

SPENCER'S MOUNTAIN

Music By
Max Steiner

FILM SCORE RUNDOWN

By
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The following is a film score rundown of Max Steiner's 1963 Warner Bros film *Spencer's Mountain*, directed by Delmer Daves. It stars Henry Fonda and Maureen O'Hara as Clay and Olivia Spencer as hearty, down-to-earth contemporary mountain folks who live and work in the shadows of Wyoming's Grand Tetons. However, despite having nine children, Olivia looks very trim and fit and beautiful ala Hollywood aesthetics!

I had no plan to write a rundown of this score. As fate would have it, I visited a local Tower Records on PCH and saw a newly released dvd of the movie available for \$14.99. Even with no special features I would've purchased it at that good price, but the dvd did indeed come with handsome and illuminating extra features. These include a vintage documentary featurette "Spencer's Mountain: Grand Teton Premiere," and vintage interviews with a rather uncomfortable Henry Fonda and a far more relaxed and humorous James MacArthur. There is also a *Spencer's Mountain & the Waltons* essay, and a theatrical trailer. Armed with this dvd of the film as an audio source (since no full score recording of the music is available in the market), I was immediately inspired to write a rundown of the music.

I researched the score sometime in the mid-Nineties at USC/Warner Brothers archives (both the sketch pages in Steiner's handwriting, and especially Murray Cutter's full orchestrations). The 33-stave orchestrated pages were manufactured by Highland Music papers S-21. The orchestrated pages total at approximately 420 pages. At \$1 a page for xeroxing, I certainly did not have enough money to pay for that copying job so, as I customarily did when researching scores, I would hand-copy much of the score, especially the non-tutti cues. Orchestrators were paid about \$10 a page back then, and each page was set normally to four bars. Even if a long solo passage of one instrument was written, that meant a page or more devoid of notes except for that instrument (or few instruments). It is easier and less costly to simply hand-copy. Of course I did not have time to hand-copy every note of every cue. I tended to focus completely on the cues I particularly liked, such as Reel 6/part 3 when Clay Boy and coming-on-to-him girlfriend-to-be meet at the country library. I xeroxed about 50 to 60 pages. At the time, policy was such that I had to hand-copy on large-sized (6 x 9 inch) index cards only! So I had fabricated cards with blank staves already imprinted on both sides of each card. Eventually policy changed in the late Nineties at least so that I could bring in blank music manuscript pages (normally 24 stave sheets). I also managed to get hold of the cues sheets for this movie (see below) and made notes, especially useful in identifying source music material from other composers adapted by Steiner.

In case the reader is interested, here are some informative Internet sites on the movie/dvd:

<http://www.digitallyobsessed.com/showreview.php3?ID=4950>
<http://teresafogarty.com/JMac/spencers/spencers.html>
http://www.thisisthenortheast.co.uk/the_north_east/archive/2001/12/16/waltonsfestat36.re.html

CUE SHEETS:

Reel 1

- 1 a) America the Beautiful
Katharine Bates & Samuel Ward
Arranged by Max Steiner 0:13
- 1 b) Mountain 1:37
- 1 c) Old Man 1:03
- 1 d) Mountain 2:13
- 2 She'll Be Comin' Round the Mountain (Public Domain)
Tradition :04
- 3 a) The Truck :25
- b) Old Man :27

Reel 2

- 4 Dream House 1:38
- 5 Mountain 1:34
- 6 a) Minnie :11
- b) Father & Son :26
- c) Dream House 1:35

Reel 3

- 7 a) Fishing 2:40
- b) Topsy :18
- c) Drunk Song
Delmer Daves :56
- d) Fishing :17
- 8 a) Drunk Song :27
- b) E minor Prelude
Bach
Arranged by Max Steiner :40
- 9 Shall We Gather At the River
Robert Lowry (Public Domain)
Vocal :23

- 10 America The Beautiful 1:12

Reel 5

- 11 a) Agitato :42
- b) Mountain :11
- c) Agitato :25
- 12 Drunk Song :20

Reel 6

- 13 a) Old man :46
- b) Gaudeamus Igitur [G.I.](arr. Steiner) :40

- 13 c) America The Beautiful :25
- 14 a) The Library :19
 b) Mountain 1:22
 c) G.I. :08
- 15 a) Grazioso :31
 b) Claris :45
 c) Whisper :22
 d) Claris 1:05
- 16 Claris :10
- 17 Claris :06
- Reel 7
- 18 a) The Letter :38
 b) Old Man :33
 c) Mountain :21
- 19 G.I. 1:15
- Reel 8
- 20 G.I. :33
- 21 Mountain :29
- 22 Bring In The Sheaves
 Knowles/Shaw (P.D.) :52
- 23 When the Roll Is Called Up Yonder
 J.M. Black (P.D.) :49
- 24 a) G.I. :45
 b) Mountain 1:06
 c) Claris :40
- 25 a) Mountain :09
 b) Becky :50
- Reel 9
- 26 Door Shut :02
- 27 a) Graveyard :16
 b) Old Man 1:37
 c) Scared :08
 d) Falling Tree :49
 e) Mountain :20
 f) Run For Help :06
- 28 Run For Help :19
- 29 a) Run for Help :22
 b) Trucks :09
 c) Mountain :09
 d) Rescue :11
 e) Old Man :16
- 30 a) Old man :46
- Reel 10
- 30 b) Now the Day Is Over
 Sabine Baring Gould (vocal) 2:58
- 31 a) In the Garden (vocal) C. Austin Miles 1:48

- 31 b) The Will :32
- c) Old man 1:04
- d) Mountain :45
- e) Old Man :27
- f) Waiting :02

Reel 11

- 32 Claris 1:20
- 33 G.I. 2:53
- 34 a) Loan Refused :07
- b) Mountain 1:13

Reel 12

- 35 a) Claris 1:34
- b) Ominous :09
- c) Mountain :56
- d) Gasoline :16
- e) Dream House on Fire 1:57
- f) Mountain :30
- g) Dream House :12
- 36 Mountain :47 [End Title]

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SPENCER'S MOUNTAIN

Reel 1/1 Main Title *Maestoso* in C time, 12 pages, 44 bars, 1:50. Cue #39949.
 Instrumentation: 2 flutes, oboe, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba (or Pos IV), timpani, harp, piano. 16 violins, 6 violas, 6 cellos (VC), 3 basses (CB).

In the grace bar, all four horns play *f* (forte) the noble “America the Beautiful” motif thru Bar 4. So we find Line 1 A [written Line 2 E since horns are transposing instruments written a perfect 5th interval higher than the actual sound heard] tenuto (full note value symbolized by the short horizontal line above the note) quarter note to (Bar 1) A tenuto dotted quarter note. This is followed down by the F# [written Line 2 C#] 8th note to F# quarter note up to A tenuto quarter note. In Bar 2, the motif continues on A tenuto dotted quarter note down to E [written B above] 8th to E quarter note to F# tenuto quarter note.

Back in Bar 1, after a quarter rest, most of the altri instruments in the orchestra play the D maj (D/F#/A) tonality (half notes tied to 8th notes). We find (after a quarter rest) clarinet I playing *f*> Line 1 D [written E] tenuto half note tied to 8th note (followed by an 8th rest), while clarinet II plays small octave F# [written G#] tenuto half note tied to 8th note. The bass clarinet (after a quarter rest) plays small octave A [written B] tenuto half note tied to 8th note (followed by an 8th rest). [Note: the Bb clarinets and bass clarinet and trumpets are transposing instruments set so that the *written* C for those instruments *sound* a major 3rd interval lower as the Bb in concert pitch; similarly, the C concert pitch tone is *written* for those instruments a major 3rd interval higher as note D]

Back in Bar 1, after a quarter rest, bassoons play Great octave and small octave A tenuto half notes tied to 8th notes (followed by an 8th rest). I am not sure (due to the light xeroxing), but trumpet I appears to be lightly penciled in playing the melody line. This usually means it is “cued in” (although those words are not used here); that is, during recording it may or may not be used depending on the decision of the composer/conductor during recording (to hear if it best to include them or not). To my ears, it does not appear to be included during the first three bars, but I cannot tell very well in this mono recording. The melody line notes played by the horns are clearly and boldly written in. The cued in melody line also applies to Pos I (trombone I); that is, faintly written notes. At any rate, after a quarter rest, trumpet II plays (as clarinet I) Line 1 D half note tied to 8th note. Three trombones play (after a quarter rest) Great octave A/small octave F/A tenuto half notes tied to 8th notes (followed by an 8th rest). The timp (after a quarter rest) plays *mf* the Great octave A half note trem roll tied to 8th note (repeated next bar).

Also in Bar 2, the harp pedals are set to Bb Eb F# C#. So, after a quarter rest, the harp (bottom staff) plays forte Contra octave and Great octave A half notes tied to 8th notes, and the top staff plays small octave F#/A/D(d') notes. The piano is col harp (plays exactly what the harp is). After a quarter rest, violins I play forte decrescendo (*f*>) Line 1 rinforzando (not marked as tenuto) D half note tied to 8th note (followed by an 8th rest) while violins II play small octave A. Violas play (after a quarter rest) small octave F# notes in that pattern, while VC/CB play Great octave A notes.

In Bar 2, the altri instruments (those not playing the melody line) play the A Dom 7th (A/C#/E/G) tonality. Clarinets play G/C# [written A/D#] tenuto half notes tied to 8th notes (followed by an 8th rest) while the bass clarinet plays small octave A [written B] notes. Fags play (as in Bar 1) Great octave and small octave A notes in that pattern, trumpet plays Line 1 C#, Pos play Great octave A and small octave G/A notes, and timp repeats the previous bar (A trem roll). The harp and piano play (after a quarter rest) Contra-octave and Great octave A half notes tied to 8ths while the top staff plays small octave G/A/middle C#. Violins I play middle C# rinforzando-marked (not tenuto-marked) half note tied to 8th, while violins II play small octave A notes, viole on small octave G, and VC/CB on Great octave A.

In Bar 3, the horns play Line 1 G [written Line 2 D] tenuto quarter notes to (now divisi) A/C#/E/A tenuto quarter notes to G/D/G/B tenuto quarter notes to G/E/A/C# tenuto quarter notes. The cued in trumpet I plays (or doesn't play!) Line 1 G-A-B-C# quarter notes. After a quarter rest, trumpet II plays E-G-A quarter notes. The cued in Pos I plays Line 1 G down to small octave A to G down to Great octave A quarter notes. Altri Pos play, after a quarter rest), G/A/middle C# quarter notes to E/A/D (d') quarter notes to Great octave A/small octave A/middle C# quarter notes. The harp is silent. The piano plays (after a quarter rest) Great octave and small octave G tenuto quarter notes down to E quarter notes down to Contra octave and Great octave A quarter notes. After a quarter rest, violins play Line 1 E/A to G/B up to A/Line 2 C# tenuto quarter notes. After a quarter rest, violas play unison middle C# quarter notes to (divisi) small octave G/Line 1 D quarter notes to A/E quarter notes. After a quarter rest, VC/CB play descending quarter notes small octave G to E down to Great octave A. Note that the “higher” instruments play ascending quarter notes while the “lower” instruments play descending

quarter notes. Combined we have the A Dom 7th (A/C#/E/G) to E min 7th (E/G/B/D) [or more likely for Steiner G 6th or G maj 6 or G/B/D/E] to A Dom 7th.

In Bar 4 (start of page 2), the horns play A/D/F#/A quarter notes to G/D/G/B to G/C/E/G down to D/B/D/G quarter notes. After a quarter rest, flute I plays Line 2 B tenuto quarter note to Line 3 C tenuto quarter note to D tenuto quarter note. Flute II and the oboe play Line 1 A tenuto quarter note up to B up to Line 2 C to D quarter notes. Clarinets play Line 1 F#/A quarter notes to G/B to G/C to B/D. The bass clarinet plays middle C down to B to A to G quarter notes. Fags play unison on small octave C down to Great octave B to A to G tenuto quarter notes. The cued in trumpets play (or not play) as the clarinets except that trumpet II on the 4th beat plays G quarter note. Pos play small octave C/D/Line 1 D quarter notes to B/G/D to A/G/E (e') to G/B/D. After a quarter rest, the timp beats *mp* < D-E-D quarter notes. The piano bottom staff plays descending quarter notes Great octave and small octave C to Contra octave and Great octave B to A to G. The top staff plays small octave F#/A/Line 1 D/F# tenuto quarter notes to G/B/D/G to G/C/E to small octave D/G/B. Violins I play ascending tenuto quarter notes Line 1 A up to Line 2 B to Line 3 C to D. Violins II play Line 1 F#/A to unison B to Line 2 C to D quarter notes. Viole play A/D (d') to G/G to G/E to B/G (g'). VC/CB play as the Fags.

[Dinner break Sunday 8/11/03 at 4:56 pm]

[resume 7 pm]

In Bar 5 (double bar lines traversing the staves and spaces), we commence with the Spencer's Mountain theme set in the key signature of Bb maj/G min (two flats of B-flat & E-flat). Incidentally, the Bb instruments have two natural signs as their key signature, canceling out the normally placed (for Steiner) two sharps (F# & C#) in a C maj/A min cue in concert pitch (no flats and no sharps). Herrmann, however, almost never did this since his music shifted so regularly in a chromatic fashion. Above the flute I staff line is marked lightly *A Tempo*. It appears Bar 4 was slower or *Rall* but it was not written in. The oboe/violins/viole/celli play the melody line. So we find violins I playing Line 3 (Line 2 for oboe/violins II/viole top staff; Line 1 for viole bottom staff and celli) G half note legato down to D half note tied to (Bar 6) quarter note, and then up to F tenuto 8th note tied to quarter note down to Line 2 (Line 1 for violins II/oboe, etc) Bb quarter note up to (Bar 7) C rinforzando 8th note up to G 8th note tied to dotted half note and tied to half note in Bar 8, and then up to descending "3" triplet value 8th notes Bb-A-G.

Back in Bar 5 (:15 point of Chapter 1 on the dvd), the bass clarinet plays small octave F [written G] whole note tied to F whole note next bar (repeat the whole note ties in Bars 7-8). Both bassoons play Great octave F whole note tied to whole note next bar (repeat in Bars 7-8). For convenience sake, I will designate the 2nd horn on the top staff of the horns to be horn II. Horn II plays small octave Bb [written Line 1 F] whole note tied to next bar. Horn I plays Line 1 G half note [written Line 2 D] legato down to D [written A] 8th note, followed by an 8th and quarter note. Horns III-IV (bottom staff) play small octave F [written middle C] and Line 1 D [written A] whole notes tied to next bar. In Bar 7, the horns play small octave Eb/G/Bb' middle C whole notes [written Bb/D/F/G] tied to whole notes next bar. Trumpet I in Bar 5 plays *p subito* > Line 2 D [written E] half note tied to 8th note (followed by an 8th and quarter rest) while trumpet II plays Bb [written Line 2 C] half note tied to 8th note. Pos play Great octave F/small octave Bb/Line 1 D whole notes tied to next bar. Pos I & II both play Line 1 D (although, once again, I am not sure if they were cued in and actually playing or actually *not* playing at this point

still). In Bar 7, they play *p* (*quasi horn*) F/Eb/G whole notes (Pos I & II playing Eb) tied to whole notes next bar. The timp is silent.

In Bar 5, the harp is now set or indicated as F natural and C natural. After a “3” triplet value 8th note rest, the harp plays *f* ascending 8th notes Great octave F-Bb up to small octave “3” triplet 8th figure notes D-F-Bb up to (top staff) Line 1 D-F-Bb up to Line 2 D-F-Bb up to (Bar 6) descending triplet 8ths D-Bb-F to D-Bb-F (*f*) to D-Bb-F (*f*) down to (bottom staff) D-Bb-F (*F*). The notes in Bars 5-6 were all played under the legato slur/curve phrase. In Bar 7, after a triplet value 8th rest, the harp plays ascending F-C 8ths up to small octave Eb-G-Bb up to (top staff) middle C-Eb-G up to Bb-C-Eb 8ths up to (Bar 8) descending F-Eb-C down to Line 1 Bb-G-Eb down to (bottom staff) C-Bb-G to Eb-B-Bb.

Back in Bar 5, the bottom staff of the piano plays *ped* and forte Contra octave and Great octave F whole notes tied to next bar (silent in Bars 7-8). The top staff plays small octave F/Bb/D (d') whole notes tied to next bar (of course silent in the next two bars). In Bar 6, after a quarter and 8th rest, since the lower notes were held down by the pedal, the pianist then plays on the top staff Line 1 F/Bb/Line 2 D/F/Bb/Line 3 D/F 8th notes tied to dotted quarter notes (followed by an 8th rest). Back in Bar 5, CB play Great octave F whole notes tied to whole notes next bar (repeat in Bars 7-8). As already given, altri strings play the Spencer's Mountain melody line.

I almost forgot to include the other woodwinds. So, after a quarter rest in Bar 5, flutes play Line 1 Bb/Line 2 D quarter note up to D/F quarter notes back to Bb/D quarter notes (all three notes played legato under the legato slur) to (Bar 6) D/F half notes legato Bb/D half notes. After a quarter rest in Bar 7, they play Line 2 C/G quarter notes up to Eb/Bb back to C/G up to (Bar 8) Eb/Gb half notes legato down to C/G half notes. After a quarter rest in Bar 5, both clarinets play Line 1 F-G-F quarter notes to (Bar 6) G to F half notes. In Bar 7, after a quarter rest, the clarinets are again divisi with clarinet I playing Line 1 Bb up to C to Bb quarter notes to (Bar 8) C to Bb half notes, while clarinet II plays Eb-G-Eb quarter notes to (Bar 8) G down to Eb half notes.

Combined in Bar 5 we have the Bb maj (Bb/D/F) tonality but also a G was added initially as a half note to create the G min 7th (G/Bb/D/F) tonality [or Bb maj 6th or Bb/D/F/G]. Bar 6 is more clearly the Bb maj tonality. In Bar 7, the combined notes appear to be the C min 7/11 (C/Eb/G/Bb/F) tonality repeated next bar. Bars 9-10 are like Bars 5-6. Bars 11-12 are like Bars 7-8.

In Bars 9-10, the oboe and strings (except CB) continue the melody line by repeating Bars 5-6. In Bar 11, they continue on the C whole note tied to C “3” triplet value quarter note in Bar 12 up to Eb to D triplet quarter notes down to C-A-G triplet quarter notes. Actually we repeat Bars 5-6 in Bars 9-10 for all of the orchestra. In Bar 11, after a quarter rest, flutes repeat Bars 7-8. Clarinets repeat Bars 7-8 as well, but clarinet II in Bar 12 plays (I believe—if I hand-copied it correctly) small octave F whole note. The bass clarinet repeats Bars 5-8 in Bars 9-12, as well as the bassoons. Horns in Bar 11 play the same Eb/G/Bb/middle C whole notes as in Bar 7 but instead of being tied to whole notes (as in Bar 8) they are tied to half notes and move up to G/A/C/Eb half notes. Trumpets are silent except for those quarter note ties of Bb/C from the whole note in Bar 8 (ditto the Pos). The harp repeats Bars 5-7 in Bars 9-11. In Bar 12, it plays descending triplet 8th notes Line 2 G-Eb-C down to Line 1 Bb-G-Eb to C-A-F to (bottom

staff) small octave Eb-C-F (F). CB continue to play the Great octave F whole notes tied to next bar.

The oboe and strings continue the melody line by repeating Bars 5-6 in Bars 13-15. In Bar 16 (*rall*), however, the tie with the Bb dotted half note in Bar 15 is now a quarter note (not the half note as in Bar 8, as explained earlier). Then they play rinforzando-marked (> over the note) Bb quarter note down to A down to G quarter notes to (Bar 17, *a tempo*) G half note down to D half note tied to quarter note next bar up to F quarter note down to D dotted quarter note legato to C 8th. In Bar 19, violins I are now *div* (divisi) playing Line 2 F/Bb whole notes tied to whole notes in Bar 20, while now divisi violins II play Line 1 Bb/Line 2 D whole notes tied to next bar. Violas play small octave and Line 1 Bb half notes to unison “3” triplet value descending quarter notes A-G-F to (Bar 20) A half note to “3” triplet value quarter notes G-F-D. VC play “3” triplet value quarter notes small octave Bb down to (now standard bass clef) Great octave F up to Bb to next “3” quarter note figure small octave D-F-Bb to (Bar 20) descending triplet quarter notes D-Bb-F (f) down to D-Bb-F (F). The next development of the motif commences in Bar 21, as I’ll explain shortly.

Back in Bar 13, CB play Great octave Bb whole note tied to whole note next bar and then up to (Bar 15) small octave Eb whole note down to (Bar 16) C rinforzando whole note up to (Bar 17) F whole note tied to half note next bar, and then down to Great octave F half note up to Bb whole note tied to whole note in Bar 20.

Back in Bar 13, horns play small octave F/BB/Line 1 D quarter notes tied to 8th notes (followed by an 8th rest). Then they played unison on “3” triplet value ascending quarter notes small octave F-G-D (d’) up to (Bar 14) G half note legato down to D half note [written Line 2 D down to Line 1 A]. The horns take on separate lines in the next two bars overall. So, after a half rest in Bar 15, horns I plays “3” triplet value ascending quarter notes Bb-middle C-Eb up to (Bar 16) rinforzando G 8th up to Bb 8th tied to half note (or perhaps a dotted half note). Horn II plays Bb up to middle C quarter notes to Eb quarter note (all triplet value) tied to Eb whole note next bar. Horn III plays the horn I line. Horn IV plays Bb-C-Eb quarter notes to (Bar 16) G quarter note tied to 8th note (followed by an 8th and half rest). Etc.

The harp bottom staff plays Contra octave BB quarter note (followed by a quarter and half rest). After a quarter rest, the top staff plays arpeggiando (vertical wavy line rolled chord) quarter notes Line 1 F/Bb/Line 2 D to G/D/F (f’’) to F/Bb/D to (Bar 14) G/D/G half notes to F/Bb/D half notes (still arpeggiando). After a quarter rest in Bar 15, the harp is arpeggiando on Line 1 Eb/G/Bb (bottom staff) quarter notes and (top staff) C/Eb/G quarter notes to G/Bb/C Eb/G/Bb back to Eb/G/Bb C/Eb/G to (Bar 16) G/Bb/C Eb/G/Bb half notes. Then there is slight change with the Lines 1 & 2 A legato to G quarter notes, and also small octave/Line 1 Bb and Lines 1 & 2 Eb half notes. In Bar 17, after a quarter rest, the harp top staff repeats Bar 13 to (Bar 16) Line 1 D/G/Bb arpeggiando half notes down to A/Eb/F/A half notes. After a half rest in Bar 16, the left hand plays Great octave F/small octave C half notes. In Bar 19, the harp plays (non-arpeggiando) Contra octave Bb/Great octave F/small octave D (bottom staff) whole notes and (top staff) G/Line 1 D/Bb whole notes. In Bar 20, after a half rest, the harp is gliss on Great octave Bb half note with the gliss line running up to (Bar 21) Line 3 C quarter note.

The piano plays an underlying rhythmic pattern (almost Herrmannesque in nature!). The top staff plays small octave F/Bb/D(d') quarter notes to half notes to quarter notes tied to quarter notes in Bar 14 (half note duration) to half notes to quarter notes. Meanwhile the bottom staff (left hand) plays Contra octave Bb/Great octave F whole notes tied to whole notes next bar. In Bar 15, the top staff (right hand) now plays the rhythmic pattern on G/middle C quarter notes to half notes to quarter notes tied to next bar to G/Bb/Eb half notes to quarter notes. The bottom staff plays Eb/Bb Great octave whole notes to (Bar 16) Great octave C/G/small octave Eb whole notes. In Bar 16, the right hand plays F/Bb/D quarter notes again to half notes to quarter notes tied to quarter notes next bar to quarter notes to A/F (f') half notes to (Bar 19) BB/D/F whole notes tied to whole notes next bar to (Bar 21) G/middle C dotted half notes (followed by a quarter rest).

After a quarter rest in Bar 13, the flutes repeat Bars 5-7 in Bars 13-15. In Bar 16 (*Rall*), flute I plays Line 2 Bb half note to A to G quarter notes, while flute II plays Line 2 Eb legato down to C half notes. After a quarter rest in Bar 17 (*a tempo*), they play Bb/D quarter notes up to D/F back to Bb/D down to (Bar 18) Line 1 G/BB half notes to Eb/A half notes to (Bar 19) D/Bb quarter notes (followed by rests). Incidentally, in Bar 19, the oboe concludes the melody line on Line 1 Bb whole note tied to whole note next bar (silent until Bar 24).

Clarinets in Bar 13 play Bb/D (d') whole notes [written middle C/E] tied to whole notes next bar, and then G/middle C whole notes [written A/D] in Bar 15 up to (Bar 16) *rinforzando* Bb/Eb whole notes to (Bar 17) Bb/D whole notes tied to half notes next bar. Then clarinet I plays D dotted quarter note to middle C 8th to D whole note tied to whole note next bar, while clarinet II plays small octave A half note to (Bar 19) Bb whole note tied to whole note next bar. The bass clarinet in Bar 13 plays Line 1 F [written G] whole note tied to next bar and then (in Bar 15) G [written A] whole note down to (Bar 16) Eb [written F] *rinforzando* whole note to (Bar 17) F to G half notes to (Bar 18) G to Eb half notes to (Bar 19) "3" triplet value quarter notes D down to small octave F up to Bb to "3" triplet quarter notes D-F-Bb to (Bar 20) descending triplet quarter notes D-Bb-F down to D-small octave Bb-F. Fags play Contra octave Bb/Great octave F whole notes tied to whole notes in Bar 14 up to (Bar 15) Great octave Eb/Bb whole notes to (Bar 16) C/G *rinforzando* whole notes to (Bar 17) unison Great octave F whole notes tied to half notes next bar to F half notes. In Bar 19, Fag II plays Contra octave Bb whole note tied to next bar. Fag I plays "3" triplet value quarter notes Bb up to Great octave F-Bb (etc.—unclear notes). Pos in Bar 13 play Great octave Bb whole note tied to next bar (and then silent thru Bar 17). In Bar 18, Pos play small octave Bb half note to A half note to (Bar 19) Bb whole note tied to whole note next bar.

There is also a timp roll in Bar 16 to a quarter note in Bar 17 but I forgot to hand-copy the timp line. I suspect, however, that it is at least a half note drum roll in Bar 15 (:35) crescendo to (Bar 16) a whole note to (Bar 17) a Bb *rinforzando* quarter note.

[end session 11 pm]

[resume Monday, August 11 at 8 am]

In Bar 21 (:44 & ½ as the Virginia Gregg and other actors' names are still showing), the next development (or "B" section if you wish) of the "Mountain" melody line starts. Bar 20 started page 6 in the Main title. The violins and celli (VC) play the melody line completely through while the violas play it towards the end of the end of the

initial four-bar melody cell, preceded by a bit of counterpoint melody, as I'll explain shortly. Violins I play the melody an octave higher (Lines 2 & 3) than violins I (Lines 1 & 2). Note also that the strings are normal in the sense that they are not *sords* (muted). You do not often hear muted strings in Steiner scores, or certainly not anywhere as frequently as Bernard Herrmann scores! It is quite commonplace to see *sords* indicated in Herrmann string scores (again, unlike Steiner's style). You also do not see a great deal of counter-melody lines in Herrmann scores, at least not as elaborately and frequently as in Steiner scores (especially in his earlier years before the early Fifties). Steiner tended in his final decade or even 15 years of his career to be far leaner in his music, more minimalist, simpler in terms of basic melody and rhythm (not as many complicated and involved counter-melodies and flourishes). A commonality between the two composers, however, is that *both* artists self-borrowed from themselves quite frequently—although I would give Herrmann a definite edge on that practice! [see my paper “Self-Borrowing in the Music of Bernard Herrmann” in the Summer issue 2003 of Bill Rosar's “The Journal of Film Music,” and eventually to be placed online on my Film Score Rundowns site]

So, once again, violins I start on Line 3 C half note, violins II on Line 2 C, and VC (“k” tenor clef) on Line 1 C. So the melody is played on three layers of registers. We find violins I playing Line 3 C half note legato up to G half note tied to G quarter note in Bar 22, and then down to Line 2 Bb quarter note to A dotted quarter note trill (*tr* ^^^^^) to G-A 16th notes (connected by two crossbeams) or after-beats to (Bar 23) Bb half note legato up to Line 3 F half note tied to quarter note in Bar 24. Then they play down to Line 2 Bb quarter note to “3” triplet value descending quarter notes Bb-A-G up to (Bars 25-26) a repeat of Bars 21-22 up to (Bar 27) Line 3 (Line 2 for violins II and Line 1 for VC) D whole note tied to whole note next bar.

Back in Bar 21, the violas (or viole if you prefer) play middle C quarter note tied to 8th note (followed by an 8th and quarter rest). Then they play *f* “3” triplet value 8th note *rinforzando* small octave Bb to middle C back to Bb to (Bar 22) Bb tenuto half note decrescendo to A dotted quarter note trill (that part of the melody line) to G-A 16th note after-beats (after a trill) to (Bar 23) Bb half note up to Line 1 F half note tied to quarter note in Bar 24 (followed by a quarter and half rest). After a half and quarter rest in Bar 25, the violas play “3” triplet value 8th notes *rinforzando* Bb-C-Bb to (Bar 26) Bb half note to A dotted quarter note trill to G-A 16ths up to (Bar 27) F whole note tied to whole note next bar.

Back in Bar 21, the CB play the afore-mentioned rhythmic pattern (but slightly changed). So we find small octave Eb quarter note to Eb half note to Eb quarter note (but not tied to next bar) to (Bar 22) F quarter note to F half note to F quarter note down to (Bar 23) Great octave Bb quarter note to Bb half note to Bb quarter note. In Bar 24, basses continue on small octave D quarter note to D half note to D quarter note to (Bar 25) Eb quarter note to Eb half note to Eb quarter note to (Bar 26) F quarter note to F half note to F quarter note down to (Bar 27) Great octave Bb quarter note to half note to quarter note up to (Bar 28) small octave Bb quarter note to half note to quarter note. Note that Fag II also plays this rhythmic pattern but an octave register lower. So Fag II plays in Bar 21 Great octave (not small octave as with the CB) Eb quarter note to half note to quarter note (and so forth). Fag I plays Great octave BB notes in that pattern to (Bar 22) F (as also Fag II) to (Bar 23) Great octave F notes again up to (Bar 24) BB notes (repeated next bar) to (Bars 25-27) F notes.

After a half rest in Bar 21, flute I plays *mf* ascending quarter notes (“3” triplet value) Line 2 C-Eb-G up to (Bar 22) Bb tenuto half note legato to A quarter note decrescendo (followed by a quarter rest). This is a filler counter-melody pattern played by the flutes and clarinet I. Flute II plays the same pattern but with Line 1 “3” triplet value G up to Line 2 C to Eb to (Bar 22) G tenuto half note to F quarter note (followed by a quarter rest). Clarinet I (after a half rest) plays it on Line 1 Eb up to G up to Line 2 C quarter notes to (Bar 22) Eb tenuto half note tied to quarter note. Clarinet II plays middle C [written D] quarter note to C half note to “3” triplet value 8th notes Bb-C-Bb to (bar 22) BB legato to A small octave half notes.

Horn I plays middle C [written G above] half note tied to 8th note (followed by an 8th rest) to “3” triplet value 8th notes Bb-C-Bb to (Bar 22) BB half note tied to quarter note and tied to 8th note (followed by an 8th rest). Horn II plays small octave G [written Line 1 D] whole note legato down to (Bar 22) Eb whole note. Horn III (bottom staff) plays middle C half note tied to 8th note (followed by an 8th and quarter rest) while horn IV plays small octave G notes as such. At least Pos I plays small octave G half note tied to 8th note then silent until Bar 30). The piano plays Great octave Eb/Bb dotted half notes and small octave G/middle C dotted half notes (followed by a quarter rest). The piano repeats this *rinforzando* and pedal in Bar 25.

In Bar 23, the harp plays ascending arpeggio 16th notes starting Contra octave Bb up to F-Bb to small octave D (connected by two crossbeams) up to F-Bb 16ths up to (top staff) Line 1 D-F (these four notes are a figure connected by two crossbeams) up to Bb-Line 2 D-F-Bb up to Bb-Line 3 D-F-Bb-Line 4 D 16ths. In bar 24 the harp plays descending 16th note figures starting Line 4 F-D-Bb-F [written an octave lower but with the *8va* above the figure] down to D-Bb-F-D down to D-F-D-Bb down to (bottom staff) small octave F-D-Bb-F (F) 16ths to (Bar 25) Great octave Eb quarter note (followed by rests). In Bar 27, the harp plays descending 16th notes starting Line 3 F-D-Bb-F down to D-Bb-F-D (d') with the legato slur/curve line above the two figures. Then the harp returns back up to descending 16ths starting Line 3 D-Bb-F-D (d'') down to Bb-F-D-Bb (small octave B-flat). In Bar 28 (start of page 8), the harp plays descending 16th note figures starting Line 2 Bb-F-D-Bb down to Line 1 F-D-Bb-F (f) with the legato slur across the two figures. Then the harp goes back up to Line 2 F-D-Bb-F (f') down to (bottom staff) D-small octave Bb-F-D 16ths to (Bar 29) Great octave A quarter note (followed by a quarter and half rest).

After a half rest in Bar 23, flute I plays “3” triplet value quarter notes Line 2 D-F-G to (Bar 24) Bb half note up to (I believe, notes unclear) Line 3 F half note. Flute II plays triplet value quarter notes Line 1 BB up to Line 2 D back to Bb up to (Bar 24) Bb half note legato down to F half note. After a quarter rest in Bar 24, the oboe returns (after Bar 20) to play Line 1 Bb quarter note to descending “3” triplet value quarter notes Bb-A-G up to (Bar 25) Line 2 C quarter note tied to 8th note (followed by an 8th and half rest). Clarinet I, after a half rest in Bar 23, plays triplet value quarter notes Line 1 F-BB-Line 2 D up to (Bar 24) F whole note, while clarinet II plays Line 1 D-F-G up to (Bar 24) Bb up to Line 2 F half notes. Horns play the rhythmic pattern for two bars on Bb/D quarter notes to half notes to quarter notes to (Bar 24) Bb/F quarter notes to half notes to quarter notes.

