To Bb/D to C/E once again. After three quarter rests, the timp plays E-E-E triplet value 8ths (repeated next bars). Violins II play as the clarinets. VC/CB/Fag II play Great octave A up to C up to D to C 8ths in that rest pattern. The E.H. and bowed trem viole play tied whole notes from Bar 6 thru Bar 9 to half note next bar. Then they play C-D-E-F# crescendo quarter notes to (Bar 11) G-A 8ths to B dotted half note tied to dotted half notes next bar. The vibe also plays the ascent of 8<sup>th</sup> notes to rolled dotted half notes. Etc.

Skipping to Bar 57, we hear Chip narrating, "Later that week we got more than a look at him." Here Max adapts "While Strolling Thru The Park One Day." The clarinet plays *mf* Line 2 Bb-A 16ths to Bb 8<sup>th</sup> tied to dotted half note and to whole note next bar. Fags play small octave C legato down to Great octave G half notes (repeated next two bars) to (Bar 60) F whole note. The harp and top staff piano, after a quarter rest, sounds *mf* G/middle C/E quarter notes (followed by a quarter rest) to G/C/E quarter notes (repeated next two bars). The bottom staff plays small octave C quarter note (followed by a quarter rest) down to G quarter note (followed by a quarter rest). Violins, after an initial quarter rest, pluck pizzicato middle C/E quarter notes (followed by a quarter rest) to C/E quarter notes (repeated next two bars). Violas pluck small octave G notes in that rest pattern, and CB on C down to small octave G. After a half and quarter rest in Bar 58, the alto sax is featured playing *mf* Line 1 E [written Line 2 C#] dotted 8<sup>th</sup> to F [written Line 2 D] 16<sup>th</sup> to (Bar 59) G [written Line 2 E] dotted 8<sup>th</sup> to G 16<sup>th</sup> to F# dotted 8<sup>th</sup> to G 16<sup>th</sup> figure up to Line 2 C [written A] 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to G quarter note to (Bar 60) A [written Line 2 F#] whole note. The clarinet in Bar 60 responds with Line 1 B dotted 8<sup>th</sup> to C 16<sup>th</sup> to B dotted 8<sup>th</sup> to C 16<sup>th</sup> figure down to G# legato to A quarter notes up to (Bar 61) C whole note. Etc.

[Reel 16] [Whitey Followed] *Moderato (molto misterioso)* in C time, 27 bars, 7 pages. Dvd location: Chapter 33 at 2:16. Scene: Whitey, the communist, is followed! The music starts soon after Chip talks to Hoover on the red phone.

In Bar 17 (Chapter 33 at 2:48) various instruments play the newest rhythmic pattern. Violas play small octave G#/Line 1 D/E 8ths to quarter notes to 8ths (followed by an 8<sup>th</sup> rest) to 8ths (followed by an 8<sup>th</sup> rest) to 8ths again (repeated in Bar 18).

VC/CB/timp play a different rhythm of Great octave Bb pizzicato quarter note (followed by a quarter rest) to Bb-Bb quarter notes to (Bar 8) Bb quarter note (followed by a quarter rest) to Bb down to E quarter notes. The piano plays the same but also an octave lower register. Horns play the violas line on G#/Line 1 D/E notes. Violins I and flutes play, after an 8<sup>th</sup> rest, Line 2 (Line 1 for violins II and clarinets and E.H.) E tenuto quarter note to F 8<sup>th</sup> to F#-G-Ab-Bb legato 8ths with the Bb tied to 8<sup>th</sup> note next bar to B quarter note up to Line 3 D 8<sup>th</sup> to Db-C-Bb-B legato 8ths. Fags play the celli line.

In Bar 26, after a dotted 8<sup>th</sup> rest, flute and violins I play Line 2 (Line 1 for piccolo/oboe/violins II) E rinforzando 16<sup>th</sup> up to A rinforzando dotted 8<sup>th</sup> up to Line 3 D# 16<sup>th</sup> figure to G# rinforzando half note (the FBI motif or “symbol” music) tied to whole note held fermata in end Bar 27. In Bar 27, Pos play Great octave Bb/small octave D/G whole notes held fermata. Tuba and timp play Great octave E whole note held fermata (rolled by the timp). VC/CB/Fags play Great octave E whole note. So far it appears we have the E half-dim 7<sup>th</sup> (E/G/Bb/D). Horns play Great octave Bb/small octave D/G. The bass clarinet plays small octave E whole note. The gong sounds a whole note. The piano is on Contra-octave and Great octave E whole notes. Except for the lingering G# note from the earlier held violins and high woodwinds, we have the overlay of the half-dim 7<sup>th</sup>.

[17/1] [The Pursuit] *Misterioso* in C time, 125 bars, 29 pages. Dvd location: Chapter 34 at 5:07. Scene: Whitey still followed! The agent finally spots him from the phone booth. In Bar 77 we hear the statement, "We're blocked in," and the florist truck takes over.

Skipping to Bar 15 (Chapter 35 at :02), the trumpets emphatically sound forte F/A/D rinforzando 8<sup>th</sup> notes followed by rests, and Pos on Great octave A/small octave F/A/Line 1 D (D min) 8ths, tuba on Contra-octave A, and timp on Great octave A. The piano plays Contra-octave A/Great octave A/small octave A/Line 1 D/F 8ths. After an 8<sup>th</sup> rest, pizzicato violins and staccato flutes play Line 3 (Line 2 for violas/oboes and Line 1 for celli and Fags) C-B-Ab descending 8ths to A-F-E-D to (Bar 16) A-F-E-D up to G#-F-E-D. Etc. CB play Great octave A whole note (and next bar as well).

[17/2] [The Restaurant] *Agitato* in C time, 12 bars, 3 pages. Dvd location: Chapter 35 at 2:16. Scene: Whitey enters the restaurant, Broadway Joe. Santa Lucia music is arranged by Max or at least some recording is used.

Eight violins I are bowed trem on Line 2 A/Line 3 Eb rinforzando whole notes tied to next several bars, and violins II on Line 2 Bb tied notes, and viole bowed trem on Line 2 Db/F tied whole notes. After a half/quarter/8<sup>th</sup> rest, the *solo* oboe and piano play a sort of telegraph mimic as “Control” (Hardesty) gets a message about the spies. We find *mf* Line 2 G-G-G-G 32<sup>nd</sup> notes to (Bar 2) G half note tied to 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to G-G-G-G 32<sup>nd</sup> notes.

[ 17/3] [Second Communist] *Molto misterioso* in C time, 10 bars, 3 pages. Dvd location: Chapter 35 at 2:55. The espionage connection already entered the restaurant and Chip gets that message. The music starts the same as the previous cue but this time the flute joins in. They play, after an 8<sup>th</sup> rest, G-G-G-G 32<sup>nd</sup> notes to G 8<sup>th</sup> to G-G-G-G 32<sup>nd</sup> notes to G half note (repeated next bar).

[17/4] [The Bust] 26 bars, 4 pages. Dvd location: Chapter 36 at :36. Scene: The two Communists are arrested. I did not work on this short cue. My time was running out at the archives (very near closing time!).

[17/5] [Finale] "Finale" 13 Bars, 3pp. Dvd location: Chapter 37 at :18. I did not work on this cue. Yankee Doodle (Public Domain music) and the Marine Hymn by Offenbach is utilized by Max.

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Completed Thursday, October 12, 2006 at 11:42 pm PDT

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