

# A SUMMER PLACE

Music by  
Max Steiner

[Wednesday, November 26, 2003 at 1:34 pm]

The following is a Film Score Rundown descriptive analysis of Max Steiner's gorgeous score for the Warner Bros. 1959 Delmer Daves feature film, *A Summer Place*. CD producer Ray Faiola just announced a few days ago the release of the original tracks to this motion picture, writing in the Film Score Monthly Message Board on November 24<sup>th</sup>:

“Just a note to let you know that the BYU/CR Studios/Screen Archives release of Max Steiner's superb score to A SUMMER PLACE is now available.

This 1959 masterpiece score appears in its entirety on the Screen Archives soundtrack CD and has been produced from magnetic tracks preserved by Warner Bros.

To order, please go to:

[http://www.screenarchives.com/title\\_detail.cfm?ID=3678](http://www.screenarchives.com/title_detail.cfm?ID=3678)

For a preview of this and other current and forthcoming releases, please visit:

<http://chelseerialtostudios.com>

Thank you ALL!

[rfaiola@aol.com](mailto:rfaiola@aol.com)”

We owe Ray a debt of gratitude for his relentless dedication to Golden Age film music, and making it available for fans to enjoy! I ordered the compact disc via the Screen Archives website two evenings ago. In fact, I just now phoned Craig Spaulding to verify the order (he already mailed it!). I also wanted to place a future order for the “imminent” release of the *CBS Years Vol. 2* (Herrmann music). Future Ray Faiola-produced releases will include Steiner's *Battle Cry* and *Parrish* [read my recent rundown of *Parrish* located in this site]. Once the Steiner cd arrives, I will use it as the audio source for this rundown analysis.

An interesting side discussion and argument about this score is in a Talking Herrmann thread:

<http://zarniwoop.intermedia.uib.no/talking/view.cgi?forum=thGeneral&topic=1559>

About ten years ago, I first studied the score at Warner Bros. Archives at USC. This was strictly an “accidental” and brief study because the score was pulled by another researcher, and I happened to be in the Special Collections Reading Room at USC and noticed the box containing the score. I asked Leith Adams permission to peruse the materials. If my memory serves me correctly, generally only some of the full score cues were available, and all of the sketch score (autograph in Steiner's hand). I had very little

time to work on the score but managed to hand-copy a very few samples of the full score cues, and had xeroxed only (unfortunately) about eighteen pages from the sketch score. Last month (in October) I had several scores pulled for me, including *A Summer Place*. Once again I had very little time to study the score but managed to work briefly on several cues, including sections of R1/2, R1/4-2/1, R2/2, and R2/3. Perhaps in January I will spend a bit more time on it, and include the results of my research for this cue rundown analysis! Otherwise I will need to rely simply on the inadequate yet helpful sketch score (it is far more preferable to rely on the fully orchestrated cues).

The following material is from the cue sheets dated October 19, 1959:

“A SUMMER PLACE”

<u>NO.</u>	<u>Selection</u>	<u>Composer</u>	<u>Publisher</u>	<u>Extent</u>	<u>How Used</u>	<u>Time</u>
REEL 1 & 2						
1.	Opening	Max Steiner	M.P.H.C.	Entire	BKG.INST.	0:10
2.	Sylvia	“ “	“	“	“	1:32
3.	The Dock	“ “	“	“	“	0:40
4.	Johnny	“ “	“	Partial	“	0:17
5.	Station Wagon	“ “	“	Entire	“	0:13
6.	Johnny	“ “	“	Partial	“	0:20
7.	Walk	“ “	“	Entire	“	0:25
8.	Bart	“ “	“	Entire	“	0:30
9.	Argument	“ “	“	Entire	“	0:25
10.	Pine Island	“ “	“	Partial	“	0:40
11.	Pine Island	“ “	“	Partial	“	1:20
12.	Sylvia	“ “	“	Partial	“	0:15
13.	Johnny	“ “	“	Partial	“	0:20
14.	Ashamed	“ “	“	Partial	“	0:32
15.	Pine island	“ “	“	Partial	“	0:15
16.	Pine Island	“ “	“	Partial	“	0:10
17.	Spy Glasses	“ “	“	Entire	“	0:50
18.	Apologies	“ “	“	Entire	“	0:05
19.	The Inn	“ “	“	Entire	“	0:25
20.	Bathroom	“ “	“	Entire	“	0:17
21.	Sylvia	“ “	“	Partial	“	0:08
22.	Gab	“ “	“	Entire	“	0:30
23.	Pine Island	“ “	“	Partial	“	0:35
REEL 3 & 4						
24.	Pine Island	“ “	“	Partial	“	0:30
25.	Shocking	“ “	“	Entire	“	0:20
26.	Molly And Johnny Theme	“ “	“	Partial	“	1:35
27.	Ashamed	“ “	“	Entire	“	0:50
28.	Molly & Johnny Theme	“ “	“	Partial	“	0:20
29.	Flashlight	“ “	“	Entire	“	0:15
30.	Molly & Johnny Theme	“ “	“	Partial	“	0:26
31.	Inside	“ “	“	Entire	“	0:14

32.	Dissention	“	“	“	Entire	“	0:55
33.	Molly & Johnny Theme	“	“	“	Partial	“	0:25
34.	Helen	“	“	“	Entire	“	1:55
35.	Molly And Dad	“	“	“	Partial	“	1:05
36.	Molly & Johnny Theme	“	“	“	Partial		0:50
37.	Pine Island	“	“	“	Partial	“	0:50
38.	Sylvia	“	“	“	Entire	“	2:25
REEL 5 & 6							
39.	Sylvia	“	“	“	Partial	“	0:25
40.	The Vent	“	“	“	Entire	“	0:20
41.	Prayer	“	“	“	Entire	“	0:20
42.	Boat House	“	“	“	Entire	“	0:10
43.	Pine Island	“	“	“	Partial	“	0:15
44.	Ken And Sylvia	“	“	“	Entire	“	0:35
45.	Sylvia	“	“	“	Entire	“	1:35
46.	Tryst	“	“	“	Entire	“	0:08
47.	Sylvia	“	“	“	Partial	“	1:00
48.	Pine Island	“	“	“	Partial	“	0:57
49.	Johnny	“	“	“	Partial	“	0:24
50.	Depot	“	“	“	Entire	“	0:25
51.	The Storm	“	“	“	Entire	“	1:20
52.	Pine Island	“	“	“	Partial	“	0:12
53.	Waiting	“	“	“	Entire	“	1:20
REEL 7 & 8							
54.	Molly & Johnny Theme	“	“	“	Partial	“	0:15
55.	Hallway	“	“	“	Entire	“	1:05
56.	The Beach	“	“	“	Partial	“	0:45
57.	Molly & Johnny Theme	“	“	“	Partial	“	0:25
58.	The Beach	“	“	“	Partial	“	0:50
59.	The Beach	“	“	“	Entire	“	1:10
60.	Bitterness	“	“	“	Entire	“	0:30
61.	Sylvia	“	“	“	Partial	“	0:20
62.	Get Out	“	“	“	Entire	“	0:30
63.	Insult	“	“	“	Entire	“	0:05
64.	Molly & Johnny Theme	“	“	“	Partial	“	0:35
65.	Sylvia	“	“	“	Partial	“	1:00
66.	School	“	“	“	Entire	“	0:10
67.	Molly & Johnny Theme	“	“	“	Partial	“	0:35
REEL 9 & 10							
68.	Phone Call	“	“	“	Entire	“	0:15
69.	Molly & Johnny Theme	“	“	“	Entire	“	1:48
70.	Silent Night	ARR. Max Steiner		“	Partial	“	0:15
71.	Liebestraum	Liszt-arr. Steiner		“	Partial	“	0:35
72.	Bridal Chorus	Wagner-arr, Steiner		“	Partial	“	1”05
73.	Helen	Max Steiner		“	Partial	“	0:30
74.	The Visit	“	“	“	Entire	“	0:22

75.	Molly And Dad	“	“	“	Entire	“	1:13
76.	Molly & Johnny Theme	“	“	“	Partial	“	0:38
77.	Molly And Dad	“	“	“	Partial	“	0:35
78.	Beach House	“	“	“	Entire	“	0:30
79.	Molly And Dad	“	“	“	Partial	“	0:50
80.	Helen	“	“	“	Partial	“	1:10
81.	Molly And Dad	“	“	“	Partial	“	0:15
REEL 11 & 12							
82.	Sylvia	“	“	“	Partial	“	0:30
83.	No Privacy	“	“	“	Entire	“	0:50
84.	Molly & Johnny Theme	“	“	“	Partial	“	1:35
85.	Surprised	“	“	“	Entire	“	0:30
86.	Pine Island	“	“	“	Partial	“	0:20
87.	Lovers	“	“	“	Entire	“	0:40
88.	Molly & Johnny Theme	“	“	“	Partial	“	0:50
89.	Windy	“	“	“	Entire	“	0:05
90.	Pine Island	“	“	“	Partial	“	0:30
91.	Summer House	“	“	“	Entire	“	0:31
92.	Molly & Johnny Theme	“	“	“	Partial	“	0:35
93.	Be Good	“	“	“	Entire	“	1:05
94.	Molly & Johnny Theme	“	“	“	Partial	“	1:15
95.	Discovered	“	“	“	Entire	“	0:12
96.	Advice	“	“	“	Entire	“	0:25
97.	Molly And Dad	“	“	“	Partial	“	0:60
98.	Worry	“	“	“	Entire	“	0:10
99.	Molly & Johnny Theme	“	“	“	Partial	“	1:15
REEL 13 & 14							
100.	Molly & Johnny Theme	“	“	“	Partial	“	0:53
101.	Molly & Johnny Theme	“	“	“	Partial	“	0:47
102.	Johnny	“	“	“	Entire	“	0:25
103.	Molly & Johnny Theme	“	“	“	Partial	“	0:13
104.	Landing Pier	“	“	“	Entire	“	0:20
105.	Pine Island	“	“	“	Entire	“	1:30
106.	Bart Is Sick	“	“	“	Entire	“	0:40
107.	Molly and Johnny Theme	“	“	“	Partial	“	0:30
108.	Walk	“	“	“	Entire	“	0:42
109.	Molly & Johnny Theme	“	“	“	Partial	“	0:30
110.	Molly & Johnny Theme	“	“	“	Partial	“	0:53
111.	The Car	“	“	“	Entire	“	0:05
112.	Opening	“	“	“	Entire	“	0:10
113.	Sylvia	“	“	“	Partial	“	1:25
114.	Molly & Johnny Theme	“	“	“	Partial	“	0:27
115.	Sylvia	“	“	“	Partial	“	0:10

[Note: The rest of the cue medley information (if any) I do not have in my possession]

The sketch score is overwhelmingly structured as a set of four staves, three sets per page. The writing is readable enough but large and rather awkward looking, perhaps indicating Max's failing eyesight (he was 71 years old when he wrote this score for a movie focused on teenage lovers!). The orchestrations were penned (or rather pencil-ed!) by Murray Cutter whose first Steiner assignment was *Beast With Five Fingers*.

Note: This paragraph was written in March, 2004. I managed to work a bit more on this score in mid-January. I also received permission from Warner Bros. Music in Miami to xerox portions of the score. I did indeed order copies of one or two cues, but that was all since I was heavily involved in other scores at the time (including *My Fair Lady*). The cue I most wanted was Reel 7/part 2 (cd track # 15 "Hiding Among the Rocks") since it was a strongly Herrmannesque cue in many sections. The first eight bars of R5/2 ("A Small Prayer" track # 10) are especially Herrmannesque.

There is an eleven-page contract that Max Steiner signed on May 13, 1959. In part it reads:

Warner Bros. Pictures, Inc.  
Composer's Agreement dated May 13, 1959

Name of Composer Max Steiner  
Address 1091 Laurel Way, Beverly Hills, California

1. Employment and Photoplay: WARNER BROS. PICTURES, INC., a Delaware corporation, herein called "Producer", hereby employs and engages Composer to write, compose, arrange, adapt and conduct the recording of the musical score of the motion picture now entitled "A SUMMER PLACE", herein called the "photoplay," and the trailer thereof, upon and subject to the terms and conditions hereinafter set forth. Composer hereby accepts such employment and agrees to keep and perform all of his duties, obligations, covenants and agreements hereunder. In addition, Composer will render such services as may be required of him in connection with the motion picture now entitled "The FBI STORY".

2. Term of Employment: The term of Composer's employment hereunder shall commence June 1, 1959 and shall, except as herein provided, continue thereafter for the period necessary to complete all services required by producer from Composer in connection with the photoplay.

3. Compensation: Proved Composer shall faithfully and completely keep and perform each and every covenant and condition of this agreement on his part to be kept and performed, Producer shall pay to Composer, as compensation for his services hereunder and all rights herein granted and agreed to be granted (except as provided in paragraph 11 hereof) the sum of \$15,0000 accruing as follows: \$1,250 a week for 12 consecutive weeks, commencing on the commencement of the term hereof. No additional compensation shall be payable should the term hereof continue for more than 12 weeks.

4. Credit: provided Composer shall faithfully and completely keep and perform each and every covenant and condition of this agreement on his part to be kept and performed and the musical score of the photoplay as released shall have been principally composed by Composer, Producer agrees to accord Composer credit on all positive prints of the photoplay, which credit shall appear on a separate title card and shall read substantially as follows:

“MUSIC BY MAX STEINER”

.....(ETC)

5. Services: Composer agrees: To comply promptly and faithfully with all requirements, directions and requests, and with all rules and regulations made by Producer in connection with the conduct of its business; to perform and render his services conscientiously and to the full limit of his ability and as instructed by Producer in all matters, including those involving artistic taste and judgment;... (ETC)... Should Composer be required to perform any services hereunder at any place other than Los Angeles and/or Burbank, California, or their environs, Producer shall furnish Composer with first-class transportation to the extent reasonably available, and shall pay all necessary first-class living and traveling expenses, including hotel bills and other charges for board and lodging, reasonably incurred by Composer during the continuance of such services elsewhere.

6. Morals Clause: From the date hereof, and continuing throughout the term hereof and the production and distribution of the photoplay, Composer agrees to conduct himself and with due regard to public conventions and morals and not to do or commit any act or thing that will tend to degrade him in society or bring him into public hatred, contempt, scorn or ridicule, or that will tend to shock, insult, or offend the community, or ridicule public morals or decency, or prejudice Producer or the motion picture or entertainment industries in general, and that he will not do or commit any act or thing that will tend to injure his capacity to at all times fully comply with and perform all of the terms and conditions of this agreement, or which will tend to injure his physical or mental qualities....(ETC)

7. Exclusivity:.....(ETC)

8. Rights of Producer: Composer acknowledges that producer, as Composer’s employer for hire, is and shall be the owner and proprietor, exclusively and perpetually, of all now or hereafter existing rights of every kind and character whatsoever, whether or not such rights are now known, recognized or contemplated, and the complete, unconditional and unencumbered title throughout the world in and to: his services and performances pursuant to this agreement; any and all results and proceeds thereof; and all sound records and mechanical and other reproductions containing the results and proceeds of such services; any and all music, lyrics, titles, incidents, dialogue, characters, action, gags, material, ideas, inventions and other literary, dramatic and musical material heretofore or hereafter written, composed, submitted, added, improvised, interpolated and invented by Composer in connection with the photoplay.....(ETC).

9. Publicity Rights: Without limiting the provisions of paragraph 8 hereof, Composer hereby grants to Producer the exclusive and perpetual right to issue and authorize publicity concerning him, and to use, reproduce, transmit, broadcast, exploit, publicize, exhibit and control his name, photographs, likeness, voice and other sound effects, as well as recordings, transcriptions, films and other reproductions thereof,,,(ETC).

10. Warranties: Composer represents, warrants and agrees that he is free to enter into this agreement and is not subject to any obligations or disability which will or might prevent him from or interfere with his fully keeping and performing all of the covenants and conditions to be kept and performed by him hereunder;.....(ETC)

11. Transfers and Assignments; Publication; Royalties:.....(ETC)

12. Incapacity: ... (ETC)

13. Force Majeure: If the preparation, production or completion of motion pictures by Producer shall be prevented or materially hampered or interrupted by reason of any fire, flood, explosion, earthquake, epidemic, casualty, strike, lockout, boycott, labor controversy, riot, civil disobedience, accident, act of God, war (whether or not officially declared), embargo or delay of a common carrier.....or by any other cause or causes of the same or other kind or character beyond the control of Producer....Producer may suspend the services and compensation of Composer during the continuance of such casualty period....If any casualty period should continue for a period in excess of eight (8) weeks, either Composer or Producer may terminate Composer's employment hereunder....

14. Defaults: ... (ETC)

15. Extension Rights, etc: ... (ETC)

16. Payroll Deductions, etc: Composer hereby appoints and authorizes Motion Picture Relief Fund of America, Inc. as Composer's attorney-in-fact to collect an amount equal to one per cent (1%) of all compensation now or hereafter due or payable to Composer from producer....(ETC)

17. Miscellaneous: ... (ETC)

18. Notices: ... (ETC)

19. Definitions:

20. Entire Agreement....

IN WITNESS WHEREOF, the parties hereto have executed and delivered this agreement as of date first above written:

WARNER BROS. PICTURES, INC.