After a half rest in Bar 25, flutes play Line 1 G/Line 2 C triplet value quarter notes up to C/Eb up to Eb/G to (Bar 26) G/Bb half notes to G/A quarter notes (followed

by a quarter rest). After a quarter rest in Bar 27, the flutes in unison (or perhaps and probably only flute I) play (:55) Line 2 F quarter note to “3” triplet value ascending quarter notes G-Bb-Line 3 D up to (Bar 28) descending triplet value quarter notes G-F-D to C-Bb-G (g’). Both clarinets also play the flute(s) pattern but played an octave lower register.

Back in Bar 21, the bass clarinet plays Line 1 G [written A] quarter note to half note to quarter note to (Bar 22) G legato to F half notes. Repeat this in Bars 25-26. In Bars 25-26, clarinet II repeats Bars 21-22. The same applies to clarinet I that plays a separate line. Horns in Bars 25-26 also repeat Bars 21-22, and so forth.

Starting in Bar 29, the flutes/oboe/clarinets/violins I top line and VC now play the melody line. Violins are temporarily for Bars 29-31 are separated into three staves. Below the 1st staff is indicated “5 stands” (presumably 10 players with two players per stand). The middle staff has two violin lines and the 3rd (bottom) staff has one violin line. In the middle of those two staves is written *div in 3*. SO it appears that the top staff violins comprises of ten violinists playing the melody line.

So we find Line 2 (Line 1 for clarinets) E (E natural, not E-flat) half note legato slur up to Bb half note tied to quarter note in Bar 30, and then A to G quarter notes to F-E 8th notes (crossbeam connected) to (Bar 31) F half note to A half note tied to quarter note in Bar 32 (start of page 9). Then they play (but now not the clarinets and flute II in that melody pattern) Line 2 (now Line 1 for violins II and viole) Bb quarter note to B quarter note to Line 3 C (Line 2 for violins II) to (Bar 32) C# half note to D half note tied to quarter note in Bar 34 to D_E-F legato quarter notes to (Bar 35) G half note tied to quarter note in Bar 36 (start of page 10). Then the oboe/violins/VC play (Line 3 for violins I, Line 2 for violins II and oboe, and Line 1 for celli) F quarter note to G dotted quarter note to F 8th to (Bar 37) G half note down to D half note tied to dotted quarter note in Bar 38. In Bar 37 viole top staff join in (treble clef) on Line 2 (Line 1 for viole bottom staff) G half note down to D half note tied to dotted quarter note next bar. Then they play F tenuto 8th note tied to quarter note down to Bb quarter note up to (Bar 39) C 8th up to Bb 8th tied to dotted half note and tied to quarter note in Bar 40 (start of page 11), except that the violas are not tied and switch back to standard alto clef.

Then in Bar 40 (after that quarter note tie), violins I play Line 3 Bb (Line 2 for violins II and oboe, and Line 1 for VC) to A to G quarter notes to (Bar 41) G half note down to D half note tied to quarter note next bar up to F quarter note down to D dotted quarter note tied to 8th note.

In Bar 43, divisi violins I play Line 2 F/Bb whole notes tied to whole notes in end Bar 44 (start of page 12) and held fermata in Bar 44. Violins II play Line 1 Bb/Line 2 D whole notes tied to end Bar 44 and held fermata. Violas play small octave Bb/Line 1 D whole notes tied to next bar. VC play small octave Eb whole note tied to whole note held fermata in end Bar 44, while CB play Great octave Bb whole notes.

[lunch break 11 am] [resume 1:08 pm]

I may not elaborate in complete detail the rest of the instrument lines of the orchestra but I’ll work on several now before the Main Title descriptive analysis gets a bit too tiresome for me!

Back in Bar 29, the bass clarinet plays small octave and Fags Great octave A quarter note to A half note to A quarter note (repeated next bar) to (Bar 31) Line 1 (small octave for Fags) D dotted half note to D quarter note to (Bar 32) C dotted half note down

to A quarter note down to (Bar 33) G dotted half note to A quarter note to (Bar 34) G half note to G tenuto half note. The bass clarinet is silent for the next two bars. IN bar 37, the bass clarinet plays Line 1 D [written E] whole note tied to whole note next bar. In Bar 39, it plays Eb [written F] whole note (repeated next bar) to (Bar 41) F [written G] whole note tied to half note next bar down to small octave F half note up to (Bar 43) Bb [written middle C] whole note tied to whole note in end Bar 44 and held fermata.

Since I worked already with the end two bars regarding the strings, lets finish the rundown of instruments for these bars. Flutes play Line 1 Bb/Line 2 D whole notes tied to whole notes held fermata next bar, while the oboe plays Line 1 Bb whole notes. Clarinets play Line 1 D/F whole notes in that tied fashion, and the bass clarinet on small octave Bb. Fags play Contra octave Bb and Great octave F whole notes. Pos play Great octave Bb whole note tied to next bar. The piano plays Contra octave Bb/Great octave F/small octave D/F/Bb whole notes tied to whole notes next bar (held fermata). After a quarter rest in Bar 44, the horns are soli playing the motif fragment of small octave F [written middle C] up to D [written A] dotted quarter note to C [written G] 8th to (end Bar 44) small octave Bb [written Line 1 F] whole note decrescendo and held fermata. Also in end Bar 44, the harp (set additionally for E#/A#) plays a rising gliss from Contra octave Bb up to Line 3 Bb 32nd notes (apparently a very slow gliss since it is the duration of the fermata held bar!). CB play Great octave Bb whole note in Bar 43 tied to next bar and held fermata.

Back in Bar 29, horns III-IV play G/middle C# half notes tied to 8th notes (followed by an 8th and quarter rest). After a half rest in Bar 29, horns I & II play “3” triplet value quarter notes small octave G-A-Bb up to (Bar 30) F [written Line 2 C] half note legato to E quarter note (followed by a quarter rest). Horns III-IV play G/C# whole notes. Pos in Bar 30 play *mp* (*quasi horn*) small octave G whole note. In Bar 31, horns I & II play small octave A [written Line 1 E] tied to half note next bar while altri horns play small octave F/Line 1 D [written middle C/A] whole notes tied to half notes next bar. Etc.

In Bar 31, the harp playing ascending 16th note figures starting Great octave D-A-small octave D-F (connected by two crossbeams) up to G up to (top staff) Line 1 D-F-A to next figure of Line 2 D down to Line 1 F-A-D to Line 2 F-A-Line 3 D-F 16ths. In Bar 32 the harp plays descending 16th notes starting Line 3 A-F-D-A (a’’) down to F-D-A-F (f’) back up to Line 2 D-AF-D down to (bottom staff) small octave A-F-D-A (A) 16ths. The arpeggio pattern is essentially the D min (D/F/A) tonality. Etc.

I reckon this is enough for the Main Title description! This is already page 13 and I’ve just done one cue, so time I move on to the next cue.

R1/2 [Prologue] [Note: No cue title was given on the title page of both the orchestrated cue and the sketch cue, so I’ve indicated a substitute name in brackets for this cue. I will bracket all subsequent cues since titles were also not given] *Moderato* in C time, 17 pages, 68 bars. Cue #39950. The cue is initially set for the key signature of Eb maj (3 flats or Bb/Eb/Ab). The cue sheets designate the motif in this cue as “Old man.” We will this motif several more times in later cues. This cue seques immediately as an overlap from the Main Title. Dvd location: starting at 1:51, Chapter 1. Henry Fonda narrates introductory remarks as a set-up for the movie: “Over a hundred years ago my grandpa come into this land...”

The harp is arpeggiando (vertical wavy line rolled chord) on Great octave Eb/Bb/small octave G half notes (bottom staff) and (top staff) Bb/Line 1 Eb/G half notes (followed by a half rest). Repeat in Bars 3 and 5. Violins I play *mf* < > Line 2 Eb/G whole notes repeated thru Bar 4. Violins II play Line 1 Bb half note legato to Line 2 C half note (repeated thru Bar 5). Violas play small octave G up to Bb half notes repeated thru Bar 4. VC play left-sided bracketed (double-stopped) Great octave Eb/Bb half notes up to small octave Eb half note (repeated thru Bar 5). CB play small octave Eb up to G half notes (repeated next three bars).

In Bar 3, bassoon (Fag) I (in the “k” tenor clef) and English horn play *mf* and *sol* the “Old man” melody line. We find Line 1 G [written Line 2 D for the E.H.] quarter note legato mini-slur down to Eb dotted 8th note to D 16th figure to Eb quarter note same Eb dotted 8th to D 16th figure to (Bar 4) Eb quarter note to Eb dotted 8th to F 16th figure to stand alone G 8th legato to Eb dotted quarter note to (Bar 5) G quarter note down to Eb dotted 8th to D 16th to Eb quarter note up to G quarter note to (Bar 6) F [written Line 2 C for the E.H.] whole note.

After a quarter rest in Bar 6, Fag II plays a rather “Western” rhythmic pattern of Great octave Bb dotted 8th to small octave C 16th (crossbeam connected) to Bb dotted 8th down to A 16th to G dotted 8th to F 16th (crossbeam connected). VC play small octave D quarter note and then down to the same rhythmic figures played by Fag II. Back in Bar 5, the CB play small octave Eb half note legato to F half note up to Bb quarter note in Bar 6 (followed by a quarter and half rest). Violas play small octave G up to A (not A-flat) half notes to (Bar 6) Bb whole note. Violins I top line play Line 2 G half note legato to F half note to (bar 6) F whole note, while the bottom line violins play Line 2 Eb whole note to (bar 6) D whole note. Violins II play Bb up to Line 2 C half notes to (bar 6) Bb whole note. The harp is arpeggiando on half notes Great octave Bb/small octave D/F (bottom staff) and (top staff) Bb/Line 1 D/F (followed by a half rest).

Bar 7 = Bar 3

In Bar 8 (*Rall*), the English horn and Fag I continue the melody line on Line 1 Eb quarter note to Eb dotted 8th to F 16th crescendo to stand alone G 8th legato to Eb dotted quarter note to (Bar 9, *A Tempo*) G quarter note to F dotted 8th to Eb 16th figure crescendo to stand alone F 8th down to D dotted quarter note decrescendo up to (Bar 10) Eb whole note.

Back in Bar 8, divisi violins I play Line 1 Eb/G half notes tied to and crescendo to same Eb/G half note decrescendo while violins II play Bb to Line 2 Cb half notes < >. Violas play small octave G/Bb half notes legato to Line 1 Cb/Db half notes. VC play Great octave Eb/Bb half notes to Db/Ab half notes crescendo-decrescendo, while CB play Eb to Db small octave half notes. After a half rest, the harp [further set to Db & Cb] play arpeggiando half notes Great octave Db/Ab/F (f) and (top staff) Line 1 or middle Cb/Eb/G. The harp is then set in silent Bar 9 (for the harp) to D and C (natural).

In Bar 9, violin I top line play Line 2 G half note to Ab half note, while the bottom line violins play Eb half note to Eb 8th to F dotted quarter note. Violins II play Bb quarter note to Line 2 C quarter note to C 8th to Bb dotted quarter note. Violas play small octave G/Bb quarter notes down to Eb/G quarter notes. Then the top line violas play middle C 8th crescendo to Bb dotted quarter note decrescendo while the bottom line violas play small octave Ab half notes. VC play Great octave Bb quarter note to small octave C

quarter note crescendo to Eb 8th to D dotted quarter note decrescendo. CB play Bb to C quarter notes up to Eb 8th up to Bb dotted quarter note.

In Bar 10 (2:22), the harp is arpeggiando playing four same quarter note chords on Great octave Eb/Bb/small octave Eb (bottom staff) and (top staff) G/Bb/Line 1 Eb. Violins I play Line 2 Eb/G whole notes and violins II play Line 1 Bb whole note. Violas play small octave G/Bb whole notes. VC play Great octave Eb/Bb tenuto quarter notes played 4X while CB play small octave Eb tenuto quarter notes played 4X. After a quarter rest, a solo horn seems to be most noticeable playing legato Eb-D-Db [written Bb-A-Ab] quarter notes.

In Bar 11, the next development (or B section) of the “Old Man” theme commences, played by the violins and violas. They play Line 2 (Line 1 for violas) C half note legato up to Eb dotted quarter note to C-Eb 16ths (connected by two crossbeams) to (Bar 12) Eb down to Bb quarter notes (these last four notes are played under the legato slur) down to G 8th legato down to Eb dotted quarter note to (Bar 13) Ab to G quarter notes to F 8th to Eb dotted quarter note to (Bar 14) F whole note.

Back in Bar 11, clarinet I plays *mf* Line 1 Eb [written F] to E [written F#] quarter notes to F [written G] half notes to (Bar 12) Eb up to G [written A] half notes to (Bar 13) A to G quarter notes to F 8th to Eb dotted dotted quarter note to (Bar 14) F whole note. Clarinet II plays middle C [written D] whole note to (Bar 12) Bb up to middle C half notes to (Bar 13) C quarter note to Bb [written C] quarter note back to C half note to (Bar 14) D [written E] whole note. After a half rest in Bar 12, the bass clarinet plays Line 1 Eb half note to (Bar 13) Eb half note to F to Gb quarter notes to (Bar 14) F whole note. Fag I returns (last heard in Bar 10) in Bar 13 with small octave Eb half note to F quarter note to Gb quarter note to (Bar 14) F quarter note (followed by a quarter and half rest). Fag II plays in Bar 11 Great octave Ab whole note to (Bar 12) G up to small octave C half notes to (Bar 13) rising quarter notes Great octave F-G-Ab-A to (Bar 14) Bb 8th (followed by an 8th rest) down to F quarter note down to Contra octave Bb quarter note up to Great octave Bb quarter note. The solo horn plays middle C [written G] half note tied to 8th note (followed by an 8th rest) to small octave Bb [written Line 1 F] *rinforzando*-marked and also *sfz* quarter note tied to half note in Bar 12 up to Eb [written Bb] half note to (Bar 13) Eb half note again down to middle C half note to (Bar 14) Bb whole note. The harp in Bar 11 plays Great octave Bb/small octave Eb quarter notes (bottom staff) and (top staff) Ab/middle C/Eb quarter notes (followed by a quarter and half rest). In Bar 12, the harp is arpeggiando on half notes Great octave G/small octave Eb/Bb (bottom staff) and (top staff) Line 1 Eb/G/Bb/Line 2 Eb followed by another half-note arpeggiando small octave C/Eb/G (bottom staff) and middle C/Eb/G (top staff). The harp is then silent until Bar 18.

Back in Bar 11, VC play small octave Eb to E quarter notes to F half note to (Bar 12) Eb half note down to C half note to (Bar 13) rising quarter notes Great octave F-G-Ab-A to (Bar 14) Bb whole note. CB play small octave Ab whole note to (Bar 12) G half note up to middle C half note to rising quarter notes small octave F-G-Ab-A to (Bar 14) Bb 8th (followed by an 8th rest) down to F quarter note down to Great octave Bb quarter note up to small octave quarter note. The tonality in Bar 14 is Bb maj (Bb/D/F).

Bars 15-16 = Bars 3-4.

Bar 17 = Bar 9.

In Bar 18 (2:51), the English horn plays Line 1 Eb [written Bb] whole note decrescendo and held fermata. Fag I also plays Line 1 E whole note. Violins I top line or

stands play crescendo Line 2 G to F quarter notes to G half note decrescendo and held fermata. The bottom line violins play Line 2 Eb half note crescendo to another Eb half note decrescendo and held fermata. Violins II play Line 1 Bb quarter note up to Line 2 C quarter note back to Bb half note held fermata. Violas play small octave G quarter note to (I believe) Ab or Bb quarter note down to G half note held fermata. VC play Great octave Bb to small octave C quarter notes back to Bb half note held fermata. CB play crescendo-decrescendo small octave Eb whole note held fermata. Finally the harp (additionally set for A natural), after a half rest, plays “6” sextuplet ascending 16th notes starting Great octave Eb-Bb-small octave Eb-G-Bb-Line 1 Eb (connected by two crossbeams) up to (top staff) another “6” figure of G-Bb-Line 2 Eb-G-Bb-Line 3 Eb (that last E-flat note has the fermata held over it). Then what follows are two bars lines traversing thru the whole score indicating a major change in the music. We then find in Bar 19 the Cut time signature (C with the vertical line thru its center) and three natural signs canceling the previous Eb maj key signature (three flats). This section starts at 2:58 in Chapter 1 (Chapter 1 lasts only 3:10) and extends obviously into the beginning of Chapter 2. Scene: slow left-turning pan to the Spencer log cabin and shortly a cut to Clay Sr. (Henry Fonda) pulling aside the bedroom window white curtains in the still dark early morning.

The only instruments playing in the first eight bars are flute I, the vibe, harp, and violins. We find the vibe sounding softly (whether *p* or *pp* I do not know since it wasn't indicated on the orchestrated cue) Line 1 G/A/Line 2 C/E whole note (*let it ring out*). This is the A min 7th (A/C/E/G) tonality [or C maj 6 or C/E/G/A]but in its 3rd inversion (G/A/C/E). The harp is *Bisb.* (bisbigliando). This means that it is the reverse of bis-small-liando... :). Actually it means a special effect that engenders a delicate whispering or murmuring effect. This is a device I've never seen Herrmann employ or named as such (much like a tremolo effect). So we find on the top staff the right hand playing 32nd notes Line 2 E down to C down to Line 1 G back up to C (connected by three crossbeams) and played 4X. The left hand plays Line 1 G to A up to Line 2 E back down to A 32nd notes. The outermost bar line extends outward into the bar. Repeat thru Bar 22. Violins I are bowed tremolo whole notes Line 1 G/Line 2 E tied to whole notes thru Bar 4, while violins II are bowed trem (tremolo or tremolando if you prefer) on Line 1 A and Line 2 C whole notes.

In Bar 21, the flute is *solo* playing *dolce* the melody line of Line 2 A half note legato down to E half note tied to quarter note next bar, and then up to G half note down to C quarter note to (Bar 23) D half note up to A half note tied to half note in Bar 24 to “3” triplet value descending quarter notes Line 3 c to Line 2 B to A. In Bar 23, the vibe softly strikes Line 1 F/A/Line 2 C/D whole notes *let ring*. This is the D min 7th (D/F/A/C) tonality [or F maj 6th or F/A/C/D]but in its 1st inversion (F/A/C/D). The harp is bisbigliando again on D-C-F-C (d'') 32nd notes and also (left hand) Line 1 F-A-D-A (repeated next bar). Violins I are bowed trem on Line 1 F and Line 2 D whole notes tied to next bar, while violins II are trem still on A/C (c'') notes.

The vibe/harp/violins repeat Bars 19-20 in Bars 25-26 while the solo flute repeats the start of the melody line in Bars 21-22. The flute continues in Bar 27 with Line 2 D whole note tied to quarter note next bar (the quarter note is part of a “3” triplet value figure) continuing on triplet value quarter notes E-F and then up to A-F#-G crescendo to (Bar 29) A half note down to E half note tied to quarter note in Bar 30 up to G half note

down to C quarter note to (Bar 31) D quarter note legato up to Line 3 C dotted half note tied to half note in Bar 32. The flute then plays “3” triplet value descending quarter notes C-B-A to (Bar 33) A half note down to E half note tied to quarter note next bar up to G quarter note down to E dotted quarter note to D 8th to (Bar 35) C whole note tied to whole note next bar (end of this phase of the melody line but continued next bar by the solo clarinet).

Back in Bar 27, the vibe sounds F/A/C/D (d^{''}) whole notes let ring to (Bar 28) F/A/C/D half notes to F/G/B/D half notes to (Bar 29) G/A/C/E whole notes In Bar 31 the vibe plays F/A/C/D whole notes, returning in Bar 33 to play G/A/C/E whole notes to (Bar 34) G/A/C/E to F/G/B half notes to (Bar 35) E/G/C whole notes tied to whole notes next bar. The harp is bisbigliando in Bars 27-28 as given in Bars 23-24, then back to the first pattern given in Bar 19 in Bars 29-30. They return as such in Bar 33 and the first half of Bar 34 followed by an arpeggiando of half notes Line 1 F/G/B. Then it is *sempre bisb* in Bars 35-36 on notes E/G/C (c^{''}).

The violins are bowed trem in Bars 27-28 (and Bars 31-32), repeating Bars 23-24. In Bars 29-30 they repeat Bars 19-20. In Bar 33 they repeat Bar 19 but tied to half note next bar down to F/G/B half note trem to (Bar 35) E/G/C (C maj 1st inversion) whole notes tied to whole notes next bar.

After a half rest in Bar 27, celli show up (after an eight-bar coffee break) to pluck *pizz* middle C quarter note (followed by a quarter rest). In Bar 28 they pluck small octave A quarter note (followed by a quarter rest) to G quarter note (followed by a quarter rest). After a half rest in Bar 29, the celli (now in the tenor clef) play (no-pizz) “3” triplet value rising quarter notes small octave G-A-Line 1 E to (Bar 30) A half note legato down to E half note. In Bar 31, after a half rest, the VC play triplet value quarter notes Line 1 D-E-F to (Bar 32) A quarter note up to Line 2 C dotted half note. After a half rest in Bar 33, they play small octave G-A-Line 1 E quarter notes up to (Bar 34) A half note to G dotted quarter note to F 8th to (Bar 35) E whole note tied to whole note next bar. In Bar 35, viole return (after a sixteen-bar smoke break) playing *mf* middle C legato to B half notes down to (Bar 36) A to G half notes.

In Bar 37, the solo clarinet plays *mf* the melody line Line 2 D [written E] half note up to A [written B] half note tied to quarter note next bar down to C [written D] quarter note to B [written Line 2 C#] dotted quarter note trill to A-B 16th note after-beats to (Bar 39) C half note up to G [written A] half note tied to quarter note in Bar 40. Then the clarinet plays C dotted 8th to D 16th to “3” triplet value descending quarter notes C-B-A up to (Bar 41) D half note up to A half note tied to quarter note in Bar 42, and then down to C quarter note to B dotted quarter note trill to A-B 16th note after-beats to (Bar 43) G whole note tied to whole note next bar.

Back in Bar 37 (:30 in Chapter 2 when Clay wakes up Clayboy), the oboe plays a counter-melody line *mp* on Line 1 A dotted half note up to Line 2 C quarter note down to (Bar 38) B dotted quarter note (followed by an 8th and half rest). In Bar 39, the oboe continues on Line 2 C dotted half note to B dotted 8th to C 16th figure to (Bar 40) Line 1 B to A quarter notes to “3” triplet value descending quarter notes G-E-C to (Bar 41) D half note tied to 8th note (followed by an 8th rest) and then Line 2 C quarter note to (Bar 42) B dotted quarter note (followed by an 8th an half rest). After a half and 8th rest in Bar 43, the oboe plays C dotted 8th to D 16th to (Bar 44) C to B quarter notes to “3” triplet value quarter notes (half bar duration) A-B-G.

Back in Bar 37, the harp is arpeggiando on small octave F/A/middle C/D dotted half notes (followed by a quarter rest). In Bar 38, the harp is arpeggiando on F/G/B/D (d⁷) dotted half notes. In Bar 39 the harp is arpeggiando on G/B/D dotted half notes (repeated next bar) to (Bars 41-42) a repeat of Bars 37-38. In Bar 43 the harp is arpeggiando on E/G/middle C dotted half notes and then (in Bar 44) F/G/C.

Back in Bar 37, violins play *pp* a steady rhythmic pattern of small octave A/middle C/D quarter notes to A/C/D half notes to A/C/D quarter notes to (Bar 38) G/B/D notes in that pattern to (Bar 39) G (violins II) and unison (violins I) middle C notes (repeated next bar). Violins repeat Bars 37-38 in Bars 41-42. In Bar 43 they play small octave G/middle C (violins II & I respectively) notes in that pattern to (Bar 44) G/D notes. Back in Bar 37, violas play the rhythmic pattern on small octave F quarter note to half note to quarter note (repeated next bar) to (Bar 39) E notes (repeated next bar). Repeat Bars 37-38 in Bars 41-42 and then (in Bar 43) E notes to (Bar 44) F notes in that pattern. VC are silent until Bar 45. In Bar 40, CB pluck *pizz* Great octave G quarter note (followed by a quarter and half rest). After a half rest in Bar 43, the basses pluck G quarter note (followed by a quarter rest).

In Bar 45 (:52), the oboe is now *solo* playing the melody line of Line 1 F# half note legato up to Line 2 C half note tied to quarter note next bar to B quarter note to “3” triplet value descending quarter notes A-G-F# to (Bar 47) G half note to B half note tied to quarter note in Bar 48, and then B-C#-D (d⁷) legato quarter notes to (Bar 49) D# half note to E half note tied to quarter note next bar to E-F#-G Line 2 quarter notes to (Bar 51) A whole note tied to (Bar 52) A dotted half note to G quarter note.

[end session 10:35 pm]

[resume Tuesday, August 12 at 6:19 pm]

Back in Bar 45, clarinet II plays Line 1 F# [written G#] dotted half note to “3” triplet value 8ths E-F#-E to (Bar 46) D whole note decrescendo. After a half and quarter rest in Bar 45, clarinet I plays that same E-F#-E triplet 8ths to (Bar 46) to I believe the E quarter note (?) followed by a quarter and half rest. The clarinets are then silent until Bar 53. Back in Bar 47, after a half and quarter rest, the first flute plays *p* Line 2 D# quarter note to (Bar 48) E dotted half note decrescendo (followed by a quarter rest). After a half and quarter rest in Bar 49, the flute plays *mf* Line 1 B quarter note to (Bar 50) A dotted half note (followed by a quarter rest). After a quarter rest in Bar 51, flute I plays Line 2 E half note to D quarter note while flute II now joins in to play Line 1 A dotted half note. In Bar 52, flute I plays Line 2 E half note to D# quarter note while flute II plays Line 1 B dotted half note.

Violins and harp are now silent until Bar 53. Back in Bar 45, violas play the rhythmic pattern of middle C/E quarter notes to C/E half notes to C/E quarter notes to (Bar 46) small octave B/Line 1 D# notes in that pattern to (Bar 47) B/E quarter notes to further divisi G/B/E half note to BG/B/E quarter notes (repeat Bar 47 in Bar 48). After a quarter rest in Bar 49, violas play G/middle C/E half notes to quarter notes (repeated next bar). After a quarter rest in Bar 51, violas play middle C/E half notes to D quarter notes. After a quarter rest in Bar 52, they play B/E half notes to B/D# quarter notes.

Back in Bar 45, VC play the rhythmic pattern on small octave C/A quarter notes to half notes to quarter notes (repeated next bar). In Bar 47, VC play E/G quarter notes to unison E half notes to E quarter notes tied to quarter notes next bar to D half notes to D quarter notes. In bar 49, they play Great octave A whole note tied to whole note next bar.

In Bar 51, they are *div* playing Great octave D and small octave E whole notes legato to (Bar 52) G/small octave F whole notes. Back in Bar 45, CB pluck *pizz* on Great octave B quarter note (followed by a quarter and half rest). In Bar 47, CB pluck small octave E quarter note (followed by rests) and then D quarter note in Bar 48, A in Bar 49, Great octave A in Bar 50, small octave D in Bar 51, and then G quarter note in Bar 52 (followed by rests).

In Bar 53 (1:19, Chapter 2), we come to the scene where Clayboy in washing his face as he gets ready to do his early morning chores (particularly to get plenty of eggs for the big breakfast since Dad's many brothers are coming, and they have a hearty appetite!). VC play that familiar "Western" rhythmic pattern of dotted 8th to 16th note figures (two four-note figures per bar). So we find celli playing Great octave C dotted 8th note up to G 16th to A dotted 8th back to G 16th (the last three notes are played under the legato mini-slur). Repeat that figure in the same bar, and repeat Bar 53 in Bar 54. In Bar 55, the VC play Great octave F dotted 8th note up to small octave C 16th up to D dotted 8th back to C 16th (the C-D-C notes are under the legato slur). Repeat the figure in the same bar, and repeat Bar 55 in Bar 56.

While noticeable in this section of the cue, the celli rhythmic pattern defers prominence to the violins playing the "Spencer's Mountain" (or just plain old "Mountain" according to the cue sheets) melody line. We find violins playing Line 2 A half note legato down to E half note tied to quarter note in Bar 54, and then E quarter note up to G 8th legato down to C dotted quarter note to (Bar 55) D 8th up to A 8th tied to dotted half note and tied to quarter note in Bar 56. Then the violins play Line 3 C quarter note to "3" triplet value descending quarter notes C-B-A to (Bars 57-58) a repeat of Bars 53-54 to (Bar 59) Line 2 D whole note tied to quarter note next bar. That D quarter note is actually a "3" triplet value quarter note that continues the figure up to E-F triplet quarter notes to F#-A-G triplet quarter notes. They then repeat once again Bars 53-54 in Bars 61-62 to (Bar 63) D half note legato up to Line 3 C half note tied to quarter note next bar, and then C-B-A quarter notes to (bar 65) A half note legato down to E half note tied to quarter note in Bar 66. They then play down to Line 1 G quarter note up to Line 2 E dotted quarter note to D 8th to (Bar 67) Line 2 C whole note tied to C whole note in end Bar 68 and held fermata.

Back in Bar 53 (start of page 14), after an 8th rest, the clarinet plays Line 1 A [written B] *rinforzando* quarter note legato to G [written A] 8th note. Repeat that pattern in the same bar and repeat Bar 53 in Bar 54. After an 8th rest in Bar 55, the clarinet plays Line 2 C [written D] *rinforzando* quarter note legato down to A 8th (repeat in the same bar and repeat in Bar 56). The clarinet then repeats Bars 53-55 in Bars 57-59. After an 8th rest in Bar 60, the clarinet plays B quarter note to G 8th (repeated same bar) to (Bar 61), after an 8th rest, A quarter note to G 8th (repeated same bar and repeated in Bar 62). After an 8th rest in Bar 63, the clarinet plays (as in Bar 55) C quarter note to A 8th patterns (continued next bar). After an 8th rest in Bar 65, the clarinet plays A quarter note legato to G 8th pattern again thru Bar 65. In end Bar 68, the clarinet plays Line 1 A [written B] whole note held fermata.

Back in Bar 53, after a quarter rest, the harp is *arpeggiando* on half notes small octave G/A/middle C/E half notes to same G/A/C/E quarter notes (A min 7th 3rd inversion), repeated next bar. After a quarter rest in Bar 55, the harp is *arpeggiando* on F/A/C/D half notes to quarter notes (D min 7 1st inversion), repeated next bar. The harp

repeats Bars 53-55 in Bars 57-59) to (Bar 60), after a quarter rest, F/B/D half note to quarter notes. The harp repeats Bars 53-56 in Bars 61-64). After a quarter rest in Bar 65, the harp plays A/C/E (e') half notes to quarter notes. After a quarter rest in Bar 66, the harp plays A/C/E quarter notes to G/B/E/G quarter notes (followed by a quarter rest). After a quarter rest in Bar 67, the harp plays G/A/C/E half notes to quarter notes. In end Bar 68, the harp is arpeggiando on whole notes (held fermata) Great octave C/G/small octave E (bottom staff) and (top staff) A/middle C/G. So the cue ends on the A min 7th (A/C/E/G) tonality [or C maj 6th or C/E/G/A].

Back in Bar 53, after a quarter rest, violas play A/middle C/E tenuto half notes to quarter notes (repeated next bar). After a quarter rest in Bar 55, viole play A/C/D half notes to quarter notes (repeated next bar). They repeat Bars 53-55 in Bars 57-59. After a quarter rest in Bar 60, viole play A/B/D half notes to quarter notes. They then repeat Bars 53-56 in Bars 61-64. After a quarter rest in Bar 65, they play A/C/E half notes to quarter notes. After a quarter rest in Bar 66, the top line of viole I play Line 1 E half note down to B quarter note, while the bottom line violas play middle C-A-A quarter notes. After a quarter rest in Bar 66, viole II play small octave A-G-F quarter notes. After a quarter rest in Bar 67, viole play small octave A (viole II) and middle C/E (viole I) half notes to quarter notes. In end Bar 68, they play A/C/G (g') whole notes held fermata.

I forgot to finish the VC line playing the western rhythmic pattern notes. So we find celli repeating Bars 53-55 in Bars 57-59. In Bar 60, they play Great octave G dotted 8th up to small octave G 16th to A dotted 8th to G 16th (repeated same bar). They then repeat Bars 53-56 in Bars 61-64. The pattern is modified slightly in Bar 65 where we find, after a dotted 8th rest, small octave G 16th to A dotted 8th back to G 16th (repeat that pattern in the same bar). After a dotted 8th rest in Bar 66, VC play F 16th to A dotted 8th to G 16th (repeat same bar). In Bar 67, VC play the initial pattern (repeating Bar 53) to (end Bar 68) Great octave G and small octave E whole notes held fermata.

Back in Bar 53 we finally come to the CB playing two small octave C half notes (repeated next bar) up to (Bar 55) small octave F-F half notes (repeated next bar). They repeat Bars 53-55 in Bars 57-59) to (Bar 60) small octave G-G half notes. They repeat Bars 53-56 in Bars 61-64. In Bar 65 they play small octave G-G half notes to (Bar 66) G half note. Then they go down to pluck *pizz* Great octave G quarter note (followed by a quarter rest). In Bar 67 they are *arco* again to play two C half notes to (end Bar 66) C whole note held fermata.

End of cue. [this section completed 8:18 pm]

R1/3 [The Truck Ride] *Con moto* in 2/4 time, key signature of Bb major (two flats). 7 pages, 27 bars, :52. Cue #39951. Scene: Old man Spencer is at the head of the breakfast table overhearing how the sons and Clayboy are going up to a ridge to help build a dream house for Clay, and he comments to Clay (Henry Fonda as "Clay Sr.") "I'm going with you!" Starts on the dvd Chapter 2 at 5:10 & ½. The chapter ends at 5:12, so basically the cue starts Chapter 3.