By Orbinger (Producer)

Assistant Secretary

Max Steiner

(Composer)

## A SUMMER PLACE

“Main Title” R1/part 1. *Con Moto* in  $\frac{3}{4}$  time, 44 bars. Key signature of D major/B minor (2 sharps or F#-C#). I do not have information based on the full score of this cue. In fact, when I had the score pulled for me in October, the full score for the Main title was not present (either missing or somehow mis-boxed). All I have is the title (first) page of the sketch.

On the bottom staff the Contra-octave and Great octave dotted half notes are played and tied thru Bar 4 and tied to 8<sup>th</sup> note in Bar 5 (in 4/4 time), followed by an 8<sup>th</sup>/quarter/half rest marks. No indications were notated as to what instruments would play these A notes, but I am assuming at least VC/CB, bassoons perhaps, piano maybe. [resume Thanksgiving Day, Nov 27 at 9:55 am] However, what is indicated on that staff is the timp playing a roll on Great octave A dotted half notes thru 8<sup>th</sup> note in Bar 5 (followed by rests). In the third staff above the 4<sup>th</sup> or bottom staff), instruments (not

indicated on the sketch) play small octave E/G/B (E min) rinforzando and tenuto dotted half notes to (Bar 2) A/middle C#/F# (F# min or F#/A/C#) tenuto and rinforzando dotted half notes to (Bar 3) G/B/Line 1 D (G maj) tenuto and rinforzando dotted half notes to (Bar 4) “3” triplet value 8<sup>th</sup> notes Lines 1 & 2 F# down to D# to E.

On the first (top), after an 8<sup>th</sup> rest, we find instruments (*W-strgs-hp-celeste*) playing forte small octave G/G/Line 1 D 8<sup>th</sup> notes legato to B/D/E to D/E/G to E/G/B and to G/B/Line 2 D (all notes connected by a crossbeam). In Bar 2, after an 8<sup>th</sup> rest, they play A/middle C#/F# 8ths to C#/F#/A to F#/A/Line 2 C# to A/C#/F# to Line 2 C#/F#/A 8<sup>th</sup> note triads. In Bar 3, after an 8<sup>th</sup> rest, the top staff plays Line 1 D/G/B to G/B/D to B/D/E to D/E/G to E/G/B 8<sup>th</sup> note chords. In Bar 4, they play Lines 2 & 3 F# down to D# to E “3” triplet value 8<sup>th</sup> notes to B quarter notes to A quarter notes (held fermata) and tied to (Bar 5 in 4/4 time) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Then they play *molto espressivo* the luscious melody line (as I’ll discuss very shortly).

Back in Bar 1, after an 8<sup>th</sup> rest, the second staff line (below the top staff) play ascending single line 8<sup>th</sup> notes as the top staff line did. The instruments are not specified but I assume they are violas and perhaps the clarinets. They play the top line notes of the triads already discussed in the paragraph above.

Bar 5 is indicated in bold back as 9 2/3. Above the top melody line staff is the word *Title* that indicates the point when the title card *A Summer Place* appears on the screen. Obviously Steiner structured the music so that the Summer Place (or “Sylvia”) melody would commence upon seeing the title card. Hence he inserts opening or set-up music in the first four bars with the fermata hold to assure the proper placement of the melody.

We find *loco* (to cancel the previous bar’s ottava or *8va* playing) on the top staff small octave and Line 2 F# quarter notes to E dotted quarter notes to D 8ths up to (Bar 6) A whole notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) and then back to rinforzando F# quarter notes to E dotted quarter notes to D 8ths legato up to (Bar 8) B whole notes tied to 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rest) back to F# quarter notes legato to E dotted quarter notes to D 8ths (at this point is notated boldly in a box “21” or the 21 second point. The next bar is the first bar of page 2 (that page and the rest of the Main Title I do not possess). The logical development (and it sounds right to me as I play it on my Casio) of the melody in Bar 10 would be C# half note tied to 8<sup>th</sup> note to B 8<sup>th</sup> to (Bar 11) A to F# quarter notes to E quarter note tied to at least an 8<sup>th</sup> note next bar to D 8<sup>th</sup> to E note (etc). Then (in Bar 13) G quarter note to F# dotted quarter note to E 8<sup>th</sup> up to (Bar 14) B whole note tied to 8<sup>th</sup> next bar (followed by an 8<sup>th</sup> rest) back to G quarter note to F# dotted quarter note to E 8<sup>th</sup> up to (Bar 16) C# note (etc).

Back in Bar 5 on the second staff (below the top staff), after an 8<sup>th</sup> rest, the horns (not indicated but heard on the video) play Line 1 F# quarter note to E dotted quarter note to D 8<sup>th</sup> up to (Bar 6) A dotted quarter note (followed by an 8<sup>th</sup> rest). Then the horns certainly play a response figure of “3” triplet value quarter notes F#-E-D up to (Bar 7) A dotted half note decrescendo (followed by a quarter rest). After a half rest in Bar 8, the horns repeat the “3” triplet value quarter notes F#-E-D legato up to (Bar 9) B dotted half note decrescendo (followed by a quarter rest).

Back in Bar 6, the harp plays on the bottom staff *arpeggios* (so worded by Steiner) but without the notes indicated except for the Great octave D/A whole notes with two gliss lines up to (Bar 7) Line 3 A 8<sup>th</sup> note (followed by rests). Repeat next two bars.

On the third staff in Bar 6, we find small octave F and Line 1 D/F whole notes tied to dotted half notes decrescendo in the next bar (followed by a quarter rest). Repeat these bars in Bars 8-9.

Well, that covers all that I have to report of this cue. Sorry! Perhaps if I have the score pulled for me again in January, I will come back to this Main Title section.

[The Dock] R1/2. *Moderato* in 6/8 time, 24 pages, 95 bars. Cue #38726. Blank key signature of C maj/A min (no sharps and no flats) except that, as usual for this key signature, the clarinets and bass clarinet (and Bb trumpets if used in a cue) are given two sharps automatically. The horns and English horn are not given any sharp. Scene: Immediately following the Main Title, we come to the dock scene where the passing boat throws off the daily mail to Johnny waiting on the dock (and he throws the outgoing mail bag to the boat).

Fortunately I worked on the full score for this cue on October 14<sup>th</sup> (and 17<sup>th</sup>) 2003 at Warner Bros. Archives. Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, bass clarinet, 2 bassoons, tenor sax, alto sax, snare drum, *rhythm drum*, 4 horns, timp., xylophone, vibe, harp, piano, guitar, 16 violins, 6 violas, 4 VC, and 3 CB.

Clarinet I plays *f* Line 1 (middle) C [written D] *rinforzando* dotted half note tied to dotted half note next bar (repeated next two bars) to (Bar 5) small octave B [written middle C#] *rinforzando* dotted half note tied to next bar (and repeated in Bars 7-8). Clarinet II plays small octave F# [written G#] *rinforzando* dotted half note tied to next bar (repeated in Bars 3-4) and then (in Bar 5) F *rinforzando* dotted half note tied to next bar (repeated in Bars 7-8). The bass clarinet plays Line 1 D [written E] *rinforzando* dotted half note tied to next bar (repeated next two bars) and then (in Bar 5) middle C# [written D#] *rinforzando* dotted half note tied to next bar (and repeated in Bars 7-8). Bassoons play Great octave D/A dotted half notes tied to next bar (repeated next two bars) to (Bar 5) C#/G# *rinforzando* dotted half notes tied to next bar (repeated in Bars 7-8).

The harp (with the F# notes pedal-set) strums *rinforzando* dotted half notes Great octave D/A/small octave D/F#/middle C (let vibrate mini slur lines extending out). The harp is not strummed in Bar 2. Repeat Bar 1 in Bar 3. In Bar 5, the harp plays Great octave C#/G#/small octave C#/E#/B dotted half notes let vibrate (repeated in Bar 7). The piano bottom staff plays legato 8<sup>th</sup> notes Great octave D up to A up to small octave C (connected by a crossbeam) to next figure of A-C-A 8ths (repeat Bar 1 in the next three bars) and then (in Bar 5) Great octave C#-G#-B to G#-B-G# 8<sup>th</sup> notes (repeated next three bars). The VC also play the piano line (exact same notes, pattern, and register). Viols play *mf* small octave F#/middle C *rinforzando* dotted half notes tied to next bar (repeated next two bars) to (Bar 5) E#/B dotted half notes tied to next bar (repeated next two bars). CB play *mf* small octave D *rinforzando* dotted half note tied to next bar (repeated next two bars) to (Bar 5) SC dotted half note tied to next bar (repeats next two bars).

Combined in Bar 1, we hear the D Dom 7<sup>th</sup> tonality (D/F#/A/C). The Dominant sevenths are probably the most frequently used seventh chords, and Steiner (I noticed) certainly used them quite frequently. It inherently has a tritone interval built into its structure. For example, in D/F#/A/C, the tritone exists between F# up to C (in this case, the dim 5<sup>th</sup> version). C up F# would also be a tritone of course but the aug 4<sup>th</sup> version. Of course, the half-diminished seventh (Herrmann's favorite seventh) also has a built-in tone interval. For example, F#/A/C/E shows once again the F# to C tritone.

Combined in Bar 5, we hear (can you guess?) another Dominant seventh, the C# Dom 7<sup>th</sup> (C#/E#/G#/B).

Bars 1-4 = Bars 9-12

In Bar 13, clarinet I plays Line 1 E [written F#] dotted half note tied to next bar, while clarinet II plays small octave A# [written B#] and the bass clarinet plays Line 1 F# [written G#]. Fag I plays small octave C# dotted half note tied to next bar, while Fag II plays Great octave F# notes. The harp strums dotted half notes Great octave F#/small octave C#/F# (bottom staff) and (top staff) A#/Line 1 E dotted half notes (let vibrate). The piano bottom staff plays 8<sup>th</sup> notes Great octave F# up to small octave C# up to E 8<sup>th</sup> notes (crossbeam connected) to C#-E-C# 8<sup>th</sup> notes (repeated next bar). Violas play small octave A#/Line 1 E dotted half notes tied to next bar. VC play the piano line legato triplet 8<sup>th</sup> notes. CV play small octave F# dotted half note tied to next bar. Combined in Bar 13, we hear yet another Dominant seventh. This time we have the F# Dom 7<sup>th</sup> (F#/A#/C#/E).

In Bar 15, the xylophone/harp/piano are prominent playing both “6” sextuplet and “7” septuplet 16<sup>th</sup> note figures (the xylophone is gliss) that are also contrary motion (rising to falling, and falling to rising figure notes). So we hear the xylophone playing middle C 16<sup>th</sup> note gliss line up to Line 2 C note with the gliss line down to (Bar 16) Line 1 C 8<sup>th</sup> note (followed by an 8<sup>th</sup>/quarter/quarter/8<sup>th</sup> rest marks). Harp top staff plays “7” septuplet ascending 16<sup>th</sup> notes Line 2 C-D-E-F-G-Ab-Bb (connected by two crossbeams) up to descending 16ths Line 3 C-Bb-Ab-G-F-E-D to (Bar 16) Line 2 A quarter note (followed by rests). The harp bottom staff (left hand) plays “6” sextuplet descending 16<sup>th</sup> notes starting Line 2 C-Line 1 Bb-Ab-F-F-E (connected by two crossbeams) down to ascending D-E-F-G-Ab-Bb (connected by two crossbeams) to (Bar 16) Line 2 C quarter note. The top staff of the piano plays exactly the top staff harp line. The bottom staff is interesting in that, after a 16<sup>th</sup> rest, it plays descending “6” 16ths Line 1 Bb-Ab-G-F-E-D to ascending D-E-F-G-Ab-Bb (but I need to double-check that notation next time I pull the score). And then the piano bottom staff rests briefly (in Bar 16) Line 2 C quarter note.

Back in Bar 15, clarinet I plays Line 1 Ab [written Bb] dotted half note tied to dotted half note next bar, while clarinet II plays D [written E] notes, and the bass clarinet plays Line 1 Bb [written Line 2 C natural (canceling the C# key signature). Fag I and VC play ascending 8<sup>th</sup> notes Great octave Bb up to D up to Ab (crossbeam connected) down to D-Ab-D 8<sup>th</sup> notes (repeated next bar). Fag II plays Great octave Bb dotted half note tied to next bar. Violins I make their first appearance (or hearing) on Line 1 Ab rinforzando dotted half note tied to next bar. Violins II play small octave Bb and Line 1 D dotted half notes tied to next bar. After an 8<sup>th</sup> rest, violas play small octave D 9<sup>th</sup> up to Ab 8<sup>th</sup> note (crossbeam connected) down to D-Ab-D 8<sup>th</sup> notes (crossbeam connected), repeated next bar. CB play Great octave Bb dotted half note tied to dotted half note next bar.

The tonality is assumed to be the Bb Dom 7<sup>th</sup> (Bb/D/F/Ab) but without the 5<sup>th</sup> note (F) being played, or even the Bb Dom 9<sup>th</sup> (Bb/D/F/Ab/C) if you take the C note into consideration played initially by the harp, piano, and celeste.

Skipping to Bar 24, we find horn I and english horn playing *f* < > small octave Ab [written Line 1 Eb] dotted quarter note legato up to Line 1 Ab dotted quarter note down to (Bar 24) Eb [written Bb] dotted quarter note to F [written C] dotted quarter note (very shortly the violins would play that pattern). Flutes play Line 2 C dotted half note tied to next bar. Clarinets and bass clarinet play middle F dotted half note tied to next

bar, while clarinet II plays middle C notes. Fags play Great octave Db/Ab dotted half notes tied to next bar. The harp plays dotted half notes Great octave Db/Ab/small octave F (bottom staff) and (top staff) middle C/F/Line 2 C dotted half notes let vibrate. The piano and VC play legato 8<sup>th</sup> notes Great octave Db-Ab up to small octave F (crossbeam connected) to small octave Db-F-Db 8<sup>th</sup> notes (repeated next bar). Violins I play Line 1 F/Line 2 C dotted half notes tied to next bar, while violins II play middle C. CB play small octave Db dotted half note tied to next bar. Combined we hear the Db maj 7<sup>th</sup> (Db/F/Ab/C).

Skipping to Bar 38 [using only the sketch score here], violins play Line 3 *rinforzando* 8<sup>th</sup> note to Line 2 Bb to Ab 8<sup>th</sup> notes (crossbeam connected) to Gb-F-Eb 8ths (crossbeam connected) up to (Bar 39) Ab-Gb-F 8<sup>th</sup> note figure to Eb-Db-C 8<sup>th</sup> note figure. On the second staff we have celli at least (perhaps horns also) playing middle C dotted quarter note up to Eb dotted quarter note to (Bar 39) Gb up to Bb dotted quarter notes all played legato.

Using the full score hand-copy I made, we now come to Bar 40 (*Faster and Molto grazioso*). I also have page 5 of the sketch that encompasses Bars 38 thru 45. I find it very amusing when some musicologists claim that orchestrators are basically copyists and how they do not add anything from the sketch transferred to the full score. Well, in the sketch, we have Steiner simply writing under the top staff playing the bouncing *Johnny* melody line *WW-Strgs* (woodwind & strings). That's it. Which strings, and especially which woodwinds?? The logical assumption for the strings would of course be the violins (at least), maybe even also the violas. Would the flutes also play the melody line? In the orchestrated page, the oboe actually plays the melody line along with the violins (only). Also there are descending dotted quarter notes on the second line. There is no indication of what instruments are to play them. Assuming also the woodwinds (*WW* notated above), then exactly which instruments? In the orchestrated page, we have the tenor sax and bassoon playing the dotted quarter notes. On the bottom staff, Steiner writes *pizz* (looks to me more like *pirr*!) on Great octave F 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) and then another Great octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). Repeat next three bars. However, in the orchestrated bar, only the CB (basses) pluck in that pattern, and in the small octave register F 8ths, not Great octave F 8ths (although one may counter that the small octave CB F would effectively *sound* as Great octave F. The piano bottom staff plays the Great octave F 8ths in that pattern but nowhere in the sketch does Steiner indicate the piano playing it (nor does the piano ever "pizz" notes!). On the third staff from the top, after a quarter rest, instruments (again not indicated) play small octave F/B/Line 1 D 8<sup>th</sup> notes (followed by a quarter rest) to G/Bb/D 8ths. The B-flat is clearly seen in the orchestrated page but not indicated in the sketch; that is, the B note does not have a flat accidental in front of it. The accidental is placed in front of the B in the top staff melody line, however. At any rate, the piano top staff and the guitar plays this third staff line in the orchestrated bar but, as given earlier, no instruments are indicated in the sketch. It is for these reasons why I prefer not to work solely from sketch scores only. In many cases, they are inadequate, not accurately reflecting the "finished product," so to speak. It is best to have both the sketch and the full scores to compare, but relying on the full score alone is more than adequate. [10:57 pm, Thanksgiving. Ate earlier with Susan at Lashers on Broadway]

[Friday, November 28 at 7 pm]

The violins and oboe play *mf* ascending legato 8<sup>th</sup> notes Line 1 F-A-Bb (crossbeam connected) up to Line 2 D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to F 8<sup>th</sup> to (Bar 41) G dotted quarter note tied to 8<sup>th</sup> note to F-G 8ths (these three 8<sup>th</sup> notes are crossbeam connected) up to (Bar 42) A rinforzando 8<sup>th</sup> down to G to F staccato 8ths (crossbeam connected) to D staccato 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> note legato to (Bar 43) D dotted quarter note tied to 8<sup>th</sup> note up to F to G 8<sup>th</sup> notes (etc).