The title page of the sketch cue (autograph or handwritten by Max) consists of a top-middle-bottom section, each section consisting of four staves of music. The top section includes Bars 1 thru 3, the middle section holds Bars 4-6, and the bottom section holds Bars 847 thru 849—go figure! (actually Bars 7-9). He has *Con moto* written in and the two flats key signature and 2/4 time, and the treble clef on the top three staves (bass

clef on the bottom or 4th staff). However, despite what some people claim that the orchestrator is just a glorified copyist following the detailed orders of the composer on the sketch score...well, Steiner absolutely does not indicate *any* of the instrumentation. So unless Max verbally indicated his wishes to his long-time orchestrator (Murray Cutter), the job of filling in the precise timbre arrangements (which instruments play what pattern) was given to Murray. No new patterns were added as embellishments of course in the page I have, and it's extremely unlikely an orchestrator for a composer of the caliber of Max Steiner would "fool around" with a score in that sense! The top staff line in the sketch cue is the melody line, the next staff is the series of sustained notes (primarily half notes tied to next bar). The bottom two staves includes primarily the simple rhythmic pattern but also secondarily the sustained tones. That's why if I had to rely solely on Max's sketches I'd go nuts! Perhaps because of his age then, his handwriting is not always the best or clearly demarcated ("is this an F small octave note or a G?" and so forth. If you are going to research film music, if you cannot get hold of the fully orchestrated pages, then the next best thing is the conductor pages (usually the instrument names are written in). Sometimes the sketch score is very detailed but not necessarily easy to read! John Williams' sketch score for *Superman*, for instance, was a chore to read—tiny notes, faint lines, often instruments are not clearly indicated, and so forth. The ideal situation is to have the composer orchestrate the score himself (as Herrmann did) and who has a good, clear handwriting style (as Herrmann, except towards the very end when he was getting ill).

I really like this simple cue, especially the opening "truck" section. It definitely does have strong motion (*con moto*). Steiner many times used this *con moto* tempo indication for his cues or sections of cues, whereas I rarely ever seen Herrmann use that term. It's partly a matter of habit, what you're accustomed to using and doing. Herrmann loved muted (*sords*) strings, whereas Steiner used them infrequently, only in special occasions when called for as a special effect. The *sords* "special" effect actually became a standard effect for Herrmann.

[10:35 end session. Starting to watch on the Westerns Channel *Ten Wanted Men* (1955) co-starring Richard Boone (famous as Paladin in *Have Gun Will Travel* CBS tv series), a Columbia Studios production starring Randolph Scott]

[resume Thursday, August 14 at 7:45 pm. Massive power outage today back in the Northeast]

Bar 1 = Bb maj (Bb/D/F) to G min 7th (G/Bb/D/F) [or Bb Maj 6th or Bb/D/F/G]

The "melody" line is played by the English horn, 2 clarinets, Fag I, 12 violins, and 4 VC. The E.H./Fag I/VC play *f* small octave ascending quarter notes while the clarinets and violins play Line 1 F to G quarter notes to (Bar 2) A to Bb quarter notes (all four notes are played under the legato slur or "umbrella"). In Bar 3, they continue the ascent on B to C quarter notes to (Bar 4) D quarter note to Eb rinforzando 8th note (followed by an 8th rest). A crescendo hairpin was placed under these final three notes.

Back in Bar 1, 2 CB play small octave Bb 8th note (followed by an 8th rest) down to F 8th note (followed by an 8th rest). Both 8th notes are connected by a crossbeam. Repeat next bar. In Bar 3, the basses then play middle C 8th (followed by an 8th rest) down to F 8th note (followed by an 8th rest). Repeat next bar. After an 8th rest in Bar 1, two violas I (top staff) are divisi playing small octave Bb/Line 1 D 8ths (followed by an 8th rest) to another set of Bb/D 8ths. In Bar 2, after an 8th rest, they play A/D 8ths

(followed by an 8th rest) back to Bb/D 8ths. After an 8th rest in Bar 3, they play A/D 8ths (followed by an 8th rest) to another A/D dyad of 8ths (repeat in Bar 4). Back in Bar 1, after an 8th rest, two violas II (bottom staff) play unison of small octave F 8th (followed by an 8th rest) to G 8th (repeated next bar) to (Bar 3), after an 8th rest, Line 1 F 8th (followed by an 8th rest) to same F 8th. Repeat in Bar 4.

Back in Bar 1, the bottom staff of the piano plays the CB line thru Bar 4 but an octave lower register. After an 8th rest, the top staff of the piano and the harp play small octave F/Bb/Line 1 D 8ths (followed by an 8th rest) to G/Bb/D 8ths. After an 8th rest in Bar 2, they play F/A/D 8ths (followed by an 8th rest) to G/Bb/D 8ths. After an 8th rest in Bar 3, they play A/Line 1 Eb/F 8ths (followed by an 8th rest) to the same A/Eb/F 8ths (repeat in Bar 4).

Back in Bar 1, two horns play *mf* small octave Bb [written Line 1 F] and Line 1 D [written A] half notes tied to half notes next bar (each horn as its own staff line). In Bar 3, they play A/Line 1 Eb [written Line 1 E/Bb] half notes tied to quarter and 8th notes in Bar 4 (followed by an 8th rest). Fag I plays *f* small octave F half note tied to half note next bar. In Bar 3, that bassoon plays F half note crescendo and tied to quarter note and 8th note in Bar 4 (followed by an 8th rest).

Combined in Bar 2, we hear the Bb maj 7th (Bb/D/F/A) tonality to G min 7th (G/Bb/D/F) [or Bb maj 6th or Bb/D/F/G]. In Bar 3, we hear the F Dom 7th (F/A/C/Eb) but with the added B quarter note initially we have the F Dom 7/#11th (F/A/C/Eb/B). In Bar 4, we have the D min 7 b9th (D/F/A/C/Eb) to F Dom 7th (F/A/C/Eb).

Bars 5-6 repeat Bars 1-4 overall. However, now the English horn plays Line 1 F [written Line 2 C] half note tied to half notes next two bars and to quarter and 8th notes in Bar 8 (followed by an 8th rest). The flutes also now join in to play that tenuto F half note tied to next bars (see E.H.) but played an octave higher (Line 2 F). This addition of the Line 2 F sustained notes is, interestingly, *not* indicated on Steiner's sketch cue, so here is a case where the orchestrator did add another line. In a sense, he embellished it (logically so, and slightly—but he still embellished it). Otherwise, all other instrument lines follow exactly the patterns and registers of Bars 1 thru 4.

In Bar 9, the English horns returns to play the melody line along with the clarinets, Fag I, violins and celli. Violins and clarinets start on Line 2 G while the E.H./Fag I/VC play Line 1 G. So we find G to F quarter notes to (Bar 10) Eb dotted quarter note (played under the legato umbrella) to D 8th (start of a new legato umbrella for four notes) up to (Bar 11) F to Eb quarter notes to (Bar 12) D quarter note to C-D-Eb-F 16th notes (connected by two crossbeams), although clarinet II does not make that 16th note mini-run and has a quarter rest instead.. Repeat Bars 9-12 in Bars 13-16 (except that the E.H. does not make that 16 note mini-run at the end of Bar 16). After a quarter rest in Bar 12, the flutes once again join in playing that C-D-Eb-F 16th note mini-run and then follow the same melody line thru Bar 16. Moreover, clarinet II in Bar 13 departs from the melody line and plays instead small octave F to G quarter notes to (Bar 14) G# half note tied to quarter note in Bar 15 (followed by a quarter rest). After a quarter rest in Bar 16, it plays that Line 1 C-D-Eb-F mini-run of 16th notes.

Back in Bar 9, the bass clarinet makes its first appearance playing Line 1 F to G quarter notes legato to (Bar 10) F half notes. In Bar 11, it plays A half note tied to quarter note and 8th note in Bar 12 (followed by an 8th rest). In Bar 13, the bass clarinet plays F to G quarter notes to (Bar 14) G# [written A#] half note up to (Bar 15) A half

note tied to quarter and 8th rest in Bar 16 (followed by an 8th rest). Silent in Bar 9, Fag II plays Great octave B (not B-flat) tenuto half note tied to 8th note in Bar 11 (followed by an 8th and quarter rest). Silent in Bar 13, it plays small octave F to G quarter notes down to (Bar 14) Great octave B tenuto half note to (Bar 15) C quarter note (followed by a quarter rest). Horns play Bb/D half notes legato to (Bar 10) small octave D#/Line 1 F half notes, and then A/Eb half notes in Bar 11 tied to quarter notes and 8th notes in Bar 12 (followed by an 8th rest). In Bar 13, horns I-II (top staff) play Line 1 D [written A] quarter notes to (Bar 14) F half note, and then Eb [written Bb] half note in Bar 15 tied to quarter and 8th notes in Bar 16. Horns III-IV (bottom staff) play small octave F to G [written middle C to D] quarter notes to (Bar 14) G# [written Line 1 D#] half note to A [written E] half note tied to quarter and 8th notes in Bar 16 (followed by an 8th rest).

Back in Bar 9, CB play small octave (piano bottom staff play it an octave register lower) Bb 8th (followed by an 8th rest) down to F 8th (followed by an 8th rest). The 8th notes are connected by a crossbeam. In Bar 10, the basses then play B 8th (followed by an 8th rest) down to F 8th (8th rest) to (Bar 11) middle C 8th (8th rest) down to F 8th (8th rest). Repeat next bar. Repeat Bars 9-12 in Bars 13-16.

Back in Bar 9, viole II (bottom staff) play the bottom line unison (largely) notes by two violas, while the top staff violas (also two) play the divisi notes. So, after an 8th rest, violas play F/Bb/D (d') 8ths (followed by an 8th rest) to G/Bb/D 8ths. In Bar 10, after an 8th rest, they play G#/A#/F (f') 8ths (followed by an 8th rest) to A/B/D/F 8ths. In Bar 11, after an 8th rest, they play A/E/F 8ths (followed by an 8th rest) to same 8th notes. Repeat next bar. Repeat Bars 9-12 in the next four bars. After an 8th rest in Bar 9, the harp and top staff of the piano play F/Bb/D (d') 8ths (followed by an 8th rest) to G/Bb/D 8ths. After an 8th rest in Bar 10, they play G#/B/E 8ths (8th rest) to G#/B/D/F 8ths. After an 8th rest in Bar 11, they play A/Eb/F 8ths. Repeat next bar, etc.

[end session 10:16 pm. Too tired after a hot, busy day at work to be able to concentrate too heavily tonight!]

[resume Friday, August 15 at 7:28 pm]

In Bar 17 (Chapter 3 at :14), the english horn/clarinets/Fag I/violins play the concluding melody line (with the VC playing it in Bars 17-18). Violins and clarinets play Line 1 Bb rinforzando 8th legato up to D 8th (crossbeam connected) back down to Bb dotted 8th down to G 16th (crossbeam connected) up to (Bar 18) D rinforzando 8th to C 8th (crossbeam connected) to Bb rinforzando 16th down to rinforzando F dotted 8th up to (Bar 19) D rinforzando 8th legato up to G 8th to F rinforzando 16th down to D dotted 8th. IN Bar 19, the celli play Great octave Eb/Bb quarter notes legato up to D quarter note.

Fag I and the bottom staff of the piano play Great octave (small octave for CB, and Line 1 for the bass clarinet) G to F quarter notes to (Bar 18) Eb to D quarter notes to (Bar 19) Eb to D quarter notes again. Horns III-IV (or the bottom staff) play small octave Bb quarter note up to D quarter note down to (Bar 18) small octave G-A 8ths to Bb quarter note to (Bar 19) G to F quarter notes. Horns I-II play Line 1 G [written Line 2 D] half note to (Bar 18) G to F quarter notes down to (Bar 19) D down to Bb quarter notes. The piano top staff plays small octave G/Bb/D (d') half notes tied to quarter notes in Bar 18 to F/Bb/F quarter notes to (Bar 19) Great octave Bb/small octave G/Line 1 D quarter notes to D/F/Bb quarter notes. The bass clarinet in Bar 19 plays small octave Bb to A quarter notes.

In Bar 20, the orchestra settles for a two half-note duration on Herrmann's favorite seventh chord, the half-diminished 7th (minor 7th flat 5th). In this case we hear the F half-dim 7th (F/Ab/Cb/Eb) half note chord tied to half note in Bar 21 (*Rit.* in C time) to the final chord in this section of the cue (Bb maj).

So we find the English horn playing small octave Ab [written Line 1 Eb] half note tied to half note next bar (in C time) legato down to F [written middle C] half note held fermata. Clarinets play middle Cb/Ab [written Db/Bb] half notes tied to half notes next bar legato to Bb/F {written middle C/G} half notes held fermata. The bass clarinet plays Line 1 Eb [written F] half note tied to half note next bar (*Rit.* In C time) to D [written E] half note held fermata. Fag I plays small octave Eb half note tied to half note next bar to D half note held fermata, while Fag II plays Great octave F tied half notes up to Bb half note held fermata. Horns play Ab/middle Cb half notes tied to next bar, and then down to small octave F/Bb half notes held fermata. The piano top staff plays Ab/middle Cb tied half notes down to small octave F/Bb half notes held fermata, while the bottom staff plays Great octave F/small octave Eb half notes tied to half notes next bar, and then Bb/D (d) half notes held fermata. Violins play small octave Ab tied half notes to F half note decrescendo and held fermata. Viole play small octave Ab tied half notes down to F half note. VC play small octave Eb tied half notes to D half note decrescendo and held fermata. CB play small octave F half note tied to half note next bar up to Bb half note held fermata.

The harp makes its first appearance in this cue in Bar 21 (*Rit* in C time) playing ascending 16th note figures starting Great octave F-small octave Cb-Eb-F (connected by two crossbeams) up to Ab-middle Cb up to (top staff) Eb-Ab (crossbeams connected notes). Then the harp returns down to (bottom staff) Bb-small octave D-F-Bb (connected by two crossbeams) up to (top staff) "6" sextuplet 16th note decrescendo figure Line 1 D-F-Bb-Line 2 D-F-Bb (that end Bb note has the fermata symbol above it).

In Bar 22, the cue shifts to the key signature of Eb maj (three flats), returning to the "Old man" motif as given in the opening of cue R1/2. The English horn and Fag I return to play the melody line, as also now top line celli. However, the bassoon and celli are marked as "cued in." Listening to the dvd, it appears that at least the English horn and perhaps the bassoon are playing, but I am not sure about the celli because of the mono recording. Bars 22 & 23 of this cue repeat exactly the melody line of Bars 3 & 4 of cue R1/2. So the English horn plays *mf* *Slowly* Line 1 G [written Line 2 D quarter note legato down to Bb dotted 8th note (etc). Violins I play *pp* Line 2 Eb/G whole notes (repeated next bar) while violins II play Bb half note up to Line 2 C half note (repeated next bar). Viole play small octave G up to middle C half notes. The bottom staff of the celli play Great octave Eb/Bb half notes up to Eb half note to (Bar 23) Eb/Bb half notes to Db/Ab half notes. CB play small octave Eb up to Ab half notes to (Bar 23) Eb to Db half notes. After a half rest in Bar 23, the harp is arpeggiando on Great octave Db/Ab/small octave F (bottom staff) and (top staff) middle Cb/Eb/G half notes.

In Bar 24, the melody line continues on Line 1 G quarter note legato down to F dotted 8th to Eb 16th figure to stand alone F 8th to D dotted quarter note to (Bar 25) Eb whole note. After a quarter rest in Bar 25, the *solo* horn plays crescendo decrescendo legato quarter notes Line 1 Eb-D-Db [written Bb-A-Ab]. Bar 24 repeats Bar 9 in R1/2, and Bar 25 repeats Bar 10 (except that the harp does not play the four arpeggiando quarter note chords).

In Bar 26, the melody line concludes with the English horn playing G quarter note legato down to F dotted 8th to Eb 16th to stand alone F 8th down to middle C dotted quarter note to (end Bar 27) Eb whole note (for the English horn) whole note decrescendo and held fermata. The strings in Bar 26 repeat Bar 24 (see Bar 9 of R1/2). In Bar 27, violins play Line 1 Bb/Line 2 G/Bb whole notes decrescendo and held fermata. Divisi violas play small octave G/Line 1 Eb whole notes held fermata. VC play Great octave Eb/Bb quarter notes played 4X (fermata-held on the 4th beat notes). CB play small octave Eb-Eb-Eb-Eb quarter notes (held fermata on that 4th note). The harp in Bar 27 is *Rit e Dim* on (bottom staff) Great octave Eb/Bb/small octave Eb quarter notes decrescendo and held fermata on the last notes, while the top staff plays small octave G/Bb/Eb (Line 1 E-flat) notes played 4X.

End of cue.

R1/4-2/1 [Dream House Foundation] *Con moto* in 2/4 time, 23 pages, 89 bars. Cue #39952. Key signature of G maj (one sharp). Scene: Clay and his multitude of brothers (and Clayboy) get to work after that gluttonous breakfast to work on Clay's dream house overlooking the Grand Tetons in the distance, including foundation work, etc. Unfortunately I only xeroxed pages 1 & 3 from this cue, so I cannot elaborate too greatly on it!

[end session 10:50 pm]

[resume session Sunday, August 17 at 11 am]

An important point to make is that at least the first ten bars of this cue, while recorded, was deleted in the final version. I say it was actually recorded because you can hear these first two bars in tape #233 of the Max Steiner Music Society (it may be in cd format by now). First on that tape on Side One you hear tracks from Steiner's *Susan Slade*, and then you hear some *Spencer's Mountain* tracks. From what I can tell, the music in the film starts on I believe Bar 19.

The edited music starts (1:44 on the dvd) as Clay works the noisy buzz saw. In actual Bar 1, Steiner has his instruments playing forte the D half note trill tied to next bar. I suspect that the cue started (or was supposed to start) about 18 or 19 seconds earlier (probably around the 1:25 point on the dvd in Chapter 3) when Henry Fonda was showing off his borrowed buzz saw, and then he starts the whine of the saw as Bar 19 (give or take a bar as the music is dialed in) starts. In Bar 1 (not heard in the film), the bass clarinet plays *f* Line 1 D [written E] rinforzando half note trill tied to half notes thru I believe Bar 10. Both bassoons play the trill on small octave D (also forte) thru Bar 10, while viole/VC/CB play the trill *ff* (fortissimo). However, the viole are trill only in Bars 1 & 2. The timp is trill rolled *mf* on small octave D half notes, but becoming *p subito* starting in Bar 3 and continuing thru Bar 10. The piano bottom staff plays Great octave and small octave D half notes tied thru Bar 10.

In Bar 3, the 16 violins and 6 violas play *ff* rinforzando 16th note figures. We find them playing Line 1 D-E-D-C# 16ths (connected by two crossbeams) to D-E-C#-D 16ths to (Bar 4) E-D-C#-D to E-D-C#-D 16ths. Three horns play *ff* small octave G [written Line 1 D] and B [written Line 1 F#] rinforzando half notes (horns I & II play B). In Bar 4, the horns play F#/B/Line 1 D rinforzando half notes. The oboe plays *ff* on small octave B rinforzando half note to (Bar 4) Line 1 D half notes. Two clarinets play small octave G half notes to (Bar 4) F#/B half notes.

In Bars 9-10, violins & viole conclude the 16th note run on Line 1 E-D-C#-D (connected by two crossbeams) to E-F#-G-A to (Bar 10) B-Line 2 C-D-E to “6” sextuplet figure (One quarter note beat value in 2/4 time) of 16th notes F#-G-A-B-C-D. This sextuplet is played only by the violins. Violas only play (after that B-C-D-E initial figure) F# stand alone 16th note (followed by a dotted 8th note).

Horns play A/middle C/F# (or is it C#??—not clearly indicated) quarter notes to (etc). II will not elaborate since I am unclear as to what the score intended for the C notes (C natural or C sharp). After a quarter rest in Bar 10, the harp plays a crescendo gliss from small octave D quarter note gliss line up to (Bar 11) Line 3 D 8th followed *mf* by middle C/E/F#/B 8ths (followed by an 8th rest) to C/E/F#/A 8ths to (Bar 12), 8th rest followed by C/E/F#/B 8ths (8th rest) to C/E/F#/A 8ths.

At the end of Bar 10, the cue has two vertical bar lines traversing thru all the spaces and lines of the page indicating a change in the nature of the music. Violins I play *mf* Line 3 E half note tied to half note next bar while violins II (*div*) play Line 2 F#/Line 3 C half notes tied to next bar. CB pluck *pizz mf* Great octave G 8th (followed by an 8th rest) up to small octave G 8th (followed by an 8th rest). Both 8ths are connected by a crossbeam. In Bar 12, basses play two small octave G 8ths (8th rests sandwiched between the notes). After an 8th rest, viole bottom staff play middle C/F# 8ths (followed by an 8th rest) to same C/F# 8ths (repeated next bar). After an 8th rest, the top staff of the violas play Line 1 E/B 8ths (followed by an 8th rest) to E/A 8ths (repeated next bar). After an 8th rest, celli play forte and pizzicato small octave D to E rinforzando-marked 8th notes up to A staccato 8th (crossbeam connected 8th notes) to (Bar 12) Line 1 staccato D-E 8ths to F#-A 8ths. The piano bottom staff is *molto staccato (no pedal)* playing staccato (dots over the ascending notes) Great octave G up to small octave D-E-A up to (Bar 12, top staff) Line 1 D-E-F#-A. Horns play *pp subito* middle C/F# half notes tied to next bar (at least) and decrescendo in Bar 12.

Both flutes play *mf* legato 16th rolling-fashion notes Line 1 B-A-B-A (these four notes are connected by two crossbeams as a figure) down to stand alone E 16th (followed by a dotted 8th rest). In Bar 12, the flutes play B-A-B-A 16ths up to stand alone Line 2 E 16th (followed by a dotted 8th rest). The oboe plays *mf* on Line 2 E half note tied to half note next bar. Clarinet I plays *mf* Line 1 B-A-B-A {written C#-B-C#-B with the sharp implied due to the key signature) down to the next figure of E-D-E-D to (Bar 12) Line 1 B stand alone 16th (followed by a dotted 8th rest) up to Line 2 E-D-E-D legato 16th figure. Meanwhile, clarinet II plays Line 1 C [written D] stand alone 16th (followed by a dotted 8th rest) to E-D-E-D 16ths legato 16ths {actually the first note is staccato and then the following three notes in all such figures are legato). To (Bar 12) Line 1 B-A-B-A 16ths up to Line 2 E-D-E-D 16ths. Except for the initial stand alone G 16th, the bass clarinet is silent at least in these two bars (same for Fag II on Great octave G 16th). Fag I plays small octave D 16th (followed by a dotted 8th) up to Line 1 E-D-E-D 16ths (silent in Bar 12).

Unfortunately, this is all the notes I have for this cue. Sorry!

R2/2 [Goodnights] *lento* in ¾ time, 10 pages, 38 bars. Start dvd Chapter 3 at 4:06. Scene: Immediately following the scene where Clay bathes his youngins, there is a fade to a “goodnight” scene as the camera pans slowly back when you hear the kids saying goodnight to everybody else. Then the next morning quarry scene follows. No sharps or flats are designated as the key signature (C maj/A minor).

Bars 1-4 = C maj(C/E/G) and A min 7th(A/C/E/G) [or C maj 6th or C/E/G/A]

Flute I plays *pp* legato Line 1 G to A quarter notes to G 8th note (followed by an 8th rest). Repeat in Bar 3. Silent in Bar 1, flute II now takes over that pattern of G-A quarter notes to G 8th (repeated in Bar 4). The vibe top line (right hand) plays G-A-G quarter notes (repeated thru Bar 4) while the bottom line (left hand) plays middle C/E half notes to C/E quarter notes (repeated next three bars). The harp is arpeggiando *p* on middle C/E/G half notes to C/E/G quarter notes (repeated next three bars). In Bar 3, the celeste and solo violin play *mf* the melody line of Line 2 A 8th note legato down to E 8th note (8ths are crossbeam connected) tied to half note up to (Bar 4) G 8th legato down to C 8th tied to half note.

Bars 5-6 = D min 7th (D/F/A/C) and B min 7 b5thb9th (B/D/F/A/C)

In Bar 5, flute I now plays A to B quarter note to A 8th (followed by an 8th rest). In Bar 6, flute II takes over on that pattern. The vibe top line (right hand) plays A-B-A quarter notes (repeated in Bar 6) while the bottom line (left hand) softly strikes C/D half notes to quarter notes. The harp is arpeggiando on middle C/D/F/A half notes to quarter notes. The celeste and solo violin play Line 2 D 8th legato up to A 8th tied to half note. After a quarter rest in Bar 6, they play Line 2 B legato to A quarter notes.

Bars 7-8 = Bars 1-2

In Bar 9, flute I plays A-B quarter notes to A 8th (followed by an 8th rest) and flute II in Bar 10 takes over that pattern. The vibe right hand plays A-B-A quarter notes while the left hand sounds C/D half notes to quarter notes (repeat next bar). The harp repeats Bars 5-6 (C/D/F/A notes). The celeste plays the D quarter note (followed by two quarter rests). Then it's indicated *to piano* on the celeste/piano line. The solo violin (top staff or violins I) play Line 2 D dotted half note tied to (Bar 10) "3" triplet value D 8th to E-F 8ths (crossbeam connected 8ths) up to next triplet figure 8ths G-A-B to Line 3 C-D-E 8ths. After a triplet value 8th rest in Bar 10, violins II join in to play E-F triplet 8ths to (see solo violin). After a triplet value 8th rest, violas play the same pattern in the Line 1 register. Then the cue starts the quarry music ala Spencer's Mountain theme. I did not work on Bars 11 thru 32. I did not mark the key signature but I assume it is the Main Title one of Bb maj (two flats) perhaps even Eb maj (3 flats). I believe it's actually the three flats' key signature since the concluding bars of this section (Bars 33-34) *sound* better, as I'll explain.

In Bar 33 (:53 in Chapter 4 dvd), the trombones finish the rhythmic pattern on small octave Eb/Ab/middle C (or Eb/A/C if the Bb maj key sig, which I doubt) quarter notes to "3" triplet 8ths in that chord to Eb/Ab/C 8ths (followed by an 8th rest) to Eb/Ab/C quarter notes to (Bar 34) Eb/Ab/C whole notes decrescendo and held fermata. The divisi viole play the same register and pattern in Bar 33 to (Bar 34) Eb/Ab fermata-held whole notes for the bottom staff, and Eb/middle C for the top staff. CB play small octave Ab quarter note to Ab-Ab-Ab "3" triplet 8ths to stand alone normal value 8th (followed by an 8th rest) to Ab quarter note to (Bar 34) Great octave Ab whole note. VC play small octave Ab whole note tied to whole note in Bar 34 held fermata. Violins play Line 2 Ab whole note tied to whole note next bar, held fermata. The timp plays small octave Eb quarter note to Eb-Eb-Eb triplet 8ths to Eb acciaccatura to stand alone Eb normal value 8th (8th rest following) to Eb quarter note trem roll decrescendo and tied to quarter note trem roll next bar, followed by a quarter rest and then a half rest held fermata. The tuba plays Great octave Ab quarter note to Ab-Ab-Ab triplet 8ths to Ab

normal Ab 8th (8th rest) to Ab quarter note to (Bar 34) Ab whole note decrescendo and held fermata. Trumpets play Line 1 Ab whole note tied to fermata-held whole note in Bar 34. Fags play Great octave Ab/small octave Eb quarter notes to triplet 8ths to normal value 8ths (8th rest) to Ab/Eb quarter notes to (Bar 34) Ab/Eb whole notes decrescendo and held fermata. Clarinets play Ab/C whole notes tied to next bar held fermata, while the oboe plays Line 1 Ab whole notes. Flute I plays Line 2 Ab whole note tied to next bar (flute I only plays the Ab quarter note followed by rests).

Back in bar 33, after a half rest, horns play “3” triplet value quarter notes Line 1 Eb-F-Eb [written Bb-C-Bb above] to (Bar 34) F half note legato to Eb half note held fermata. The piano plays Line 1 Ab/C/Line 2 Eb/Ab whole notes tied to whole notes next bar, while the bottom staff plays Great octave Ab up to small octave Eb up to middle C down to Eb 8th notes (crossbeam connected) to next figure of middle C down to Eb up to C down to Eb. In Bar 34, the harp plays ascending legato and arpeggio 16th note figures starting Contra-octave Ab up to Great octave Ab up to small octave Eb to Ab (connected by two crossbeams) up to (top staff) the next figure of Line 1 C-Eb-Ab-C (c’’) decrescendo up to Line 2 Eb-Ab-Line 3 C-Eb up to Line 3 Ab quarter note held fermata. Combined it appears we hear the Ab maj (Ab/C/Eb) tonality. Double vertical bar lines are lined thru the bars and spaces at the end of the bar as the scene changes to dawn next morning and Henry Fonda milks the cow and tells her she’s going to be courted later on by a neighbor’s bull!

Bars 35-36 = G# min (G#/B/D#/F#) to C# min (C#/E/G#/B)

The vibe is trem rolled *mf* on B/Line 1 D#/F#/G# (1st inversion of the G# min) whole notes to (Bar 36) B/C#/E/G# (3rd inversion of the C# min) whole note trem. Repeat next two bars (the whole notes in end Bar 38 are held fermata). Divisi violins I play Line 1 D#/G# whole notes to (Bar 36) C#/G# whole notes to (Bar 37) D#/G# to (Bar 38) C#/G# whole notes held fermata. Divisi violins II play small octave B/Line 1 F# whole notes to (Bar 36) B/E whole notes to (Bar 37) B/F# to (Bar 38) B/E whole notes held fermata. Divisi viole I (or top staff) play *mf sul tasto* fingered tremolo half note figures between Line 1 D#/G# half notes down to B/F# (repeat the figure in the second half of the bar) to (Bar 36) middle C#/G# down to B/E half notes played twice. Repeat Bars 35-36 in Bars 37-38 (held fermata in end Bar 38). The bottom staff viole play the fingered trem on half notes B/Line 1 F# up to Line 1 D#/G# figures to (Bar 36) B/E to C#/G#.

Back in Bar 35 (*Lento*), flute I plays the Spencer’s Mountain melody line *mf* on Line 2 G# quarter note legato down to D# quarter note tied to 8th note up to F# quarter note legato down to B 8th to (Bar 36) Line 2 C# quarter note up to G# half note to “3” triplet value 8th notes B-A#-G#. In Bar 37, the flute concludes the phrase on (see Bar 35 exact notes) to (end Bar 38) Line 2 C# whole note decrescendo and held fermata.

End of cue.

R2/3 [Minnie] *Tempo di Blues* in 6/8 time, 14 pages, 52 bars. The key signature for the (Eb) alto sax solo is Eb maj/C min (three flats). Dvd location: Chapter 4 starting at 4:21. Scene: As the cow is being led into the barn by the bull, Minnie (the neighbor’s “strong and willing heffer” brunette daughter) comes on to Clayboy sitting on the fence. The alto sax is a transposing instrument in E-flat which means that the C written on the sax *sounds* as the Eb tone below (major 6th interval). Note: I am guessing

the key signature of three flats (Eb maj) is actually for the concert pitch instruments (and we have the Eb major tonality ending this section of the cue in Bar 16). I do not have a xerox of the autograph cue, so I cannot check for clarification. In a C maj/A min score (no flats or sharps for the concert-pitch instruments), the Bb instruments such as the clarinets and trumpets would have automatically (in Steiner scores at any rate!) two sharps in their key signature. If an alto sax were present, then there would be three sharps. The three flats key signature would cancel two of the sharps, leaving only one flat for the clarinet (B-flat) but leaving no flats for the alto sax! But clearly it appears that the flats are supposed to be there for the sax as well. I don't know... The written cue is interesting. Despite the key signature of three flats, still Max or Murray insert flat symbols at times for the automatically-flatted notes. This is why I prefer to not have such key signatures established in most cues (because of the tendency to make mistakes or over-redundancy). Also the alto sax is rarely used in most scores (occasionally by Korngold, for example), and I am not in the habit of transposing for that Eb instrument!

So we find the *solo (alla blues)* alto sax playing *mf* in the grace bar Line 1 Gb to Ab 8th notes [written Line 2 Eb-F]. Max or Murray did not insert a flat symbol in front of that E note (as expected). The key signature of three flats mean that notes B, E, and A are automatically to be heard as flat (B-flat, E-flat, A-flat). We have Gb-Ab 8ths to (Bar 1) A acciaccatura (grace note) [written as Line 2 F#] to Bb [written Line 2 G above] quarter note down to Gb [written Eb] 8th note. These five notes are played under the legato umbrella. Then the sax plays up to Line 2 C [written Line 2 A] grace note to Db [written Bb with the flat symbol placed before the note] quarter note to Cb [written Ab with the flat symbol placed before the note despite the key signature automatic direction to do so] 8th note down to (Bar 2) A [written F#] grace note to Bb [written G] 8th down to Gb [written Eb] quarter note tied to 8th note (dotted quarter note duration) to Gb to Ab [written F natural] 8th notes. In Bar 3, the sax continues the “hot” or sexy melody line (as Minnie comes on to Clayboy) on A [written Line 2 F#] grace note (acciaccatura) to Bb [written G] quarter note legato down to Gb [written Eb] 8th to (repeat these three notes) to (Bar 4) A grace note to A grace note to Bb [written G] dotted quarter note tied to 8th note down to Gb [written Eb] 8th to Ab [written F] 8ths. The sax then repeats Bars 1 & 2 in Bars 5 & 6. Double bar lines traverse the lines and spaces at the end of Bar 6, signifying a change (in this case, a change to ¾ time *in 3* as the scene changes to Clayboy and Dad talking about the birds & the bees!).

After a quarter and 8th rest in Bar 2, six violins I play *mf* on Line 1 tenuto Eb (I assume it is E-flat and not E natural, but on second thought it may indeed be E) dotted quarter note tied to dotted half note next bar and tied to dotted quarter note and quarter note in Bar 4 (followed by an 8th rest). Six violins II play middle Cb (actually written with the flat preceding the middle C note) dotted quarter note tied to next bars as given, while six violas play small octave F notes in that pattern. In Bar 5, they play the combined D maj (D/F#/A) tonality initially. So violins play D/F# dotted quarter notes while viole play small octave A, and then legato to G/Db/F dotted quarter notes to (Bar 6) F# (viole) and middle C/E (violins with the natural symbol placed in front of the E) dotted quarter notes to F/B/D# dotted quarter notes (B maj tonality 2nd inversion).