Back in Bar 40, the tenor sax plays *mf* Line 2 and the bassoon Line 1 D dotted quarter note down to Bb dotted quarter note down to (Bar 41) G to F dotted quarter notes (these four notes are played under the legato umbrella) down to (Bar 42) small octave (Fag) and Line 1 (tenor sax) D up to F dotted quarter notes to (Bar 43) G to F dotted quarter notes. After two 8<sup>th</sup> rests, the snare drum on rim plays an 8<sup>th</sup> note (positioned on the top staff space) followed by two 8<sup>th</sup> rests and then another 8<sup>th</sup> rest to (Bar 41) two 8<sup>th</sup> rests followed by a stand alone 8<sup>th</sup> note to another 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another 8<sup>th</sup> rest (these last two 8ths are crossbeam connected). Repeat these two bars in Bars 42-43. After two 8<sup>th</sup> rests, the harp (top staff) plays small octave F/Bb/Line 1 D (Bb maj 2<sup>nd</sup> inversion) 8ths (followed by two 8<sup>th</sup> rests) to G/Bb/D (G min) 8ths to (Bar 41), after two 8<sup>th</sup> rests, F/Bb/D stand alone 8ths to same F/Bb/D 8ths (followed by an 8<sup>th</sup> rest) to another such triad. Repeat these bars in the next two bars. I neglected to write in the bottom staff, but I believe it is *coma sopra* the bottom staff of the piano (just as the top staff is *coma sopra* the piano). So we find Great octave F 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to another F 8<sup>th</sup> followed by two 8<sup>th</sup> rests (repeat next three bars). After two 8<sup>th</sup> rests, the guitar plays Line 1 F/Bb/Line 2 D 8ths (followed by two 8<sup>th</sup> rests) to same 8<sup>th</sup> note triad to (Bar 41), after two 8<sup>th</sup> rests, stand alone F/Bb/D 8ths to another such triad (8<sup>th</sup> rest following) to same triad. Repeat these bars in the next two bars. *Viola* in Bar 40 (after two 8<sup>th</sup> rests) play *mf* small octave Bb/Line 1 D 8ths (followed by two 8<sup>th</sup> rests) to Bb/D 8<sup>th</sup> rests (you can guess the pattern for the next bar!) while *pizz* VC pluck small octave F 8ths in that pattern. CB pluck small octave F 8<sup>th</sup> (followed by two 8ths) to F 8<sup>th</sup> again (followed by two 8ths). Etc.

Skipping to Bar 59 (*Moderato* in C time), we find the oboe playing *sfz* middle (Line 1) C# rinforzando-marked (> above the note) whole note tied to whole note next bar. The bassoon plays small octave rinforzando whole note tied to next bar. Violins I & II play the same set up but played bowed tremolo. So violins I play middle C# whole note tied to next bar, while violins II play small octave B. We find here the M2 (major 2<sup>nd</sup>) interval (B up to C#).

In Bar 61 (page 16), as Molly (Sandra Dee) relates her “naughty” tale to her father, Ken (played by Richard Egan), we hear the solo (Eb) alto sax playing a “hot” passage! So first we hear the bass clarinet playing *mf* Line 1 G [written A] whole note tied to whole note next bar. Bassoons (many times I will use the shorter German shorthand of *Fags* that Herrmann normally used) play Great octave F and small octave Db whole notes tied to next bar. The harp is arpeggiando on Great octave F/small octave Db (bottom staff) and (top staff) G/A/Line 1 Eb whole notes. Violins I play *sfzp* on Line 1 rinforzando Eb whole note bowed trem and tied to next bar, while violins II play small octave A. *Viola* are double-stopped on small octave G/Line 1 Db whole notes tied to next bar. *Div* (not double-stopped) celli play Great octave F and small octave Db whole notes tied to whole notes next bar. CB are silent.

After a dotted 8<sup>th</sup> rest in Bar 61, the alto sax is *solo* playing the melody line (*alla drunk*). We find Line 1 B [written Line 2 G#] 16<sup>th</sup> to Line 2 C [written A] dotted 8<sup>th</sup> down to G [written Line 2 E] 16<sup>th</sup> note (these three notes are crossbeam connected) to next four note figure of Ab [written F natural] dotted 8<sup>th</sup> to B 16<sup>th</sup> to C dotted 8<sup>th</sup> down to G 16<sup>th</sup> up to (Bar 62) Db [written Bb] dotted 8<sup>th</sup> down to G 16<sup>th</sup> up to Line 2 C dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to next figure notes Cb [written Ab] dotted 8<sup>th</sup> down to Gb [written Eb] 16<sup>th</sup> to Bb [written Line 2 G] dotted 8<sup>th</sup> down to F [written Line 2 D] 16<sup>th</sup> to (Bar 63) E [written Line 2 C#] dotted quarter note to F [written D] 16<sup>th</sup> down to small octave Bb [written Line 1 G] dotted 8<sup>th</sup> to middle C [written A] 16<sup>th</sup> up to Db [written Bb] quarter note legato up to F [written D] quarter note held fermata. After a quarter and 8<sup>th</sup> rest in Bar 63, the solo bass clarinet plays middle C [written D] quarter note (probably should be a half note) down to small octave C 8<sup>th</sup> note tied to whole note next bar. Also in Bar 63, violins II (I is silent) play small octave B whole note held fermata, while violas play small octave Gb whole note held fermata.

Skipping to Bar 84 (end of page 21), the timpani and piano bottom staff are prominent playing a repeated rhythmic pattern *mf*. So, after an 8<sup>th</sup> rest, the timpani plays Great octave B-B-B quarter notes to B 8<sup>th</sup> note (repeated thru Bar 89) to (Bar 90), after an 8<sup>th</sup> rest, Bb-Bb-Bb quarter notes to Bb 8<sup>th</sup> note (repeated next bar) down to (Bar 92), after an 8<sup>th</sup> rest, Gb-Gb-Gb quarter notes to Gb 8<sup>th</sup> note (repeated next bar) to (Bar 94), after an 8<sup>th</sup> rest, F-F-F quarter notes to F 8<sup>th</sup> note to (end Bar 95), after an 8<sup>th</sup> rest, crescendo E-E-E quarter notes to E 8<sup>th</sup> note. The piano plays the same notes and pattern but on both Contra-octave and Great octave B notes in Bars 84 thru 89 (and so forth).

VC/CB play Great octave B whole notes tied thru Bar 89 to (Bar 90) Bb whole notes tied to next bar down to (Bar 92) F# [enharmonic Gb] whole note played only now by the CB and tied to next bar to (Bar 94) F whole note to (end Bar 95) E dotted half note tied to 8<sup>th</sup> note) followed by an 8<sup>th</sup> rest. In Bar 92, *div* VC now play small octave E/G *rinforzando* whole notes bowed trem *crescendo* to (Bar 93) *unis* F# whole note *decrescendo* to (Bar 94) double-stopped F#/A whole notes bowed trem to (end Bar 95) G/Bb dotted half notes bowed trem *crescendo* and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

Back in Bar 84, clarinet I plays *mf* < Line 1 F# [written G#] whole note legato to (Bar 85) E [written F#] whole note *decrescendo*, while the bass clarinet plays Line 1 D# to C# whole notes, and Fags play A/middle C whole notes to G/B whole notes. In Bar 86, clarinet II plays *crescendo* on G [written A] *rinforzando* whole note legato to (Bar 87) F# whole note *decrescendo*, while the bass clarinet plays E to D# whole notes, and Fags play Bb/middle C# whole notes to (Bar 87) A/C whole notes *decrescendo*. In Bar 88, clarinet II plays Line 1 A *rinforzando* whole note *crescendo* to (Bar 89) Ab [written Bb] whole note *decrescendo*, while the bass clarinet plays F# to F whole notes, and Fags play Line 1 C/E whole notes to B/D whole notes. In Bar 90 (start of page 23), clarinet I joins the pattern briefly on middle Cb *rinforzando* whole note *crescendo* and legato to (Bar 91) C whole note *decrescendo*, while clarinet II plays Cb to Bb whole notes, and bass clarinet plays Ab to Gb whole notes. Both bassoons now play *mf* on Great octave Bb whole note trill (to Cb) tied to next bar. In Bar 92, the clarinets and bass clarinet are silent to end of cue. The Fags play Great octave F# whole note (to G) trill tied to next bar. In Bar 94, the fags play F whole note trill (to G) to (end Bar 95) E dotted half note *crescendo* and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 90, the violins and viole join in the mix to play bowed trem whole note patterns to end of cue. We find violins I playing double-stopped side bracketed ( ) rinforzando Line 1 F/Line 2 Cb whole notes bowed trem and crescendo to (Bar 91) unison Bb whole note bowed trem and decrescendo, while violins II play Line 1 Ab to Gb whole notes bowed trem, and violas play Line 1 D to Db whole notes bowed trem. In Bar 92, violins I play (apparently divisi here) G/Line 2 Db rinforzando whole notes bowed trem crescendo and legato to (Bar 93) F#/Line 2 C whole notes decrescendo, while violins II play Line 1 E/Bb to D#/A whole notes, and viole play Bb/Line 1 Db to A/middle C whole notes. Remember that VC in Bar 92 play small octave E/G whole notes to (Bar 93) unison F# whole notes, adding more emphasis dynamics and sound to the music at this stage.

In Bar 94, violins I are bowed trem on double-stopped A/Line 2 Eb whole notes to (end Bar 95) G/D dotted half notes bowed trem crescendo and tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Violins II are bowed trem on F#/Line 2 C double-stopped whole notes to (Bar 95) Line 1 E/Bb dotted half notes crescendo and tied to 8ths. Viole play middle C/Eb double-stopped whole notes bowed trem to (end Bar 95) D/E dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

End of cue. [10:18 pm]

[Saturday, November 29 at 8:31 pm] Received in today's mail from SAE (Screen Archives Entertainment) my copy of *A Summer Place*. \$20 + \$2.30 shipping. Very nice. Sharp vibrant tracks. I also ordered from Kendall's outfit Herrmann's *On Dangerous Ground* to be release sometime in December]

[Sunday, November 30 at 8:51 am]

[The Argument] *Agitato* in 6/8 time, 95 bars. R1/3. Key signature of Bb maj/G min (two flats). Scene: Sylvia reacts quite strongly against her husband's Bart's vain notions of "dignity" in not accepting the Jorgenson's request for accommodation during the summer. The scene (and music) changes as the Jorgenson yacht approaches Pine Island. [Note: As of this writing in late November, I still do not have any detailed information on this cue. Perhaps I will by mid-January]

[Pine Island Seen] *Moderato* in 6/8 time, 83 bars. Cue #38728. Scene location: The Captain of the boat loudly announces, "Pine Island off the port bow, sir!" CD location: Tracks # 3 & 4.

In the grace bar, violins I play forte *div* a "7" septuplet run of 16<sup>th</sup> notes Line 1 E/G to F/A to G/B to A/Line 2 C to B/D to C/E to D/F, while violins II play it on middle C-D-E-F-G-A-B. Two flutes play the same run as the divisi violins I, and two clarinets play the violins II run but written (because the clarinet is a Bb transposing instrument and each *written* note is a major 3<sup>rd</sup> interval higher than the *sounded* note) Line 1 D-E-F#-G-A-B-C#. The harp is gliss from small octave G quarter note gliss line up to (Bar 1) a new pattern I will discuss very shortly.

In Bar 1, the flutes finish the run on Line 2 E/G 8<sup>th</sup> notes (followed by 8<sup>th</sup>/8<sup>th</sup>/quarter/8<sup>th</sup> rests). Clarinets play a legato trem (notated like the fingered trem of the strings) between Line 2 C [written D] dotted half note up to E [written F#] dotted half note (repeated next six bars thru Bar 7). Bassoon I (in the "k" tenor clef) is also legato trem forte Line 1 G to A dotted half notes, repeated thru Bar 7. The vibe is trem (notated

like the bowed trem of the strings) on dotted half notes Line 1 G/A/Line 2 C/E (C maj 6 second inversion or A min 7<sup>th</sup> third inversion) let vibrate. Repeat thru Bar 7. The harp is *Bisb.* (bisbigliando), a delicate, whispering tremolo special effect. We find descending 32<sup>nd</sup> notes Line 2 G-E-C-Line 1 A played 6X per bar thru Bar 7. The piano bottom staff (treble clef) is legato trem *pedal* between Line 1 G to A dotted half notes (repeated thru Bar 7). The top staff plays between Line 2 C/E/G dotted half notes and A dotted half note. Violins I are fingered trem between Line 2 E/G dotted half notes to C/A dotted half notes (repeated thru Bar 7). Violins II are fingered trem between Line 1 G/Line 2 C dotted half note up to A/Line 2 E dotted half notes (repeated next six bars).

In Bar 4 (start of page 2), the Pine Island motif is heard (first heard at the end of the previous cue just after the argument between Bart and Sylvia). The flutes, English horn, and violas play the melody line forte on E dotted quarter note tied to quarter note up to G 8<sup>th</sup> note down to (Bar 5) middle C dotted quarter note tied to quarter note, and then D 8<sup>th</sup> to (Bar 6) E quarter note to G 8<sup>th</sup> to A quarter note to Line 2 C 8<sup>th</sup> down to (Bar 7) A quarter note to G stand alone 8<sup>th</sup> down to E-D-E 8<sup>th</sup> notes (crossbeam connected).

Skipping to Bar 67 (track # 4 starting at :20) in C time, we come to the scene where Molly starts to confide to her dad about her “naughty” undressing behavior back home in front of a neighbor boy watching her bedroom). First we hear the (Eb) alto sax playing a passage, and then the “hot” solo clarinet playing a response passage. So, after an 8<sup>th</sup> rest in Bar 67, the *solo* alto sax plays *mf* Line 1 E [written C#] rinforzando 8<sup>th</sup> note to E rinforzando 16<sup>th</sup> legato to F [written D] 16<sup>th</sup> to F# [written D#] 8<sup>th</sup> note (these three notes are connected by a crossbeam) to F#-F# rinforzando 8<sup>th</sup> notes (crossbeam connected) to G (perhaps G#--my notes are unclear) rinforzando 16<sup>th</sup> to A 16<sup>th</sup> to Bb [written G] 8<sup>th</sup> to (Bar 68) same Bb dotted half note (but tenuto) and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 68, the *hot* and *solo* clarinet plays *mf* the same notes and pattern played by the alto sax in Bar 67 (but Line 2 register) to (Bar 69) same Line 2 Bb [written Line 3 C natural] whole note held fermata. After two “3” triplet value 8<sup>th</sup> rests in Bar 69, the alto sax plays Line 1 B to A 16ths (triplet value) to Db [written Bb] stand alone 8<sup>th</sup> (etc).

Back in Bar 67, the harp is arpeggiando on Great octave CG/small octave E (bottom staff) and (top staff) Bb/Line 1 D/E whole notes let vibrate. This appears to be the C Dom 9<sup>th</sup> (C/E/G/Bb/D) tonality. Violins I play *mf* on Line 1 E rinforzando whole note tied to next bar and tied to whole note held fermata in Bar 69. Divisi viola splay small octave Bb/Line 1 D rinforzando whole notes tied to next three bars (held fermata in Bar 69). VC play Great octave G and small octave E rinforzando whole notes tied to next three bars, while CB play small octave C whole notes.

That is all I have presently on this cue.

[The Spyglass] R2/2, 10 pages, 40 bars. 2/4 time. Cue #38729. CD location: Track #5 [“Flotsam And Jetsam”] Scene: Molly’s unwanted under-garments are tossed out the porthole by understanding Dad to the waiting sea, and seen passing by the Captain. The harp solo descending gliss denotes the tossing out of the underwear, a bravura piece of composition! Bravo, Max!