In Bar 7 (:05 in Chapter 5), Clayboy says, “It’s not what cows do that seems wrong...” The sax plays A [written F#] dotted quarter note to Bb [written G] 8th to C [written A] quarter note (repeated next bar) to (Bar 9) A [written F#] dotted half note tied

to half note next bar. The piano bottom staff plays Great octave A dotted half note repeated thru Bar 10. After a quarter rest, the top staff (right hand) plays A/Line 1 D/F# quarter notes (D maj tonality) to G/C#/E# quarter notes repeated thru Bar 9 to (Bar 10), after a quarter rest, G#/C#/E# to G/C/E quarter note chords. After a quarter rest in Bar 7, the violins play Line 1 D/F# tenuto quarter notes to C#/E# quarter notes (repeat next two bars) to (Bar 10), after a quarter rest, Db/F quarter notes to middle C/E quarter notes. After a quarter rest in Bar 7, violas play small octave A tenuto quarter note to G quarter note (repeat next two bars) to (Bar 10), after a quarter rest, Ab to G quarter notes. VC play Great octave A dotted half notes (repeat thru Bar 10). CB are *pizz* on small octave A quarter note (followed by two quarter rests), repeated next three bars.[...end session....]

[resume Monday, August 18 at 6:50 pm]

Bar 11 = F min 7th (F/Ab/C/Eb)[or Ab maj 6th or Ab/C/Eb/F]

In Bar 11, the piano and the arpeggiando harp plays Great octave F/small octave C dotted half notes (bottom staff) and Ab/Line 1 Eb/Ab dotted half notes, repeated next bar (except for the piano). Violins I play *p subito* Line 1 tenuto Ab dotted half note (repeated next bar) while violins II play tenuto Line 1 Eb dotted half note (repeated in Bar 12), and viole play small octave Ab dotted half note. VC play *p subito* Great octave F and small octave C tenuto dotted half notes (repeated next bar). CB are now *arco* playing *p subito* small octave F dotted half note (repeated in Bar 12).

After a dotted 8th rest in Bar 11, the alto sax plays the melody line starting on stand alone Line 1 Eb [written Line 2 C] 16th note to Db [written Bb] dotted 8th to I assume Cb [written Ab] 16th note figure. I am assuming that the key signature is still in effect (three flats) although that Cb note would conflict slightly with the C note played by VC I and piano. Combined the harp/piano strings play the F min 7th (with the natural C tone). I would've bet the sax should hit the C notes, not the C-flat. I do not have a copy of the autograph pages so I cannot check the discrepancy. The sax continues on Db dotted 8th to Cb (or C) 16th figure. After a dotted 8th rest in Bar 12, the sax then plays Eb stand alone 16th to grace notes Db-Eb to Db dotted 8th to Cb (or C) 16th up to Gb [written Line 2 Eb] quarter note.

In Bar 13, the harp is arpeggiando on Great octave Eb/Bb dotted half notes (bottom staff) and (top staff) G/D/G dotted half notes (repeated next bar). Violins play Line 1 D/G *rinforzando* dotted half notes (repeated next bar) while violas play small octave G. VC play Great octave Eb/Bb dotted half notes (repeated next bar) while CB play small octave Eb. Combined we have the Eb maj 7th tonality (Eb/G/Bb/D). After a dotted 8th rest, the alto sax continues the melody line but I won't go into it since I am not entirely sure about the precise notes.

In Bar 15, the harp is silent. Violins I play *mf* G to I believe Ab down to F quarter notes to (Bar 16) G dotted half note held fermata. Violins II play D-Eb-C quarter notes to (Bar 16) D dotted half note held fermata. Viole play small octave G-Ab-F quarter notes to (Bar 16) G dotted half note. VC play Eb/Bb quarter notes up to small octave C up to Eb quarter notes down to (Bar 16) Eb/Bb dotted half notes held fermata. CB play ascending small octave quarter notes Eb-F-Ab quarter notes down to (Bar 16) Eb dotted half note held fermata. The harp plays ascending 8th notes starting Great octave Eb-Bb-small octave G (bottom staff) to (top staff) Bb-Line 1 D-G quarter notes (that G end note is held fermata). The sax plays I believe G-Ab-F quarter notes to (bar 16) G dotted half note held fermata.

Bar 17 = F maj (F/A/C) and D min (D/F/A). *Con moto* in C time. Ch 5 at 5:31.

The key signature for the concert pitch instruments (flutes, oboe, bassoons, harp, strings) is now F maj/D min (one flat or B-flat). The one flat cancels one of the two sharps for the clarinets, so now we adjust the key signature to one sharp for the clarinets. [Note: two bars from Bars 17 thru 20 were deleted in the final edit of the movie. Bars 17-18 are repeated in Bars 19-20 overall except for the first note of the celli, and the harp notes are different. The harp is barely noticeable in the mono recording, but I believe Bars 17-18 were deleted, and Bars 19-20 were used since the bass clarinet is accentuated on the first quarter note]

The bass clarinet plays *mf* and celli Great octave F quarter note up to middle C (for bass clarinet) and small octave (for VC) C quarter note up to D quarter note up to A quarter note (all played legato). Repeat next bar. The only change is that in Bar 18, the celli line starts with a quarter rest and then small octave C-D-F legato quarter notes. In Bar 19, the bass clarinet plays ascending quarter notes small octave F to Line 1 C to G to C [written Line 2 C#] to (Bar 20) small octave G to Line 1 C to D to A (as in Bars 17-18). After a quarter rest in Bar 19, the VC play small octave C up to G up to Bb legato quarter notes to (Bar 20), after a quarter rest, C-D-A quarter notes. The CB play small octave F whole note, repeated thru Bar 24. The solo horn plays *pp* small octave A [written Line 1 E] whole note tied to next bar, and then (in Bar 19) Bb [written F] whole note tied to next bar. The bassoons and violas play *mf* (*pizz* for the violas) repeat alternations of two notes. So we have middle C-D-C-D 8th notes (crossbeam connected) to another C-D-C-D 8th note figure. The viole repeat this in Bars 18 thru 24, while Fags repeat thru Bar 20. After an 8th rest in Bar 17, the harp plays *mf* Line 1 F/A/C (c'') 8th notes (followed by another 8th rest) to F/A/D (d'') 8th notes (followed by an 8th rest) down to middle C/F/A 8ths (followed by an 8th rest) up to F/A/C 8ths. After an 8th rest in Bar 18, the harp plays small octave A/middle C/F 8ths (followed by an 8th rest) up to Middle C/F/A 8ths (8th rest) down to A/C/D (8th rest) to C/D/F 8ths. After an 8th rest in Bar 19, the harp plays Line 1 E/F/Bb 8ths (8th rest) to E/Bb/D 8ths (8th rest) down to Bb/D/E 8ths (8th rest) to D/E/G 8ths. After an 8th rest in Bar 20, the harp plays middle C/F/A 8ths (8th rest) F/A/C (8th rest) down to A/C/F (8th rest) to middle C/F/A 8ths.

Starting in Bar 21, we hear a variation of the patterns given in R1/4-2/1.

[end session 11 pm]

[resume session Tuesday, August 19 at 8:17 am]

Violins now join pizzicato the 8th note repeat figures *mf* of middle C-D-C-D to C-D-C-D figures repeated thru Bar 24 (viole play the same figures and register thru Bar 24 as well). VC repeat Bars 17-20. The harp in Bar 21 plays (after an 8th rest) Line 1 D/E/Bb 8ths (8th rest) to E/Bb/D (d'') 8ths (8th rest) down to Bb/Line 1 D/F 8ths (8th rest) to Bb/E/G (g') 8ths. Bar 22 repeats Bar 20, Bar 23 repeats Bar 21, and Bar 24 repeats Bar 20 (and Bar 22). Silent in Bar 21, the Fags (after a quarter rest) play ascending legato quarter notes small octave C-D-A (repeated in Bar 24, silent in Bar 23). The bass clarinet is silent for awhile.

Joining in at this point are the flutes, oboe and clarinets playing two-bar whole note patterns. Flute I and oboe play *mf* Line 2 tenuto D whole note legato to (Bar 22) C whole note (repeated in Bars 23-24) while flute II and clarinet I play small octave BB tenuto whole note legato to (Bar 22) A whole note. Clarinet II plays Line 1 E [written

F#] tenuto whole note legato to (Bar 22) F [written G] whole note (repeated next two bars).

In Bar 25 (Chapter 5 at :43), flute II is silent until Bar 29, but flute I and oboe play Line 2 D tenuto dotted half note legato to C quarter note to (Bar 26) D tenuto dotted half note tied to 8th note down to C 8th to (Bar 27) D tenuto whole note legato to (Bar 28) C whole note. Clarinets do not play the complete melody line. Clarinets play Line 1 E/Bb [written F#/Line 2 C] tenuto whole notes (repeated next bar) to (Bar 27) F/A [written G/B] tenuto whole notes this time tied to whole notes next bar. After a quarter rest in Bar 27, Fag I [Note: I call it Fag I instead of bassoon I for simplicity sake, although Steiner (unlike Herrmann) never wrote the German abbreviation of Fag. for the bassoon on his score] returns to play crescendo small octave C quarter note up to A quarter note up to middle C quarter note to (Bar 28) descending quarter notes starting Line 1 D-C-A-F decrescendo and played under the legato umbrella.

The harp repeats Bar 21 in Bars 25-26. After an 8th rest in Bar 27, the harp plays middle C/F/A 8ths (8th rest) up to F/A/C (c'') 8ths (8th rest following) down to A/D/F 8ths (8th rest) up to middle C/F/A 8ths. After an 8th rest in Bar 28, the harp plays F/A/C 8ths (8th rest following) down to D/F/A 8ths (8th rest) to middle C/D/F 8ths (8th rest) down to A/middle C/D 8ths.

Back in Bar 25, violins and violas pluck pizzicato 8th note figures middle C-D-C-D (crossbeam connected) to E-D-E-D 8ths to (Bar 26) C-D-C-D to E-D-C-D 8th notes to (Bar 27) C-D-C-D to C-D-C-D 8ths figures to (Bar 28) A up to Line 2 C back down to A down to F 8ths (crossbeam connected) to D-F-D-small octave A 8ths. After a quarter rest in Bar 25, VC play small octave C up to G up to Bb quarter notes (Repeated next bar) to (Bar 27), after a quarter rest, C up to A up to middle C quarter notes played legato to (Bar 28) descending quarter notes D-C-A-F legato quarter notes (VC follow exactly the Fag I notes in Bars 27-28). The bassoons/celli duplication is a standard practice in most classic film scores, especially followed by Steiner, Korngold, etc. CB play small octave F whole notes thru Bar 36 actually.

In Bar 29 (:51 or 51 & ½ on the dvd), Flutes play Line 2 F/A tenuto whole notes legato to (Bar 30) E/G whole notes while the oboe plays Line 1 A to (Bar 30) G whole notes. Clarinet I plays Line 2 D to C whole notes, and clarinet II plays Line 1 Bb whole note to (Bar 30) C quarter note (followed by a quarter and half rest). The bass clarinet returns to play small octave F whole note tied to quarter note next bar. After a quarter rest, Fag I plays small octave D up to A back to D quarter notes to (Bar 30), after a quarter rest, C quarter note to E acciaccatura to D quarter note to C quarter note < > (Fag II also joins in to play this in Bar 30 only). Horn I plays *p* small octave BB [written Line 1 F] whole note tied to whole note next bar.

After an 8th rest in Bar 29, the harp plays Line 1 D/F/Bb 8ths (8th rest following) up to F/Bb/D (d'') 8ths (8th rest) down to Bb/D (d') 8ths (8th rest) to Bb/D/F 8ths. After an 8th rest in Bar 30, the harp plays Bb/E/G 8ths (8th rest) up to E/Bb/C (c'') 8ths (8th rest following) down to small octave G/Bb/E (e') 8ths (8th rest) to Bb/E/G 8ths.

Violins and violas pluck pizzicato middle C-D-A-D 8ths (crossbeam connected) up to A-D-C-D 8ths figure to (Bar 30) middle C-D-E-G down to E-D-C-D 8ths. After a quarter rest, VC play (see Fag I line). CB play small octave F whole notes.

Skipping to Bar 36 (1:23 or 1:24) we come to the end bar of this sub-section just before the strings take over the whole note patterns. However, first I should mention that

Bars 21 thru 28 (or 27) were repeated after Bar 35 or 36 in the movie version (but not indicated on the score based on my hand-copied note (I'd need to look at the autograph score again to verify, but I doubt if I'd go thru the trouble!).

So in Bar 36 (*Rall.*), the flutes continue the Line 2 F whole note tied (Line 1 F for the oboe) while clarinets play A/C (c'') whole notes tied from Bar 35. The bass clarinet plays small octave F whole note tied from the previous bar. Fag I plays crescendo A up to middle C to D back down to small octave A quarter notes. After a quarter rest, Fag II plays the three final notes of Fag I. The horn plays small octave A whole note [written Line 1 E] tied from the previous bar. After an 8th rest, the harp plays A/middle C/D 8ths (8th rest following) to middle C/F/A 8ths (8th rest) to Line 1 D dotted quarter note gliss line up to (and thru the double bar lines traversing the entire page) up to (Bar 37, key sig of two flats in Cut time) Line 3 G quarter note *etouffez* (Fr. dampen or arrest the vibrating of the strings), followed by a quarter and half rest.

Violins I are now *arco* (played with the bow and canceling the pizzicato plucking of the fingers). So, after an 8th rest, they play ascending legato 8th notes Line 1 D-F-A (connected by a crossbeam) up to Line 2 C-D-F-A (connected by a crossbeam), while violins I (also *arco*) play small octave A up to Middle C-F (crossbeam connected) up to A down to F up to A up to Line 2 C 8th notes. After an 8th rest, *arco* viole play small octave F/A/middle C 8ths to Line 1 F down to small octave A to middle C up to F 8th notes. VC play small octave A legato to middle C quarter notes, and then Line 1 D back down to A quarter notes. CB play small octave F whole note.

After the double bar lines thru the lines and spaces, we come to Bar 37 now in Cut time (C with the vertical bar thru its middle), set in the *Rubato* tempo marking and the key signature of Bb maj/G min (two flats or B-flat/E-flat). The violins and viole are highlighted. We find violins I playing *f* > (forte decrescendo) Lines 2 & 3 G whole notes legato to (Bar 38) F/F (f'' f''') whole notes, while violins II play Line 2 A/Line 3 Eb whole notes to (bar 38) Bb/D whole notes. Viole play small octave A/Line 1 Eb whole notes to (Bar 38) Bb/D whole notes. VC play small octave G whole note to (bar 38) F quarter note (followed by a quarter and half rest). CB play Great octave Bb whole note tied to whole note next bar. After a quarter rest, horn I plays *f* > ascending legato quarter notes small octave F [written middle C] up to middle C [written G a perfect 5th interval above] up to Eb [written Bb] (silent in Bar 38). After a quarter rest, the bass clarinet plays Line 1 F [written G] quarter note up to Line 2 C [written D] up to Eb [written F natural] quarter notes. After a quarter rest in Bar 38, both bassoons play *mf* > small octave F up to Line 1 D up to F quarter notes.

In Bars 39-40, violins repeat *p* Bars 37-38, but viole now play Line 1 A/Line 2 Eb whole notes legato to (Bar 40) Bb/D whole notes. VC are silent until Bar 43. CB play *p* Great octave Bb whole note tied to whole note next bar. The vibe now joins in the mix playing whole note trem Line 1 A/Line 2 Eb/G to (Bar 40) Bb/D/F whole notes (I believe still trem). The harp returns to play *pp* descending to ascending glissandi starting on Line 3 G half note wavy gliss line down to Line 1 G half note gliss line up to (Bar 40) Line 3 F half note down to Line 1 F half note up to (Bar 41) G half note glissandi once again next three bars to (Bar 44) F notes. After a quarter rest in Bar 39, the horn plays *molto espr* small octave F up to middle C up to Eb legato quarter notes decrescendo (silent in Bar 40) to (Bar 41) A-C-Eb notes again to (Bar 42) A-C-Eb notes again (silent in Bar 43). After a quarter rest in Bar 40, the bassoon plays *molto espr* small octave F up to D up to

F quarter notes. In Bar 41, violins I play Lines 2 & 3 G dotted half notes legato to F quarter notes to (Bar 42) G dotted half notes tied to 8th notes to F 8ths to (Bar 43) G whole notes legato to (Bar 44) F whole notes. Violins II play Line 2 A/Line 3 Eb whole notes (repeated in Bar 42) to (Bar 43) Bb/D (d''') whole notes tied to whole notes next bar. Viola play Line 1 A/Line 2 D whole notes (repeated next bar) to (Bar 43) Bb/D whole notes tied to next bar. After a quarter rest in Bar 43, VC I (actually a solo cello) returns to play small octave F up to Bb up to Line 1 D legato quarter notes up to (Bar 44) descending quarter notes G-F-D-Bb decrescendo. VC II (bottom staff) play Great octave F whole note (repeated next bar), while CB play Great octave Bb whole notes. Back in Bar 41, the vib top line (right hand) plays the violins I melody pattern of Line 2 G dotted half note to F quarter note to (Bar 42) G dotted half note tied to 8th to F 8th to (Bar 43) G whole note. The bottom line (left hand) plays Line 1 A/Line 2 Eb whole notes (repeated next bar) to (Bar 43) Bb/D (d'') whole notes. In Bar 44, the vib softly strikes Bb/D/F (Bb major triad) whole notes.

In Bar 45 (1:43) the vib trem on whole notes Line 1 Eb/G/Bb/D (root position Eb maj) to (Bar 46) F/A/C (F maj) *let ring* (apparently not trem in this bar). The vib repeats these two bars in Bars 47-48. In Bar 49, the vib plays Eb maj 7th whole notes again to (Bar 50) Eb/A/C (c'') whole notes to (Bar 51) D/F/Bb whole notes tied to whole notes (trem) in end Bar 52). Back in Bar 45, the harp is gliss from Line 3 D half note down to Line 1 D half note up to (Bar 46) Line 3 C quarter note (followed by a quarter and half rest). Repeat in Bars 47-48. In Bar 49, the gliss remains D (d''') down to D (d') half notes up to (Bar 50) C half note gliss down to middle (Line 1) C up to (Bar 51) Line 2 Bb half note down to (bottom staff) Great octave Bb half note up to (Bar 52) Line 2 Bb half note down to Great octave Bb half note up (decrescendo) to Line 3 Bb 32nd note held fermata.

Back in Bar 45, after a quarter rest, the horn plays *molto espr* small octave G up to Line 1 D back down to G [written Line 1 D-A-D] quarter notes (decrescendo on at least the final note). Repeat in Bar 47 and Bar 49. After a quarter rest in Bar 51, the horn plays *pp* Line 1 G [written Line 2 D] half note to F [written C] quarter note back up to (Bar 52) G half note to F half note held fermata. After a quarter rest in Bar 46, the bassoon and solo cello play *molto espr* small octave F quarter note to A acciaccatura to G quarter note to F quarter note (repeated in Bar 48). I forgot to write the rest of the bassoon line to end of cue, but I assume it continues to play as the cello. Actually, two cellos (*a2*) play *mf* > play the same pattern in Bar 50 to (Bar 51) F whole note tied to whole note in end Bar 52 and held fermata. The bottom staff VC play Great octave F whole note (repeated in Bars 46-48) to (Bar 49) divisi Eb/Bb whole notes to (Bar 50) F/C (c) whole notes to (Bar 51) unison Great octave F whole note tied to F whole note held fermata in end Bar 52.

Back in Bar 45, violins I play Lines 2 & 3 D whole notes legato to (Bar 46) C/C (c'' c''') whole notes (repeated next two bars) to (Bar 49) D dotted half notes to D quarter notes to (Bar 50) C half notes tied to "3" triplet value C half notes down to Lines 1 & 2 G triplet value quarter notes up to (Bar 51) Bb whole notes tied to whole notes held fermata in end Bar 52. Violins II play Line 2 G/Bb whole notes legato to (Bar 46) Line 2 F/A whole notes (repeated next two bars) to (Bar 49) G/Bb whole notes to (Bar 50) Eb/A whole notes to (Bar 51) D/F whole notes tied to whole notes next bar and held fermata. Viola play Line 1 Eb/G whole notes legato to (Bar 46) F/A whole notes (repeated next

two bars) to (Bar 49) Eb/G whole notes to (Bar 50) Eb/A to (Bar 51) D/Bb whole notes tied to whole notes in end Bar 52. The bottom staff of the celli was already given. CB play Great octave Bb whole notes thru Bar 48, and then small octave Eb in Bar 49 to F in Bar 50 down to (Bar 51) Great octave Bb whole note tied to whole note held fermata in end Bar 52.

End of cue. As expected in a key signature of Bb major, the cue ends in, yes, the Bb maj (Bb/D/F) tonality!

R3/1 [Fishing] *Con moto* in 2/4 time, 30 pages, 142 bars. Key signature of G maj/E min (one sharp). The clarinets and bass clarinets are assigned three sharps, however. Dvd location: Start of Chapter 6. Scene: Clay (Henry Fonda) goes fishing and meets the new reverend (played by Wally Cox).

The bass clarinet, clarinet II, and celli play the familiar “western” or “outdoorsy” rhythmic pattern. We find the VC (both staves) plucking *mf pizz* (and the bass clarinet plays it small octave on the initial note) Great octave G dotted 8th note up to small octave (Line 1 for the bass clarinet) D 16th to E dotted 8th back to D 16th (crossbeam connected notes). The bass clarinet plays the final three notes under the legato mini-slur. CB pluck *mf pizz* small octave G quarter note (followed by a quarter rest), repeated thru Bar 20. In Bar 2, the bass clarinet plays small octave G quarter note (followed by a quarter rest). After a dotted 8th rest, clarinet II plays small octave D 16th to E dotted 8th back to D 16th. VC top staff plays the same pattern as clarinet II but an octave lower register (and still pizzicato). VC II repeats Bar 1.

Bars 3-4 repeat Bars 1-2 except for the bottom staff line of the celli. The initial G dotted 8th is deleted, substituted by a dotted 8th rest. Then the celli play the rest of the pattern of small octave D 16th to E dotted 8th to D 16th. In Bar 4, they play the full pattern as given in Bar 1. Bars 3-4 are repeated in Bars 5-6, 7-8, 9-10, and 11-12, and so forth.

In Bar 5, after a quarter rest, the guitar is arpeggiando on Line 1 quarter notes G/B/E (e’’) to (Bar 6), after a quarter rest, F#/Line 2 C/E/A arpeggiando quarter notes. Repeat Bars 5-6 in Bars 7-8. After a quarter rest in Bar 5, the harp is arpeggiando *mf* on B/Line 1 D/E quarter notes to (Bar 6), after a quarter rest, middle C/E/F#/A quarter notes. Repeat in Bars 7-8. After a quarter rest, violas play *mf* small octave B/Line 1 D/E tenuto quarter notes decrescendo to (Bar 6), after a quarter rest, middle C/E/G tenuto quarter notes decrescendo. Repeat these bars in the next two bars.

At the end of Bar 8 (after a quarter and dotted 8th rest), the *solo* clarinet I plays *mf* the start of the playful melody line. So we find Line 2 D [written E] 16th note to (Bar 9) E [written F#] dotted 8th note legato mini-slur to D 16th down to Line 1 B [written Line 2 C#] dotted 8th note to A [written B] 16th (all notes are crossbeam connected) to (Bar 10) G [written A] dotted 8th to A 16th up to B dotted 8th to D 16th (crossbeam connected) legato to (Bar 11) a repeat of Bar 9 to (Bar 12) G dotted 8th to A 16th (crossbeam connected) to “3” triplet value 8th notes B-D-G to (Bar 13) Bb [written Line 2 C natural] half note tied to quarter note next bar and tied also to “3” triplet value 8th to A-Bb triplet value 8ths to (Bar 15) A-Bb grace notes legato to A quarter note to G quarter note tied to (Bar 16) G quarter note and tied to G 8th (followed by a 16th rest). Then it plays again Line 2 D 16th to (Bars 17-20) a repeat of Bars 9-12. [whew! This is my longest sentence yet in this rundown! It looks like a flashback to the ancient Greek style of writing—namely, one long paragraph being just one real long sentence!]

Back in Bar 13, after a triplet value 8th rest, there is a nice counter-melody played by the solo violin as the solo clarinet rests temporarily on that Bb half note tied to next bar. So we find “3” triplet value 8th rest to Line 2 Bb-A triplet 8ths to next figure of G-F#-E triplet 8ths to (Bar 14) E quarter note tied to 8th note (followed by an 8th rest).

Clarinet II and the bass clarinet and cello continue their patterns as given earlier thru Bar 12. At least Fag I plays small octave B half note tied to half notes thru Bar 12 to (Bar 13) Line 1 E half note tied to next bar back down to (Bar 15) B half note tied to next bar. Bars 18-19 repeat the Bars 10-12 B half notes tied together. After a quarter rest in Bar 9, the guitar is arpeggiando on G/B/E (e’’) quarter notes repeated next three bars to (Bar 13, after a quarter rest, G/Bb/D/E quarter notes (repeated next bar) to (Bar 15), after a quarter rest, G/B/E quarter notes (repeated next two bars. Bars 18-20 repeat Bars 10-12. Back in Bar 9, the harp plays Line 1 D/G/B/Line 1 E quarter notes (E min 7th) let vibrate followed by a quarter rest. In Bar 10, the harp plays B/Line 1 D/G quarter notes let vibrate (followed by a quarter rest). Repeat Bars 9-10 in Bars 11-12. In Bar 13, the harp plays Line 1 D/E/G/Bb quarter notes (followed by a quarter rest). Silent in Bar 14, the harp plays in Bar 15 B/D/E/G quarter notes (followed by a quarter rest). After a triplet value 8th rest in Bar 16, the harp plays Lines 1 & 2 D to E triplet value 8ths to G-B-Lines 2 & 3 D 8ths. To (Bar 17) Lines 2 & 3 E quarter notes (followed by a quarter rest). Bars 18-19 repeat Bars 10-11. In Bar 20, it plays B/Line 1 D/G quarter notes followed by two triplet value 8th rests to Line 1 G triplet value 8th with the gliss line and crescendo up to (Bar 21) Line 3 E 8th note (followed by an 8th and quarter rest). The tones are here also *etouffez* (arrested or dampened). After a quarter rest in Bar 9, CB plucks *pizz* small octave G quarter note (followed by a quarter rest), repeated thru Bar 20. VC repeat the pattern as given earlier. Viols play, after a quarter rest, B/E tenuto 8ths (followed by an 8th rest) and B/D notes (bottom staff violas). Repeat in Bars 10-12 (at least). After a dotted 8th rest in Bar 13, the bass clarinet plays small octave G 16th up to Line 1 E dotted 8th down to G 16th (repeated next bar). After a dotted 8th rest in Bar 15, it plays D-E-D notes in that pattern just given to (Bar 16) small octave G quarter note (followed by a quarter rest). Etc.

In Bar 21 (:23 Chapter 6), the cue is suddenly highlighted by the violins playing a series (thru Bar 30) of “6” sextuplet *rinforzando* 16th note figures (two per bar) in the scene where the fish is caught and splashing around in the river. So violins I play forte all *rinforzando*-marked (> above each 16th note) notes Line 3 E to D down to Line 2 Bb-A-G-A (these six notes are connected by two crossbeams) to Bb up to Line 3 D-E-D-B-D (crossbeams-connected figure) to (Bar 22, *simile*) E-D-E-D-Bb-D to Line 2 Bb-A-G-A-Bb-D (d’’) 16ths to (Bar 23) starting Line 3 E-D-B-A-B-G (g’’) down to E-D-B(b’)-D-E-G 16ths to (Bar 24) Line 2 E-G-B-A-B-G to E-D-E-G-Bb-D (d’’) 16th note figures to (Bar 25) Line 3 E-D-E-D-B-D to E-D-B-D-E-D (more bars of these bars later perhaps). Back in Bar 21, violins II play Line 2 Bb-G-E-D-E-D *rinforzando* 16ths to E-G-Bb-G-E-G to (Bar 22) Bb-D-E-D-Bb-D (d’’) to Line 2 Bb-A-G-A-Bb-D (d’’) to (Bar 23) Line 2 descending B-A-G-E-D-E down to starting Line 1 B-D-B-D-B-D (d’’) to (Bar 24) E-G-B-A-B-G to E-D-E-F#-Bb-D (d’’) to (Bar 25) B-D-A-B-G-A to B-G-E-G-B-G.

Back in Bar 21, the solo clarinet I playing the melody line settles temporarily on Line 1 Bb [written Line 2 C] tenuto half note tied to “3” triplet value 8th note next bar to A-G triplet 8ths to A-Bb-D triplet 8ths to (Bar 23) A-Bb grace notes to A quarter note to G quarter note tied to quarter note in Bar 24 (followed by a quarter rest). Clarinet I is

then silent until Bar 26. Incidentally, I now notice, clarinet II (after a triplet value 8th rest in Bar 22) follows exactly the clarinet I line thru Bar 24, and continues with it in Bar 26, etc. In Bar 22, the harp also plays “6” 16th note figures but different than those figures played by the violins. Here we find ascending 16ths starting Line 1 E-G-Bb-Line 2 D-E-G (connected by two crossbeams) to Line 2 Bb down to Line 1 A-Bb-Line 2 D-E-G 16ths to (Bar 23) Line 2 A 8th note (followed by a dotted 8th rest). Then it plays crescendo ascending 16ths starting small octave B-Line 1 D-E-G-B-D (d’’) to (Bar 24) Line 2 E quarter note *let ring* (followed by a quarter rest). After a quarter rest in Bar 25, the harp plays ascending 16ths Line 1 D-E-G-B-D-G (g’’) to (Bar 26) B 16th *let ring* (followed by a dotted 8th and quarter rest).

Back in Bar 21, the CB pluck small octave C quarter note (followed by a quarter rest) repeated next bar to (Bar 23) G quarter note (followed by a quarter rest), repeated thru Bar 26, then C notes again in Bars 27-28. After a quarter rest in Bar 21, viole I play small octave Bb/Line 1 E 8th notes (followed by an 8th rest) while viole II (bottom staff) play small octave Bb/Line 1 D 8ths (followed by an 8th rest). Repeat next bar. In Bar 23, after a quarter rest, the top staff viole play B/E 8ths (followed by an 8th rest) while the bottom staff viole play B/D 8ths. Repeat thru Bar 26. VC top staff play Great octave C dotted 8th up to G 16th up to small octave E dotted 8th back down to G 16th (crossbeam connected notes) to (Bar 22), after a dotted 8th rest, those G-E-G notes just described. The bottom staff, after a dotted 8th rest, play those last three notes as given to (Bar 22) the full pattern as just given in Bar 21 for the top staff celli. After a dotted 8th rest in Bar 23, both staves of celli play small octave D 16th to E dotted 8th to D 16th. After a quarter rest in Bar 21, the guitar plays Line 1 G/Bb/Line 2 D/E quarter notes (repeated next bar) to (Bar 23), after a quarter rest, G/B/E quarter notes (repeated thru Bar 26). Fag II plays Great octave C quarter note tied to 8th note (followed by an 8th rest), repeated next bar. In Bar 23, it plays Great octave G quarter note (followed by a quarter rest). Fag II is silent in Bars 24-16. Fag I plays Line 1 E half note tied to half note next bar, and then small octave B half note in Bar 23 tied to half notes thru Bar 26. Then back to E tied half notes in Bars 27-28. After a dotted 8th rest, the bass clarinet plays small octave G 16th up to Line 1 E dotted 8th down to G 16th (repeated next bar). After a dotted 8th rest in Bar 23, the bass clarinet plays Line 1 D 16th to E dotted 8th to D 16th. Etc.

In Bar 27, flute I is rather highlighted playing ascending sextuplet 16ths Line 1 E-F-F#-G-G#-A to Bb-B-Line 2 C-C#-D-D# to (Bar 28) E 16th (followed by a dotted 8th and quarter rest). However, flute I takes over in Bar 28 with Line 2 E-F-F#-G-G#-A to Bb-B-Line 3 C-C#-D-D# 16ths decrescendo to (Bar 29) Line 3 E 16th (followed by rests).

Let’s now make a short skip to Bar 31 that follows double bar lines traversing the lines and spaces of the page signifying a new change in the cue. Also there is a key signature change. Whereas before we had a one sharp key signature, now we have a natural glyph (canceling that sharp) followed by three flats (Eb maj/C min) for the concert-pitch instruments such as the strings. Clarinets and bass clarinet are assigned three naturals (to cancel the three previous sharps) and one flat. This section starts at the :34 point in Chapter 6 on the dvd. This is an interesting section because of an interesting solo violin effect. Steiner has indicated *solo vln (rube style)*. So it’s a rather a country-ish or hick-style of playing, I would imagine, or rustic and not very “sophisticated” (by design).

[end session 10:40 pm]

[resume Sunday, August 24, 2003 at 8:41 am]

So we find the solo violin playing (:34 in Chapter 6 of the dvd) Line 2 C dotted 8th to Bb 16th legato down to G dotted 8th note to F 16th. This time the four notes are note crossbeam connected, but separated into two figures of two notes each (dotted 8th to 16th notes). In bar 32, the solo violin continues on Line 1 Eb dotted 8th to F 16th legato to G dotted 8th up to Bb 16th to (Bar 33) a repeat of Bar 31, and then to (Bar 34) Eb dotted 8th to F 16th legato to G dotted 8th down to Eb 16th up to (Bar 35) Gb half note tied to quarter note next bar and tied to “3” triplet value Gb 8th to F-Gb triplet value 8ths to (Bar 37) F-Gb grace notes to F 8ths (followed by an 8th rest) to Eb tenuto quarter note tied to quarter note next bar and tied to 8th note (followed by a 16th rest).

Back in Bar 31, the bass clarinet plays Line 1 G [written A] half note tied to half notes thru Bar 34 to (Bar 35) Line 2 C [written D] tenuto half note tied to half note next bar to (Bar 37) G half note tied to next bar. After a dotted 8th rest in Bar 31, Fag I plays Great octave Bb 16th to small octave C dotted 8th back to Bb 16th legato figure notes down to (Bar 32) Great octave Eb tenuto quarter note (followed by a quarter rest). Repeat in Bars 33-34. After a dotted 8th rest in Bar 35, Fag I continues on small octave Eb 16th to F dotted 8th to Eb 16th down to (Bar 36) Great octave Ab quarter note (followed by a quarter rest). Fag II in Bar 31 plays Great octave Eb quarter note (followed by a quarter rest) to (Bar 32), after a dotted 8th rest, Great octave Bb 16th up to C dotted 8th back to Bb 16th down to (Bar 33) Great octave Eb tenuto quarter note (followed by a quarter rest). After a dotted 8th rest in Bar 34, Fag II plays Great octave Bb 16th up to C dotted 8th back to Bb 16th to (Bar 35) A tenuto quarter note (followed by a quarter rest). After a dotted 8th rest in Bar 36, it plays small octave Eb 16th to F dotted 8th to Eb 16th down to (Bar 37) Great octave Eb quarter note (followed by a quarter rest).