Skipping to Bar 8 (:13), we come to a *Faster* tempo marking now in 6/8 time. There is really a dramatic sense of urgency in this part of the cue as we see Bart near the spyglass (telescope) being his natural (cynical) self. Initially you hear the bass clarinet

playing *mf* small octave D dotted quarter note legato up to A dotted quarter note (repeated next few bars) while bassoons play Great octave D up to A dotted quarter notes. After an 8<sup>th</sup> rest, you hear the syncopated dramatic patterns played by clarinets, violins, and violas. We find clarinet I and violins playing *mf* rinforzando Line 1 Eb 9<sup>th</sup> legato to C 8<sup>th</sup> note (crossbeam connected) up to F# rinforzando 8<sup>th</sup> legato to Eb 8<sup>th</sup> up to A rinforzando 8<sup>th</sup> (these three 8<sup>th</sup> notes are crossbeam connected). That final A 8<sup>th</sup> note is actually tied to A 8<sup>th</sup> note in Bar 9 followed by rinforzando Eb 8<sup>th</sup> legato to C 8<sup>th</sup> (crossbeam connected 8<sup>th</sup> notes) up to F# rinforzando 8<sup>th</sup> legato to Eb 8<sup>th</sup> up to A rinforzando 8<sup>th</sup> tied to (Bar 10) A 8<sup>th</sup> (repeat Bar 9 in Bar 10).

Back in Bar 8 (after an 8<sup>th</sup> rest) clarinet II and viole play small octave rinforzando F# 8<sup>th</sup> legato to A 8<sup>th</sup> (crossbeam connected) to same A rinforzando 8<sup>th</sup> legato to middle C 8<sup>th</sup> up to Line 1 Eb rinforzando 8<sup>th</sup> (crossbeam connected) and tied to (Bar 9) Eb 8<sup>th</sup> note down to F# rinforzando 8<sup>th</sup> legato to A 8<sup>th</sup> (crossbeam connected) to same A rinforzando 8<sup>th</sup> legato to middle C 8<sup>th</sup> up to Eb rinforzando 8<sup>th</sup> tied to 8<sup>th</sup> next bar (repeat this bar in Bar 10).

Two horns play *mf* (after an 8<sup>th</sup> rest) small octave F# [written middle or Line 1 C#] rinforzando quarter note up to middle C [written G] rinforzando quarter note up to F# [written Line 2 C#] rinforzando 8<sup>th</sup> note tied to 8<sup>th</sup> note in Bar 9, and then down to small octave A [written Line 1 E] rinforzando quarter note up to middle C rinforzando quarter note to F# 8<sup>th</sup> note tied to next bar (repeat Bar 9 in Bar 10). In Bar 10, the piano bottom staff plays Great octave C# dotted half note, while VC also play Great octave C# dotted half note.

Skipping to Bar 28 (1:10), we come to a high carefree melody played by the violins and flutes, *Allegretto* in 2/4 time. After an 8<sup>th</sup> rest, they play *mf* on Line 2 Bb legato down to G 16ths (connected by two crossbeams) back up to Bb quarter note tied to quarter note next bar, and then legato 16<sup>th</sup> notes Bb-Ab-G-Ab (connected by two crossbeams) to (Bar 30) G 8<sup>th</sup> note up to Bb-G 16ths (these notes connected by a crossbeam) up to Bb quarter note tied to next bar (repeat Bar 29 in Bar 30).

Back in Bar 28, the Fags play *mf* on Great octave Bb half note tied to half note next bar, and then (in Bar 30) Bb half note once again and tied to next bar. The simple rhythmic pattern is played by the oboe, clarinets, harp, piano, and pizzicato viole/VC/CB. So, after an 8<sup>th</sup> rest, the oboe plays *mp* Line 1 Bb staccato (dot over note) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Line 2 C staccato 8<sup>th</sup> note (both 8ths are connected by a crossbeam) to (Bar 29), after an 8<sup>th</sup> rest, Line 2 D staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to C staccato 8<sup>th</sup> note. Repeat these two bars in Bars 30-31. After an 8<sup>th</sup> rest in Bar 28, clarinet I plays Line 1 G staccato 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Ab staccato 8<sup>th</sup> to (Bar 29), after an 8<sup>th</sup> rest, Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to Ab 8<sup>th</sup>. Repeat these two bars in the next two bars. In that pattern, clarinet II plays Line 1 Eb to F 8ths to (Bar 29) G to F 8ths. Pizzicato viole I (top staff) play the same notes and clarinet as clarinet II. Viole II pluck the same notes as clarinet I but an octave register lower. VC pluck the same notes as the oboe but an octave lower. CB pluck *pizz* small octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next three bars.

After an 8<sup>th</sup> rest in Bar 28, harp plays small octave G/Bb/Line 1 Eb/G/Bb/Line 2 Eb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to Ab/middle C/F/Ab/Line 2 C/F 8ths. We hear, therefore, the Eb maj (Eb/G/Bb) 8<sup>th</sup> notes to F min (F/Ab/C) 8<sup>th</sup> notes. In Bar 29, after an 8<sup>th</sup> rest, the harp plays Bb/Line 1 D/G/Bb/Line 2 D/G 8ths (G min tonality) followed by

an 8<sup>th</sup> rest and then Ab/middle C/F/Ab/Line 2 C/F 8ths (F min). Repeat these two bars in the next two bars. The piano (bottom staff) plays Great octave Bb half note (repeated next three bars) and also Great octave Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next three bars. After an 8<sup>th</sup> rest in Bar 28, the piano top staff plays small octave G/Bb/Line 1 Eb 8ths (followed by an 8<sup>th</sup> rest) to Ab/middle C/F 8ths to (Bar 29), followed by an 8<sup>th</sup> rest, Bb/D/G 8ths (followed by an 8<sup>th</sup> rest) to Ab/C/F 8ths. Repeat these two bars in the next two bars.

This is all the information I have for this particular cue.

[The Dinner] R2/3. Cue #38730. *Misterioso* in C time. CD location: Track #6 (“Romance Remembered”). Scene: Getting settled in his room, Ken looks down upon a cottage across the way and sees Sylvia opening the shades. They lock eyeballs together! The scene changes to the dinner table where Bart messes with Helen Jorgenson’s (played by Constance Ford) mind (trying to get a rise from her) talking about Pine Island being an “aphrodisiac.” This restaurant/dinner scene is called “Gab” in the cue sheets. The opening of the cue is titled “Bathroom” followed (in Bar 5) by “Sylvia” (The Main Title theme).

In Bar 1, the piano (with *pedal*) plays small octave E/G#/A#/middle C# (bottom staff) and (top staff) E/G#/A#/Line 2 D# whole notes tied to whole notes next bar. Repeat next two bars. The harp plays the same notes let vibrate (but not tied to whole notes in Bar 2 (and in Bar 4). In Bar 2, VC/CB play *mf* < > Great octave B half note legato to A# half note tied to whole note next bar. In Bar 3, they play small octave D# half note to C# half note.

In Bar 5, the Sylvia or Main Title (Summer Place) theme is played in shortened or altered fashion by the solo cello. First we hear CB and VC II (bottom staff) playing Db whole note tied to whole note next bar and tied to (Bar 7 in 2/4 time) half note. What is interesting to comment upon is that at the end of Bar 4 VC/CB just played the C# half note (the enharmonic equivalent of Db). I need to check the cue again at Warner Bros. Archives in January because my own hand-copy of the CB indicates that that C# half note is actually tied to that Db whole note. The VC I (top staff) line was playing the previous bars so that when Bar 5 comes up, an arrow is drawn down pointing to the VC II (bottom staff) line, and the written in “enhar” is placed above that staff (also above the CB staff). So it appears that there was indeed a tie. This makes sense in terms of the harmony played in these bars (Eb min 7<sup>th</sup> or Eb/Gb/Bb/Db). The enharmonic C# would not fit in that *written* structure (although it would obviously *sound* the change). Normally I usually see the first written note prevail in such transitions (for example, keeping the C# tone in the next three bars). I’ve seen this in some Herrmann cues. But here the written equivalent is placed on paper. Interesting.

At any rate, violins I play *pp* on Line 2 Bb/Line 3 Eb whole notes tied to whole notes next bar and tied to half notes in Bar 7 (now in 2/4 time for one bar only), while violins II play Line 2 Eb/Gb notes in that pattern. Viole I (top staff) play Line 2 Db notes in that same pattern, while viole II play double-stopped Line 1 Gb/Bb notes.

After a dotted 8<sup>th</sup> rest in Bar 5, the *solo* cello in the top staff line plays *mf* small octave Bb 16<sup>th</sup> note legato to Ab dotted 8<sup>th</sup> note to Gb 16<sup>th</sup> (these three notes are connected by a crossbeam) legato up to Line 1 Db half note. After a dotted 8<sup>th</sup> rest in Bar 6, the cello plays the same three-note figure up to Line 1 Eb half note. After a dotted 8<sup>th</sup>

rest in Bar 7, the cello plays again the same three-note figure up to (double bar lines follow to Bar 8 in C time) Line 1 F half note to E half note.

Here we come to the restaurant/dinner scene. At this writing (December 1 2003 at 10:27 pm) I only have hand-copied up to Bar 8. I'll need to continue the cue when I return to Warner Bros. Archives in about a month and a half. In Bar 8, flute I and celeste top staff play *mf* (after an 8<sup>th</sup> rest) Line 3 tenuto 8<sup>th</sup> notes F-C-D (crossbeam connected) to E tenuto half note. After an 8<sup>th</sup> rest, flute II and celeste bottom staff play the above an octave lower (Line 2 F-C-D tenuto 8ths to E half note). Oboe I plays the flute I line, and oboe II plays the flute II line. After an 8<sup>th</sup> rest in Bar 8, the harp top staff plays A/middle C/F quarter notes to 8ths notes (followed by an 8<sup>th</sup> rest) to A/C/E quarter notes to 8<sup>th</sup> notes. The bottom staff plays Great and small octave C half notes to same C half notes. After an 8<sup>th</sup> rest, viole top staff play double-stopped small octave A/Line 1 F tenuto quarter notes to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to A/E quarter notes to 8<sup>th</sup> notes., while viole bottom staff play middle C notes in that pattern. The CB and VC bottom staff play two small octave C tenuto half notes. [end session 10:41 pm]

[Reminiscences & Night Scene] R3/1. *Ethereal* in 12/8 time, 116 bars.  
Video location: Still at the restaurant/dinner scene, Sylvia talks about her past hopes. The music starts when she says "After the summer season was over..." CD location: Track #7 ("Bright Dreams/The Garden").

The Pine Island motif is played *mp* by the solo alto flute. This is the alto flute in G, a flute pitched a perfect fourth lower than the usual or ordinary flute. In G means that the *written* C for the alto flute *sounds* as the lower G. Above the alto flute staff line is flute I. There are the same melody notes for it (but not transposed as the alto flute since it is a "c" instrument). For example, the alto flute plays Line 1 E note initially but written a perfect 4<sup>th</sup> above (or Line 1 A). Flute I is written as Eb. The alto flute is automatically given a key signature of one flat (or B-flat). Moreover, flute I is "cued in" so I believe it does not actually play in the final track (I need to listen to the audio track again to make certain). So the orchestrator "cued in" the flute as an alternate instrument in case the alto flute was rejected in the sound session (preferring the normal flute over the alto flute), saving time from rewriting.

So we hear Line 1 E dotted quarter note tied to quarter note up to G [written Line 2 C] 8<sup>th</sup> note down to middle C [written F] dotted quarter note tied to quarter note to D [written G] 8<sup>th</sup> note to (Bar 2) E [written A] quarter note to G 8<sup>th</sup> to A [written Line 2 D] quarter note up to Line 2 C [written F] 8<sup>th</sup> down to A quarter note to stand alone G 8<sup>th</sup> down to E-D-E 8ths (crossbeam connected) to (Bar 3) A dotted quarter note tied to quarter note up to C 8<sup>th</sup> down to F [written Bb] dotted quarter note tied to quarter note up to G 8<sup>th</sup> to (Bar 4) G# quarter note up to B 8<sup>th</sup> up to C# quarter note up to E 8<sup>th</sup> back to C# quarter note to B 8<sup>th</sup> to G-F#-G 8<sup>th</sup> notes to (Bar 5) A# [written Line 2 D#] dotted whole note *morendo* >. Then the *solo* clarinet plays the melody line.

Back in Bar 1, 16 *con sords* (muted) violins play *pp* Line 2 E/G/Line 3 C dotted whole notes bowed trem and tied to dotted whole notes next bar. Specifically, violins I play E/C notes, and violins II play G notes. Six muted violas play descending legato dotted quarter notes middle C-B-A-G down to (Bar 2) ascending notes E-G-A-Bb.

In Bar 3, violins I are bowed trem on Line 2 F/Line 3 C dotted whole notes legato to (Bar 4) E/B dotted whole notes, while violins II play Line 2 A to G# dotted whole

notes. Violas play dotted quarter notes small octave A up to middle C to Eb to D to (Bar 4) middle C# to small octave B back to middle C# to D.

In Bar 5, the alto flute ends the phrase on Line 1 A# dotted whole note decrescendo. The clarinet is then *solo* playing the melody line on Line 1 G dotted quarter note tied to quarter note up to Bb 8<sup>th</sup> down to Eb dotted quarter note tied to quarter note to F 8<sup>th</sup> to (Bar 6) G quarter note to Bb 8<sup>th</sup> to Line 2 C quarter note up to Eb 8<sup>th</sup> down to C quarter note to stand alone Bb 8<sup>th</sup> down to G-F-G 8ths (crossbeam connected) up to Line 2 C quarter note to Bb 8<sup>th</sup> tied to dotted quarter note decrescendo. After a dotted quarter note in Bar 7, the *solo* oboe plays Line 1 G-F-G 8<sup>th</sup> notes (crossbeam connected) up to Line 2 C quarter note to Bb 8<sup>th</sup> tied to dotted 8<sup>th</sup> note.

Back in Bar 5 (*poco accel*), violins I are bowed trem on Line 2 Eb/Bb dotted whole notes tied to dotted whole notes next bar, while violins II play Line 2 G dotted whole note bowed trem and tied to next bar. Violas play descending dotted quarter notes Line 1 Eb to D to middle C to Bb down to (Bar 6) ascending G to Bb to C to Eb. In Bar 7, violins I are bowed trem on Line 2 Eb/Bb dotted whole notes, while violins II are bowed trem on G. Violas play Line 1 Db dotted whole note. I believe I must've forgotten to insert the flats for E/B. So we have here Eb/G/Bb/Db notes (Eb Dom 7<sup>th</sup>) tied to (Bar 8 in C time) whole notes held fermata.

In Bar 8, after a half and 16<sup>th</sup> rest, the harp plays ascending arpeggio 16<sup>th</sup> notes *mf* starting on Great octave Eb-Bb-small octave Db to 32<sup>nd</sup> notes Eb-G-Bb up to (top staff) Line 1 Db-Eb-G-Bb-Line 2 Eb (that last note is held fermata). After a half and 16<sup>th</sup> rest, celli play *p* on Great octave Eb 16<sup>th</sup> note tied to 8<sup>th</sup> note and tied to quarter note held fermata.

In Bar 9 (start of page 3), we have a General Pause silence during the awkward scene just after Sylvia stops speaking her genuine feelings about her past hopes. Then, in Bar 9, Bart steps in with his joking question about swimming bare-bottomed. So, in Bar 10 (*Slowly*) [:31 on the cd], the stopped horns (+ sign above the notes) stridently play *sfp* small octave Bb/Line 1 C/D/F# whole notes tied to next bar (horns top staff play C/F# while horns bottom staff play Bb/D). Violins play the same set-up in bowed trem *rinforzando* effect. Violins I are double-stopped on middle C/F# whole notes tied to next bar, while violins II are double-stopped on Bb/Line 1 D notes.

In Bar 12 (:38), the stopped horns play Ab/Db/Eb/G whole notes tied to next two bars. Also in Bar 12 (*Faster*), violins I play double-stopped Line 1 *rinforzando*-marked Db/G whole notes bowed trem tied to next two bars, while violins II play small octave Ab/Line 1 Eb bowed trem whole notes tied to next two bars. After an 8<sup>th</sup> rest, the *solo* bass clarinet plays a comic relief passage after Bart (Sylvia's drunken and sarcastic husband) makes another outrageous statement. So we find the bass clarinet playing *grotesque* Line 1 E-Eb [written F#-F] 16<sup>th</sup> notes (connected by two crossbeams) to "3: triplet value 8<sup>th</sup> notes D-Db-middle C with that middle C triplet value 8<sup>th</sup> tied to C quarter note, and then "3" triplet value C-Cb-Bb 8ths to (Bar 13) "3" triplet value 8<sup>th</sup> notes A-Ab-G to G quarter note tied to triplet value 8<sup>th</sup> note to Gb-F triplet value 8ths to E-Eb-D triplet 8ths with that D 8<sup>th</sup> tied to (Bar 14) D half note tied to D 8<sup>th</sup> and then to Db dotted quarter note decrescendo.

In Bar 15 (:50) in the new tempo marking of *Molto Moderato* in 6/8 time, the cue takes on a dramatic new shift as the famous young lovers theme ("Molly and Johnny")

theme) is played when the scene shifts outside in the sea cliff garden. The key signature is set in F major (one flat or Bb).