At the end of Bar 34 (:38), or after a quarter and dotted 8th rest, the solo trombone (in the tenor clef) plays Line 1 Eb 16th crescendo comic gliss line up to (Bar 35) Gb half note tied to quarter note next bar (followed by a quarter rest).

Back in Bar 31, after a quarter rest, *div viole* I pluck *pizz* small octave Bb/Line 1 G quarter notes (repeat thru Bar 34) to (Bar 35), after a quarter rest, middle C/Gb quarter notes (repeated next bar) to (Bar 37) Bb/G quarter notes (repeated next few bars). *Viole II* pluck *pizzicato* on middle C/Eb quarter notes (repeated thru Bar 34) to (Bar 35) small octave Gb/middle C quarter notes (repeated next bar) to (Bar 37) middle C/Eb quarter notes. Back in Bar 31, the guitar) after a quarter rest_ plays Line 1 Bb/Line 2 Eb/G quarter notes (repeat next three bars) to (Bar 35), after a quarter rest, Ab/C/Gb quarter notes (repeated next bar) to (Bar 37) Bb/Eb/G quarter notes. After a quarter rest in Bar 31, the harp plays Bb/middle C/Eb/G quarter notes (repeated next three bars) to (Bar 35), after a quarter rest, small octave F#/middle C/F# quarter notes repeated next bar (note the enharmonic F# instead of Gb notes). After a dotted 8th rest in Bar 31, the *arco* celli I play (see Fag I line). After a dotted 8th rest in Bar 32, VC II play (see Fag II line). The CB pluck small octave Eb quarter note (followed by a quarter rest), repeated next three bars to (Bar 35) Great octave Ab quarter note (followed by a quarter rest), repeated next bar, then back to small octave Eb notes thru the next bars. After a triplet value 8th rest in Bar 35, clarinet I plays “3” triplet value 8th notes Eb-D 8ths (crossbeam connected) to “3” triplet value descending 8th notes Db-C-B to (Bar 36) Line 1 Bb [written C] quarter note tied to 8th note (followed by an 8th rest). After an 8th rest (triplet value) clarinet I plays Bb-C 8ths to Eb-G-Bb triplet 8ths to (Bar 40) Line 3 C 8th (followed by an 8th and quarter

rest). Meanwhile, after a triplet 8th rest in Bar 35, clarinet II plays C-Db 8ths to Bb-Ab-G triplet 8ths to (Bar 36) Gb quarter note tied to 8th. After an 8th rest in bar 38, it plays Eb-G 8ths up to Bb-C-Eb triplet value 8ths to (bar 40) G 8th (followed by rests).

Skipping to I believe Bar 58 (I skipped Bars 41-58 in my research notes), Clay starts to talk to the new minister about the grand-daddy of all trout in the river there. Clarinet I plays Line 3 D [written E] half note tied to half notes thru Bar 61 and tied to 8th note next bar (followed by an 8th and quarter rest). Very hot sound! The key signature has changed in Bar 59 to one sharp (G maj/E min) with also three naturals canceling the previous three flats key signature. Clarinets/bass clarinet/trumpet (all Bb instruments) have one natural canceling the former one-flat key signature with the added three sharps.

The harp in Bar 59 is arpeggiando on Line 1 D/G/B/Line 2 E/G/B/D (d''') half notes to (Bar 60) arpeggiando half notes middle C/E/F#/A/Line 2 C/E/F#/A. Repeats Bars 56-60 in Bars 61-62. After a quarter rest in Bar 63, the harp plays B/Line 1 D/E/G/B (E min 7th) quarter notes (repeated next three bars). After a quarter rest in Bar 59, the guitar plays Line 1 G/B/Line 2 E (e'') quarter notes to (Bar 60), after a quarter rest, F#/Line 2 C/E/A quarter notes (F# half-dim 7th). Repeat in Bars 61-62. Repeat Bar 59 in Bars 63-66.

After a quarter rest in Bar 59, the top staff violas are *sempre pizz* on B/E (e') quarter notes to (Bar 60), after a quarter rest, A quarter note. Repeat next two bars. Repeat Bar 59 in Bars 63-66. The bottom staff pizzicato viole play B/D (d') quarter notes to (Bar 60), after that initial quarter rest, middle C/E quarter notes. Repeat these bars in bars 61-62. Repeat Bar 59 in Bars 63-66. VC staves repeat earlier "western" or outdoors-y ostinato patterns (see Bars 3-4). CB repeats Bars 1-4 in bars 59-62 (small octave G quarter note pizz plucking!). The bass clarinet plays the three-note ostinato after the initial dotted 8th rest on D-E-D to (Bar 60) D-F#-D. Fag I plays Great octave G quarter note up to Line 1 D quarter note decrescendo to (Bar 60), after a quarter rest, Line 1 E quarter note. After a quarter rest, Fag II plays small octave B quarter note to (Bar 60) Great octave G quarter note up to middle C quarter note (repeat next two bars). Etc. Clarinet II plays (after a quarter rest) Line 1 E [written F#] tenuto quarter note decrescendo up to (Bar 60), after a quarter rest, A tenuto quarter note.

After a dotted 8th rest in Bar 62, the violins are prominent playing a two-bar phrase. Divisi violins I play on the up-bow (v above the notes) Line 2 D and Line 3 D 16th notes to E dotted 8ths to (on the down-bow) D rinforzando-marked 16ths with the gliss line or portamento slide line to adjacent E quarter notes *p subito* tied to 8th notes (followed by an 8th rest). Meanwhile violins II play the same notes in Bar 62 as violins I but without that slide to (Bar 63) Line 2 G/B quarter notes tied to 8ths. Decrescendo. After a quarter and dotted 8th rest in Bar 64, violins I play on the down-bow Lines 2 & 3 D 16ths again with that gliss or portamento line up to (Bar 65) E quarter notes tied to 8ths, while violins II play G/B 16ths tied to (Bar 65) quarter notes and 8th notes.

Also prominent is the *sord solo* trumpet playing *mf* Line 2 D [written E] 16th to (Bar 63) E dotted 8th to D 16th down to B dotted 8th to A 16th notes to (Bar 64) G dotted 8th up to A 16th to B dotted 8th to Line 2 D 16th. Etc.

In Bar 78 (1:27), after an 8th rest, the first clarinet is *hot* (actually written in the score above the clarinet I line). I am a little unclear of the pattern since I did not include Bars 68 thru 77 in my notes. It appears that it is the clarinet I top staff line but then there are two notes for each acciaccatura pattern (?). At any rate we have the F#/A# Line 2

grace notes legato up to Line 3 D [written E] 8th (I believe) repeated again to “3” triplet value notes in that pattern, with the end triplet E 8th tied to E quarter note next bar decrescendo (followed by a quarter rest). Violins I in Bar 79 play Line 2 A legato to G quarter notes to (Bar 80) “3” triplet value 8ths figure notes G-A-G to A-G-A down to (Bar 81) E to D quarter notes (tied to D half note in Bar 82). After a triplet value 8th rest in Bar 81, the flute responds with descending Line 3 E-D 8ths to Line 2 B-A-G triplet value 8ths to (Bar 82) E-D-B (b’) triplet 8ths to A-G-E Line 1 8th notes.

Etc., etc. Enough on this cue! Cue R3/2 overlaps.

R 3/2 [Drunk Minister] *Con moto* in 2/4 time, 26 pages, 103 bars. The minister, thinking that Clay’s “mosquito repellent” is exactly that, soon gets numb and drunk! The cue ends with the busy-body lady saying, “Merciful heavens! He’s drunk!” Dvd location: Chapter 6 starting at 2:40.

Clarinet I is solo playing *f* Line 2 Eb [written F with the natural glyph canceling the normally F# (with C#) key signature in the C maj/A min concert score] half note tied to quarter note next bar. After a “3” triplet value 8th rest, it continues on C-D [written D-E] tenuto triplet 8th notes. Repeat Bars 1-2 in Bars 3-4. In bar 5, the clarinet continues the melody line on “3” triplet value 8th notes Eb-C#-D to Eb-C#-D 8ths once again (repeated next bar) to (Bar 7) Eb-E-F to G-Gb-F to (Bar 8) E-Eb-D to Db-C-Cb to (Bar 9) Bb-B-Eb to Gb-Eb-Gb. In Bar 10 (2:50), the clarinet plays Line 2 Bb [written Line 3 C] quarter note gliss line down to Line 2 C 8th (followed by an 8th rest) back up to (Bar 11) Line 2 Bb quarter note gliss down to triplet value C 8th up to A grace note (acciaccatura) to B 8th to A grace note to Bb 8th to (Bar 12) A grace note to Bb quarter note gliss down to C dotted 8th crescendo to D-D#-E 16ths up to (Bar 13) F 8th note (followed by an 8th and quarter rest). The long comic phrase ends at this point.

Back in Bar 1, pizzicato violins pluck Line 1 Eb/G rinforzando quarter notes (followed by a quarter rest). Repeat in Bar 3. Viols pluck forte small octave A quarter note (followed by a quarter rest), repeated in bar 3. VC pluck Great octave F/small octave C rinforzando quarter notes (repeated in Bar 3), while CB pluck small octave F quarter notes. Combined we hear the F Dom 9th (F/A/C/Eb/G) tonality. The strings repeat the same pizzicato notes in Bars 5 thru 7 (silent in Bar 8).

In Bar 9, the harp is arpeggiando on (bottom staff) Great octave Ab/Line 1 Eb half notes and (top staff) middle C/Gb/Bb half notes. Combined we hear the Ab Dom 7th (Ab/C/Eb/Gb/Bb) tonality. In Bar 10, the harp play rapidly ascending 32nd notes starting Great octave Ab-small octave Db-Gb-Bb to (top staff) middle C-Eb-Gb-Bb to Line 2 C 8th note (followed by an 8th rest). Repeat Bar 10 in Bars 11 & 12 to (Bar 13) Line 1 F/A/C/F (f ‘’) 8th notes (followed by an 8th and quarter rest). In Bar 9, violins are now *arco* playing *mf* Line 1 Gb/Bb tenuto half notes tied to half notes next bar to (Bar 11) Gb/Bb tenuto half notes tied to quarter notes next bar and tied to “3” triplet value 8th notes to Gb/Bb triplet rinforzando 8ths to Gb/Bb rinforzando 8ths again. Viols (also *arco*) play middle C (Line 1) tenuto half note tied to next bar, and then middle C tenuto half note in bar 11 tied to quarter note and tied to triplet value 8th note to C-C 8ths. VC play *arco* Great octave Ab/small octave Eb tenuto half notes tied to next bar (and so forth—see pattern above). CB play *arco* small octave Ab tenuto half note tied to next bar (and so forth, as given).

In Bar 13 (2:54), the horn plays forte Line 1 F [written Line 2 C] tenuto half note tied to quarter note next bar and tied to triplet 8th to F-F 8ths to (Bars 15-16) a repeat of Bars 13-14 to (Bar 17) F tenuto half note tied to 8th note in Bar 18. After an 8th rest, the horn plays F rinforzando quarter note tied to half notes in Bars 19-20 to (Bar 21) 8th note (followed by an 8th rest). Then it plays small octave G [written Line 1 D] tenuto quarter note legato to (Bar 22) F [written middle C] dotted quarter note (followed by an 8th rest). Etc.

Back in Bar 13, the harp bottom staff plays *sf* Great octave F/small octave C/F/A 8ths (followed by an 8th and quarter rest) while the top staff plays Line 1 F/A/C/F 8ths. Combined we hear the F maj (F/A/C) tonality. Violins I are fingered tremolo between Line 1 F down to C half notes (repeated thru Bar 16) to (Bar 17) F down to D fingered trem half notes (repeated next two bars) to (Bar 20) F-Eb half notes trem (repeated thru Bar 25), etc. Violins II are fingered trem between Line 1 A down to F half notes thru Bar 16 to (Bar 17) Bb down to F half notes (repeated next two bars) to (Bar 20) A-F half note trem thru Bar 25. The viole play *sf* sforzando (^ symbol above the notes) small octave F/middle C/F/A quarter notes (followed by a quarter rest). Viole are silent until Bar 23. VC in Bar 13 play *sf* Great octave F/small octave C/F/A quarter notes as well. CB play small octave F quarter note (followed by a quarter rest).

After a quarter and 8th rest in Bar 16, trombone I is *solo (drunk)* playing the very comical melody line starting on small octave F 8th gliss line up to (Bar 17) Bb dotted quarter note to middle C 8th up to (Bar 18) D whole note (all notes played legato) and with that D half note tied to D quarter note in Bar 19 followed by the gliss line up to F quarter note to (Bar 20) Eb dotted quarter note to D 8th legato to middle C half note tied to (Bar 22) C quarter note to C quarter note gliss line up to (Bar 23) Line 1 F half note tied to quarter note next bar, etc. After a quarter rest in Bar 23, viole pluck *pizz* Line 1 F rinforzando quarter note.

Skipping to Bar 40 (after a quarter rest), the alto sax makes its return playing *drunk* B (I believe, if we assume the written Line 1 G#) quarter note up to (Bar 41) Line 1 Eb [written Line 2 C natural) 8th note to F [written D] quarter note to G [written E] 8th note, etc. After a quarter and 8th rest in Bar 41, the clarinets play a *smear* effect (3:26 in Chapter 6) phrase. Clarinet I plays a gliss (ad lib) up to Line 2 Bb [written Line 3 natural C] to A 16ths to (Bar 42) Bb 8th down to G-F# 16ths figure to G 8th tied to 16th (followed by a 16th rest). Clarinet II plays G-F# 16ths to (Bar 42) G 8th to Eb-D 16ths figure to Eb 8th tied to 16th (followed by a 16th rest). After an 8th rest in Bar 41, the harp plays small octave G/Bb 8ths (followed by an 8th rest) to G/Bb 8ths again (repeated next bar) to (Bar 43), after an 8th rest, Ab/Bb 8ths in that pattern (repeated next bar). Violins play, after an 8th rest, small octave G/Bb staccato 8ths (followed by an 8th rest) to G/Bb staccato 8ths again (repeated next three bars) while viole play on small octave Bb staccato 8ths. VC pluck pizzicato small octave Eb 8th (followed by an 8th rest) down to D 8th (8th rest following) to (Bar 42) C 8th (8th rest) down to Bb 8th (8th rest) up to (Bar 43) F 8th (8th rest) to Eb 8th (8th rest) to (Bar 44) D 8th (8th rest) to C-Bb 8ths. CB play the same notes and pattern but an octave higher register.

I made no further research (hand-copying) on the rest of the cue, nor did I Xerox any pages. When Clay and the new pastor stagger drunk back to the parsonage, the trombone I comical phrase ends the cue followed by the clarinet “hot” figures.

R 4/2 [America, The Beautiful] Vocal. *Moderato* in 2/4 time. 5 pages, 18 bars. Key signature of four flats (Ab maj/F min). [Sorry! I did no further work on this cue]

R 4/3 [America, The Beautiful] Underscore. C time. Key signature of five flats (Db maj/Bb min). [Sorry! I did no further research on this cue. Besides, I believe it was not used in the final edit of the film]

R 4/4 [?????] *Moderato* in C time. 5 pages, 16 bars. [Note: This cue was apparently not used in the pic. My scant notes state that it is the Main Title theme]

R 5/1 [Run For Doctor] *Agitato* in C time. 13 pages, 72 bars. Dvd location: Chapter 11 starting at 1:33. Scene: The baby on the highchair at the dinner table falls backward. Mother thinks he broke his neck so Clay-boy runs frantically off to the doctor's house!

Both the harp and piano play forte and rinforzando-marked Contra-octave A/Great octave E/A/small octave C/E/A quarter notes (A minor or A/C/E) followed by a quarter and half rest (repeat next three bars). VC play the same notes except for the Contra-octave A. CB play Great octave A quarter note (followed by rests), repeated thru Bar 4. The timp plays the same as the CB. The cymbal plays a quarter note (x-headed quarter note placed on the top space). I do not believe it is repeated. Pos play forte and sforzando Great octave A/small octave C/E quarter notes (I believe repeated next three bars, but not sure). Two of the three horns play small octave A [written Line 1 E] sforzando quarter notes (followed by rests), and then in Bars 2 thru 4 only horn I plays the A quarter notes. Fags play Great octave A/small octave C quarter notes in that pattern thru Bar 4 while the bass clarinet plays Line 1 E [written F#].

After an 8th rest in Bar1, the oboe/2 clarinets/violins/viole play forte small octave Bb rinforzando quarter note trill tied to half note and 8th note (all trill) (followed by an 8th rest). The oboe is silent in Bars 2-4 but the clarinets/violins/violas continue the trills in different notes. In Bar 2, they play (now *mf*) B small octave 8th tied to half note and 8th note trill (8th rest following) to (Bar 3) Bb notes again to (Bar 4) middle C note.

In Bar 5 (1:40, now in 2/4 time), the running motif or patterns commence with a running start! Trombones play forte Great octave Eb/Bb/small octave Gb rinforzando quarter notes (followed by an 8th rest) to Eb/Bb/Gb rinforzando 8ths to (Bar 6) Gb/small octave Db/Gb rinforzando 8ths (8th rest following) to same rinforzando 8ths to (Bar 7) a repeat of Bar 5 to (Bar 8) Ab/Eb/Ab quarter notes (8th rest) to Ab/Eb/Ab 8ths. Celli play Great octave Eb/Bb rinforzando quarter notes in Bar 5 (followed by an 8th rest) to Eb/Bb 8ths to (Bar 6) F#/C# quarter notes [note the enharmonic notes here instead of Gb/Bb as played by the Pos] followed by an 8th rest and then F#/C# 8ths to (Bar 7) a repeat of Bar 5 to (Bar 8) Ab/Eb quarter notes (8th rest) to Ab/small octave Eb 8ths. CB play small octave Eb rinforzando quarter note (8th rest following) to Eb 8th to (Bar 6) F# [instead of Gb] notes in the pattern given to (Bar 7) Eb notes again to (Bar 8) Ab notes. The bass clarinet plays Line 1 Gb 8th *f* > (followed by two 8th rests) to Gb rinforzando 8th up to (Bar 6) what actually looks like an A double flat (Abb) because it appears on the xeroxed page to be written Line 2 Cb quarter. In Bar 7, the bass clarinet plays Gb quarter note (8th rest) to Gb 8th to (Bar 8) Line 2 Cb [written Db] quarter note (8th rest) to 8th note. Fags

follow the VC line but not those sharped enharmonic notes. Horns I & II play small octave Bb rinforzando 8ths. Then horn I plays another Bb 8th [written Line 1 F] while horn II is silent. After another 8th rest for both horns, both play Bb 8ths to (Bar 6) Db-Db 8ths for horn I while horn II plays small octave A quarter note. After an 8th rest, they play A/Db 8ths. Etc.

The clarinets/violins/viole play forte the legato sweep pattern of six 16th notes. So, after an 8th rest, they play small octave Bb-middle C 16ths (connected by two crossbeams) to Eb-F-Gb-Bb 16ths (these four notes connected by two crossbeams). In Bar 6, after an 8th rest, violins & viole play middle C#-D# 16ths (connected by two crossbeams) to F#-G#-A-C# 16ths. The clarinets, however, play the notes enharmonically on Db-Eb [written Eb-F] instead of C#-D# 16ths to Gb-Ab-Bbb-Db [written Ab-Bb-Cb-Eb] 16ths. Note the written C-flat 16th or sounding A (as the violins/viole). Very interesting! After an 8th rest in Bar 7, they all play the same notes as in Bar 5. After an 8th rest in Bar 8, they all play Line 1 Eb-F 16ths to Ab-Bb-Cb-Eb legato 16ths (under the legato slur/umbrella curve line). Pos play F/small octave C/F quarter notes (8th rest) to F/C/F 8ths. While horns play Ab/middle C [written Eb/G] quarter note (8th rest) to 8th notes. Etc. After an 8th rest in Bar 9 (start of page 3 for this cue), they play D-E 16ths [written E-F# for the clarinets] to F-G-Ab-C (c'') 16ths. After an 8th rest in Bar 10, they play F-G 16ths to Ab-Bb-Cb-Eb 16ths. Pos play Ab/Eb/Ab notes in that pattern while horns play middle Cb/Eb notes. Etc.

After an 8th rest in Bar 11, two flutes now join in on the pattern. So we find Line 1 G#-A# 16ths to B-Line 2 C#-D-F# 16ths. However, viole now play another pattern. After a quarter and 8th rest, they play side-bracketed double-stopped B/F# 8ths. Pos play B/small octave F#/B quarter notes (8th rest following) to B/F#/B 8ths, while horns play D/F# [written A/Line 2 C#] notes. CB play small octave B notes in that pattern, VC and Fags on B/F#, and bass clarinet on Line 2 D.

Skipping to Bar 42 (2:17) we find Clay-boy writing his urgent message in chalk on the small blackboard on the absent doctor's porch. VC/CB play small octave C whole notes tied to whole notes thru Bar 48 and tied to quarter notes and 8th notes in Bar 49 (followed by an 8th rest). The solo violin plays *espr* a rather sorrowful phrase starting on Line 1 Ab half note legato down to Eb half note tied to quarter note next bar up to G half note down to middle C quarter note to (Bar 44) D quarter note legato up to Ab dotted half note tied to half note next bar to "3" triplet value descending quarter notes [half-bar value] C-Bb-Ab to (Bars 46-47) a repeat of Bars 42-43 to (Bar 48) D whole tied to (Bar 49 in 2/4 time) D quarter and 8th notes (followed by an 8th rest). Then the running passages return.

Back in Bar 42, viole I play *espr* Line 1 Eb half note legato down to middle C half note tied to quarter note up to Eb half note down to small octave G quarter note to (Bar 44) Ab quarter note legato up to Line 1 F dotted half note tied to whole note to (Bars 46-47) repeating Bars 42-43) to (Bar 48) middle C whole note tied to quarter and 8th notes in bar 49. Viole II (bottom staff) play middle C down to Ab half note tied to quarter note next bar to middle C half note down to Eb quarter note to (Bar 44) F quarter note up to Line 1 D dotted half note tied to whole note next bar (then repeating Bars 42-43) to (Bar 48) small octave Ab whole note tied to quarter and 8th notes next bar (followed by an 8th rest). Combined we have the Ab maj 1st inversion (C/Eb/Ab) half notes down to Ab maj root position (Ab/C/Eb) half notes tied to quarter notes next bar to C min (C/Eb/G) half

notes to C min 1st inversion (Eb/G/C) quarter notes to (Bar 44) D dim 1st inversion (F/Ab/D) quarter notes up to D dim (D/F/Ab) dotted half notes, etc.

Skipping to Bar 71 (*Slowly*, 2:47 in Chapter 11 on the dvd), Clay-Boy is back in the house but the baby is all right (just the breathe knocked out of him momentarily)! The urgency of the music also dramatically evaporates. Violin top staff play Line 1 F# tenuto whole note tied to whole note in end Bar 72 and held fermata. The bottom staff violas play double-stopped small octave F#/Line 1 D tenuto whole notes tied to next bar. VC play Great octave E/B whole notes tied to fermata-held whole notes next bar. CB play small octave E whole notes. The harp is arpeggiando in Great octave E/B whole notes (bottom staff) and (top staff) G#/Line 1 D/F# whole notes let ring (silent in Bar 72). Flageolet play Great octave E/B whole notes tied to 8th notes next bar, followed by an 8th rest, a quarter rest, and then a half rest held fermata. The bass clarinet plays Line 1 G# [written A#] whole note tied to 8th note next bar, while clarinet II plays Line 1 D [written E] notes in that pattern. Clarinet I plays F# [written G#] whole note in Bar 71. After a triplet value 8th rest in Bar 72, clarinet I is *solo* playing G#-A triplet value 8ths (crossbeam connected) to A#-B-F triplet 8ths to Line 2 A# quarter note legato to F# quarter note held fermata. After a half rest in Bar 72, the vibre softly sounds Line 2 A# half note held fermata. Combined we hear the E Dom 9th (E/G#/B/D/F#) tonality.

End of cue.

[3:48 pm]

R 6/1 [Education Talk] *Moderato* in C time, 12 pages, 47 bars. Key signature of F maj/D min (one flat). Dvd location: Chapter 13 starting at 1:18. Clay senior (Fonda) sits in his living room chair and tells all parties “Well, I’ll tell you something. I never had no education myself...”

The vibre and solo violin play *mp sentimentale* Line 2 C half note legato (legato slur for the violin) to D up to F quarter notes to (Bar 2) A up to Line 3 C down to Line 2 A to G quarter notes to (Bar 3) A half note legato down to F dotted quarter note to E 8th legato to (Bar 4) F half note to F dotted quarter note to E 8th to (Bar 5) F to E quarter notes to F dotted quarter note to G 8th to (Bar 6) A 8th to F 8th tied to F half note and F 8th (followed by an 8th rest).

After a quarter rest in Bar 3, the harp plays *mp* A/middle C/F quarter notes (followed by a quarter rest) to Bb/D/F quarter notes. Repeat thru Bar 7. After a quarter rest in Bar 3, 4 violas pluck *pizz mp* A/middle C/F quarter notes (followed by a quarter rest) to Bb/D/F quarter notes (repeat next four bars). The solo cello (I believe, but may be four solo celli) play *mp* middle C half note legato to D half note (repeated next four bars, or thru Bar 7). Two CB pluck *pizzicato* small octave F quarter note (followed by a quarter rest) up to Bb quarter note (followed by a quarter rest). Repeat thru Bar 7.

In Bar 7, the solo violin and vibre play Line 2 A half note to F dotted quarter note to E 8th to (Bar 8) F 8th to A 8th tied to half note to G quarter note and tied to (Bar 9) G whole note and tied to whole note in Bar 10. Then they repeats Bars 3-5 in Bars 11-13 to (Bar 14) A quarter note legato down to F dotted half note held fermata.

After a quarter rest in Bar 8, the harp plays small octave G/B/F (F^o) quarter notes (8th rest) to same quarter notes to (Bar 9), after a quarter rest, Bb/middle C/E quarter notes (quarter rest) Bb/E/G quarter notes (repeated next bar) to (Bar 11), after a quarter rest, A/C/F quarter notes (quarter rest) to I believe Bb/D/F quarter notes (as in Bar 3), repeated next bar. In Bar 14, the harp plays ascending “6” sextuplet 16th note figures

starting Great octave Eb-Bb-small octave Db-F-G-Bb (connected by two crossbeams) up to (top staff) Line 1 Db-F-G-Bb-Line 2 Db-F 16ths up to Line 2 Bb quarter note (followed by a quarter rest). The piano in Bar 14 plays arpeggiando whole notes held fermata Great octave Eb/Bb (bottom staff) and (top staff) G/Line 1 Db/F.

Back in Bar 8, after a quarter rest, viole pluck pizzicato small octave G/B/Line 1 F quarter notes (quarter rest following) to G/D/F quarter notes to (Bar 9), after a quarter rest, Bb/middle C/E quarter notes (quarter rest) Bb/E/G quarter notes (repeated next bar). After a quarter rest in Bar 11, the viole pluck Bar 8 again (repeated next two bars). In Bar 14, they play *arco* G/Line 1 Db/F whole notes held fermata. In Bar 8, solo cello plays small octave B legato up to Line 1 F half notes to (Bar 9) E whole note tied to next bar. Then repeat Bar 8 in Bars 11-13 to (Bar 14, all VC) Great octave Eb/Bb whole notes held fermata. CB in Bar 8 pluck small octave G quarter note (quarter rest following) up to B quarter note (quarter rest) to (Bar 9) middle C (quarter rest) down to small octave C quarter note (quarter rest following) to (Bar 10) small octave C quarter note (rest) up to middle C (rest) to (Bar 11) F up to B quarter notes as given in Bar 8 (repeated next two bars) to (Bar 14), now *arco*, small octave Eb whole note held fermata. Combined we hear the Eb Dom 9th (Eb/G/Bb/Db/F) tonality.

One last instrument in this section: After a half rest in Bar 9, the *solo* oboe plays *mp* Line 2 C dotted quarter note legato to D 8th to (Bar 10) C quarter note to descending legato quarter notes Bb-A-G down to (Bar 11) F whole note tied to whole notes thru Bar 13 and tied to quarter note in Bar 14 up to Bb quarter note to A quarter note to G quarter note held fermata.

Skipping to Bar 19 (2:01), we come to *Moderato* in ¾ time. The key signature for the concert-pitch instruments is now D maj/B min (two sharps) while the clarinets/trumpets have four sharps. This is the start of the “B” section where Max arranges his version of the *Gaudeamus Igitur* collegiate or “higher education” or college/university theme (starting in Bar 21). So in Bar 19 we have the oboe playing Line 1 A dotted half note tied to half note and 8th note decrescendo in Bar 20 (followed by an 8th rest). The *tutti* and *div* violins are bowed trem on Lines 2 & 3 A dotted half notes tied to dotted half notes thru Bar 30 (a lot of sustained bowing going on here!).

In Bar 21 (2:05) the trumpets and trombone I play the noble college motif *pp*. We find the solo trombone playing Line 1 D dotted 8th to D 16th to D quarter note to now D tenuto quarter note to (Bar 22) D dotted 8th to D 16th to D tenuto half note. Trumpets play (some notes unison) Line 1 F#/A/D (d’’) or D major tonality dotted 8th notes to F#/A 16ths to F#/A quarter notes to F#/A/D tenuto quarter notes to (Bar 22) E/G/B (E min) dotted 8th notes to E/G/B 16ths to E/G/B tenuto half notes. In Bar 23, two trombones now play. We have A/E (e’) dotted 8th notes to A/D 16ths to A/middle C# tenuto quarter notes to A/E tenuto quarter notes. In Bar 24, Pos II plays Line 1 D 8th (followed by an 8th and two quarter rest) while Pos I plays D dotted 8th to D 16th to D tenuto half note. Trumpets play G/A/C# dotted 8ths to G/A/D 16ths to G/A/E tenuto quarter notes to G/A/C# quarter notes to (Bar 24) F#/A/D dotted 8ths to A/D/F# 16ths to F#/A/D tenuto half notes. In Bar 25, all three trombones now play. We find A/middle C#/E dotted 8th notes to B/D 16ths to A/C#/E tenuto quarter notes to same A/C#/E tenuto quarter notes, etc etc.

In Bar 31, the two sharps are canceled and now the key signature is back to F maj/D min (one flat). The trumpets and clarinets now have one sharp and three naturals (to cancel three sharps).

Horn I is *solo* playing that college theme very nobly starting on Line 1 F [written Line 2 C] dotted 8th down to middle C [written G] 16th to C quarter note up to F quarter note down to (Bar 32) D [written A] dotted 8th to D 16th to D half note to (Bar 33) E [written B] dotted 8th to F 16th to G down to E quarter notes to (Bar 34) F dotted 8th up to A [written Line 2 E] 16th down to F half note. Repeat Bars 31-33 in Bars 35-37 to (Bar 38) repeat of Bar 34 but with the F half note tied to half note in Bar 39 (*Rit.*), followed by a quarter rest and half rest

Back in Bar 31, the harp is arpeggiando on Great octave F/small octave C/F dotted half notes (bottom staff) and (top staff) A/middle C/F notes. In Bar 32, the harp is arpeggiando on F/small octave D/F dotted half notes and (top staff) Bb/D (d') notes. Etc. Six violins are bowed trem on Line 4 C [written Line 3 with the *8 va ottava*] dotted half note tied thru Bar 38 and to half note in Bar 39. Violas are non-trem playing A/middle C dotted half notes to (Bar 32) F/Bb/D (d') dotted half notes to (Bar 33) Bb/C dotted half notes to (Bar 34) A/C notes to a repeat of Bars 31-33 to (Bar 38) A/C dotted half notes crescendo and tied to dotted half notes next bar. VC play *mf* F/small octave C dotted half notes to (Bar 32) F/D to (Bar 33) Great octave E/G/small octave E dotted half notes to (Bar 34) F/C to a repeat of Bars 31-33 to (Bar 38) F/C dotted half notes tied to next bar. CB play small octave F dotted half note (repeated next bar) to (Bar 33) small octave C up to (Bar 34) F to repeat of Bars 31-33 to (Bar 38) F tied to next bar.

At the end of Bar 39 (2:45) the violins and oboe play Line 2 tenuto F quarter note (start of the melody line) followed by double bar lines thru the score and the insertion of a new key signature of Bb maj/G min (two flats). The two flats cancel out the normally placed two sharps for the clarinets/bass clarinet/trumpets. So in Bar 40 (*A tempo* in C time) [Bar 39 was *Rit.*], the oboe and violins (I believe all 12 now) play Line 2 F dotted quarter note legato down to D 8th to D quarter note to F tenuto quarter note to (Bar 41) F dotted quarter note to C 8th to C quarter note to D tenuto quarter note to (Bar 42) Eb legato to F quarter notes and then G to A legato quarter notes down to (Bar 43) F dotted half note. Then they play F quarter notes to (Bar 44) a repeat of Bar 40 to (Bar 45) F dotted quarter notes to C 8ths to C quarter notes. Then they play divisi notes. Violins I play Lines 2 & 3 quarter notes to (Bar 46) B/B quarter notes legato up to C/C (c'' c''') quarter notes to D quarter notes legato down to A quarter notes to (end Bar 47) Lines 2 & 3 whole notes. Violins II at the end beat of Bar 45 play Line 2 F/A quarter notes to (Bar 46) D/F half notes down to B/F half notes to Bar 47) E/G whole notes. Combined we have the C maj (C/E/G) tonality.

Back in Bar 40, clarinets play Bb/D (d') whole notes legato to (Bar 41) A/middle C whole notes. In Bar 42, they play A/C whole notes again legato to (Bar 43) Bb/D whole notes. In Bar 44, they play Bb/D to (Bar 45) unison C whole notes crescendo to (Bar 46) B/D tenuto whole notes *mf* to (end Bar 47) C/E whole notes. The bass clarinet plays *pp* Line 1 F whole note legato to (Bar 41) Eb whole note. Then it plays Eb to F in Bars 42-43 to (Bar 44) F whole note tied to next bar crescendo to (Bar 46) F tenuto whole note *mf* to (Bar 47) E whole note. In Bar 46, Fag I returns to play small octave A to G half notes down to (Bar 47) Great octave G whole note. Fag II plays Great octave G whole note down to (Bar 47) C whole note. Viola in Bar 40 play *mf* F/Bb/D whole notes to (Bar 41) A/middle C whole notes. Etc VC play F/D (d) whole notes to (Bar 41) F/Eb whole notes. Etc. CB play Great octave Bb whole note thru Bar 44, and then A to (Bar 46) G whole note to (Bar 47) small octave C whole note.

In end Bar 47, the harp plays ascending “3” triplet value 8th note figures starting Great octave C-G-C to small octave E-G-middle C to (top staff) E-G-C to Line 2 C-E-C (c’’’). The harp was active since Bar 40 actually, playing *mf* ascending 8th notes starting Contra-octave Bb-F-Bb-D (d) to small octave F-Bb-Line 1 D-F (etc.).

R 6/2 [The Library] *Con moto* in C time, 22 pages, 101 bars. Dvd location: Chapter 14 starting at 1:14. Scene: Miss Parker, the long-term school teacher, arranges with Colonel Coleman to convert an old abandoned mining company shack to a new library and to have young Spencer to run it for ten dollars a week. She objects, wanting it to be \$20 a week, so the Colonel says take it or leave it. When she says “I’ll take it!” the music starts *mf*.

[dinner break with Stephanie at 6:15 pm at Prospector’s]

In Bar 1, the bass clarinet plays *mf* Line 1 G [written A] whole note tied to whole note next bar and tied to dotted half note followed by “3” triplet value notes of G dotted 8th to A 16th to G 8th (delayed triplet). Repeat Bars 2-3 in Bars 4-5 and Bars 6-7 and Bars 8-9 to (Bar 10) G whole note tied to (Bar 11 in 2/4 time after the double bars) and tied to 8th note in Bar 12 (followed by an 8th and quarter rest). Two stopped (+ sign over the notes) horns also play the same patterns and notes as the bass clarinet but played an octave register lower. So we have small octave G [written Line 1 D] whole note tied to next bar and tied to dotted half note in Bar 3, and so forth. Fag II plays *mf* rinforzando small octave G whole note tied to 8th note next bar. After an 8th rest, it plays *mf* < ascending quarter notes A-B-D (d’) to (Bar 3) middle C quarter note down to A dotted half note decrescendo. After a quarter rest in Bar 4, it repeats the balance of Bar 2 and repeats Bar 3 in Bar 5. Repeat in Bars 6-8. Bar 8 repeats Bar 4 to (Bar 9) E quarter note to middle C dotted half note. After a quarter rest in Bar 10, it plays D-C quarter notes to small octave B quarter note tied to half note in Bar 11 (in 2/4 time). Just noticed that clarinet II follows the Fag II line precisely.

After a quarter rest in Bar 2, Fag I and clarinet I play *mf* < middle C-D-F quarter notes to (Bar 3) E quarter note to middle C dotted half note decrescendo. Repeat in Bars 4-5 and 6-7. Repeat Bar 2 in Bar 8 to (Bar 9) G quarter note to E dotted half note. After a quarter rest in Bar 6, two flutes join in playing Line 1 E-F-A quarter notes to (Bar 7) G quarter note to E dotted half note. After a quarter rest in Bar 8, the flutes play E-F-A quarter notes to (Bar 9) B quarter note legato down to G dotted half note. After a quarter rest in Bar 10, flute I (II is silent for a bar) plays Line 2 C-D quarter notes up to G quarter note tied to half note next bar to (Bar 12) E 8th (followed by rests). In Bar 11 (in 2/4 time) flute II and the oboe play forte rising 16th notes Line 1 G-A-B-C to Line 2 D-E-F-G to (Bar 12) A 8th (followed by an 8th and quarter rest). After a quarter rest in Bar 11, the harp is gliss *mf* from small octave G up to (Bar 12) Line 3 A 8th down to G/middle C/E 8ths (8th rest following) to G/C/E 8ths. A spritely passage motif follows but I did not take notes on this due to limited time, and I really wanted enough time for the next cue (one of my favorites). Anyway, I believe the melody is in the key signature of two flats (Bb maj) or three flats (Eb maj). I forgot to mark down the key signature but I’m likely to say three flats. I did make hand-copies of Bars 58 thru 64. In Bar 58 (2:25 Chapter 14), violins I play Line 3 C half note tied to C 16th note next bar to Bb-C-Bb 16ths (these four notes are connected by two crossbeams) to C-Bb-A-Bb 16ths to (Bar 60) C quarter note legato to G quarter note tied to 8th note in Bar 61 up to Bb quarter note down to Eb 8th note up to

(Bar 62) F quarter note up to Line 3 C quarter note tied to C 16th in Bar 63 up to Eb-D-C legato 8th notes. In bar 60, violins II play Eb/G Line 2 quarter notes down to C/Eb quarter notes tied to C/Eb 8th notes next bar up to Eb/G quarter notes down to G/Bb 8ths to (Bar 62) Ab/C quarter notes up to Eb/Ab quarter notes tied to 8th notes in bar 63 to F/Ab dotted quarter notes. Etc., etc.

R 6/3 [Clayboy & Claris] *Grazioso* in 2/4 time, 25 pages, 99 bars. Key signature of G maj/E min (one sharp). Dvd location: Chapter 15 starting at :18. Scene: Clayboy nails up his "Open" sign and asks a passing boy on a bicycle if he wants to come in and read a book (the boy runs off!). Then he sees lovely Claris (the mine foreman's daughter) rising horseback towards him. The music starts here. This is one of my favorite cues in this score, and it's a fun scene as well!

A solo horn plays *p* Line 1 D [written A] *rinforzando* half note tied to half note next bar (followed a quotation marks (") breath (or pause) marks. Repeat next two bars. The vibe also plays Line 1 D tied half notes. After an 8th rest in Bar 1, the harp and celeste (a favorite combination of Max's) play unison on Line 1 E-G 16ths (connected by two crossbeams) to A-G-A-C (c'') 16ths (connected by two crossbeams) up to (Bar 2) Line 2 E-C-E-G 16ths to A-G-A-C (c''') 16ths (following by the quotation glyph pause/rest marks). The harp and celeste repeat Bar 1 in Bar 3 to (Bar 4) E-C-E-G Line 2 16ths to A-E-A-E (e''') 16ths. In Bar 5, the harp and celeste are arpeggiando on Line 1 D/G/B/Line 2 C/E/G/B half notes to (Bar 6) D/F#/A/C/Line 2 D/F#/A half notes. Repeat Bars 5-6 in Bars 7-8. In Bar 5 (*faster*), the horn plays once again D tied half notes to Bar 6 (repeated in Bars 7-8).

[end session 11 pm]

[resume Monday, August 25 at 5:18 pm]

In Bar 9 (:31, Chapter 15), the solo violin plays Line 3 E half note tied to 16th note in Bar 10 followed by D-C-B 16ths (all four 16ths are connected by two crossbeams) down to Line 2 A-G-E-C 16ths up to (Bar 11) B half note tied to 16th note next bar to A-G-E 16ths down to next 16th figure notes C-B-A-F# up to (Bar 13) Line 1 B half note tied to B 8th note in Bar 14 to A 8th (both 8ths are crossbeam connected) to B dotted 8th to A 16th figure to (Bar 15) B half note legato to (Bar 16) A half note to (Bar 17) B half note legato to (Bar 18) A dotted quarter note down to D 8th up to (Bar 19) G half note legato to (Bar 20) A half note. After this the violins play *tutti* and *pizz* (as I'll describe precisely later on).

Back in Bar 9, the viole play *pp* Line 1 E/G half notes tied to half notes thru Bar 12. After a quarter rest in Bar 13, the viole play middle C/E tenuto quarter notes tied to half notes next bar After a quarter rest in Bar 15, viole play C/E quarter notes tied to 8th notes next bar (followed by an 8th rest) to C/D tenuto quarter notes. Repeat Bars 15-16 in Bars 17-18 and Bars 19-20.

Back in Bar 9, VC play *pp* A/middle C half notes tied thru Bar 12, After a quarter rest in Bar 13, they play small octave D/G tenuto quarter notes tied to half notes next bar. After a quarter rest in Bar 15, celli play D/G quarter notes tied to 8th notes next bar (followed by an 8th rest) to D/F# tenuto quarter notes. Repeat Bars 15-16 in Bars 17-18 and Bars 19-20. After a quarter rest in Bar 13, one CB (bass) plays Line 1 D quarter note tied to half note next bar. After a quarter rest in Bar 15, the bass plays D quarter note tied to 8th next bar (followed by an 8th & quarter rest). Repeat in Bars 17-18 and Bars 19-20.

Back in Bar 9, the harp plays A/middle C/E/G (A min 7th or C maj 6th C/E/G/A) half notes. Also, after an 8th rest, it plays *solo* Line 1 A-B 16ths (connected by two crossbeams) to A-Line 2 C-E-A 16ths up to (Bar 10) Line 3 E 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 11, the harp plays middle C-D 16ths to E-G 16ths to “3” triplet value 16ths A-C-E (e’’) up to (Bar 12) B 8th note (followed by an 8th and quarter rest). After a quarter rest in Bar 13, the harp plays (bottom staff) small octave D-E-G-A 32nd notes up to (top staff) middle C0E-G-A 32nd notes to (Bar 14) B 8th (followed by an 8th and quarter rest). After an 8th rest in Bar 15, the harp plays (bottom staff) small octave D-E-G-A 32nd notes (connected by three crossbeams) up to (top staff) middle C-D-E-G 32nd notes to (Bar 16) A 8th note (followed by an 8th and quarter rest). Repeat Bars 15-16 in Bars 17-18 and Bars 19-20.

In Bar 21 (:46), the harp is arpeggiando on (bottom staff) Great octave G/small octave F half notes and (top staff) B/Line 1 D/A half notes. *Tutti* violins I pluck pizzicato Line 1 A rinforzando 8th note (followed by an 8th and quarter rest). Bracketed triple-stopped violins II pluck B/D/A 8ths (followed by rests). Viole pluck small octave F/B 8ths (followed by rests). VC pluck Great octave G 8th (followed by rests) while CB pluck Line 1 G 8th (followed by an 8th and quarter rest).

After an 8th rest in Bar 21, the oboe is *solo* playing the “melody” line of consistently staccato notes (a dot placed above each note). So we find Line 1 B to Line 2 C staccato 16ths (connected by two crossbeams) to C#-D staccato 8ths to (Bar 22) E-F 8ths (crossbeam connected) to G#-A staccato 8ths (crossbeam connected). After a quarter and 8th rest in Bar 22, the harp plays the same notes as in Bar 21 but here as 8th notes to (Bar 23) arpeggiando Great octave C/G/small octave E (bottom staff) and (top staff) Bb/D/A half notes let vibrate. After a quarter and 8th rest in Bar 22, violins I pluck Line 1 A 8th to (Bar 23) A rinforzando A 8th (followed by an 8th and quarter rest), while violins II pluck Line 1 D 8th to (Bar 23) Bb/D/A triple-stopped 8th notes (followed by rests). After a quarter and 8th rest in Bar 21, viole pluck small octave F/B 8ths to (Bar 22) E/Bb 8ths (followed by rests) while VC pluck Great octave G 8th to (Bar 22) C/G 8ths, and CB pluck small octave G 8th down to (Bar 22) C 8th (followed by rests).

After an 8th rest in Bar 23, the oboe continues the staccato notes starting on Line 2 C-D 16ths to E-F 8ths to (Bar 24) F#-G 8ths figure (crossbeam connected) to B-C (c’’) staccato 8ths. After a quarter and 8th rest in Bar 24, the harp plays Great octave C/G/small octave E (bottom staff) 8ths and (top staff) Bb/D/A 8ths to (bar 25) D/A half notes (bottom staff) and (top staff) small octave F#/middle C/E half notes let vibrate. After a quarter and 8th rest in Bar 24, violins pluck Line 1 D/A 8ths to (Bar 25) middle C/E 8ths (followed by an 8th and quarter rest). Viole pluck E/Bb/D (d’) 8ths to (Bar 25) small octave F# 8ths. VC pluck Great octave C/G 8ths to (Bar 25) D/A 8ths, while CB plucks G 8th down to (Bar 25) D 8th (followed by an 8th and quarter rest).

In Bar 25 (:51), a new melody line commences played by the celeste and vibe. The vibe and celeste bottom staff play Line 2 notes while the top staff of the celeste plays Line 3 notes overall. So we find D-E 8ths down to C quarter note to (Bar 26) B-C 8ths down to A quarter note up to (Bar 27) D 8th to D-E 16ths figure to D-C 8ths figure to (Bar 28) B-C 8ths to A-B-C-E 16ths to (Bar 29) F-G 8ths to Eb quarter note to (Bar 30) D-Eb 8ths to C quarter note up to (Bar 31) F 8th to F-G 16ths to F-Eb 8ths to (Bar 32) D-Eb 8ths to C 8th. Repeat Bar 32 in Bars 33 & 34.

Back in Bar 25, clarinets play *p* middle C/E [written D/F#] half notes tied to half notes next bar and to dotted quarter note in Bar 28 (followed by an 8th rest). The bass clarinet plays Line 1 F# [written G#] notes in that pattern. Fags play Great octave D/A notes in that pattern. The harp plays small octave F#/middle C/E half notes let vibrate. In Bar 29, the harp top staff plays A/Eb/G half notes. After a quarter and 8th rest in Bar 32, the harp plays A/Eb/G rinforzando 8ths (repeat next two bars). The bottom staff in bar 25 plays Great octave D/A half notes, F/C half notes in Bar 29. After a quarter and 8th rest in Bar 32, the bottom staff harp plays F/small octave C 8ths (repeated next two bars).

After a quarter and 8th rest in Bar 28, *arco* violins play middle C/E 8ths up to (Bar 29) Eb/G half notes tied to half notes next three bars and tied to (Bar 32) quarter notes. After an 8th rest, they pluck *pizz* Eb/G rinforzando 8ths (repeat the pizzicato notes in the next two bars). After a quarter and 8th rest in Bar 28, viole play *arco* small octave F# 8th up to (Bar 29) A half note tied to half notes next three bars and tied to quarter note in Bar 32. After an 8th rest, viole pluck pizzicato A rinforzando 8th (repeated next two bars). After a quarter and 8th rest in Bar 28, VC play *arco* Great octave D/A 8ths up to (Bar 29) F/C half notes tied to half notes next three bars and to quarter notes in Bar 32. After an 8th rest, the pluck F/C rinforzando 8ths (repeated next two bars). After a quarter and 8th rest in Bar 28, one contrabass plays small octave D 8th up to (Bar 29) F half note tied to half notes next three bars and to quarter note in bar 32. After an 8th rest, it plucks pizzicato on F rinforzando 8th (repeated next two bars).

In Bar 35 (*meno*, at 1:01 on the dvd), the oboe plays *espr mf* < > Line 2 C to D 8ths down to Bb quarter note (all played under the legato umbrella). In Bar 36, the oboe continues on crescendo Line 1 Ab-Bb 8th notes down to G quarter note decrescendo. In Bar 37, the oboe continues on Line 2 C 8th to C-D 16ths three-note figure to C-Bb 8ths to (Bar 38) Ab-Bb 8ths down to G quarter note. The oboe is then silent until Bar 50 (when Claris demonstrates phys ed to Clayboy!).

Back in Bar 35, violins I play *subito p* < > Line 1 G quarter note down to F-Eb 8ths to (Bar 36) Eb quarter note crescendo to D-C 8th notes decrescendo up to (Bar 37) F to Eb quarter notes to (Bar 38) Eb-F 8ths down to middle C-Bb 8ths. Violins II play Line 1 D to middle C quarter notes < > to (Bar 36) middle C up to Eb quarter notes < > to (Bar 37) D quarter note down to divisi small octave G/Line 1 Eb quarter notes to (Bar 38) C-D 8ths to Eb quarter note. Viole (also *arco* and *p subito*) play small octave Ab to G quarter notes to (Bar 36) F to G quarter notes up to (Bar 37) Ab down to G quarter notes to (Bar 38) F-Ab 8ths to G quarter note. The CB are silent until Bar 39.

In Bar 39 (1:06 & ½), the solo violin from violins I staff line plays Line 3 C-D 8ths down to Line 2 Bb quarter note played legato (repeated next bar) to (Bar 41) Line 2 Ab-Bb 8th notes down to G quarter note to (Bar 42, *Rit.*) F-G 8ths down to E quarter note up to Ab to G quarter notes in Bar 43. Back in Bar 39, altri violins I play Line 1 F quarter note to G-Eb 8ths (repeated next bar) to (Bar 41) Eb-D 8ths to D-C 8ths to divisi notes in Bar 42 of middle C/F/C 8ths to B/D/D/G (g^{''}) 8ths to middle C/E/Line 2 C/E quarter notes. Violins II play Line 1 Eb down to C quarter notes (repeated next bar) to (Bar 41) C-B 8ths to C quarter note up to (Bar 43) Line 2 C half note. Viole in bar 39 play small octave Ab to G quarter notes (repeated next bar) to (Bar 41) Ab to G quarter notes again to (Bar 42) Ab-F 8ths to double-stopped E/G quarter notes up to (Bar 43)

Line 1 F legato to G quarter notes. After an 8th rest in Bar 39, the solo bass plucks pizzicato Great octave Bb 8th (followed by an 8th rest) to Bb 8th (repeat next bar).

Skipping to Bar 47 (some of my notes were lost), the flute plays Line 1 C half note tied to half note next bar. Violins I play Line 2 D/F/A half notes tied to next bar, while violins II play Line 2 C half note tied to next bar. Violin I play double-stopped Line 1 F/A half notes tied to next bar, while violin II play middle C/D half notes. Combined we hear the D min 7th (D/F/A/C) tonality. After an 8th rest, VC are pizzicato *mf* plucking ascending 8th notes small octave C-D-F up to (Bar 48) A-middle C-D-F 8th notes.

In Bar 49 (C time, start of page 13), violins I play Line 2 D/F whole notes held fermata while violins II play Line 1 B whole note. Violas top staff play small octave G/Line 1 F (natural symbol placed in front of the note) whole notes held fermata, while violin II play small octave G/Line 1 D whole notes. After an 8th rest, both the celeste and harp play ascending 8th notes Line 1 G-A-Line 2 D (crossbeam connected) up to stand alone G 8th note, followed by an 8th rest and then a quarter rest held fermata. After a half and a quarter rest, CB pluck pizzicato Great octave G 8th note followed by an 8th rest held fermata. Double bar lines traverse the bars and spaces of the entire page, signifying a change in the cue.

In Bar 50 (*Marcato* in 6/8 time), the former one-sharp key signature is canceled by a natural sign, so we have the un-accidental (!) C maj/A min key signature (except that the Bb clarinets have two sharps). The scene is where Claris gives Clayboy a sexy exercise lesson!

So we find the oboe and pizzicato violins I playing Line 2 G rinforzando 8th note (followed by an 8th rest) to A rinforzando 8th note (both notes are connected by a crossbeam) down to F tenuto dotted quarter note for the oboe but quarter note for the violins (followed by an 8th rest) to (Bar 51) E rinforzando 8th (followed by an 8th rest) to F rinforzando 8th down to D tenuto dotted quarter note (for the oboe) but quarter notes for the violins (followed by an 8th rest). The top line of violins II pluck pizzicato Line 2 C 8th (8th rest following) up to F rinforzando 8th back down to C quarter note (followed by an 8th rest) to (Bar 51) B rinforzando 8th (8th rest) down to G 8th up to B quarter note. The bottom line of violins II pluck Line 1 A 8th note (followed by an 8th rest) up to Line 2 C 8th back to A quarter note (followed by an 8th rest) to (Bar 51) G 8th (8th rest following) up to B 8th down to F quarter note (8th rest following). After a quarter rest, violin top staff play small octave A/Line 1 F 8ths (followed by a quarter rest) to same A/F 8ths to (Bar 51), after a quarter rest, G/Line 1 F 8ths (quarter rest following) to same G/F 8ths. The bottom staff of the violin (after a quarter rest) play middle C 8th (quarter rest) C 8th to (Bar 51), after a quarter rest, B 8th (quarter rest) to B 8th.

After a quarter rest in Bar 50, the harp plays A/middle C/D/F 8ths (followed by a quarter rest) to same 8ths to (Bar 51), after a quarter rest, G/B/D/F 8ths (quarter rest) to same 8ths. Clarinets play the primary melody line patterns. Clarinet I follows the top line of violins II, while clarinet II follows the bottom line of violins II. Flutes play A/middle C dotted half notes legato to (Bar 51) small octave F/A dotted half notes (repeated next two bars). Whew! I do not believe I care to deliberate so precisely on all of these instruments in the next several bars! It's too much to handle right now.

However let's continue the melody line of the oboe. In Bar 52, the oboe plays Line 2 G-G-A 8th notes (crossbeam connected) to G 8th (followed by an 8th rest) to F 8th (crossbeam connected) to (Bar 52, start of page 14) E 8th (8th rest) to F 8th down to D

quarter note to E 8th to (Bar 54) D dotted half note tied to 8th next bar (8th rest) to C 8th down to Line 1 A quarter note up to C 8th up to (Bar 56) G dotted half note tied to next bar (I do not have the notes of Bars 57-59). After a quarter rest in Bar 54, two horns are prominent playing *mf* stand alone small octave G [written Line 1 D] *rinforzando* 8th to A-middle C-E [written E-G-B] *rinforzando* 8ths (crossbeam connected) to (Bar 55) G [written Line 2 D] G dotted half note decrescendo for horn I, while horn II plays G quarter note (followed by an 8th and quarter and 8th rest). Fags in Bar 54 play E/G dotted half notes tied to 8th notes next bar (followed by rests). Clarinets play E/G dotted half notes tied to 8ths next bar (8th rest) to E/G 8ths to same quarter notes to 8th notes. After an 8th rest in Bar 56, both clarinets play G-A 8ths to Line 2 C-D-E legato 8ths (etc).

In Bar 60 (*Moderato* in C time at 1:35 on the dvd), the *solo* oboe plays *mf* Line 2 E dotted half note down to Line 1 F# quarter note up to (Bar 61) Line 2 D dotted half note (all three notes are played under the legato slur). Then the oboe plays Line 1 E quarter note legato up to (Bar 62) Line 2 E dotted half note down to Line 1 F# quarter note up to (Bar 63) D half note legato down to E half note. In bar 64, the oboe plays Line 2 G dotted half note down to A quarter note up to (Bar 65) F half note down to G half note. Repeat Bars 64-65 in Bars 66-67. The vibe also plays the oboe line precisely.

Back in Bar 60, violins I (*div in 3* --actually for all the violins I & II) play *pp* Line 1 A/Line 2 E whole notes legato to (Bar 61) B/D whole notes (repeated in Bars 62-63) and then Line 2 Eb/G whole notes legato down to (Bar 65) D/F whole notes (repeated in Bars 66-67). Violins II play Line 1 F# whole note legato to (Bar 61) G whole note (repeated next two bars). They then play *divisi* on A/C (c'') whole notes legato to Bb/D whole notes in Bar 65 (repeat these bars in Bars 66-67). Violas top staff play *pp* Line 1 F# whole note legato to (Bar 61) E whole note (repeated next two bars) to (Bar 64) G whole note legato to (Bar 65) F whole note (repeated next two bars). Viols II (bottom staff) play middle C to (Bar 61) small octave B whole note (repeated next two bars) to (Bar 64) Line 1 Eb to (Bar 65) D whole note (repeated next two bars). VC I (top staff) play small octave A whole note legato down to (Bar 61) D whole note, while VC II play small octave D whole note tied to whole note next bar. Repeat next two bars. Celli top staff play in Bar 64 middle C whole note legato down to (Bar 65) F whole note, while VC II play F whole note tied to whole note next bar. Repeat next two bars.

After a quarter rest in Bar 60, the harp plays ascending legato 16th notes Line 1 E-F#-A-C (c'') up to E quarter note (followed by a quarter rest). After a quarter rest in Bar 61, the harp plays D-E-G-B 16ths to Line 2 D quarter note (followed by a quarter rest). Repeat Bars 60-61 in Bars 62-63. After a quarter rest in Bar 64, the harp ratchets up an octave register and plays Line 2 G-A-Line 3 C-Eb 16ths to G quarter note (followed by a quarter rest). After a quarter rest in Bar 65, the harp plays F-G-Bb-D 16ths to F quarter note (followed by a quarter rest). Repeat these bars in Bars 66-67.

Combined in Bar 60 we hear (if you include the E dotted half note played by the vibe and oboe) the D Dom 9th (D/F#/A/C/E) tonality to (Bar 61) the E min 7th (E/G/B/D) tonality. Repeat next two bars. Combined in Bar 64 we hear the F Dom 9th (F/A/C/Eb/G) tonality to (Bar 65) the Bb maj (Bb/D/F) tonality. Repeat in Bars 66-67.

[end session at 11:55 pm]

[resume Tuesday, August 16 at 6:02 pm]

In Bar 68 (1:55) is the scene where Claris whispers something reproductive in Clayboy's ear! In the cue sheets, this is listed as 15 c (Whisper). The harp plays a series

of ascending “6” sextuplet 16th note figures. They could almost be arpeggiando figures (rolled chords) as the rate of speed the sextuplets are played, except that in Bar 69 the tempo marking is *Rit.* And the notes are more clearly distinguishable, especially on the 4th beat figure. Anyway, in Bar 68, the harp plays small octave D-E-G-A-middle C-E back down to G-A-middle C up to (top staff) E-G-A 16ths back down to next figure of middle C-E-G-A-C-E (e’’) back down to Line 1 E-G-A-Line 2 C-E-A 16ths. In Bar 69, the harp plays small octave D-E-G-A-middle C-E 16ths (connected by two crossbeams) back down to G-A-middle C up to (top staff) E-G-A back down to D-F#-A-C-D-F# up to A-Line 3 C-D- F#-A-D (d’’) 16ths (with that Line 4 D 16th held fermata).

Back in Bar 68, violins I top line play *mf* tenuto Line 1 A whole note tied to fermata-held A whole note in Bar 69, while the bottom line violins I play G whole note tied to half note next bar and then legato to A half note held fermata. Violins II play middle C tenuto whole note tied to whole note next bar (held fermata). Violas play small octave G/Line 1 E whole notes tied to half notes in Bar 69, and then legato to F#/Line 1 D half notes held fermata. VC play small octave D whole note tied to whole note next bar, held fermata, while CB play Line 1 D whole note tied to next bar. Combined in Bar 68 we hear the A min 7/11th (A/C/E/G/D) whole note tonality, also as a half note tonality in Bar 69, and then D Dom 7th (D/F#/A/C) half note tonality.

In Bar 70 (2:02), a fun *Moderato* melody commences (the *Claris* theme). This is when Clayboy asks her, “How do you spell it?” The key signature is now G maj/E min (one sharp or F#). So we find all violins playing *mf* Line 3 D 8th to E quarter note down to C 8th tied to C half note and then (Bar 71) Line 2 B 8th up to C quarter note down to A 8th tied to half note. In Bar 72, the violins continue on Line 3 D 8th to D quarter note to E 8th legato to D 8th (followed by an 8th rest) to C 8th (followed by an 8th rest) down to (Bar 73) B 8th to C quarter note down to A 8th tied to 8th (followed by an 8th rest) to B quarter note legato to (Bar 74) A whole note tied to quarter note next bar to legato quarter notes (still Line 2) G-F#-G to (Bar 76, start of page 20) Line 3 D whole note tied to whole note next bar.

Back in Bar 70, the clarinet plays (or two clarinets) play Line 1 G [written A] whole note legato to (Bar 71) F# whole note (repeated in Bars 72-73). Fags also play G to F# whole notes but in the small octave register (repeated next two bars). The harp (after a quarter rest) plays small octave G/A/middle C/E quarter notes (followed by a quarter rest) to same quarter notes to (Bar 71), after a quarter rest, F#/A/middle C/D quarter notes (followed by a quarter rest) to same quarter notes. Repeat in Bars 72-73. The guitar plays (after a quarter rest) A/Line 1 E/G/Line 2 C/E (A min7th) quarter notes (followed by a quarter rest) to Line 1 G/Line 2 C/E dotted 8ths to G/C/E 16ths to (Bar 71), after a quarter rest, Line 1 D/B/Line 2 D/F# quarter notes (followed by a quarter rest) to A/Line 2 C/F# dotted 8ths to 16ths. Repeat next two bars. After a quarter rest in Bar 70, viole top staff play middle C/E quarter notes (followed by a quarter rest) to C/E 8ths (followed by a 16th rest) to C/E staccato 16ths to (Bar 71), after a quarter rest, C/D quarter notes (followed by a quarter rest) to C/D 8ths (followed by a 16th rest) to C/D staccato 16ths. Repeat Bars 70-71 in Bars 72-73. After a quarter rest, viole bottom staff play small octave G note in the pattern given above to (Bar 71) F# notes in the pattern given above, Repeat next two bars. CB play *mf* (not sure if pizzicato) small octave A quarter note (followed by a quarter rest) to A quarter note (quarter rest) to (Bar 71) D small octave quarter note (quarter rest) to same D quarter note (followed by a quarter

rest). Repeat next two bars. In Bar 74 (2:11), after a quarter rest, the flute and oboe play *mf* Line 1 B-A-B to (Bar 75) A legato quarter notes (followed by a quarter and half rest for the flute) but the oboe continues on with G-F#-G quarter notes played legato. Fags play small octave B whole note tied to whole note in Bar 75. After a quarter rest, the harp plays G/B/Line 1 D/E quarter notes (quarter rest following) to same quarter notes (repeated next bar) to (Bar 76, start of page 20), after a quarter rest, G/B/D/E quarter notes (quarter rest) to G/B/D/F# quarter notes (repeated next bar). The guitar in Bar 74 plays (after a quarter rest) Line 1 D/G/B/Line 2 E dotted 8th notes to 16th notes (quarter rest) to same figure to (Bar 75), after a quarter rest, D/G/B/E quarter notes (quarter rest) to same quarter notes. After a quarter rest in Bar 74, viole top staff play B/Line 1 E 8ths (16th rest) to same notes as 16th notes (repeat pattern same bar) while the bottom staff play F#/Line 1 D notes in that pattern. Etc. The CB plays small octave G quarter note (quarter rest following) down to D quarter note (quarter rest following). Repeat next three bars. After an 8th rest in Bar 76, three clarinets play Line 1 D/E/G tenuto quarter notes to same 8th notes down to B/D/F# quarter notes played twice to (Bar 77) same B/D/F# 8ths to quarter notes to 8th notes to two quarter notes. Then only the first clarinet plays in Bar 76 on Line 1 G whole note legato to (Bar 77) F# whole note. Etc.

Skipping to Bar 90 (2:40), Claris already just asked Clayboy “Aren’t you going to kiss me hello?” Violins play Line 3 D whole note tied to quarter note next bar to C down to G# to A legato quarter notes to (Bars 92-93_ a repeat of Bars 90-91 to (Bar 94) Line 3 E dotted quarter note legato to D 8th to E dotted quarter note to D 8th notes again to (Bar 95) E legato to D quarter notes down to Line 2 B legato to A quarter notes to (Bar 96) G whole note tied to whole note next bar and tied also to G whole note in Bar 98 (*Rit & Dim*) and tied to (end Bar 99) G whole note held fermata.

Back in Bar 90, clarinet I plays small octave B [written middle C#] whole note legato to (Bar 91) C [written D] whole note (repeat next two bars). Clarinet II plays D [written E] whole note to (Bar 91) E [written F#] half note legato to D half note (repeat next two bars). Clarinet III plays small octave E whole note to (Bar 91) G [written A] half note legato to F# [written G#] half note (repeat next two bars). After a quarter rest in Bar 90, the harp (top staff) plays crescendo Line 1 D quarter note to “3” triplet value ascending quarter notes E-G-B to (Bar 91) arpeggiando dotted half notes D/E/G/Line 2 C/D (followed by a quarter rest). Repeat next two bars. After a quarter rest, the celeste returns to play the harp line but Lines 1 & 2 registers to (Bar 9) Line 2 & 3 D dotted half notes (followed by a quarter rest). Repeat next two bars. After a quarter rest, the guitar plays Line 1 D/G/B/D quarter notes (quarter rest following) to G/B/D quarter notes to (Bar 91), after a quarter rest, A/Line 1 E/G/Line 2 C/E quarter notes (quarter rest) to F#/Line 2 C/D quarter notes. Repeat next two bars. After a quarter rest, viole I play I believe (hard to read) G/Line 1 D quarter notes (quarter rest) B/D quarter notes to (Bar 91), after a quarter rest, middle C/E quarter notes (quarter rest) D/D quarter notes (repeat next two bars). After a quarter rest, the bottom staff violas play B/Line 1 D quarter notes (quarter rest) G/D quarter notes to (Bar 91), after a quarter rest, unison G quarter note (quarter rest) to F# quarter note. Repeat next two bars. The celli are *dolce* playing small octave B whole note legato to (Bar 91) middle C whole note decrescendo (repeated in Bars 92-93 and in Bars 94-95). CB play small octave D quarter note (quarter rest following) to same D quarter note (quarter rest) to (Bar 91) A quarter note (quarter rest) down to D quarter note (quarter rest). Repeat next two bars.

After a quarter rest in Bar 94, the oboe plays Line 1 D quarter note legato up to Line 2 D half note (repeated next bar). Clarinet I plays Line 1 D [written E] whole note tied to whole note next bar and tied to quarter note in Bar 96 (followed by a quarter and half rest), while clarinet II plays D whole note legato to (Bar 95) C whole note tied to quarter note next bar. The bass clarinet (or probably clarinet III—not sure) plays small octave G whole note tied to half note next bar legato to F# half note to (Bar 96) G quarter note (followed by rests). I believe the harp and celeste are silent to end of cue. After a quarter rest, the guitar plays Line 1 D/G/B/D quarter notes (quarter rest) to G/B/D quarter notes to (Bar 95), after a quarter rest, G/Line 2 C/D quarter notes (quarter rest) G/C/D quarter notes. The guitar is then silent to end of cue. CB plays two small octave B quarter notes on the 1st and 3rd beats to (Bar 95) A quarter note (quarter rest) down to D (quarter rest following) up to (Bar 96) G whole note tied to whole notes to end of cue (held fermata in end Bar 99). Viole play the patterns given earlier. So, in Bar 92, after a quarter rest, G/B/D quarter notes (quarter rest) same quarter notes to (Bar 93), after a quarter rest, G/C/E quarter notes (rest) F#/C/E to (Bar 94), after a quarter rest, repeat of Bar 92, to (Bar 95), a repeat of Bar 93. Then viole I play in Bar 96 small octave B whole note tied to whole notes to end Bar 99 (held fermata then), while viole II play small octave D whole notes.