We find clarinet I playing solo the melody line *mf* on Line 2 C [written D] dotted half note tied to quarter note next bar and then D 8<sup>th</sup> legato up to F quarter note to E 8<sup>th</sup> (these last three notes are crescendo-decrescendo) to (next two bars) a repeat of the previous two bars) to (next bar) A dotted quarter note tied to quarter note down to E 8<sup>th</sup> (and so forth). The violins are cued in “playing” the melody line as well. The piano plays (bottom staff in the treble clef) the prominent triplet 8<sup>th</sup> note figures *mf* on Line 1 F/A/Line 2 C and also (top staff) Line 2 F/A/Line 3 C rinforzando 8ths note figure (three notes per figure and two figures per bar). In the next bar, the piano plays Line 1 F/G/Bb and (top staff) Line 2 D/F/A/C triplet 8<sup>th</sup> notes to F/G/Bb and D/F/Bb/C 8ths. Repeat these two bars in the next two bars. The vibe strikes F/A/Line 2 C dotted quarter notes to F/A/D dotted quarter notes to (Bar 16) F/Bb/D dotted quarter notes to G/Bb/C dotted quarter notes. The drum plays *slap* notes such as Great octave A quarter note (followed by an 8<sup>th</sup> rest) to same A quarter note (followed by an 8<sup>th</sup> rest), repeated next bars. Etc. The tenor sax plays Line 2 E [written F#] dotted half note to next bar) F [written G] dotted half note. The bass clarinet plays small octave F dotted half note down to D dotted half note. Clarinet II plays Line 1 A [written B] dotted half note.

After a quarter rest in Bar 15, the guitar plays *F* chord notes on Line 1 F/A/Line 2 C/F 8ths. After another quarter rest, the guitar plays *Dm* 8<sup>th</sup> notes F/A/D/A. After a quarter rest in the next bar, the guitar plays *Gm7* notes on G/Bb/D/F and then (after a quarter rest) *C7* (C Dom 7<sup>th</sup>) 8<sup>th</sup> notes E/Bb/C/G. After two 8<sup>th</sup> rests, the violas plays/middle C/F 8ths (followed by two 8<sup>th</sup> rests) to A/Line 1 D/F 8ths. In the same pattern next bar, they play Bb/D/F 8<sup>th</sup> to Bb/C/E/G 8ths. VC plucks pizzicato 8<sup>th</sup> not Great octave F (followed by two 8<sup>th</sup> rests) down to Contra-octave Bb 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to (next bar) Great octave G 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to C-D-E 8ths. CB plucks small octave G (??? or F) 8<sup>th</sup> note (followed by two 8<sup>th</sup> rests) down to D 8<sup>th</sup>, and so forth. After two 8<sup>th</sup> rests, the harp is arpeggiando on A/middle C/F 8ths (followed by two 8<sup>th</sup> rests) to A/D/F 8ths to (next bar), after two 8<sup>th</sup> rests, G/BB/Line 1 D/F 8ths to (after two 8<sup>th</sup> rests) Bb/C/E/G 8ths. Repeat next two bars.

This is as far as I got with this cue, but I also have a three-stave conductor version of this music titled “Molly and Johnny” in 6/8 time, dated October 1/59.. The tempo marking is *Slowly-Expressivo* and also *Shuffle Beat*. The music is played in another key so that the melody line (top staff) plays Line 1 G [instead of Line 2 C] dotted half note tied to quarter note next bar to A 8<sup>th</sup> up to Line 2 C quarter note to B 8<sup>th</sup> (repeated next two bars) to (Bar 5) Line 2 E dotted quarter note tied to quarter note down to B 8<sup>th</sup> to (Bar 6) A dotted quarter note tied to 8<sup>th</sup> note to B up to D 8ths to (Bars 7-8) a repeat of Bars 5-6. In the middle staff, we find the triplet 8<sup>th</sup> note figures on Line 2 E/G/Line 3 C (crossbeam connected) played twice to (Bar 2) F/A/C 8ths, etc. After a quarter rest on the same staff we find small octave G/middle C/E arpeggiando 8<sup>th</sup> notes (followed by a quarter rest) to A/C/E arpeggiando 8ths, and so forth. On the 3<sup>rd</sup> staff, we find small octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to Great octave A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) down to (Bar 2) D 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) up to G 8<sup>th</sup> (followed by rests).

[A Filthy Word] Reel 3/3. *Agitato* in 4/4 time, 126 bars. CD location: track #8. Video location: Ken & his wife have a nasty argument. Ken ends with, “Must you

persist in making sex itself a filthy word?!" She tend slams the door (it didn't slam shut so Ken shuts it even harder!).

[resume Sunday, March 14 at 7:45 am]

[Alone In The Attic] *Slowly* in C-12/8 time, 73 bars. Reel 4/part 2. Cue # 38733. Video location: After repairing the rain leak in the attic, Ken asks Sylvia how she managed thru the winters here, and she replies, "Oh, it's quite lovely after the first snow..." CD location: track # 9 ("Alone In the Attic").

Bars 1-3 = Eb maj (Eb/G/Bb)

Of the twelve total violins, I believe there are six violins playing side-bracketed symbol of double-stopped Line 2 G/Line 3 Eb whole notes played *p* bowed trem and also held fermata tied to whole notes thru Bar 3. Violins II (I believe six violins) play (also in C time) Line 2 Bb whole note trem held fermata and tied to whole notes next two bars.

In Bar 2, the Pine Island seascape music (as given previously, a motif prominently self-borrowed from the Sailor theme in Steiner's *A Stolen Life*) is played by the flute in 12/8 time. The flute plays *mf* Line 1 G dotted quarter note tied to quarter note up to Bb 8<sup>th</sup> down to Eb dotted quarter note tied to quarter note to F 8<sup>th</sup> to (Bar 3) G quarter note up to Bb 8<sup>th</sup> up to C quarter note up to Eb 8<sup>th</sup> back down to C quarter note to Bb stand alone 8<sup>th</sup> to G-F-G 8ths (crossbeam connected). In Bar 4, the flute continues the melody line on Bb dotted quarter note tied to quarter note up to Line 2 D 8<sup>th</sup> down to Line 1 G dotted quarter note tied to quarter note to A 8<sup>th</sup> to (Bar 5) Bb quarter note to D 8<sup>th</sup> to E quarter note up to G 8<sup>th</sup> to E quarter note to D 8<sup>th</sup> to Bb-A-Bb crossbeam connected 8ths to (Bar 6) Line 2 C# whole note (or full bar value) held fermata... [resume 11 am]

Back in Bar 2, the harp and four bowed trem violas play quarter notes Line 1 Eb-D-C-small octave Bb down to (Bar 3) G up to Bb to middle C to Db down to (Bar 4) G up to Bb up to Line 1 D to E quarter notes to (Bar 5) D-small octave Bb-G-F.

Bars 4-5 = G min (G/Bb/D)

In Bar 4, violins I play Line 2 G/Line 3 D whole notes bowed trem tied to whole notes next bar, while violins II play Line 2 Bb bowed trem whole note tied to next bar.

Bar 6 = D# half-dim 7<sup>th</sup> (D#/F#/A/C#)

Nice to hear the subdued half-diminished tonality for this slowly revealing emotionally evocative scene. Violins I are bowed trem *sfp* on Line 2 F#/Line 3 C# whole notes held fermata, while violins II play Line 2 A bowed trem whole note....[resume 2:37 pm after lunch and shopping with Susan]...Viole play A/middle C# whole notes held fermata (I believe non-trem), while VC make their entry in this cue playing *sfp* small octave D# whole note held fermata.

The harp plays ascending "5" quintuplet arpeggio and legato 16<sup>th</sup> notes small octave D#-F#-A-middle C#-D# (connected by two crossbeams) up to (top staff) F#-A-Line 2 C#-D#-F# 16ths (connected as a figure by two crossbeams) to A-Line 3 C#-D#-F#-A 16ths to Line 4 C# quarter note held fermata.

Bar 6 = Db maj (Db/F/Ab)

Two bassoons and the viola splay the melody line in 12/8 time on small octave F dotted quarter note tied to quarter note up to Ab 8<sup>th</sup> down to Db dotted quarter note tied to quarter note to Eb 8<sup>th</sup>. Violins I are bowed trem on Line 2 Ab whole note tied

to whole note next bar, while violins II are bowed trem on Line 2 Db/F whole notes tied to next bar. Four VC and two CB play *p* on Great octave Ab whole note tied to next bar.

[Note: I did not work on this cue after this point]

[Sylvia's Proposal] Reel 5/part 1, 4 pages, 14 bars. *Slowly* in C time. Video location: Sylvia tells Ken, "I'll meet you at the boathouse at two this morning..." and Ken replies, "I'll be waiting." CD location:

Bars 1-4 = G half-dim 7<sup>th</sup> (G/Bb/Db/F)

The harp is I believe bisbigliando effect on 32<sup>nd</sup> notes Line 1 G-F-Db-small octave Bb 9etc) repeated 4X and repeated next three bars. Violins II (*al div*) are bowed trem *sfp* on Line 1 F/G initially *rinforzando* whole notes tied to whole notes thru Bar 4. Four violas are bowed trem on Bb/Line 1 Db whole notes tied thru Bar 4.

In Bar 2, after a quarter rest, the *solo* violin (in the violins I staff line) play *mf* Line 2 A quarter note to G dotted quarter note to F 8<sup>th</sup> up to (Bar 3) Line 3 C whole note tied to 8<sup>th</sup> note in Bar 4 (followed by an 8<sup>th</sup> rest). Then the solo violin play A quarter note to G dotted quarter note to F 8<sup>th</sup> up to (Bar 5) Line 3 D whole note tied to 8<sup>th</sup> note in Bar 6 (followed by an 8<sup>th</sup> rest). Then it plays A quarter note to G dotted quarter note to F 8<sup>th</sup> up to (Bar 7) Line 3 E dotted half note crescendo to D quarter note to (Bar 8) A down to Line 2 A quarter notes to G dotted quarter note to F 8<sup>th</sup> to (Bar 9) G whole note.

Bars 5-6 = F maj (F/A/C) and D min 7<sup>th</sup> (D/F/A/C)

The harp plays bisbigliando again on A-F-C-A notes (repeated in Bar 6). Violins II play Line 1 F/A whole notes bowed trem *sfp* (initially *rinforzando*-marked) tied to whole notes next bar. Violas play A/middle C whole notes bowed trem and tied to whole notes next bar.

In Bar 7, the harp is bisbigliando on Line 1 descending 32<sup>nd</sup> notes B-Ab-F-D-B-Ab. Violins II are bowed trem on F/B whole notes (F whole note tied thru next two bars) while the top line instruments play to (Bar 8) Line 2 C whole note bowed trem tied to half note next bar and then to Bb half note trem. Violas play Ab/Line 1 D whole notes to (Bar 8) G/Db whole notes tied to whole notes in Bar 9 (*Rall*).

In Bar 10, the harp is arpeggiando on whole notes small octave C/G/Bb/Line 1 E (C Dom 7<sup>th</sup>) to (Bar 11) Great octave Ab/small octave Eb/G/middle C to (Bar 12) G/small octave D/F/Bb. Clarinets play Bb/Line 1 E tenuto whole notes to (Bar 11) F/C whole notes to (Bar 12) F/Bb. Fags play small octave C/G tenuto whole notes to (Bar 11) Ab/Eb to (Bar 12) G/D. After a quarter rest, the oboe plays *mf* Line 2 G half note to G tenuto quarter note (repeated next two bars).

[Note: this is as far as I got with this cue]

[resume Monday, March 15, 2004 at 6:35 pm]

[A Small Prayer] R 5/2, cue # 38734, 16 pages, 65 bars. *Religioso* in  $\frac{3}{4}$  time [On the sketch cue written in Steiner's hand was the tempo marking *Dramatic* (*Religioso*)] CD location: Track # 10 ("A Small Prayer"). Video location: Caught with the rendezvous plans by Aunt Emily, Sylvia says, "I wonder if a small prayer would do any good?" The first eight bars of this cue is strongly Herrmannesque in leaning or stylistically. There is one other cue in this core that is also rather Herrmannesque (Reel 7/part 2) as I will delineate shortly.

Bar 1 = F maj 7<sup>th</sup> (F/A/C/E)

4 VC and 3 CB play *f* (forte) small octave rinforzando-marked C dotted half note. The piano (*cued in*) plays Great octave and small octave C rinforzando dotted half notes. The bass clarinet plays middle C [written D] rinforzando dotted half note.

After a quarter rest, two flutes play forte on Line 3 C/E rinforzando half notes. After a quarter rest, oboes play Line 2 F/A half notes. After a quarter rest, two clarinets play Line 1 F/A [written G/B] half notes. After a quarter rest, two bassoons play Line 1 C/E rinforzando half notes. After a quarter rest, six divisi violins I play forte on Line 3 C/E rinforzando half notes, while six violins II play Line 2 E/A half notes. After a quarter rest, 4 violas play middle C/E/F/A rinforzando half notes.

Bar 2 = B half-dim 7<sup>th</sup> (B/D/F/A) (:03)

VC/CB play Great octave B rinforzando dotted half note. The *cued in* piano “plays” Contra-octave and Great octave B dotted half notes. The bass clarinet plays small octave Bb [written middle or Line 1 C#] dotted half note.

After a quarter rest, the flutes play Line 2 A/Line 3 D rinforzando half notes, while oboes play Line 2 D/F half notes, and clarinets play Line 1 F/A half notes. After a quarter rest, the bassoons play small octave B/Line 1 D half notes. After a quarter rest, violins I play Line 2 A/Line 3 D rinforzando half notes, while violins II play Line 2 D/F half notes. After a quarter rest, violas play B/Line 1 D/F/A half notes.

Bar 3 = F maj (F/A/C) (:05)

VC/Cb play Great octave A rinforzando dotted half note. The *cued in* piano has written the Contra-octave and Great octave A dotted half notes. The bass clarinet plays small octave A [written B] dotted half note.

After a quarter rest, the flutes play Line 2 A/Line 3 C rinforzando half notes, while oboes play Line 2 C/F half notes, and clarinets play Line 1 F/A [written G/B] half notes. After a quarter rest, bassoons play small octave A/middle C half notes. After a quarter rest, violins I play Line 2 A/Line 3 C half notes, while violins II play C/F half notes, and viole play A/middle C/F/A rinforzando half notes.

Bar 4 = E min (E/G/B) (:07)

VC/CB play Great octave G dotted half note (rinforzando-marked). The *cued in* piano shows Contra-octave and Great octave G dotted half notes. The bass clarinet plays small octave G [written A] dotted half note.

After a quarter rest, the flutes play Line 2 G/B rinforzando half notes, while oboes play Line 1 B/Line 2 E half notes, clarinets play Line 1 E/G [written F#/A] half notes, and Fags play small octave G/B half notes. After a quarter rest, violins I play Line 2 G/B rinforzando half notes, while violins II play Line 1 B/Line 2 E half notes, and viole play small octave G/B/Line 1 E/G half notes.

Bar 5 = F maj (F/A/C) (:09)

VC/CB play Great octave F dotted half note. The *cue in* piano shows the Contra-octave and Great octave F dotted half notes. The bass clarinet plays small octave F [written G] dotted half note.

After a quarter rest, flutes play Line 2 F/A rinforzando half notes, while oboes play A/Line 2 C half notes, and clarinets play middle C/F [written D/G] half notes. After a quarter rest, bassoons play unison small octave F half notes. After a half rest, violins I play Line 2 F/A rinforzando half notes, while violins II play Line 1 A/Line 2 C half notes, and viole play small octave F/A/middle C/F half notes.

Bar 6 = E half-dim 7<sup>th</sup> (E/G/Bb/D)

VC/CB play Great octave E dotted half note. The cued in piano has written Contra-octave and Great octave E dotted half notes. The bass clarinet plays small octave E [written F#] dotted half note.

After a quarter rest, flutes play Line 2 D/G *rinforzando* half notes, while oboes play Line 1 G/Bb half notes, clarinets play small octave Bb/Line 1 D [written middle C/E] half notes, and Fags play unison small octave E half note. After a quarter rest, violins I play Line 2 D/G half notes, violins II play Line 1 G/Bb half notes, and viola splay small octave E/G/Bb/D half notes.

Bar 7 = Bb maj 7<sup>th</sup> (Bb/D/F/A)

VC/CV play Great octave A dotted half note tied to dotted half note next bar *decrecendo* and held *fermata*. The cue in piano “plays” the same on Contra-octave and Great octave A dotted half notes. The bass clarinet plays small octave A [written B] dotted half note tied to A dotted half note next bar (*decrecendo* hairpin and also held *fermata*).

After a quarter rest, flutes play Line 1 Bb/Line 2 D *rinforzando* half notes legato slur to (Bar 8) A/C# dotted half notes *decrecendo* and held *fermata*, while oboes play Line 1 D/F half notes legato to (Bar 8) middle C#/E dotted half notes. Clarinet I is silent but clarinet II plays (after a quarter rest) small octave Bb half note legato to (Bar 8) A dotted half note held *fermata*. After a quarter rest, bassoons play small octave D half note down to (Bar 8) Great octave A dotted half note *decrecendo* and held *fermata*. After a quarter rest, violins I play Bb/Line 2 D *rinforzando* half notes legato to (Bar 8) A/C# dotted half notes held *fermata*, while violins II play Line 1 D/F half notes to (Bar 8) C#/E dotted half notes. After a quarter rest, violas play small octave D/F/Bb half notes to (Bar 8) E/A dotted half notes held *fermata*.