In Bar 96, violins II play divisi Line 1 B/Line 2 D whole notes tied thru Bar 99 (held fermata). In Bar 95, VC play that middle C whole note but actually tied to 8th note in Bar 96. Then, after an 8th rest, the solo cello plays ascending legato quarter notes small octave D-E-B to (Bar 97) Line 1 E legato to D half notes to (Bar 98) D 8th to E 8th tied to half note and tied to 8th to D 8th to (end Bar 99) E half note legato to D half note decrescendo and held fermata.

End of cue.

[8:30 pm]

R 7/1 [The Letter] *Moderato* in C time, 8 pages, 30 bars. Dvd location: Chapter 17 starting at :48. Scene: Clayboy holds his breath opening the letter from the university and reads “Dean announces the following selection for scholarship...” He soon learns he was rejected and proceeds to get stinkin’ drunk with his dad! (just kidding!).

Twelve violins are bowed tremolo *sfp subito* on Lines 2 & 3 Gb whole notes (repeated thru Bar 5). The other strings are silent until Bar 6. In bar 2, the vibe gently strikes Line 1 Ab/Line 2 C/F (F min 1st inversion) quarter notes *let ring* (followed by a quarter and half rest). The piano also plays these notes but also *pedal* (thru Bar 5). In Bar 3, the harp and piano play Bb/Line 2 Db/F (Bb min) quarter notes (followed by rests). In Bars 4-5 they repeat Bars 2-3. After a quarter rest in Bar 4, the solo bassoon (in the “k” tenor clef) plays *mp* Line 1 Gb half note to F quarter note tied to quarter note in Bar 5 (*Rit.*) to E tenuto half note (or dotted half note—not sure).

In Bar 6 (I believe *a tempo*), the violins are bowed trem on Lines 2 & 3 F# whole notes (repeated thru Bar 10). Four violas are bowed trem on Line 2 C/E whole notes (repeated next bar) to (Bar 8) B/D *rinforzando* whole notes (bowed trem) and repeated next bar to (Bar 10 in $\frac{3}{4}$ time) Bb/Line 2 E dotted half notes. Of the four celli, the *first stand only* (apparently two celli) are bowed trem (in the tenor clef) on Line 1 A whole note (repeated in Bar 7) to (Bar 8) G# *rinforzando* whole note bowed trem (repeated next bar) to (Bar 10 in $\frac{3}{4}$ time for that bar only) G dotted half note.

I am not sure but I believe only the vibe (not also the piano) plays A/C/E (e'') quarter notes let ring (followed by rests) in Bar 6. After a quarter rest in Bar 6, the English horn (with the one sharp as its key signature) plays *sfz* < small octave A [written Line 1 E] half note legato up to Line 1 D# [written A#] quarter note tied to 8th note in Bar 7 (followed by an 8th rest) back down to small octave A *rinforzando* half note up to Line 1 D# quarter note tied to 8th note in Bar 8 (followed by an 8th rest). Then the English horn plays down to small octave G# [written D#] *rinforzando* half note up to D quarter note tied to 8th note in Bar 9 (followed by an 8th rest) down to G# half note up to D quarter note tied to (Bar 10 in $\frac{3}{4}$ time) quarter note to middle C [written G] quarter note to Bb [written F] quarter note down to (Bar 11 in C time) A quarter note (followed by a quarter and half rest). In Bar 8, the vibe strikes G#/B/D (d'') quarter notes (followed by rests). In Bar 10, the vibe sounds G/Bb/E (e'') dotted half notes.

In Bar 11 (1:20), viole I play (now non-trem) *mf* Line 1 E/A whole notes tied to whole notes thru Bar 13, while viole II (or bottom staff) play A/middle C whole notes. Non-trem VC (to standard bass clef) play Great octave A/small octave F whole notes tied to whole notes next two bars. Combined we have the F maj 7th (F/A/C/E) tonality. After a quarter rest in Bar 11, the solo violin plays *mf* descending Line 2 quarter notes E-D-C down to (Bar 12) A dotted half note (followed by a quarter rest). After a quarter rest in Bar 12, the *solo* flute plays *dolce* the same legato figure of Line 2 E-D-C quarter notes to (Bar 13, *Rit*) A dotted half note (followed by a quarter rest).

Double bar lines are placed at the end of Bar 13 signifying a change in the cue. In Bar 14, we now have the key signature of F maj/D min (one flat). The harp is arpeggiando on Great octave F/small octave C (bottom staff) and (top staff) middle C/E half notes followed by another arpeggiando of half notes Bb/F (f) and G/Line 1 D half notes. Repeat Bar 14 in Bar 15. The solo violin plays the "Old Man" theme (that we heard in the early cues) because Grandpa at this point in the cue/scene talks to Clayboy. So the violin plays *mf* Line 1 A quarter note down to F dotted 8th to E 16th legato to F quarter note to F dotted 8th to E 16th to (Bar 15) F dotted 8th to E 16th to F dotted 8th to G 16th to A down to F quarter notes. Viole play *p* A/middle C half notes legato to G/Line 1 D half notes (repeated in Bar 15) while VC play Great octave F/small octave C half notes legato up to Bb/F half notes (repeated next bar). Combined we hear the F maj (F/A/C) half note tonality to G min 7th (G/Bb/D/F) half note tonality.

Skipping slightly to Bar 19 (1:52), the solo violin plays Line 1 F dotted 8th to E 16th crescendo to F dotted 8th to G 16th to A 8th down to F dotted quarter note decrescendo and held fermata (as Grandpop tries to reassure Clayboy). The harp is marked (above the top staff line) as *a piacere* (a piacere), meaning "at leisure" or a certain freedom of performance (especially under the fermata-held bar) left to the discretion of the harpist. So the harpist plays arpeggiando half notes F/C (c) and (top staff) A/middle C followed by very slow "6" ascending 16th notes starting Great octave Eb-Bb-small octave Db-F-G-Bb (connected by two crossbeams) up to (top staff) Line 1 Db-F-G-A-Db-F (f'') with that Line 2 end F note held fermata. Viole play A/middle C half notes to G/Db half notes (held fermata on the G/Db notes), while VC play F/small octave C half notes to Eb/Bb half notes held fermata. The solo violin then completes the "Old Man" motif on Line 1 A quarter note to G dotted 8th to F 16th figure to stand alone G 8th down to D dotted quarter note to (Bar 21) F whole note held fermata. The harp is arpeggiando on F/C/A/C half notes to Bb/F/G/D (d') half notes (silent in Bar 21). Viole I play middle C legato to D

half notes to (Bar 21) Bb 8th to middle C quarter note to Bb 8th to A half note held fermata. Viole II play small octave A to G half notes to (Bar 21) small octave C 8th to Eb quarter note to D 8th to C half note held fermata. VC play F/C half notes to Bb/F (f) half notes down to (Bar 21) Great octave F whole note held fermata. The English horn plays in Bar 21 pp small octave A dotted quarter note [written Line 1 E] to G 8th [written D] to A half note held fermata. Double bar lines traverse the lines and spaces of the score at this point.

In Bar 22, the key signature changes to Ab maj/F min (4 flats) and the Spencer's Mountain theme is played by the solo cello in the tenor clef *mf tenderly* on Line 1 F half note down to middle C half note tied to quarter note next bar, etc. The harp plays ascending 8th notes Great octave Ab small octave Eb-F-Ab up to (top staff) middle C-Eb-F-Ab 8ths to (Bar 23) Line 2 C half note (followed by a half rest). Combined we hear the F min 7th (F/Ab/C/Eb) tonality [or Ab maj 6th or Ab/C/Eb/F]. Viole play *p* Ab/middle C whole notes tied to Bar 23, while altri VC play Ab/Eb (small octave e-flat) whole notes tied to next bar. One bass (CB) plays small octave Ab whole note tied to whole note next bar.

Etc. I do not have notes for the rest of the cue!

R 7/2 [Clay Visits College] *Maestoso* in ¾ time, 6 pages, 32 bars. Dvd location: Chapter 18 starting at 1:43. Scene: Clay senior takes it upon himself to settle matters with the headman of the college who rejects his son!

[end session 11:30 pm] [resume Wednesday at 8:15 am]

The theme played here is once again the Gaudeamus Igitur motif arranged by Max. The key signature initially is the no-accidental one (C maj/A min). In Bar 17, the key signature becomes F maj/D min (one flat). Instrumentation: initially includes 2 bassoons, 3 horns, 3 trumpets, 3 trombones, 1 tuba, timp., 4 VC, 2 CB. Later on we find the flute, oboe, vibe, harp, and violas.

The brassy motif is played in Bar 1 in the C maj (C/E/G) tonality. First off, the bassoons play forte Great octave and small octave C dotted half notes to (Bar 2) F dotted quarter notes to unison D-C-A tenuto 8th notes to (Bar 3) Great octave G dotted half note to (Bar 4) Great octave and small octave C dotted half notes. Repeat Bars 1-4 in Bars 5-8. Horns play *f* middle C/E/G [written G/B/D] dotted 8th notes to 16th notes to two C/E/G quarter notes to (Bar 2) C/F/A [written G/Line 2 C/E] dotted 8th notes to 16ths to half notes. In Bar 3, the horns continue on small octave G/Line 1 F/G dotted 8th notes to 16ths to two quarter note versions to (Bar 4) G/C/E dotted 8ths to 16ths to half notes. Repeat next four bars. Trumpets play C/E/Line 2 C [written D/F#/D] dotted 8th notes to C/E/G 16ths to C/E/G quarter notes to C/E/C quarter notes to (Bar 2) C/F/A dotted 8ths to 16ths to half notes. In Bar 3, the trumpets play D/G/B dotted 8ths to D/G/C 16ths to D/G/D quarter notes to D/G/B quarter notes to (Bar 4) E/G/C dotted 8ths up to G/C/E 16ths back to E/G/C half notes. Repeat next four bars. Pos play small octave C/E/G dotted 8ths to 16ths to two quarter note triads. In bar 2, the top two Pos play F/A dotted 8ths to F/A 16ths to F/A half notes, while Pos III plays Great octave F dotted quarter note up to descending tenuto 8th notes D-C-A (A). In Bar 3, Pos I-II play F/B dotted 8ths to E/middle C 16ths to F/B quarter notes played twice, while Pos III plays Great octave G dotted 8th up to small octave G 16th to same small octave G-G quarter notes. In Bar 4, Pos I-II play E/middle C dotted 8ths to 16ths to half notes, while Pos III (bottom staff)

plays small octave G dotted 8th to 16th to half notes. Repeat Bars 1-4 in Bars 5-8. The tuba plays forte Great octave dotted half note up to (Bar 2) F dotted quarter note down to descending tenuto 8th notes D-C-A (AA) down to (Bar 3) Contra-octave G dotted half note up to (Bar 4) Great octave C dotted half note. Repeat next four bars. The timp beats *mf* small octave C dotted 8th to 16th to two quarter notes up to (Bar 2) F dotted 8th to F 16th to F half note roll down to (Bar 3) Great octave G dotted 8th to G 16th to G-G quarter notes up to (Bar 4) small octave C dotted 8th to C 16ths to C half note roll (notated like the bowed trem of the strings). Repeat next four bars. After a quarter and 8th rest in Bar 2, the VC/CB play descending tenuto 8th notes D-C-A (Great octave A) to (Bar 3) *rinforzando* G dotted half note up to (Bar 4) tenuto and *rinforzando* small octave C dotted half note. Repeat these bars in Bars 5-8.

In Bar 9, trumpets play D/G/B dotted 8ths to E/G/C 16ths to G/B/D quarter notes played twice to (Bar 10) G/C/E 8ths down to E/G/C 8ths back to two G/B/D quarter note triads. Repeat Bars 9-10 in Bars 11-12. Fags/Pos III/VC/CB play Great octave G dotted quarter note to G-A-B 8ths up to (Bar 10) small octave C-E 8ths down to Great octave G half note. Repeat next two bars. The tuba plays the same notes and pattern but an octave register lower. The timp beats Great octave G dotted 8th to G 16th to G-G quarter notes (repeated next two bars) to (Bar 12) G dotted 8th to G 16th to G half note roll. Pos I-II play small octave F/B dotted 8ths to E/middle C 16ths to F/B quarter notes played twice to (Bar 10) E/C 8ths to G/C 8ths to two G/B quarter notes. Repeat next two bars. Horns play small octave G /Line 1 G dotted 8ths to 16ths (horns II-III play the small octave G notes) to G/D/G quarter notes played twice to (Bar 10) G/E 8ths (horns I & II play Line 1 E) to G/C 8ths to G/D quarter notes played 2X. Repeat next two bars.

Skipping to Bar 17 (2:18 in Chapter 18 of the dvd), the key signature is set for one flat, as indicated earlier. The flute plays *mf* Line 2 (the oboe plays Line 1) F dotted 8th down to C 16th to C up to F quarter notes down to (Bar 18) D dotted 8th to D 16th to D half note to (Bar 19) E dotted 8th to F 16th to G down to E quarter notes to (Bar 20) F dotted 8th up to A 16th down to F half note. Repeat Bars 17-20 in Bars 21-24. The harp is arpeggiando on Line 1 F/A/C/F (F⁷) or F major dotted half notes to (Bar 18) D/F/Bb/D (Bb maj) dotted half notes to (Bar 19) E/G/Bb/E to (Bar 20) F/A/C/F dotted half notes. Repeat next four bars. Viole play *p* A/middle C dotted half notes legato to (Bar 18) G/Bb dotted half notes and then (in Bar 19) Bb/C dotted half notes to A/C notes next bar. Repeat in Bars 21-24. VC play F/small octave C dotted half notes to (Bar 18) F/D dotted half notes, and then F/small octave E dotted half notes to (Bar 20) F/C dotted half notes. One bass plays small octave F dotted half note tied to next bar. Repeat in Bars 19-20, 21-22, 23-24. Combined in Bar 19 we hear the C Dom 7/11 (C/E/G/Bb/F) tonality back to (Bar 20) F maj (F/A/C).

Etc.

R 8/1 [Bravo] *Moderato* in ¾, 4 pages, 16 bars. Dvd location: Chapter 18 starting at 5:46. Key signature of one flat. Scene: Clay leaves the office and then the secretary to the Dean says “Bravo!” The same college theme is heard but now played by 12 violins. We find them playing *mf* Line 2 F dotted 8th legato down to C 16th to C up to F quarter notes down to (Bar 2) D dotted 8th to D 16th to D half note to (Bar 3) E dotted 8th to F 16th to G down to E quarter notes to (Bar 4) F dotted 8th to A 16th down to F half note.

The harp is arpeggiando on F/small octave C/F/A half notes to A/F/A/C arpeggiando quarter notes and also (top staff) middle C/F/A/C (c'') half notes to F/C/F (f'') quarter notes. In Bar 2, the harp is arpeggiando on Bb/small octave F/Bb/D (d'') half notes (followed by a quarter rest) while the top staff plays F/Bb/D (d'') half notes. In Bar 3, small octave C/E/Bb and (top staff) middle C/E/Bb/C half notes to C/E/Bb quarter notes and (top staff) middle C/E/Bb/C (c'') quarter notes. In Bar 4, the top staff plays middle C/F/A/C half notes while the bottom staff plays small octave F/A 8th down to C 8th to F-A 8ths (cross beam connected two notes) to (top staff) middle C-F 8ths.

Six viole play *mf* small octave F/A half notes legato to F/middle C tenuto quarter notes to (Bar 2) Bb/D dotted half notes to (Bar 3) Bb/C half notes to Bb/C tenuto quarter notes to (Bar 4) A/C half notes to A/C tenuto quarter notes. 6 VC play F/C (c) half notes to unison Great octave A tenuto quarter notes. In Bar 2, VC top staff play small octave F dotted half note while VC II play Great octave Bb half note down to G quarter note. IN Bar 3, VC I play small octave E half note to E quarter note to (Bar 4) F quarter note to F tenuto quarter note, while VC II play C dotted half note to (Bar 4) F/C half notes to unison small octave C quarter note. 2 CB play *mf* small octave F half note to A tenuto quarter note to (Bar 2) Bb half note down to G quarter note up to (Bar 3) middle C dotted half note down to (Bar 4) F dotted half note.

In Bar 9 (start of page 3), the flutes/oboe/clarinets join in on the melody line. The flute/violins play Line 2 (Line 1 for oboe & viole) E dotted 8th to F 16th to G-G quarter notes to (Bar 10) A down to F 8ths to G-G quarter notes. Repeat in Bars 11-12. Clarinet I plays Line 2 C dotted 8th C 16th to C-C quarter notes to (Bar 10) C-C 8ths to C-C quarter notes (repeat next two bars). Clarinet II plays Line 1 E dotted 8th to F 16th to E-E quarter notes to (Bar 10) F-F 8ths to E-E quarter notes. Fag I plays middle C dotted half note to (Bar 10) F-A 8ths down to C-C quarter notes. Fag II plays small octave Bb dotted 8th to A 16th to Bb-Bb quarter notes to (bar 10) A-C 8ths to Bb-Bb quarter notes. Horns play forte middle C [written G above] rinforzando dotted half note tied to quarter note next bar and to 8th note to C-C-C staccato 8ths. The timp beats *mf* small octave C dotted 8th to 16th to C-C quarter notes to (Bar 10) C-C 8ths to C-C quarter notes (repeated next two bars). The harp plays C/E/G/Bb (bottom staff) 8ths and (top staff) middle C/E/G/C rinforzando 8ths (followed by an 8th and quarter rest to same quarter notes. Etc. CB plays *ff* small octave C dotted half note up to (Bar 10) F-A 8ths down to C-C quarter notes. Repeat next two bars. VC play Great octave and small octave C dotted half notes to (see CB). Viole bottom staff play the Fag II line. Etc.

R 8/2 [Preacher's Deal] 2/4 time, 5 pages, 17 bars. Dvd location: Chapter 19 starting at 1:28. Scene: The preacher (Wally Cox) agrees to tutor Latin to Clayboy on condition Clay senior goes to his church every Sunday! A playful variation of the Spencer's Mountain motif is played first by two clarinets, and then a bassoon, and then a bass clarinet.

In Bar 1, we find two clarinets playing forte Line 2 G# [written A#] acciaccatura (grace note) to A [written B] 8th note (followed by an 8th rest) down to D# [written E#] grace note to E [written F#] quarter note tied to (Bar 2) 8th note and then F# [written G#] grace note to G [written A] 8th (followed by an 8th rest) down to Line 1 B [written Line 2 C#] grace note to C [written D] 8th. In Bar 3, the clarinets continue on Line 2 C# [written D#] grace note to D 8th with the *gliss* line up to A dotted quarter note tied to (Bar 4) A

quarter note held fermata and then still tied to A 8th an A 16th notes (followed by a 16th rest).

In Bar 5, the bassoon (in the “k” tenor clef) plays Line 1 G# grace note to A 8th (8th rest following) to D# grace note to E 8th (8th rest). In Bar 6, after an 8th rest, the Fag plays F# grace note to G 8th (8th rest) down to B grace note to middle C 8th to (Bar 7) C# grace note to D half note tied to (Bar 8) D quarter note held fermata and tied to D 8th and D 16th notes (followed by a 16th rest).

In Bar 9 (*Slower*), the bass clarinet plays forte Line 1 G [written A] grace note to A [written B] 8th (8th rest following) down to D grace note to Eb [written F natural] rinforzando quarter note tied to (Bar 10) 8th note to F# grace note to G quarter note down to middle C [written D] 8th. In Bar 11, it plays C# grace note to D 8th *slide* line up to Line 2 C dotted quarter note tied to (Bar 12) C quarter note also tied to C 8th held fermata (followed by an 8th rest).

Back in Bar 9 (1:39), violins I are bowed tremolo *fzp subito* on Line 1 A half note rinforzando to (Bar 10) A half note again but crescendo to (Bar 11) double-stopped (side bracketed) F/Ab rinforzando half notes (still bowed trem) to (Bar 12) same F/Ab half notes but held fermata. Violins II are bowed trem in Bar 9 on double-stopped middle C/Eb half notes to (Bar 10) C/Eb half notes crescendo to (Bar 11) C/D half notes rinforzando bowed trem to (Bar 12) C/C half note trem and held fermata.

In Bar 13, the violins are bowed trem on middle C/D (II) and F/Ab (I) whole notes to (Bar 14) C/Eb (violins II) and (violins I) unison G whole notes. In Bar 15, violins I are bowed trem on G half note to G rinforzando quarter note to (Bar 16) G whole note tied to (end Bar 16) G whole note held fermata). Violins II are bowed trem on middle C/Eb half notes to B/F rinforzando half notes to (Bar 16) C/Eb whole notes tied to whole notes held fermata in end Bar 17. After a quarter rest in Bar 13, the *solo* cello plays descending quarter notes starting middle C-Bb-Ab to (Bar 14) G half note down to C half note tied to (Bar 15) quarter note down to Great octave G quarter note up to small octave Eb dotted quarter note legato to D 8th to (Bar 16) small octave C rinforzando whole note tied to whole note in Bar 16, held fermata. In Bar 16, CB also join in on small octave C rinforzando whole note tied to end Bar 17.

After an 8th rest in Bar 16, top staff violas play *sfz* > small octave A rinforzando 8th to A dotted half note tied to whole note next bar (held fermata). After an 8th rest, viole bottom staff play double-stopped Eb/G rinforzando 8ths tied to dotted half notes and tied to whole notes next bar. After an 8th rest, clarinets play small octave G/A rinforzando 8ths tied to dotted half notes and tied to whole notes held fermata next bar, while the Fag plays small octave Eb 8th tied to dotted half note and to whole note in end Bar 17.

In Bar 17, the chime strikes small octave A half note to A half note held fermata.
End of cue.

R 8/5 [Teaching Clayboy] *Moderato* in ¾ time, 16 pages, 62 bars. Dvd location: Chapter 20 starting at :17. Scene: The preacher tutors Claybody. In Bar 21, we cur to Clayboy alone in the library when suddenly Claris sneaks up on him and wants to make love!

The college theme is played in the first four bars by the violins, etc. In Bar 4, they end forte on Lines 2 & 3 C dotted 8th up to E 16th back to C half note held fermata. The flute follows violins I line (Line 3 notes) while clarinet II plays Line 2 register. The

harp is arpeggiando on I believe Contra-octave Bb/Great octave G/small octave E half notes (bottom staff) and (top staff) middle C/E/A half notes followed by a quarter rest held fermata. Viols are pizzicato on small octave C/G/Line 1 E/C (c'') quarter notes followed by a quarter rest and another quarter rest held fermata. VC are pizzicato on Great octave C/G/E (e) quarter notes, and CB on small octave C quarter note.

After two quarter rests, the solo horn plays *sfz-mp espressivo* on *rinforzando* middle C [written G] quarter note held fermata and tied to dotted 8th note in Bar 5 down to small octave G [written Line 1 D] 16th to same G quarter note up to middle C quarter note (playing the college (Gaudeamus Igitur) theme down to (Bar 6) A [written Line 1 E] dotted 8th to A 16th to A half note to (Bar 7) B [written Line 1 F#] dotted 8th to middle C 16th to D down to B quarter notes to (Bar 8) middle C dotted 8th up to E 16th down to C half note held fermata.

Back in Bar 5, the now *arco* and *div* viols play *mp* small octave E/G dotted half notes to (Bar 6) F/A dotted half notes to (Bar 7) F/G dotted half notes to (Bar 8) E/G dotted half notes held fermata. Arco celli top staff play *divisi* Great octave C/G dotted half notes up to (Bar 6) small octave C dotted half note to (Bar 7) double-stopped G/small octave F dotted half notes to (Bar 8) G/E dotted half notes held fermata. The bottom staff celli play Great octave C dotted half note up to (Bar 6) F dotted half note to (Bar 7) G dotted half note to (Bar 8) Great octave C/G dotted half notes held fermata. One bass in Bar 7 plays small octave G dotted half note down to (Bar 8) C dotted half note held fermata.

After two quarter rests in Bar 8, the flute plays Line 2 (the oboe plays Line 1) B quarter note *sfz > espr* and held fermata tied to (Bar 9) B dotted 8th to C 16th to D-D quarter notes to (Bar 10) E dotted 8th down to C 16th to D-D quarter notes. Repeat Bars 9-10 in Bars 11-12. The harp in Bar 9 is arpeggiando on G/small octave D/G and (top staff) B/D/G (g') half notes to same note arpeggiando quarter notes to (Bar 10) small octave C/E/G and middle C/E/G arpeggiando quarter notes to G/D/G and B/D/G quarter notes (followed by a quarter rest). Repeat next two bars. Violins return pizzicato to pluck Line 1 D/G quarter notes (followed by a quarter rest) to same D/G quarter notes to (Bar 10) E/G quarter notes to D/G quarter notes (followed by a quarter rest). Repeat next two bars. *Pizz* viols pluck small octave B quarter note (quarter rest) to B quarter note to (Bar 10) middle C to B quarter notes (followed by a quarter rest). Repeat next two bars. VC pluck in that pattern on G/small octave D/G quarter notes to (Bar 10) small octave C/G quarter notes down to G/D/G quarter notes (followed by a quarter rest). Repeat next two bars. CB plucks small octave G quarter note (quarter rest) to same Q note up to (Bar 10) middle C down to G quarter notes (followed by a quarter rest). Repeat in Bars 11-12.

In Bar 13 (:47), the celeste joins in to softly play Line 2 C down to B 8th note down to A quarter note up to Line 2 F-D 8th note (crossbeam connected) to (Bar 14) C half note to B quarter note to (Bar 15) C half note (followed by a quarter rest). Violins I play the same notes and pattern but pizzicato in Bar 13 to (Bar 14) C quarter note (followed by a quarter rest) to B quarter note to (Bar 15) Line 2 C quarter note (followed by two quarter rests). Violins II pluck *pizz* and *p* Line 1 E-D 8ths to middle C up to A quarter notes to (Bar 14) G quarter note (followed by a quarter rest) to *divisi* F/G quarter notes to (Bar 15) E/A quarter notes (followed by two quarter rests). Viols top staff) pluck middle C/D 8ths to E quarter note to F quarter note to (Bar 14) F quarter note (quarter rest) down to D quarter note to (Bar 15) middle C quarter note (followed by rests). Viols

bottom staff pluck small octave A-G# 8ths to A-A quarter notes to (Bar 14) middle C quarter note (quarter rest) to B quarter note to (Bar 15) A quarter notes (rests following). VC I pluck small octave E-G# 8ths to E-F quarter notes to (Bar 14) G 8th down to ascending 8th notes Great octave G-A-small octave C-D-G down to (Bar 15) G-A-C-D-E-A 8th notes. VC II pluck Great octave A-B 8ths to small octave C-D quarter notes to (see VC I). One bass plucks A-B 8ths to middle C to D quarter notes to (Bar 14) Line 1 G 8th (followed by an 8th/quarter/quarter rest. Silent in Bar 15.

Skipping to Bar 18, after an 8th rest, the solo harp plays rising 8th notes starting Great octave G-A-small octave C-D-E to (Bar 19, *Rit.*) top staff G-A-middle C-D-E-B 8ths. Bar 20 appears to be a General pause bar (no music).

In Bar 21 (*Molto moderato* in C time), the key signature is now Eb maj/C min (three flats) for the concert pitch instruments. The clarinets and bass clarinet have one flat. So in Bar 21 (1:05), divisi CB initially play. One CB plays *arco* small octave Eb whole note (repeated next three bars) while the bass plucks *pizz* small octave Eb quarter note followed by rests (repeated next three bars). In Bars 25-26 they play on Ab notes, then back to Eb notes in Bars 27-28.

After a dotted 8th rest, VC play Great octave Bb 16th up to C dotted 8th back to Bb 16th triplet figure to C tenuto quarter note legato to B quarter note (repeated next three bars) to (Bar 25) small octave Eb-F-Eb triplet figure as described to F tenuto quarter note to Eb quarter note (repeated next bar). Then they repeat Bar 21 in Bars 27-28. After a half rest and dotted 8th rest, the solo clarinet small octave Bb [written C] 16th to C [written D] dotted 8th to B 16th legato notes (repeated next three bars). After similar rests in Bar 25, the clarinet plays Line 1 Eb-F-Eb notes in that pattern < > also (repeated next bar).

In Bar 23, the solo flute plays Line 2 C half note down to Line 1 G half note tied to dotted quarter note next bar up to Bb 8th tied to quarter note down to Eb quarter note to (Bar 25, start of page 7) F 8th up to Line 2 C 8th tied to dotted half note and tied to (Bar 26) “3” triplet value C quarter note to D-C triplet quarter notes to “3” triplet value Eb-D-C to (Bars 27-28) a repeat of Bars 23-24 to (Bar 29, start of page 8) Line 1 F whole note tied to dotted half note in Bar 30 (followed by a quarter rest). The clarinet repeats the Eb-F-Eb pattern in Bars 29-30 and then repeats Bars 23-35 in Bars 31-33 (as also the flute). The bass clarinet plays small octave Ab whole note in Bars 29-30. After an 8th rest in Bar 29, the solo violin is *quasi blues* plating middle C quarter note tied to 8th note up to F quarter note down to C 8th to (Bar 30) Cb half note legato up to triplet value Eb quarter note tied to triplet value F 8th down to Cb 8th down to (Bar 31) Bb whole note tied to whole note next bar. VC repeats the Eb-F-Eb pattern to F-Eb quarter notes in Bars 29-30. CB plays their respective notes on A.

This section of the cue ends in Bar 39 with the solo clarinet (after a triplet value 8th rest) playing Line 1 G#-A triplet 8ths to “3” triplet 8ths B-C-Eb up to Line 2 Ab [written Bb] half note held fermata. Double bar lines traverse the score at this point.

In Bar 40 (2:14), we now come to a new section, leaving the Spencer’s Mountain theme and returning to the Claris theme. The flats are canceled and the new key signature is the G maj (one sharp). In Bar 40, the guitar strums *mf* four quarter note chords in Am 6 (as written in) to (Bar 41) D7 to (Bar 42) Am 6 to (Bar 43) D7. In Bar 44, it plays G maj 7th but notes are actually written in on Line 1 D/G/B/F# to (Bar 45) G maj 7th to G6 (D/G/B/E) to G maj 7th quarter notes to G6 again to (Bar 46) three G maj 7ths to

one G6 (repeat next bar) to (Bar 48) Am6 to (Bar 49) D 7 (repeat Bars 48-49 in Bars 50-51).

Violins play the melody line on Line 2 D to E quarter notes to C half note down to (Bar 41) C to C quarter notes down to A half notes up to (Bar 42) Line 2 D quarter note to D legato to E 8th notes to D to C quarter notes to (Bar 43) legato quarter notes B-C-A to B crescendo quarter note to (Bar 44) A whole note tied to quarter note next bar to legato quarter notes Line 1 G-F#-G up to (Bar 46) D whole note tied to whole note next bar. Clarinet I plays *mf dolce* Line 1 A whole note legato down to (Bar 41) D quarter note (followed by a quarter and half rest) up to (Bar 42) A dotted half note down to E quarter note to (Bar 43) D quarter note (followed by rests). Clarinets II & III play *mf dolce* middle C/E whole notes to (Bar 41) C/D whole notes, and then C/E whole notes in Bar 42 to (Bar 43) C/D dotted half notes (followed by a quarter rest). Viole, after a quarter rest, play *mf* A/middle C/E 8ths (followed by an 8th and quarter rest) G/C/E 8ths (followed by an 8th rest) to (Bar 41), after a quarter rest, F#/C/D 8ths (followed by a quarter rest) F#/C/D 8ths. Etc. VC play *mf dolce* small octave G whole note legato to (Bar 41) F# whole note. Etc. One bass plucks small octave A quarter note (quarter rest) to A quarter note (quarter rest) down to (Bar 41) D quarter notes in that pattern. Repeat next two bars.

In Bar 44, the viole are *molto espr* playing B/D/F# whole notes tied to quarter notes next bar to legato B/D/FE quarter notes to B/D/F# to Line 1 D/E/G to (Bar 46) B/D/F# dotted half notes to B/D/E quarter notes gliss lines up to (Bar 47) Line 1 D/F#/A dotted half notes legato to B/E/G quarter notes. VC play *molto espr* on small octave A whole note tied to (Bar 45) quarter note to G-A-B legato quarter notes to (Bar 46) A dotted half note to G quarter note gliss line to (Bar 47) B dotted half note up to D quarter note. CB pluck G quarter note (quarter rest) down to D quarter note (rest), repeated next two bars.

The celeste plays (after a quarter rest) Lines 1 & 2 D-F#-B quarter notes up to (Bar 45) Lines 2 & 3 D half notes (followed by a half rest). After a quarter rest in Bar 46, the celeste plays Lines 1 & 2 B up to D down to E quarter notes up to (Bar 47) A-B quarter notes down to D-E quarter notes.

Etc. It appears I do not have notes for the rest of the cue.

R 8/6 [Becky] *Allegro* in C time (2/4 in Bar 2), 16 pages, 64 bars. Key signature of G maj (one sharp). Cue #39969. Dvd location: Chapter 20 starting at 3:15. Scene: Becky (Clayboy's sister) was spying on Clayboy and Claris kissing each other. She soon says, " I'm going to tell mama on you!" and runs off home. Within several seconds, Clayboy runs after her! This is quite a fun cue, one of my favorites in this score.

Two clarinets and 12 violins are trill (*tr~~~~*) forte on Line 2 D [written E for the clarinets] to C#-D after-beats (grace notes). At the end of Bar 1, the oboe plays those C#-D after-beats as well. In Bar 2, the oboe and violins I play forte Line 2 A rinforzando (not rinforzando for the violins) 8th note (followed by an 8th rest) down to E quarter note tied to 8th note next bar up to G rinforzando quarter note down to C 8th. Then, speaking of the oboe alone in Bar 4, it plays Line 2 D half note tied to 8th note next bar to C#-D 16ths figure to E-F#-G-G# 16th notes (connected by two crossbeams) to (Bar 6) A 8th (etc., see Bars 2 & 3) up to (Bar 8) D half note tied to a note in the next bar (I do not have Bars 8 thru 15). In Bar 4, violins I play D 8th to divisi F#/A dotted quarter notes tied to 8th notes next bar to C#-D 16ths to E-F#-G-G# 16ths to (see oboe). In Bar 2, violins II play

Line 2 C/E 8ths (8th rest following) down to A/C quarter notes tied to 8ths next bar up to C/E quarter notes to A/C 8ths to (Bar 4) A/C 8ths to A/D dotted quarter notes tied to 8ths next bar to (see violins I). In Bar 2, violone I play forte middle C/E/A 8ths (8th rest) to G quarter note tied to 8th next bar to E quarter note to G 8th to (Bar 4) F# 8th to F# dotted quarter note tied to 8ths in Bar 5 (followed by rests). Violone II play also middle C/E/A 8ths (8th rest) to E quarter note tied to 8th next bar down to middle C quarter note up to E 8th to (bar 4) D 8th to D dotted quarter note tied to 8th next bar. Four celli play small octave G 8th (8th rest) to A quarter note tied to 8th next bar to G quarter note to A 8th up to (Bar 4) middle C 8th to C dotted quarter note tied to 8th next bar (followed by rests). Clarinets play in Bar 2 Line 2 E 8ths (followed by rests) while the bass clarinet plays Line 1 G 8th, and Fags play Line 1 C/E 8ths (followed by rests). After an 8th rest in Bar 3, clarinets play Line 2 C/E rinforzando quarter notes to A/C 8ths to (Bar 4) A/C 8ths to A/D tenuto 8ths (followed by a quarter rest). After a quarter and 8th rest in Bar 4, the harp and celeste (unless it is the piano?) play Lines 1 & 2 D 8ths to (Bar 5) unclear grace note or notes to D 8ths (followed by rests). After a quarter rest in Bar 7, the harp plays small octave A quarter note gliss line up to (Bar 8) Line 3 D 8th.

In Bar 8, after an 8th rest, the xylophone plays Line 1 D-E-F# 8th notes. Violins I play Line 2 D 8th down to *pizz* D-E-F# 8ths. Violins II play Line 1 F/A 8ths down to *pizzicato* D-E-F# 8ths. Violone I play Line 1 F# 8th to *pizzicato* C/D 8ths (8th rest) to same C/D 8ths. Violone II play middle C/D 8ths down to *pizzicato* F# 8th (8th rest) to F# 8th/ Celli are *pizz* on small octave D 8th (8th rest) down to A 8th (8th rest). The same applies for the CB for an octave lower register. After an 8th rest, the guitar plays D7 8ths (8th rest) to another D7 chord (no notes are written in). After an 8th rest, the celeste (or piano) plays Line 2 G#/A 8ths (8th rest) to G#/A 8ths. Clarinet I plays Line 2 D 8th up to I believe G# grace note to A 8th (8th rest) to A 8th, while clarinet II plays forte on Line 1 A 8th up to G# 8th (8th rest) to G# 8th.

Skipping to Bar 16 (3:31) we come to first hear the prominent and comical trombone I playing *gliss* “3” triplet value B-middle C-C# 16ths to Line 1 D dotted quarter note tied to half note next bar. Repeat next two bars. Then, in Bar 20, the solo Pos plays the same figures but an octave lower into Bar 21 (repeated next two bars). After an 8th rest in Bar 16, the arco violins are also prominent playing ascending rinforzando 16ths notes Line 1 F#-G (connected by two crossbeams) to G#-A-B-C (connected by two crossbeams) to (Bar 17) Line 2 D-E-F#-F to G#-A-Line 3 C#-D. Repeat Bars 16-17 in Bars 18-19 The guitar plays D 7 chords on the 2nd & 4th sub-beats. After an 8th rest, clarinet I plays Line 1 B [written Line 2 C#] grace note up to D 8th (repeat pattern same bar, and repeat in next three bars). After an 8th rest, clarinet II plays C# 8th (8th rest) to another C# 8th (repeat next three bars). After an 8th rest, I guess it is the piano playing Line 3 C#/D 8ths (8th rest) to same 8ths [or is it C/D 8ths?]. Violone/VC/Cb also play various patterns.

In Bar 20, two flutes (and piano) play Line 2 staccato 16th notes E-F#-G-B up to Line 3 D rinforzando 8th down to Line 2 D-E 16ths to (Bar 21) G-B 16ths up to Line 3 D 8th. After a quarter rest in Bar 21, the oboe and xylophone play Line 2 E to D rinforzando 8th notes. After an 8th rest, the guitar plays the G 6th chord (8th rest) and another such chord. After an 8th rest, *pizzicato* violins pluck descending Line 1 B-G-D 8ths up to (bar 21) G-B 16ths up to Line 2 D 8th to E-D rinforzando 8ths. VC play Great octave G 8th (8th rest) down to D 8th (8th rest) repeated next bar, while CB play this an octave higher.

Viole play (or pluck), after an 8th rest, B/D/E 8ths (8th rest) to same 8ths (repeated next bar).

I am missing pages and hand-written notes so I cannot go into consistent detail for the rest of this cue. However, in Bar 40 (3:51), violins play Line 1 ascending rinforzando 16th notes D-E-G-B to Line 2 D-C-E-A to (Bar 41, start of page 11), after a 16th rest, Line 1 D-G-B to D-C-E-A 16ths. Repeat these bars in Bars 42-43. Flute I and clarinet I play Line 2 A# grace note up to Line 3 D rinforzando 8th down to B staccato 8th to Line 3 D# grace note to E rinforzando 8th down to C 8th (clarinet I is silent in this second figure). After a quarter rest, flute II plays that second figure as well. After a quarter rest in Bar 40, the harp plays Lines 2 & 3 E rinforzando 8ths down to C rinforzando 8ths. The piano plays the first figure followed by a quarter rest. After an 8th rest, the guitar plays G natural 8th chord (8th rest following) to A min 7th chord (repeat next three bars). After an 8th rest, viole play G/B/Line 1 D 8ths (8th rest) to G/A/middle C/E 8ths (repeated next three bars). VC play small octave D-E 16ths to D dotted quarter note tied to dotted half note next bar. Repeat next two bars. CB play small octave D 8th (8th rest) to another D 8th (8th rest following). Repeat next three bars.

R 9/1 [Door Shut] *Allegro* in 2/4 time, 2 bars only. Dvd location: Chapter 20 at 4:15. Effectively, after a slight pause (and probably a reel change), this is the end of the chase scene. Why Steiner created a new cue for this is unknown (except for perhaps the reel change??). I would've thought he would put a brief general pause and then conclude the previous cue with these two bars. Instrumentation: 16 violins, 6 viole, 6 VC, 3 CB, piano, timp., 3 horns, 2 Fags, bass clarinet, 2 clarinets.

After an 8th rest, the violins play descending rinforzando 16th notes starting Line 3 C-A to G-E-C-A (a') to (Bar 2) Line 1 G-E-middle C-A 16ths to middle C (small octave Ab for violins II) rinforzando 8th note (followed by an 8th rest). Viole play the same notes as the violins in Bar 1 but an octave lower (starting Line 2 C) to (bar 2) small octave G up to Line 1 E-C-A 16ths down to D 8th (followed by an 8th rest). VC (tenor clef) play as the viole to (Bar 2 in the standard bass clef) small octave G-E-C-A 16ths down to Great octave E 8th (followed by an 8th rest). After a quarter rest in bar 2, the CB play Great octave Bb rinforzando 8th note (followed by an 8th rest).

After a quarter rest in Bar 2, the piano and I believe timp play sforzando Great octave Bb 8th (followed by an 8th rest). After a quarter rest in Bar 2, horns play small octave D/Ab/middle C sforzando 8ths (followed by an 8th rest). Fag II plays Contra-octave BB, and Fag I plays Great octave F 8th notes. After a quarter rest, the bass clarinet plays *ff* Line 1 D 8th, while clarinets play small octave Ab/middle C sforzando 8ths (followed by an 8th rest).

Combined it rather appears (with the shared D note) to be two half diminished sevenths: E/G/Bb/D and also D/F/Ab/C.

End of cue.

R 9/2 [Graveyard and the Tree] *Moderato* in C time, 9 pages, 36 bars. Dvd location: Start of Chapter 21. The Old man theme is played thru Bar 30.

In Bar 21 (1:13) the solo violin and the vibe both play the melody line on Line 2 G quarter note down to Eb dotted 8th to D 16th to Eb quarter note to E dotted 8th to D 16th to (Bar 22) Eb dotted 8th to D 16th to Eb dotted 8th to F 16th figure up to stand alone G 8th

down to Eb dotted quarter note. The harp is arpeggiando on Great octave (bottom staff) Eb/Bb half notes and (top staff) middle C/G half notes to Ab/E/F/middle C half notes (repeated next bar). The celeste plays Lines 1 & 2 8th notes B-G-B-G to C-A-C-A (repeated next bar). Viole play middle C/G half notes legato down to F/C half notes (repeated next bar) while VC play Great octave Eb/Bb half notes up to Ab/Eb half notes.

Skipping to Bar 31 (1:52), the music shifts quite dramatically and forcefully as the tree Clay was chopping starts to fall, and Grandpa is in its way! The brass plays a series of minor chords. In Bar 31, the flute and violins I are fortissimo trill on Line 3 F# whole note tied to whole notes thru Bar 34 and tied to dotted half notes and 8th notes and 16ths in Bar 35 (followed by a 16th rest), while the piccolo/oboe/clarinets/violins II play Line 2 F# notes in that pattern. Trumpets play *ff* Line 1 B/Line 2 D/F# rinforzando whole notes, while Pos play small octave B/Line 1 D/F# whole notes. This is the root position B major tonality. In Bar 32, they play Bb/Db/F rinforzando whole notes (Bb min). In Bar 33 (start of page 9), they play A/C/E (A min) rinforzando 8ths to Ab/Cb/Eb (Ab min) rinforzando 8ths tied to dotted half notes. In Bar 34, they play G/Bb/D (G min) rinforzando whole notes. In Bar 35, the trumpets and Pos play a descending series of “3” triplet value quarter notes (six chords in Bar 35). There is a dissonant quality here since the trumpets play different chords than the Pos. I am not sure what is exactly written in my reduced copy but it appears the Pos are playing Gb/A/C# triplet value quarter notes to F/Ab/C (F min) to Fb/G/B (?) to Eb/Gb/Bb (Eb min) to D/F/A (D min) to Db/Fb/Ab (Db min). Trumpets appear to play F/Ab/Db to E/G/Bb to Eb/Gb/Cb to next ‘#’ triplet series of D/F/A (D min) to Db/E/A (?) to C/Eb/Ab (Ab maj 1st inversion). After a half and quarter rest, the harp plays *ff* a descending gliss from Line 3 Gb quarter note down to (Bar 36) Contra-octave Ab quarter note (followed by rests).

In Bar 36, the piano plays (with *Ped*) Contra-octave Ab/Great octave Ab/small octave Cb/Eb/G (Ab minMaj 7th) sforzando 16ths to another such 16th sforzando chord to 8th chord (followed by a quarter and half rest). Violins play small octave G0G sforzando 16ths to G sforzando 8th (followed by a quarter and half rest). Viole play small octave Eb notes in that pattern, VC on Eb/small octave Cb notes, and CB on Great octave Ab notes. The timp beats *ff* on Great octave Ab notes in that pattern, the tuba an octave lower (Contra-octave Ab), and Pos on Ab/small octave Cb/Eb sforzando (^) notes. Trumpets are silent in this bar. Horns play small octave G [written Line 1 D] notes, Fags on Ab/small octave Cb notes, bass clarinet on small octave Ab notes, clarinets on small octave Eb/G [written F/A].

End of cue.

R 9/3 [Run For Help] *Agitato* in 2/4 time, 20 pages, 80 bars. Scene: This cue seques (actually overlaps) from the previous cue. Clayboy comes upon the accident scene. Dvd location: Chapter 21 starting at 2:04.

[Sorry, I have no further notes on this cue!]

R 9/4 [The Rescue] *Allegro* in C time, 20 pages, 79 bars. Cue #39973. Dvd location: Chapter 21 at 3:16, but effectively it is the start of Chapter 22. Note that about 12 bars or so of this cue were deleted (about Bar 59 thru 71 or 72). Apparently footage was cut for the final edit.

In Bar 1, violins and viole play forte (after an 8th rest) Line 1 FF 16th to Gb-Gb 16th to A-A 16ths to Line 2 C-C 16ths down to A-A 16ths up again to C-C 16ths to D-D 16ths. Note that they are notated as 8th notes (connected by a single crossbeam) but with the tiny horizontal bar on the upper part of each stem (signifying that two 16ths are being played for each note). The oboe also plays this line but actually started off with the written 16th notes in the first half of Bar 1, then switching to the alternate notation for simplicity sake. In Bar 2, the staccato oboe/violins/viole continue on Line 2 Eb-Eb 16ths down to C-C up to Eb-Eb to F-F to next figure of Gb-Gb down to Eb-Eb up to Gb-Gb to Ab-Ab to (Bar 3) A rinforzando quarter note tied to 8th note (followed by an 8th and half rest).

Clarinets play this pattern intermittently. So, after an 8th rest, clarinet I plays F-F staccato 16ths (connected by two crossbeams) to Gb 16th (followed by a 16th rest) to A-A 16ths (connected by two crossbeams) to next staccato figure of Line 2 C 16th (16th rest) down to A-A 16ths to next figure of C 16th (16th rest) up to D-D 16ths. Etc. After an 8th rest, clarinet II plays the F 8th note to Gb-Gb-A 16ths (followed by a 16th rest) up to Line 2 C-C down to A 16ths (followed by a 16th rest) to C-C-D 16ths (16th rest), and so forth.

VC play *f* F/small octave C rinforzando whole notes tied to whole notes next bar and tied to quarter notes and 8th notes in Bar 3 (followed by an 8th and half rest). 2 CB play this pattern on small octave F notes, Fag I on small octave C, and Fag II on Great octave F notes. Horns play it on Gb/middle C/Eb rinforzando notes, and Pos on F/small octave C/A notes. The timp is rolled *sf p subito* on Great octave F notes in that same pattern.

Bar 4 is a General Pause as the mill alarm whistle blows.

In Bar 5 (:14) in 2/4 time, the music starts up again quite energetically. Flute II/clarinet II/ violins play Line 2 D legato to Eb and E legato to F 16th notes (connected by two crossbeams) to F-Eb- up to G-Bb 16ths. This is repeated by the violins next bar but now flute I and clarinet I take over that pattern played in Bar 5 by flute II/clarinet II. In bar 7, the violins and back-again flute II/clarinet II play D#-E-E#-F# 16ths to F#-E#-G#-B 16ths (repeated next bar by the violins, and played by flute I/clarinet I).

Back in Bar 5, horns play *mf* B/D/F rinforzando quarter notes to C/Eb/Bb rinforzando quarter notes (repeated next bar). In Bar 7, the horns play C/E#/F# quarter notes to (unclear). Etc. Viole play much like the horns. VC play small octave Gb legato down to Great octave Bb 8th note (repeat same bar and next bar) to (Bar 7) A down to B notes to G# to B (repeated next bar).

In Bar 9 (in 6/8 time), flute I plays Line 3 D dotted half note tied to next three bars (the oboe an octave lower). Clarinets play Line 2 D/G dotted half notes tied thru Bar 12, bass clarinet on small octave Bb [written middle C], Fag I on Great octave Bb, and Fag II on Contra-octave Bb notes. VC and CB play on Great octave dotted Bb half notes thru Bar 12. Horns are rather prominent playing Bb/D/E/G (Eb half-diminished 7th 3rd inversion) rinforzando dotted half notes to (Bar 10) six such exact chords played as triplet 8th notes. Repeat Bars 9-10 in Bars 11-12. The cymbal crashes an x-head quarter note. After an 8th rest, the violins and flute II play ascending rinforzando 8th notes Line 2 F#-G (crossbeam connected) to A-Bb-C (crossbeam connected) to (Bar 10) Line 3 D rinforzando dotted quarter note tied to 8th note (followed by two 8th rests). Repeat next two bars. Viole are bowed trem on the horns' notes (Bb/D/E/G) ; that is, dotted half notes

tied to 8th notes next bar to five Bb/D/E/G rinforzando 8th note chords. Repeat these bars in the next two bars.

In Bar 26 (:37) in 2/4 time, after another General Pause, and after a quarter rest, Fag I/VC/CB play Great octave B-C-D “3” triplet value rinforzando 8th note, while Fag II plays an octave lower and viole/violins an octave higher. IN Bar 27 in C time, we start to hear a four-bar trill on E notes. So clarinets/violins/viole play Line 1 rinforzando E whole note trill *ff* tied to whole notes next two bars and tied to quarter and 8th note in Bar 30 (followed by an 8th rest). Fags play Great octave and small octave E notes. VC/CB are trill on small octave E whole notes. In bar 31, the timp is truly *solo* (only instrument playing) beating Great octave F whole note trill roll and tied to whole note next bar.

In Bar 33 (start of page 9) in 6/8 time, clarinets play Line 1 rinforzando E dotted half note tied to 8th note next bar (followed by two 8th rests) down to Bb [written middle C natural] rinforzando dotted quarter note. Repeat these two bars in Bars 35-36. Fags play the E notes on Great octave and small octave registers, etc. Pos III plays the pattern on small octave, while tuba on Great octave E notes, etc. VC/CB play them on small octave E notes down to Great octave Bb dotted quarter note. After an 8th rest, the oboe/violins/viole play *ff* Line 1 rinforzando 8th notes E-F# to G-A-Bb 8ths to (Bar 34) Line 1 C#-A-Bb to C#-E-G to (Bar 35) Line 2 Bb-A-Ab to G-F#-F 8th notes. After a quarter rest, two trumpets are prominent playing Line 1 E 8th up to Bb dotted quarter note tied to dotted quarter note next bar and tied to 8th note (followed by two 8th rests). Repeat in Bars 35-36. Pos I & II play *mf* I believe small octave G/middle C# 8ths (8th rest) to G/C# 8ths to G/C# 8th (8th rest) to G/C# 8ths. Repeat next three bars.

After a quarter rest in Bar 37, the trumpets play F 8th up to Line 2 C dotted quarter note tied to dotted quarter note next bar and to 8th note (followed by two 8th rests). Repeat next two bars. VC/CB play small octave Eb rinforzando dotted half note tied to 8th note next bar (followed by two 8th rests) down to Great octave F rinforzando dotted quarter note. Repeat next two bars. After an 8th rest, the oboe/clarinets/violins/viole play Line 1 A-Bb 8ths to Line 2 C-D-Eb 8ths to (Bar 38) F-C-D to Eb-F-G 8ths to (bar 39) A-Ab-G 8ths figure to F-E-Eb 8ths to (bar 40) C-Bb0A to G-Gb-F 8ths. Etc etc.

Skipping to at least Bars 73 thru 75, the horns are soli playing middle C whole notes tied to (Bar 7 in 5/4 time) half note to dotted half note. In Bar 76 in C time, violins/viole/celli play the “Old Man” theme *mf* Line 1 E quarter note legato down to C dotted 8th to B 16th back to middle C quarter note to C dotted 8th to B 16th to (Bar 77) C dotted 8th to B 16th to C dotted 8th to D 16th figure to stand alone E 8th to C dotted quarter note to (Bar 78) E quarter note to D dotted 8th to C 16th to D 8th down to A dotted quarter note up to end Bar 79) middle C whole note held fermata. CB play small octave C up to F half notes (repeated next two bars) to (Bar 79) C whole note held fermata. Tuba plays this an octave lower. Pos play *mf* G/small octave E/G half notes to C/D/A half notes (repeated next bar) to G/E/G half notes to C/F/A half notes to (Bar 79) G/E/G to A/F quarter notes to G/E/G half notes held fermata. Etc etc.

R 9/5-10/1 [Papa’s Gone] *Moderato* in C time, 3 pages, 10 bars. Dvd location: start of Chapter 23. Night scene at the cabin. Instrumentation: alto flute, 12 violins, 6 violas, 4 VC. Key signature of Eb maj/C min (three flats), and four flats for the alto flute.

Violins I play *p* Line 2 Eb/G whole notes (repeated next three bars) to (Bar 5) Eb whole note and G half note legato to F half note to (Bar 6) D/F whole notes to (Bars 7-8) repeat of Bars 3-4) to (Bar 9) Eb half note to Eb 8th to F dotted quarter note, and also G to A half notes to (end Bar 10) Eb/G whole notes held fermata. Violins II play Line 1 Bb to Line 2 C half notes (repeated next three bars) to (Bar 5) Bb to A half notes to (Bar 6) Bb whole note to a repeat of Bars 3-4 to (Bar 9) Bb half note to C 8th to Bb dotted quarter note to (Bar 10) Bb whole note held fermata. Violin top staff play small octave G legato up to middle C half notes (repeated next three bars) to (Bar 5) G to A half notes to (Bar 6) Bb whole note to a repeat of Bars 3-4 to (Bar 9) Bb quarter note to G quarter note to middle C 8th down to Bb dotted quarter note crescendo to (Bar 10) Bb whole note held fermata. After a half rest in Bar 5, the bottom staff violas play small octave Eb half note to (Bar 6) D whole note. In Bar 9, they play G to Eb quarter notes to Ab half note to (Bar 10) Ab whole note held fermata. VC play Great octave Eb/Bb half notes up to Ab/Eb half notes (repeated next three bars) to (Bar 5) Eb/BB to F/C half notes. In Bar 6, they play Great octave Bb quarter note to Bb dotted 8th to C 16th to descending 8th notes Great octave Bb-Ab-G-F to a repeat of Bars 3-4 to (Bar 9) Bb-C quarter notes down to Great octave F 8th to Bb dotted quarter note to (Bar 10) Great octave Eb whole note. One bass in Bar 9 plays Bb to small octave C quarter notes up to F 8th up to Bb dotted quarter note down to small octave Eb whole note held fermata.

In Bar 3, the solo alto flute in G (a transposing instrument) plays *mf lamentoso* the “Old Man” melody line. The “G” or bass alto flute means that the written C for the alto flutes *sounds* as G below (perfect 4th interval). We find Line 1 G [written Line 2 C] quarter note down to Eb [written Ab] dotted 8th note to D [written G] 16th to Eb quarter note, and so forth. It ends in Bar 10 on the Eb whole note held fermata (consistent for the E-flat key signature).

R 10/3 [The Will] C time, 13 pages, 48 bars. Key signature of Db maj/Bb min (five flats). Dvd location: Start of Chapter 24. For a change, the strings are *sords* (muted)!

Four (or two) VC play *p* Great octave Db/Ab whole notes, repeated thru Bar 8. After an 8th rest, the harp plays ascending legato and arpeggio 8th notes starting small octave Db-F-Ab (crossbeam connected) up to (top staff) Line 1 Db-F-Ab-Db (Db maj) 8ths (crossbeam connected). Repeat next bar. In Bar 3, the harp plays small octave Eb-Gb-Bb (Eb min) 8ths up to (top staff) Line 1 Eb-Gb-Bb-Line 2 Eb (repeated next bar). In Bar 5, the harp plays F-Ab-middle C 8ths to (top staff) Line 1 F-Ab-C-F (F min), repeated next bar. In Bar 7, the harp plays Gb-Ab-middle C to (top staff) Eb-Gb-C-Eb (C dim), repeated next bar.

In Bar 8, after an 8th rest, the harp plays small octave Db-F-Ab 8ths to (top staff) Bb-Db-F-Bb 8ths (repeated next bar). Violins I play the “Old Man” theme on Line 3 F quarter note legato down to Db dotted 8th note to C 16th to Db quarter note to Db to C 8th notes, and so forth. Violins II play Line 2 Db/F half notes legato up to Eb/Bb half notes (repeated next bar). Violin top staff play Line 1 Db/Ab half notes up to Gb/Db half notes (repeated next bar). VC play Great octave Db to Gb half notes (repeated next bar).

In bar 11, after a quarter rest, the sorrowful English horn plays a descending passage on Line 1 Ab [written Line 2 Eb] dotted 8th to Bb [written F] 16th to Ab-Gb-F-Eb quarter notes.

The strings are *senza sords* starting in Bar 39, and there's a cancellation of the five flats and insertion of one sharp. The solo cello then plays *mf* the "Old man" theme starting on I believe small octave G# quarter note down to E dotted 8th to D# 16th, etc.

R 11/1 [The Picnic] C time, 12 pages, 48 bars. Key signature of G maj (one sharp). Dvd location: Chapter 25 starting at 2:27. Scene: Clayboy and Claris have a picnic at a secret location on Spencer's Mountain and then make out! Clayboy gets sun-tanned!

Bar 1 was deleted in the final edit of the film. The celeste and harp plays 8th note figures. In Bar 2, they play *mf* Lines 2 & 3 C-D-B-C 8ths to A-B 8ths down to E dotted 8th to F# 16th to (Bar 3) B/D/G/B/D/G (g'') half notes let vibrate (followed by a half rest). The vib plays Line 2 C 8th (8th rest following) to B 8th (rest) to A 8th (8th rest) down to E 8ths (8th rest) to (Bar 3) G 8th (followed by rests).

In bar 3, the guitar plays *mf* two G chords and then two G 6 chords (notes not written out), repeated next bar. After a quarter rest, pizzicato viole pluck B/Line 1 D quarter notes (quarter rest) to same quarter notes (repeat next bar). VC play small octave D to E half notes. Pizzicato CB pluck small octave G quarter note (quarter rest) down to D quarter note (rest).

After a quarter rest, the solo clarinet plays *mf* Line 2 D-E 8ths (crossbeam connected) to G stand alone 8th (followed by an 8th and quarter rest). After a half and quarter rest, the *solo* oboe takes over (carries the torch!) playing Line 2 D-E 8ths to (Bar 4) G 8th (followed by rests). After a quarter rest in Bar 4, the solo flute takes over playing *mf* Line 2 D-E 8ths to F#-G-A-B 8ths. Then the Claris theme is played.

In bar 9, the harp plays descending to ascending "6" sextuplet 16th note figures starting Line 2 A-F#-D-B-A-F# to D-small octave B to (bottom staff) A-F#-D-B down to ascending Great octave D-B-small octave D-E-F#-A to (top staff) Line 1 D-F#-A-B-D-F# to (Bar 10) A quarter note (followed by rests). The guitar plays four G chords (repeated in bar 10) to (Bar 11) G major 7 three times to one G 6 (repeat next bar). Violins play B/Line 2 D/A whole notes tied to quarter notes in bar 19 to B/D/G quarter notes to B/D F# quarter notes to B/D/G quarter notes to (Bar 11) F#/B/D (d'') notes, etc. After a quarter rest in Bar 9, the Fags and VC play *f* < rising quarter notes small octave D-E-F# with that F# tied to quarter note next bar to G-B-D (d') quarter notes to F# dotted half note to E quarter note, etc.

R 11/2 [College Visit] ¾ time, 12 pages, 48 bars. Dvd location: Chapter 27 starting at :22. Clayboy says "It's the most beautiful place on earth!" [Sorry, I do not have any further notes on this cue! Besides, it's basically a repeat of that familiar college theme]

R 11/3-12/1 [Disappointment] C time, 7 pages, 28 bars. Dvd location: Chapter 28 starting at 3:14. Clay cannot get a loan from a well-to-do neighbor to help out with the boy's college expenses. Clay's wife says later "For the first time in my life, I wish I could swear!" [Sorry, I have no further information on this cue! My time at USC was getting really limited, so I had to pass that one by!]

R 12/1A [School Together] C time, 6 pages, 24 bars. Claris needs to catch a plane but visits Clayboy and tells her she will be going to school with him! I do not have notes on this cue. But you know, now that I think of it, I believe this section of Claris visiting actually starts R 12/2. R 12/1A may be an unknown and even unused cue. However, I do not ever plan to pull the score again, so I guess I'll never know for sure now!

R 12/2 [Dream House Decision] *Moderato* in C time, 15 pages, 58 bars. Key signature of one sharp. Dvd location: Chapter 30 starting at :14. Seque from the previous cue. Clay senior is up at the dream house, tortured about what to do. He decides. He gets out the gasoline and spreads it around the dream out and lights a match!

In Bar 45 (Chapter 30 at :58), viole are divisi forte playing "3" triplet value repeat patterns of F/Cb/Eb 8th notes played 3X per figure and played 4X per bar (repeat next bar) to (Bar 47) F#/C/E triplet 8ths. VC play Great octave Ab half note crescendo to Bb to Ab quarter notes decrescendo (repeated next bar) to (Bar 47) A half note to B to A quarter notes (repeated next bar). The bass clarinet plays this as well but an octave higher (small octave register). The flutes and oboe (and vibs) play Line 1 F 8th up to Line 2 Eb 8th tied to dotted half note and tied to whole note next bar. In Bar 47, they play F# 8th up to Line 2 E 8th tied to dotted half note and to whole note in Bar 48. In Bar 47, clarinets join in on this pattern. Horns play *sf pp subito* F/middle Cb/Eb rinforzando whole notes tied to next bar crescendo to (Bar 47) F#/C/E whole notes tied to next bar.

After a half and triplet value 8th rest in Bar 45, violins play forte staccato triplet 16ths Line 1 F-F to G-G to next figure of Ab-Ab to Bb-Bb to Cb-Cb to (Bar 46) Line 2 F-F down to Bb-Bb to Cb-Cb, and so forth.

Etc.

R 12/3 [The Fire] *Agitato* in C time, 16 pages, 62 bars. Key signature of Eb maj (three flats). Dvd location: Chapter 30 at 1:39. Seque (harp gliss) from the previous cue. Scene: The dream house is set ablaze, the land sold, and the money goes to his son's higher education.

The oboe plays Line 2 C whole note legato to (Bar 2) Bb whole note. Repeat next two bars. Fags play forte Great octave BB whole notes tied to whole notes next bar (repeated next two bars). Horns play Line 1 D/F/Ab/D whole notes to (bar 2) Eb/G/Bb whole notes. The tuba plays *mf* Great octave Eb whole note tied to next bar (repeated in Bars 3-4). CB play small octave Eb whole note (repeated thru Bar 8 at least). VC top staff plat Line 2 C whole note to (Bar 2) Bb whole note (repeated next two bars).

After an 8th rest, the cymbal sounds a dotted X-headed quarter note (followed by a quarter rest). After an 8th rest, piccolo I and clarinet I and violins are forte trill on Line 2 Bb rinforzando dotted quarter note tied to half notes and tied to whole notes next bar and tied to 8ths in Bar 3 (for the piccolo/clarinets) followed by rests, while the violins continue the whole note trill thru at least Bar 8 (I do not have notes after Bar 8!). In bar 3, piccolo II and clarinet II take over that Bb trill as whole notes tied to next bar and tied to 8ths in Bar 5. After a triplet value 8th rest in Bar 1, the bass clarinet/viole/VC II play triplet value F-G quarter notes to "3" value Ab-middle C-D quarter notes to (Bar 2) Line 2 G-F-Eb to middle C-Bb-G. Repeat next two bars.

After a half rest in Bar 1, the harp plays forte ascending gliss from Great octave Eb half note crescendo up to (Bar 2, top staff) Line 2 Bb half note gliss down to (bottom staff) Eb quarter note (followed by a quarter rest). After a half rest, the harp is gliss from small octave Bb half note up to (Bar 4) I believe Line 3 Bb half note down to (bottom staff) small octave Bb quarter note (followed by a quarter rest).

The variation of the Spencer's Mountain theme continues in Bar 5 with the oboe and VC top staff playing Line 2 C dotted half note to Bb quarter note to (Bar 6) C dotted half note tied to 8th note to Bb 8th to (Bar 7) C whole note to (Bar 8) Bb whole note. After a quarter rest, the harp is gliss from Great octave Bb quarter note up to (top staff) Line 3 C quarter note (followed by a quarter rest). Repeat next bar but an octave higher register.

Etc etc.

R 12/4 End Title C time, 5 pages, 18 bars. Key signature of two flats. Dvd location: Chapter 31 starting at 2:47. Scene: Clayboy says "Hasta la vista, baby!" to his family at the bus stop! He hugs them, waves goodbye, and also says, "I'll be back!"

We hear the Spencer's Mountain theme for the final summit. In the grace bar, the harp plays forte a gliss from small octave F quarter note crescendo up to (Bar 1) Line 3 G quarter note (followed by rests). 12 violins play forte Line 2 (Line 1 for viole and small octave for VC) F-G-A-Bb-C-D-Eb-F 32nd notes (connected by three crossbeams) to (Bar 1) G half note legato down to D half note tied to dotted quarter note next bar to F tenuto 8th legato to F quarter note down to Bb quarter notes to (Bar 3) C 8th up to G 8th tied to dotted half note, etc. The flute plays the melody on Line 2 G (etc), E.H. on Line 1 G (etc). The clarinets play Bb/D half notes down to F/Bb half notes tied to dotted quarter notes in Bar 2), and so forth. In Bar 1, the piano is arpeggiando on F/Bb/Line 1 D/G/Line 2 G/Bb/D/G (g''') half notes (followed by a half rest).

The cue ends with an *sfp* < *ff* pattern of dotted half notes held fermata tied to 8ths (followed by an 8th and quarter rest. So violins play Line 2 Bb dotted half note bowed trem held fermata tied to 8th note (I presume actually sounded 8th note). Viole play Line 1 D/Bb notes (bowed trem) and VC on Great octave Bb (bowed trem). CB are no-trem on Great octave Bb. Flutes play on Line 2 Bb notes, E.H. on Line 1 Bb, clarinets on D/F Line 2 notes, bass clarinet on small octave Bb, Fags on Contra-octave Bb and Great octave F. Horns play Bb/F notes, trumpets on Bb/D/F (f') notes, and Pos on Bb/F/D (d'), and tuba on Contra-octave Bb. The timp is rolled on Great octave Bb. The harp is gliss from Line 2 Bb quarter note down to Great octave Bb on the bottom staff up to (top staff) Line 2 Bb 8th *ff*. The piano is trem between Contra-octave up to Great octave Bb half notes to Contra-octave Bb 8th.

End of cue and end of score!

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