Bar 8 = A maj (A/C#/E)

Double bar lines are lined completely thru the cue at the end of Bar 8. The scene dissolves to the boathouse at night. A watery motion effect is played by the viole and harp, and then (in Bar 13) the Pine Island (Sailor) music commences once again.

Bars 9-14 = Bb maj 7<sup>th</sup> (Bb/D/F/A) *Moderato* in 6/8 time

CB play *mf* Great octave Bb tenuto dotted half note (repeated thru Bar 14 at least) while VC play Great octave F tenuto dotted half notes. Four horns play *bouche* (Fr. “stopped”) D/F/A tenuto dotted half notes tied thru Bar 14. After a quarter and 8<sup>th</sup> rest, I believe both bassoons play small octave A *rinforzando* dotted quarter note *decrecendo* hairpin (repeated thru Bar 14). After a quarter and 8<sup>th</sup> rest, the vibe also sounds the small octave A dotted quarter note repeated next bars.

[resume Tuesday, March 16 at 4 pm]

After an 8<sup>th</sup> rest in Bar 9, the viole and harp play *mf* small octave D up to F 8<sup>th</sup> notes (crossbeam connected) up to A down to F 8ths down to D 8<sup>th</sup> note tied to (Bar 10) D 8<sup>th</sup> note to D up to F 8ths up to A down to F down to D 8ths (tied to next bar). Repeat in Bars 11-14.

[Note: This is as far as I got with this cue!]

[The Boat House] *Con moto* in 4/4 time, 21 pages, 98 bars. R5/3-6/1. Cue # 38735. CD location: track # 11. Video location: Ken and Sylvia do indeed meet in the boathouse and re-ignite their romance.

In the grace bar, the harp play “7” septuplet ascending 16<sup>th</sup> notes small octave G-A-B-middle C-D-E-F. The celeste plays this septuplet as well.

Bars 1-5 = C maj (C/E/G) and A min 7<sup>th</sup> (A/C/E/G)

In Bar 1, the vibe is rolled on Line 2 C/E/G whole notes tied to whole notes thru Bar 5. The harp plays G-A-Line 2 C-E back down to G-A-C-E 32<sup>nd</sup> notes (connected by three crossbeams) played 4X per bar and repeated thru at least Bar 7. The celeste plays G-E-C-small octave A back to G-E-C-A 32<sup>nd</sup> note figures played 4 X thru Bar 5 and then (in Bar 6) A-E-C-A 32<sup>nd</sup> notes. Curiously, in the sketch cue, the harp turns out to be playing the celeste line and vice versa.

In Bar 3, the solo flute plays *mf* the *Sylvia* theme (or *A Summer Place* theme) on Line 1 E quarter note to D dotted quarter note to C 8<sup>th</sup> up to (Bar 4) G whole note tied to 8<sup>th</sup> note in Bar 5 (followed by an 8<sup>th</sup> rest) down to E quarter note to D dotted quarter note to C 8<sup>th</sup> up to (Bar 6) A whole note tied to 8<sup>th</sup> note next bar (followed by an 8<sup>th</sup> rest) to E quarter note to D dotted quarter note to C 8<sup>th</sup> (and so forth).

[Note: I did not have the time to continue work on this cue]

[Shipwrecked] *Agitato* in 4/4 time, 22 pages, 97 bars. Reel 6/2. CD location: track # 12.

In Bar 1, VC/CB/Fag I play *mf* small octave Eb (Fag II/tuba plays Great octave Eb, and bass clarinet Line 1 Eb) whole note tied to quarter note next bar, and then D dotted half note tied to whole note next bar to (Bar 3) Db dotted half note to C quarter note tied to dotted half note in Bar 5, and then C 8<sup>th</sup> to Cb 8<sup>th</sup> tied to (Bar 6) Cb dotted half note (followed by a quarter rest). This is as far as I got on the full score cue!

However, I also have page 2 of the sketch cue (Bars 10 thru 18). The end of Bar 9 is the scene when the boat actually hits the rock and this is where Steiner mickey-mouses, so to speak, with a punctuation point in the music. In Bar 10 (:13), the violins (and I suspect at least flutes) start to play a run of descending chromatic 16<sup>th</sup> notes Lines 2 & 3 A-G#-G-F# to F-E-D#-D and so forth. Other instruments play small octave and Line 1 A-Ab [enharmonic G#] and so forth. The descent ends in Bar 13 on Contra-octave, Great octave, and small octave G quarter notes (followed by an 8<sup>th</sup>/quarter/8<sup>th</sup> rest marks). Also Contra-octave and Great octave E quarter notes are played and also I believe B/Db/G. The bass drum sounds a sound note. After an 8<sup>th</sup> rest in Bar 14, the strings (etc) play ascending 8<sup>th</sup> notes G-Bb (crossbeam connected) to C#-D-F# to (Bar 15) G-Bb-C# to D-F#-A to (Bar 16) Bb dotted half notes tied to 8<sup>th</sup> note next bar to C#-D 8ths to F#-D#-E 8ths to (Bar 18) A dotted half note trill tied to next bar. Etc.

[Returning Home and Examination] *Con moto* in 6/8 time, 34 bars. Reel 7/1. Cue # 38737. CD location: track # 13 and track # 14.

In the grace bar, flutes and 16 violins play forte Lines 1 & 2 (Line 1 for the oboe) a run of ascending 32<sup>nd</sup> notes predominantly diatonic C-D-E-F-G-A-Bb-B. The harp plays a gliss from middle (Line 1) C dotted quarter note gliss line *f* < up to (Bar 1) Line 3 C 8<sup>th</sup> note. After a 16<sup>th</sup> rest in Bar 1, the harp plays ascending 16<sup>th</sup> notes small octave F-A-middle C-F-A (all five notes are connected by two crossbeams) up to Line 2 C-F-A-Line 3 C-F-A (connected by two crossbeams) to descending C-Bb-G-D-Line 2 Bb-F (connected by two crossbeams) down to D-Line 1 Bb-G-D-small octave Bb-A 16ths to (Bar 3) small octave C-F-A and so forth (see Bars 1-2).

In Bar 1, the flutes and violins play Lines 2 & 3 (Line 2 for the oboe) C dotted half note tied to quarter note next bar up to D 8<sup>th</sup> up to F quarter note to E 8<sup>th</sup> (repeat Bars 1-2 in Bars 3-4). Horn I plays *mf* and clarinets play forte Line 1 F dotted quarter note to E-F-E 8<sup>th</sup> notes (crossbeam connected) to (Bar 2) D dotted quarter note tied to 8<sup>th</sup> note to F-E 8ths. Repeat next two bars. Fags and piano play forte Great octave and small octave C quarter note to C 8<sup>th</sup> tied to quarter note and then C 8<sup>th</sup> tied to (Bar 2) quarter note, and then C 8<sup>th</sup> tied to quarter note and then C 8<sup>th</sup> tied to (repeat next two bars). Six celli and 3 CB play the same but only in the small octave register of C notes. Six divisi violas play A/middle C dotted half notes to (Bar 2) G/Bb dotted quarter notes tied to quarter notes to Ab/C 8ths. Repeat next two bars.

In bar 5, the flutes/oboe/violins continue the melody line on Lines 2 & 3 A dotted quarter note tied to quarter note down to E 8<sup>th</sup> legato to (Bar 6) D dotted quarter note tied to 8<sup>th</sup> note to E up to G 8ths. Violas play A/middle C dotted half notes to (Bar 6) Bb/D dotted half notes. VC/CB repeat the previous two bars as also the Fags and piano. The bass clarinet makes its first appearance (or hearing) on Line 1 A dotted half note to (Bar 6) Bb dotted half note, while clarinet II plays middle C dotted half note to (Bar 6) D dotted half note. Clarinet I plays F dotted half note tied to dotted quarter note next bar to E dotted quarter note. The english horn makes its entrance playing Line 1 F [written Line 2 C] dotted quarter note up to Line 2 C [written G] dotted quarter note down to (Bar 6) G [written Line 2 D] dotted half note. The Eb alto sax plays Line 1 F [written Line 2 D] dotted quarter note up to Line 2 C [written Line 2 A] dotted quarter note down to (Bar 6) Line 1 G [written Line 2 E] dotted half note. The harp plays ascending 16<sup>th</sup> notes small octave C-F-A-middle C-F-A (connected by two crossbeams) to Line 2 C-F-A-Line 3 C down to F up to A 16ths up to (Bar 6) Line 3 D down to Line 2 Bb-F-D up to Bb down to F (connected by two crossbeams) down to D-Line 1 Bb down to G down to D down to small octave Bb to G 16ths. The harp is then silent.

In Bar 7 (*Faster*), the flutes/oboe/violins continue the melody line on Lines 2 & 3 C dotted half note tied to quarter note next bar up to Db 8<sup>th</sup> up to F quarter note to Eb 8<sup>th</sup>. Repeat in Bars 9-10. Violas play Gb/Bb/Line 1 Eb triplet 8<sup>th</sup> note figure played twice (eg., Eb-Eb-Eb to Eb-Eb-Eb), repeated thru Bar 10. VC/CB play small octave Eb legato to D dotted quarter notes to (Bar 8) Db to C dotted quarter notes (repeat next two bars). The piano bottom staff plays Great octave and small octave Eb to D dotted quarter notes to (Bar 8) Db to C dotted quarter notes (repeated next two bars). The piano top staff plays triplet 8ths exactly as the violas. Fag I plays small octave and Fag II Great octave Eb to D dotted quarter notes to (Bar 8) Db to C dotted quarter notes (repeated next two bars). The clarinets and bass clarinet (and english horn) play unison Line 1 Eb [written F] dotted quarter note to F-Gb-Ab legato 8<sup>th</sup> notes to (Bar 8) Bb dotted half note. Two horns play this pattern an octave lower (small octave Eb dotted quarter note and so forth). In Bar 9, the alto sax joins in to play forte Line 1 Eb [written Line 2 C] dotted quarter note to F-Gb-Ab 8ths to (Bar 10) Bb [written Line 2 G] dotted half note.

[end session Tuesday at 10:32 pm]

In Bar 11 (*Slower* in C time), muted (*con sordini*) are prominent playing *sf* middle Cb/Eb/F whole notes crescendo to (Bar 12) Bb/D/F rinforzando whole notes decrescendo. Clarinet I plays Line 1 F [written G] rinforzando whole note *mf* crescendo and tied to whole note (rinforzando) whole note decrescendo. Clarinet II plays Eb [written F] whole note to (bar 12) D whole note. The bass clarinet plays Line 2 Cb [written Db] whole note

crescendo to (Bar 12) Bb [written C] rinforzando whole note decrescendo. After an 8<sup>th</sup> rest, bassoon I plays *mf* small octave Bb rinforzando 8<sup>th</sup> note tied to dotted half note. After an 8<sup>th</sup> rest in Bar 12, bassoon II plays small octave E rinforzando 8<sup>th</sup> note tied to dotted half note. After an 8<sup>th</sup> rest, celli pluck *pizz* and *mf* small octave Bb-Bb-Bb quarter notes to Bb 8<sup>th</sup>. After an 8<sup>th</sup> rest in Bar 12, celli pluck E-E-E quarter notes to E 8<sup>th</sup> note. It is interesting to note that in the sketch cue, all we have are two staves active. In the middle staff (top staff inactive), we have horns playing rinforzando middle Cb/Eb/F whole notes to (Bar 12) Bb/D/F rinforzando whole notes. Also indicated are “W.W.” or woodwinds. The precise woodwinds are not designated, so Cutter apparently had free reign in deciding to use clarinets/bass clarinet/bassoons (unless Steiner verbally told him what to use). Nor did I see the patterns played by the bassoons.

In the sketch cue Bar 17 in 2/4 time (#13 at :27), the violins play *p* Line 3 F half note tied to next bars. The piano plays Contra-octave F half notes. After an 8<sup>th</sup> rest, the harp starts to play ascending 8<sup>th</sup> notes Great octave F-Bb-small octave Db. Skipping to Bar 27 (#14 at :07), after a quarter rest in C time, the celli play quarter notes small octave Ab-Bb-middle Cb down to (Bar 28) F-G-Ab-Cb quarter notes.

[Note: This is as far as I got with this cue]

[Hiding Among The Rocks] Reel 7/part 2, cue # 38738. *Agitato* in 2/4 time, 93 bars, 14 pages. CD location: track # 15 (“Hiding Among The Rocks”). In the sketch cue, Steiner tempo-marked it as *Agitato (misterioso)*. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, horns, timpani, harp, 2 pianos, 16 violins, 6 violas, 6 cellos, 3 basses.

[resume session Thursday, March 18, 2004 at 5:33 pm]

The harp (pedal set for Ab-Eb) plays low register ascending gliss starting Contra-octave G quarter note gliss line up to small octave B quarter note and also underneath (bottom staff) small octave F/Ab quarter notes arpeggiando. After a 16<sup>th</sup> rest, the bassoons and piano I (with *ped*) plays ascending 16<sup>th</sup> notes small octave F-G-Ab (connected by two crossbeams) to B Line 1 F-Eb-D (connected by two crossbeams) to (Bar 2) descending Eb-C-small octave Bb-Ab 16ths (connected by two crossbeams) to G-Eb-D-C 16<sup>th</sup> note figure. After a 16<sup>th</sup> rest, the six celli play the same note pattern but as 32<sup>nd</sup> note (each 16<sup>th</sup> note stem has a short horizontal bar across it). So we find small octave F-F-G-G-Ab-Ab notes (and so forth).

Piano II plays Contra-octave and Great octave G half notes tied to half notes next bar. CB play Great octave G half note tied to next bar. After a quarter rest, *a4 div* violas play (I believe sul pont tremolo) small octave F/Ab/B rinforzando quarter notes crescendo hairpin to (Bar 2) Eb/G/middle C rinforzando half notes. I am not exactly sure of the intended tonality for these two bars.

In Bars 3-4, all instruments repeat Bars 1-2 except that the bassoons/piano/celli are celli. Instead, after a 16<sup>th</sup> rest, the violins now play soli and *espr* the same 32<sup>nd</sup> note figures as previously played by the celli (but an octave higher register). So we find Line 1 F-F-G-G-Ab-Ab 32<sup>nd</sup> notes (connected by two crossbeams with the short horizontal bar across each stem) to B-B up to Line 2 F-F-Eb-Eb-D-D (etc—see celli in Bar 2).

In Bar 5, the harp is gliss from Contra-octave A quarter note gliss line up to middle C# quarter note (with also the small octave G/Bb arpeggiando quarter notes). Repeat in Bar 7. The bassoons and piano I play (after a 16<sup>th</sup> rest) ascending 16<sup>th</sup> notes

small octave A-Bb-middle C# (connected by two crossbeams) to E-G-F-E 16ths up to (Bar 6) descending A-F-E-D 16ths down to (bottom staff) small octave A-F-E-D 16ths (all notes played under the legato umbrella). Piano II plays Contra-octave and Great octave A half notes tied to half notes next bar, while CB play Great octave A half note tied to next bar. Repeat in Bars 7-8. After a quarter rest, violas play G/Bb/middle C# rinforzando quarter notes crescendo to (Bar 6) F/A/Line 1 D rinforzando half notes. Repeat in Bars 7-8. In Bar 7, after a 16<sup>th</sup> rest, the violins take over the celli line in the previous two bars. So we find Line 1 A-A-Bb-Bb-Line 2 C3-C# 32<sup>nd</sup> notes (and so forth).

In Bar 9 (:11), a new development emerges in which the violins play the melody line starting on Line 1 F half note to (Bar 10) G legato slur to Ab quarter notes. In Bar 11 in 6/8 time, the violins continue the melody line on Line 2 Cb quarter note legato slur to Bb stand alone 8<sup>th</sup> note to Gb-F-Eb legato 8<sup>th</sup> notes (crossbeam connected). Repeat Bar 11 in Bar 12.

Back in Bar 9, bassoons and celli (piano I is *col Celli*) play legato descending 16th notes small octave Ab-F-E-D (connected by two crossbeams) repeated same bar to (Bar 10) middle Cb-Ab-G-F 16ths. Then the bassoons play Line 1 D down to middle Cb down to Bb to Ab 16ths while celli play partially enharmonic notes D-B-A#-G#. Piano II plays Contra-octave Bb up to Great octave Bb quarter notes to (Bar 10) same Great octave Bb quarter note legato down to Cb quarter note. CB play Great octave Bb legato up to small octave Bb quarter notes to (Bar 10) small octave BB down to Cb quarter note. After an 8<sup>th</sup> rest, the harp plays small octave G#/B/Line 1 D quarter notes to G#/B/D 8<sup>th</sup> notes (repeated in Bar 10). After an 8<sup>th</sup> rest, the bass clarinet plays Line 1 Ab [written Bb] quarter note (enharmonic G# that the harp plays) to Ab 8<sup>th</sup> note (repeated next bar). After an 8<sup>th</sup> rest, clarinets play Cb/D [written Db/E] quarter notes to 8<sup>th</sup> notes (repeated next bar).

In Bar 11, violas are *naturale* playing legato 16<sup>th</sup> note figures small octave F#-A#-Line 1 D#-small octave F# (connected by two crossbeams) to A#-Line 1 D#-small octave F#-A# 16ths (connected by two crossbeams) up to (Bar 12) D# down to F#-A#-D# down to F#-A#-D#-F# 16ths. Celli are *cued in* on those same notes and register. Piano I plays the same pattern but in enharmonic notes small octave Gb-Bb-Line 1 Eb-Gb to Bb-Eb-Gb-Bb 16ths (and so forth). Piano II plays Contra-octave and Great octave Bb quarter notes (followed by a quarter rest and silent in Bar 12). CB pluck *pizz* Great octave and small octave Bb quarter notes in Bar 11 (followed by a quarter rest and silent next bar). After an 8<sup>th</sup> rest, the harp plays small octave A#/Line 1 D#/F#/A#/Line 2 D#/F# quarter notes (D# minor tonality) to A#/D#/F#/A#/D#/F# 8<sup>th</sup> notes (repeat next bar). Bassoons play Great octave Bb half note tied to half note in Bar 12. After an 8<sup>th</sup> rest, clarinets play *p* Bb/Line 1 Eb tenuto quarter notes to Bb/Eb staccato 8<sup>th</sup> notes (repeated next bar). After an 8<sup>th</sup> rest, oboes play *p* on Line 1 Gb/Bb tenuto quarter notes to Gb/Bb staccato 8<sup>th</sup> notes (repeated next bar). After an 8<sup>th</sup> rest, flutes play Line 2 Eb/Gb tenuto quarter notes to Eb/Gb staccato 8<sup>th</sup> notes (repeated in Bar 12). So the woodwinds play Eb min (Eb/Gb/Bb) tonality (enharmonic D# minor or D#/F#/A# as played by the harp).

In Bar 13, the violins continue the melody line on Line 2 C# quarter note legato slur to B stand alone 8<sup>th</sup> down to F#-E-D# legato 8ths (crossbeam connected) up to (Bar 14) C# quarter note to B 8<sup>th</sup> to C#-Cx-D# legato 8ths to (Bar 15) F# quarter note to E 8<sup>th</sup> down to Line 1 B-A-G# 8ths up to (Bar 16) F# quarter note to E 8<sup>th</sup> to C#-B-A# 8ths to

(Bar 17, start of page 5) Line 2 G quarter note to F# 8<sup>th</sup> down to D-C#-B 8<sup>th</sup> notes to (Bar 16, *Rall*) A dotted quarter note to G# dotted quarter note tied to (Bar 19 in C time) G# dotted half note *pp* and tied to G# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Then the cue is *A Tempo* as it repeats Bars 1-8 in Bars 20-27.

Back in Bar 13, piano I/violas/celli play 16<sup>th</sup> note figures Line 1 D# down to small octave F# up to B up to Line 1 D# (connected by two crossbeams) down to F#-B-Line 1 D#-small octave F# 16ths to (Bar 14) B-D#-F#-B to F#-B-D#-F#. CB plucks Great octave and small octave A quarter notes (followed by a quarter rest and silent in Bar 14). Piano II plays Contra-octave and Great octave A quarter notes followed by a quarter rest. After an 8<sup>th</sup> rest, the harp plays A/Line 1 D#/F# quarter notes to 8<sup>th</sup> notes to (Bar 14) ascending 16<sup>th</sup> notes starting Great octave A-B-small octave D#-F# (connected by two crossbeams) up to “6” sextuplet 16ths B-Line 1 D#-F#-B-Line 2 D#-F#. Fag I plays Great octave A half note tied to half note next bar while Fag II plays A half note to (Bar 14), after an 8<sup>th</sup> rest, small octave A tenuto quarter note to A staccato 8<sup>th</sup> note. After an 8<sup>th</sup> rest, the bass clarinet plays Line 1 A tenuto quarter note to staccato 8<sup>th</sup> note (repeated in Bar 14), while clarinets play Line 1 D#/F# tenuto quarter notes to staccato 8ths (repeated next bar). Oboes and flutes are silent in Bar 13 but oboes do play in Bar 14 on (after an 8<sup>th</sup> rest) Line 1 D#/F# tenuto quarter notes *mf* to staccato 8ths crescendo.

[end session for dinner at 7:55 pm]

In Bar 15, the clarinets play Line 1 B [written Line 2 C#] half note tied to half note next bar to (Bar 17, start of page 5) Line 2 D quarter note legato down to Line 1 D quarter notes down to (Bar 18) small octave B quarter note down to D quarter note decrescendo and tied to (Bar 19 in C time) D dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

Back in Bar 15 (:20), Fag I, after a “3” triplet value 8<sup>th</sup> rest, plays small octave B-B triplet value 8<sup>th</sup> notes (crossbeam connected) to B-B-B “3” bracketed triplet value 8<sup>th</sup> note, while Fag II plays small octave G# triplet 8<sup>th</sup> notes in that pattern. Violas also play in that pattern. After a triplet value 8<sup>th</sup> rest, the top staff violas play B/Line 1 E triplet 8<sup>th</sup> notes in the pattern just given, while bottom staff violas play small octave G#/Line 1 E 8<sup>th</sup> notes. In Bar 16, the Fags continue that pattern on G/A# triplet value 8<sup>th</sup> notes, while violas top staff play A#/Line 1 E 8<sup>th</sup> notes, and bottom staff violas play G/middle C# triplet 8<sup>th</sup> notes. In Bar 17, Fags play *p* on unison small octave F# triplet 8ths in that same pattern, while top staff violas play B/Line 1 D 8<sup>th</sup> notes and bottom staff violas play small octave F# 8ths. The horns also now join in on this same pattern playing B/Line 1 D [written Line 1 F#/A] triplet 8<sup>th</sup> notes. In Bar 18, Fags play F#-F#-F# “3” triplet value 8ths to another F#-F#-F# figure (crossbeam connected) but with that final F# triplet value 8<sup>th</sup> tied to (Bar 19 in C time) F# dotted half note tied to F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In the same pattern, horns play B/D notes. In the same pattern, violas play F# (bottom staff) and B/D (top staff) notes.

Back in Bar 15, the harp plays a “6” sextuplet 16<sup>th</sup> note figure of Line 2 B 16<sup>th</sup> down to Great octave G#-B-small octave E-G#-B (connected by two crossbeams) up to (top staff) the next “6” figure of Line 1 E-G#-B-Line 2 E-G#-B (E major tonality). In the same pattern in Bar 16, the harp plays Line 3 C# 16<sup>th</sup> down to Great octave G-A#-C#-E-G 16ths up to (top staff) A#-middle C#-E-G-A#-C# 16ths. In Bar 17, the harp now plays ascending to descending “9” 32<sup>nd</sup> note figures starting Line 2 D down to Great octave F#-B-small octave D-F#-B-Line 1 D-F#-B (B minor tonality) up to descending 32<sup>nd</sup> notes D-

B-F#-D-small octave B-F#-D-Great octave B-F# down to (Bar 19) ascending 32<sup>nd</sup> notes  
Contra-octave F# up to Great octave F#-B-small octave D-F#-B-Line 1 D-F#-B  
(connected by three crossbeams) up to descending D-B-F#-D-small octave B-F#\_D-B-F#  
decrescendo.

Back in Bar 15, piano I bottom staff plays small octave B dotted quarter note tied to quarter note (followed by an 8<sup>th</sup> rest) and then silent thru Bar 19. Piano II bottom staff plays Contra-octave and Great octave G# quarter notes (followed by a quarter rest) to (Bar 16) G quarter notes to (Bar 17) FE half notes tied to half notes next bar and tied to (Bar 19 in C time) dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest). In Bar 15, VC play (actually play starting now, not simply “cued in”) small octave B half note legato to (Bar 16) middle C# half note to (Bar 17) Line 1 D half note to (Bar 18) small octave B quarter note legato down to D quarter note decrescendo and tied to (Bar 19 in C time) D dotted half note tied to D 8<sup>th</sup> note *pp* (followed by an 8<sup>th</sup> rest). CB pluck Great octave and small octave G# quarter notes (followed by a quarter rest) to (Bar 16) G quarter notes to (Bar 17) Great octave F# half note (played *arco*) and tied to half note next bar and tied to (Bar 19 in C time) F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 20 the cue is again *A Tempo* in 2/4 time playing a repeat of Bar 1 and so forth (Bars 1-8 repeated in Bars 20 thru 27).

In Bar 28 (:41), the cue tempo marking is now *Molto Rit.* in C time. Violins settle on middle (Line 1) C whole note legato to (Bar 29) small octave B whole note held fermata. VC/CB play Great octave Ab whole note to (Bar 29) G whole note held fermata. After an 8<sup>th</sup> rest, violas play small octave D/F# quarter notes three times to D/F# 8<sup>th</sup> notes to (Bar 29) D/G whole notes held fermata. After a half rest, piano I plays Contra-octave Ab quarter note up to Great octave Ab quarter note down to (Bar 29) Contra-octave and Great octave G whole notes held fermata. After a half rest, oboe I and clarinet I plays *mf* > Line 2 Eb quarter note legato to D quarter note. After a half rest in Bar 29, they play Line 2 Ab quarter note to G quarter note held fermata. IN Bar 29, the harp returns to play ascending 8<sup>th</sup> notes Great octave G up to small octave D up to B up to (top staff) Line 1 G (crossbeam connected notes) up to B to Line 2 D 8<sup>th</sup> notes (crossbeam connected) up to G quarter note held fermata. The tonality in Bar 29 is G maj (G/B/D). Double bar lines traverse the entire cue at the end of this bar signaling a change in the cue (in 12/8 time).

In Bar 30 (:52), the harp is arpeggiando on Great octave E/B (bottom staff) and (top staff) G#/Line 1 D/F# dotted whole notes (full bar value in 12/8 time). The solo violin plays *dolce* on Line 1 F# dotted half note tied to quarter note to G# 8<sup>th</sup> up to Line 2 C# quarter note to B 8<sup>th</sup> note (repeat next bar). The solo cello plays a counter or shadow (response) melody. So, after an 8<sup>th</sup> rest, the cello plays *dolce* small octave A#-B 8<sup>th</sup> notes (crossbeam connected) to stand alone middle C# 8<sup>th</sup> legato to D dotted half note. Repeat next bar. Clarinet II plays *p* on Line 1 D dotted whole note tied to D dotted whole note next bar, while the bass clarinet plays G# dotted whole note tied to next bar. Bassoons play Great octave E/B dotted whole notes tied to next bar. The tonality in these two bars is the E Dom 9<sup>th</sup> (E/G#/B/D/F#).

[end session Saturday, March 20 at 10:39 pm]...[resume Sunday at 7:41 am]

In Bar 32, the solo violin continues the melody on Line 2 D# dotted quarter note tied to quarter note down to Line 1 A# 8<sup>th</sup> to G# dotted quarter note tied to 8<sup>th</sup> note up to G# up to Line 2 C# legato 8<sup>th</sup> notes. On these last two 8<sup>th</sup> notes (A#-C#), the altri violins join in (1:02). So, after a dotted half/quarter/8<sup>th</sup>/8<sup>th</sup> rest, *tutti* violins (on the violins II

staff line) play crescendo A# up to Line 2 C# legato 8<sup>th</sup> notes. In Bar 33, all violins play forte on Line 2 D# dotted quarter note tied to quarter note down to A 8<sup>th</sup> to G# dotted half note held fermata. In the same manner as the tutti violins, two oboes play exactly the same notes and pattern starting at the end of Bar 32. In Bar 32, after an 8<sup>th</sup> rest, the shadow melody solo cello plays small octave G 8<sup>th</sup> to Ab dotted quarter note tied to quarter note up to Line 1 Eb 8<sup>th</sup> down to small octave F dotted quarter note. To (Bar 33) Line 1 Eb dotted quarter note tied to quarter note down to small octave A 8<sup>th</sup> to G# half note held fermata.

Back in Bar 32, clarinet I and the bass clarinet play Line 1 Eb [written F] dotted whole note to (Bar 33) middle C# [written D#] dotted whole notes held fermata, while clarinet II plays middle Cb to small octave G dotted whole notes. Fags play Great octave Db/Ab dotted whole notes to (Bar 33) E/A dotted whole notes held fermata. The harp in Bar 32 is arpeggiando on Great octave C#/G#/small octave E#/B/Line 1 D# dotted whole notes. In Bar 33, the harp *ff* "4" ascending quadruplet 16<sup>th</sup> note figures starting Contra-octave A up to Great octave A-small octave C# to E (connected by two crossbeams) up to G-A-middle C#-E up to (top staff) G#-A-Line 2 C#-E up to Line 2 G# dotted quarter note held fermata.

In Bar 33, horns join in to add to the fuller orchestra texture playing *mf* small octave G/middle C# [written Line 1 D/G#] dotted whole notes held fermata. Piano II plays Contra-octave A/Great octave E/small octave C#/G/middle C# rinforzando-marked dotted whole notes held fermata. This is the A Dom 7<sup>th</sup> tonality (A/C#/E/G). Violas play forte on G/middle C# dotted whole notes held fermata. Altri celli play side bracketed double-stopped E/small octave C# dotted whole notes held fermata, while CB play forte on Great octave A dotted whole note.

In Bar 34 (1:08) we come to the scene cut when Helen (Molly's evil mother!) comes out looking for her. Steiner sets the low suspense or ominous tone here by having the timp trem (notated like the bowed trem of the strings) on Great octave F# whole note tied to whole note crescendo next bar). VC/CB play *mf* the Great octave F# whole note tied to F# whole note in Bar 35 (crescendo hairpin there).

In Bar 36 (1:15) the flutes, oboes, and clarinets are legato trem (notated liked the fingered trem of the strings). Flute I and oboe I play *mf* Line 1 G# up to A half notes legato trem figure played twice, while flute II plays D# up to E half note trem figures. Oboe II plays small octave B# to middle C# legato trem half notes played twice. Clarinet I plays Line 1 D# [written E#] to E [written F#] legato trem half notes played twice, while clarinet II plays middle C [written D] to Db [written Eb] legato tremolos. In Bar 37, flute I and oboe I are legato trem on A# to B half notes played twice, while flute II plays E# to F# notes, and oboe II plays D to Eb half notes trem, clarinet I on F to Gb half notes, and clarinet II on D to Eb half notes trem. A crescendo hairpin is underneath each staff of these woodwinds.

Back in Bar 36, the timp is trem rolled on Great octave G whole note tied to next bar. VC/CB play *mf* > on Great octave G whole notes tied to next bar. Piano I plays legato trem between B#/Line 1 D#/G# half notes and middle C#/E/A half notes (played twice). In Bar 37, the piano plays the 32<sup>nd</sup> note trem between Line 1 D/F/Bb to Eb/Gb/Line 2 Cb half note figures played twice (crescendo hairpin).

Double bar lines are lined thru the cue at the end of Bar 37.

Bars 38 thru 53 are *coma sopra* Bars 1 thru 16 but  $\frac{1}{2}$  tone higher. So we find CB playing G# (instead of G as in Bar 1) half note tied to half note next bar. Piano II plays Contra-octave and Great octave G# (instead of G) half notes tied to half notes next bar. After a 16<sup>th</sup> rest, the bassoons and piano I play *mf* 16<sup>th</sup> notes a half tone higher than given in Bar 1. So, instead of F-G-Ab to B-F-Eb-D, we find here F#-A#-A 16ths to B#-F#-E-D# 16ths. Celli play the same each note played as two 32<sup>nd</sup> notes. So we have F#-F#-A#-A#-A-A, and so forth.

In Bar 54 (1:43), violins play the principal melody line on Line 2 G quarter note to F# 8<sup>th</sup> tied to F# dotted quarter note and tied to dotted half note next bar. In Bar 56, violins continue on G quarter note to F# 8<sup>th</sup> back to G quarter note to F# 8<sup>th</sup> (repeated next bar) to (Bar 58, start of page 10) F dotted quarter note tied to 8<sup>th</sup> note to E 8<sup>th</sup> to Eb 8<sup>th</sup> to (Bar 59) D dotted quarter note tied to 8<sup>th</sup> note to C#-C 8ths to (Bar 60) Line 1 B-Bb-A 8ths (crossbeam connected) to G#-G-F# 8ths (crossbeam connected) to (Bar 61) F-E-Eb 8ths to D-C-B 8ths to (Bar 62 in C time) small octave Bb *rinforzando* whole note *mf* legato to (Bar 63) A whole note held fermata decrescendo. Bar 64 is total silence G.P. (General Pause).

Back in Bar 54, the oboes play a slightly different yet complementary melody line for two bars on Line 2 G dotted quarter note to F# dotted quarter note tied to dotted quarter note next bar down to ascending 8<sup>th</sup> notes G#-B-Line 2 D legato 8ths. Then the oboes are col the violins line thru Bar 61 to (Bar 62, start of page 11) small octave Bb 8<sup>th</sup> (followed by rests). Clarinets play Line 2 D down to G# dotted quarter notes up to (Bar 55) D dotted quarter note down to ascending G#-B-D 8ths to (Bar 56) the same melody line as the oboes and violins thru Bar 61 to (Bar 62) small octave BB whole note to (Bar 63) A whole note held fermata and decrescendo. The bass clarinet plays small octave F# *rinforzando* dotted half note tied thru Bar 57. After an 8<sup>th</sup> rest in Bar 58, it plays forte on A-B 8ths up to D-E-G legato 8ths to (Bar 59) A-B-Line 2 D to E-F-A 8ths to (Bar 60) B dotted half note tied to (Bar 61) dotted quarter note tied to quarter note (followed by an 8<sup>th</sup> rest). In Bar 62, the bass clarinet plays small octave A *rinforzando* whole note tied to whole note next bar and held fermata. Bassoons play the same pattern as the bass clarinet on Great octave F# dotted half note tied thru Bar 57 (and so forth as the bass clarinet) to (Bar 62) small octave D/F whole notes legato to (Bar 63) C#/E whole notes held fermata. In bar 58, horns show up to play *mf* very low Great octave A [written small octave E] dotted half note tied thru Bar 61 to (Bar 62) A/small octave Bb whole notes to (Bar 63) A/small octave A whole notes.

Back in Bar 54, the harp and piano I play ascending to descending legato “3” triplet 16<sup>th</sup> note arpeggio figures. We find Great octave F#-B-small octave D up to F#-B-Line 1 D up to (top staff) F#-B-Line 2 D to next combined figure of descending “3” triplets F#-D-Line 2 B to F#-D-small octave B to B-F#-Great octave B (B minor tonality). Repeat thru Bar 57. In Bar 58, the harp and piano I play “12” ascending 32<sup>nd</sup> note figure of Great octave A-B-small octave D-F-A-B-Line 1 D-F-A-B-Line 2 D-F to the next descending “12” figure 32<sup>nd</sup> notes A-F-D-Line 1 B-A-F-D-small octave B-A-F-D-Great octave B. Combined melodically we have the B half-diminished 7<sup>th</sup> (B/D/F/A) tonality. Repeat thru Bar 61. In Bar 62, the harp and piano play Great octave A 8<sup>th</sup> note (followed by rests). Back in Bar 54, piano II bottom staff plays Contra-octave and Great octave F# dotted half notes tied thru Bar 57 to (Bar 58) A dotted half notes tied to next bar, and then A *rinforzando* dotted half notes in Bar 60 to (Bar 61) two A (still Contra-

octave and Great octave) rinforzando dotted quarter notes. To (Bar 62) A whole notes tied to A whole notes next bar held fermata. After an 8<sup>th</sup> rest in Bar 54, the top staff of piano II plays small octave F#/B/Line 1 D rinforzando quarter notes tied to dotted quarter notes and tied to dotted half notes thru Bar 57. After an 8<sup>th</sup> rest in Bar 58, the top staff piano plays F/B/Line 1 D 8ths twice (crossbeam connected) and then three times (crossbeam connected) to (Bar 59) two such triplet 8<sup>th</sup> figures (repeated thru Bar 61) to (Bar 62 in C time) small octave D/F/Bb rinforzando whole notes legato to (Bar 63) C#/E/A whole notes held fermata.

Back in Bar 54, viole (after an 8<sup>th</sup> rest) are bowed trem on F#/B/Line 1 D rinforzando quarter notes tied to dotted quarter notes and tied to (Bar 55) dotted half notes thru Bar 57. After an 8<sup>th</sup> rest in Bar 58, the viole play F/B/D to F/B/D 8ths (crossbeam connected) to a triplet figure of these notes to (Bar 59) two such triplet figures repeated thru Bar 61 to (Bar 62 in C time) small octave D/F rinforzando whole notes legato to (Bar 63) C#/E whole notes held fermata. Celli play Line 1 D dotted quarter note up to G# dotted quarter note up to (Bar 33) Line 2 D dotted quarter note (followed by a quarter and 8<sup>th</sup> rest). In bar 56, celli play small octave F# dotted half note bowed trem tied to next bar. The VC then play the same notes and pattern as the bassoons thru Bar 61 to (Bar 62) Great octave A rinforzando whole note *sf* tied to A whole note next bar (held fermata). Finally CB play Great octave F# dotted half note tied thru Bar 57 to (Bar 58) A dotted half note tied to next bar. In bar 60, the CB are now *div* and part of them play still that A dotted half note tie thru Bar 61, but other basses are pizzicato on Great octave A 8<sup>th</sup> (followed by rests) to (Bar 61) A pizzicato 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to A 8<sup>th</sup> (followed by two 8<sup>th</sup> rests). In Bar 62, CB are unison on A rinforzando whole note (arco) tied to next bar and held fermata.

As given earlier, the cue is G.P. (General Pause) in Bar 64 after Troy Donahue (Johnny) tells Helen he'll kill her if she ever hurts Molly again).

In Bar 65 (2:01), the gong sounds *mf* a diamond-head shaped whole note *let it ring out* (notated on the second staff line from the bottom). Also in Bar 65 (*Slowly*), both pianos play *ff* extremely low sub-Contra-octave Bb/Contra-octave Bb/Great octave Bb whole notes (written an octave higher but with the *8 basso* placed over the notes) to (Bar 66, start of page 12) A whole notes. Repeat next two bars but in the *p* (piano sound level) dynamic. The gong, however, does not sound in Bar 67.

In Bar 69 (2:15), the cue repeats Bars 1 thru 17 in Bars 69 thru 85 but now *one tone higher*. So the CB play *mf* on Great octave A (instead of G as in Bar 1) rinforzando half note tied to next bar, and so forth. After a 16<sup>th</sup> rest, the Fags/piano I/celli play G-A-Bb notes (instead of F-G-Ab as in Bar 1) to C#-G-F-E notes (instead of B-F-Eb-D as in Bar 1).

Skipping to Bar 90 (2:48), the temp indication is now *Slow*. Piano II plays Contra-octave and Great octave Eb whole notes tied to (Bar 91) Eb dotted half notes also tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). VC play *p* Great octave Eb whole note tied to next bar in the same pattern, while CB play small octave Eb notes in that pattern. After an 8<sup>th</sup> rest, clarinets play *p* Line 1 Db/Fb tenuto 8<sup>th</sup> notes tied to dotted half notes and tied to (Bar 91) dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). The bass clarinet (after an 8<sup>th</sup> rest) plays Line 1 G tenuto 8<sup>th</sup> tied to dotted half note and tied to notes next bar as given. After an 8<sup>th</sup> rest, violas play *p* on G/Line 1 Db/Fb 8<sup>th</sup> notes tied to dotted half notes and tied to (Bar 91) dotted half notes tied to 8ths (followed by an 8th rest).

Bar 92 (in 2/4 time) is silent (slight pause in the music but with no G.P. written in). In end Bar 93, the piano plays *pp* Contra-octave and Great octave Eb half note held fermata. VC play Great octave Eb half note held fermata, while CB play small octave Eb half note held fermata. After an 8<sup>th</sup> rest, I believe the violas are now cued in “playing” (if so desired—although I do not believe they were actually playing in this bar if my ears hear correctly) G/Db/Fb dotted quarter notes held fermata. After an 8<sup>th</sup> rest, clarinets do indeed play *pp* Db/Fb dotted quarter notes held fermata, while the bass clarinet plays G dotted quarter note held fermata.

End of cue. [11:33 am Sunday] [Note: A short punctuation cue is played in the movie a second after the end of R7/2 when Johnny tells his mom (Sylvia) on the porch, “I would kill her!” I do not see the music for that, nor is it given in the cd.

[Harlot of a Mother] *Dramatic* in C time, 27 bars. Reel 7/3-8/1. Cue # 38739. CD location: track # 16 (“Harlot Of A Mother”). [Note: As a reminder, Steiner did not insert official cue names on his music except for the “Main Title”] Video scene: In the group scene with the law official present, Helen says to ken, “Of course you wouldn’t! It would make it easier for you to sneak off and sleep with his harlot of a mother!”

The music starts immediately after this statement. Muted trumpets and trombones are highlighted in dissonant expression. I believe I hand-copied the first six bars correctly, so it appears that the Pos play forte on Great octave G/small octave D/Ab rinforzando whole notes to (Bar 2) Fb/Bb/small octave Eb rinforzando whole notes to (Bar 3) Eb/A/Line 1 Db rinforzando whole notes tied to (Bar 4 in 2/4 time) quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). Trumpets play Bb (or B ??)/F/Bb rinforzando whole notes to (Bar 2) G/Line 1 Db/Gb rinforzando whole notes to (Bar 3) Gb/middle C/F rinforzando whole notes tied to quarter and 8<sup>th</sup> notes in Bar 4 (followed by an 8<sup>th</sup> rest). Two pianos play Great octave G/small octave D/Ab (bottom staff) and (top staff) middle Cb/F/Bb rinforzando whole notes to (Bar 2) Fb/Bb/small octave Eb/G/middle C#/F# whole notes to (Bar 3) Eb/A/small octave Eb/Gb/middle C/F whole notes tied to quarter and 8<sup>th</sup> notes next bar.

In Bar 5 (*Slower* in C time), clarinet I plays *mf* Line 1 Eb whole note legato to (Bar 6) D whole note decrescendo, while clarinet II plays small octave Fb whole note tied to whole note next bar. The bass clarinet plays small octave rinforzando-marked B [written C#] whole note to (Bar 6) middle C whole note decrescendo. Fag I plays Great octave B whole note to (Bar 6) small octave C whole note, while Fag II plays Ab whole note tied to whole note next bar. Horn I plays Line 1 Eb [written Bb] rinforzando whole note legato to (Bar 6) D [written A] whole note, while horn II plays small octave Ab [written Line 1 Eb] whole note tied to next bar. Horn III plays small octave E whole note tied to next bar. The timp is trem rolled on Great octave E whole note tied to whole note next bar. Violas top staff play Line 1 Eb rinforzando whole note to (Bar 6) D whole note, while bottom staff violas play small octave Ab whole note tied to next bar. VC play Great octave B whole note to (Bar 6) small octave C whole note decrescendo, while CB play small octave Fb whole note tied to next bar. The tonalities are ambiguous in these two bars.

[Note: This is as far I went with this cue!]

[A Common Slut] *Dramatic* in 4/4 time, 19 bars. CD location: track # 17. Reel 8/2.

The orchestra plays “3” triplet value descending 8<sup>th</sup> notes Contra-octave, Great octave, and small octave C down to Ab down to G to normal value F# quarter notes tied to half notes to (Bar 2) F whole notes.

[I have no more information of this cue]

[Scandalous Headlines] *Agitato* in 2/4 time, 13 bars. R8/2A. CD location: track # 18 (“Scandal!”).

I only have the sketch cue (first 8 bars of the title page). The cue is *overlap* from the previous cue. The violins (and perhaps the viole) play *ff* in the grace bar ascending 32<sup>nd</sup> notes C-D-Eb-F-G-A-B (connected by three crossbeams) to the next figure starting on Line 2 C (etc). The harp is gliss. In Bar 1, the melody line shows Lines 1-2-3 C# up to E 8<sup>th</sup> notes to D# dotted 8ths to C# 16ths to (Bar 2) G# half notes tied to next bar and tied to (Bar 4) G# quarter notes also tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 2, muted horns play E 8<sup>th</sup> to D# dotted 8<sup>th</sup> to C# 16<sup>th</sup> up to (Bar 3) B *rinforzando* half note to (Bar 4) A# half note. Etc (it’s hard reading Max’s sketches!).

[A Letter To Johnny] *Molto espr* in 6/8 time, 23 bars. Key signature of F maj/D min (one flat). Reel 8/3. CD location: track # 19.

[The Phone Call] *Allegretto* in 2/4 time, 64 bars. Reel 9/1. CD location: track # 20 (“Long Distance Call”). I only have the title (first) sketch page of 9 bars.

Violins and celeste play (after a 16<sup>th</sup> rest) small octave G#-B-D# 16ths to next figure of C#-B-G#-B to (Bar 2) E-D-C#-D up to Line 2 C#-B-A#-B legato 16ths. Woodwinds and strings play Line 1 F# half note to (Bar 2) B up to F# quarter notes. We also find (on the third staff) small octave G#/Line 1 D#/F# half notes tied to next bar. The fourth staff shows Great octave E/B half notes (E tied to next bar) and also (in Bar 2) small octave D down to B quarter notes. Etc.

[Ken Visits Briarwood] *Tenderly* in 4/4 time, 69 bars. Reel 10/1. CD location: track # 24. Cello solo highlighted initially.

After an 8<sup>th</sup> rest in Bar 1, the solo cello plays Line 1 F# down to small octave A to B 8<sup>th</sup> notes (crossbeam connected) to middle C-Eb-small octave F#-G# 8<sup>th</sup> notes (crossbeam connected) to (Bar 2) A to middle C 8<sup>th</sup> notes (crossbeam connected) down to Eb-F 8ths (crossbeam connected) to F#-A 8ths (crossbeam connected) down to C-D 8ths (crossbeam connected). ETC.

[The Beach House] *Moderato* in 4/4 time, 33 bars. Reel 10/2. CD location: track # 25 (“Reunion On The Beach”). I only have the title page of the sketch cue (first nine bars). The music is a clone of the previous cue played there by the solo cello but here by high strings.

After an 8<sup>th</sup> rest in Bar 1, violins play Lines 2 & 3 F# down to Lines 1 & 2 A to B 8<sup>th</sup> notes (crossbeam connected) to Lines 2 & 3 C-Eb down to Lines 1 & 2 F#-G# 8<sup>th</sup> note to (Bar 2) Lines 1 & 2 A up to C 8<sup>th</sup> notes (crossbeam connected) down to Eb-Fb 8ths to

F#-A 8ths down to C-D 8ths to (Bar 3) Eb-F# 8ths down to A-B up to C-Eb down to F#-G# to (Bar 4) A-C down to Eb-F to F#-A down to middle C-D to (Bar 5) Eb-F# down to small octave A to B legato quarter notes to (Bar 6) middle C# whole note legato and crescendo to (Bar 7) Bb whole note to (Bar 8) C whole note tied to dotted half note decrescendo in Bar 9. In Bar 6, after a quarter rest, the harp/celeste/piano play arpeggiando quarter notes F/A/Line 1 D/F#/Ab/Line 2 Db to Ab/Db/F octave notes up to Db/F/Ab note (next inversion of the Db maj tonality). Etc.

[Have A Drink] *Molto espr* in Cut time, 5 bars. Reel 10/3. Ken and Sylvia go upstairs to get a drink at the bar. CD location: track # 25 starting at 2:36.

In the grace bar, the clarinet plays Line 1 D half note to (Bar 1) G to A quarter notes to B half note tied to half note next bar up to Line 2 D half note, and so forth. The harp is arpeggiando in Bar 1 on Great octave F/small octave C/A/Line 1 D whole notes (D min 7<sup>th</sup>).

[Me To You] *Molto espr* in Cut time, 14 bars. Reel 11/1. CD location: track # 25 starting at 2:53.

[Beach Reunion] Reel 11/2-12/1. 144 bars. CD location: track # 26 (“Reunion On The Beach”).

[Shacking Up] *Con moto* in 6/8 time, 111 bars. CD location: track # 27.

[The Embrace] Reel 12/3. CD location: track # 28 (“Passion Discovered”). Scene: Ken catches Molly and Johnny in the house in the dark kissing and embracing passionately, and gives a silent and rather disapproving glare! The cymbals crash, two drums sound, and two pianos play a dissonant chord.

[Be Sensible] *Molto moderato* in C time, 23 pages, 97 bars. Reel 13/1, cue # 38749. CD location: track # 29. Scene: Ken soon has a talk with his daughter about being careful and sensible with Johnny.

After an 8<sup>th</sup> rest in Bar 1, the solo cello plays Line 1 F# down to small octave A to B 8<sup>th</sup> notes (crossbeam connected) to next figure of middle C-Eb down to small octave F#-G# 8ths (crossbeam connected) to (Bar 2) A-C down to Eb-F 8ths to Gb-A down to C-D 8ths to (Bar 3) Eb-Gb down to Great octave A to B quarter note to (Bar 4) small octave C# whole note. In Bar 4, the harp and piano play (after a quarter rest) arpeggiando quarter notes F#/A/Line 1 D (bottom staff) and (top staff) F#/A/Line 2 D (D major tonality) up to the next arpeggiando quarter notes inversion of the D major of A/Line 1 D/F#/A/Line 2 D/F#, and then Line 1 D/F#/A/Line 2 D/F#/A.

Reel 13/2-14/1 *Tenderly* in 6/8 time, 19 pages, 74 bars. Cue # 38750. I believe the electric violin is played in this cue.

Reel 15/1 *Misterioso* in 4/4 time, I believe 71 bars.

Reel 15/2 *Misterioso* in 4/4 time. Key signature of D maj/B min (two sharps).

I'm afraid that's all the information I currently have of this score!

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Completed Monday, March 22, 2004 at 5:37 pm PST

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