

## FILM SCORE BLOGS [Blog # 41]

Valentine's Day, Sunday, February 14, 2010 at 10:20 am]

This entry now is actually the planned final day of my new blog (although I may add material tomorrow). The Internet server I subscribe to is out-of-commission so far today, so I cannot send this blog file to Sarah to update my site (along with my two new Disney rundowns). In the meantime, before my wife & I go out for Valentine's Day meal and shopping somewhere (probably Olive Garden), I am adding material to several of my old (primarily 1999) rudimentary rundowns that I decided to include in this blog. These Not-Quite-Ready-For-Primetime rundowns below include Steiner's *King Richard & the Crusaders*, *Miracle of Our Lady of Fatima*, *Violent Men*, and *The Hanging Tree*. Those old rundowns were not detailed rundowns but sketchy ones in terms of not providing precise details of all the instruments in all or most of the cues. I may do an *official* one someday but in case I do not, there is no sense letting these old ones go to waste. A reader or two may find value in the information already provided. Maybe with these old rundowns and insertion of Talking Herrmann posts I've accumulated since my last site update I'll be able for the first time to make this blog the first one to reach 200 pages. We'll see. That's a huge blog! I may not update my site again for several months. By the way, I'll also include a few Herrmann skeletal rundowns, and one by Rozsa (*Sahara*) that is more elaborated upon.

[10:55 pm, Valentine's Day] It is also the start of the Year of the Tiger, and that's excellent since I happen to be a 1950 Year of the Tiger baby. Susan & I had a good time today. We went to the *Olive Garden* on Beach Blvd (Route 39). Then we went to the nearby mall to shop. DVD Planet is there and bought several dvds (as I mentioned below when I discuss *Return of the Vampire*). I bought that dvd and also Season 1-Volume 1 of *The Fugitive* tv series. I discuss that below as well regarding the cue sheets. Celebrating the good new Chinese Year of the Tiger, I bought dvds on my credit card. Tomorrow is a paid holiday so I'll be able to continue (and hopefully finish) this blog. So I'll go to bed now. Tomorrow I'll insert whatever new material I need below in the appropriate sections, especially the cue sheets of *The Fugitive* and note stock music timings. Already I watched the first (pilot) episode "Fear in a Desert City" starring Vera Miles and Brian Keith (both who starred together in Disney's *Those Calloways* that I already did a rundown on for the new update of my site!). Interesting coincidence.

Goodnight.

[Thursday, February 04, 2010 at 7:08 pm:]

As I am writing now, in the background on tv is the Encore Westerns Channel presentation of the *Gunsmoke* episode, "Coventry" (original airdate March 17, 1962). I've seen it before, and it's a terrific episode. Joe Maross (remember that *Twilight Zone* episode about the stranded astronaut playing God over tiny people?? Well, he played the bad guy there) plays the bad guy here too. He plays a heartless landlord type who can't be nailed down (by law) for his shoddy treatment of people, so Marshall Dillon convinces Dodge citizens to give him a very punishing "silent treatment." There is stock music in this episode but none of it was Herrmann's (but a lot of spooky Goldsmith). Coming up in a week thereabouts will be the "Cale" episode of *Gunsmoke* starring Carl Reindel as

Cale. It's a very decent episode highlighted by an excellent original score by Fred Steiner. In fact, there is a cue or two that is quite Herrmannesque in nature. I forgot the one in particular at this moment but I did make a copy of the written music long ago. It's an early scene with Cale riding off. Fred Steiner also did an exceptionally Herrmannesque cue ("Cully Fights") in an earlier episode titled "The Squaw." I believe next Tuesday will be the "Wagon Girls" episode that Fred also scored. It's pretty good too, and it stars Constance Ford (who was in a lot of Warner Bros. Movies in that general period of the late Fifties to mid-Sixties). In a couple of weeks will be the final episode of the Seventh season (first hour-long black & white seasons) titled "The Boys." It is a wonderful episode starring Malcolm Atterbury as snake oil charlatan, Professor Eliot, who has two sons (George Kennedy & Dean Stanton), and all three of them are up to no good in Dodge! Classic episode and terrific stars! By the way, the Westerns Channel is also showing the remastered Revue Studios (Universal Studios) tv series, *The Virginian*. Herrmann definitely composed original scores for that series (4<sup>th</sup> season especially). It's still on the first season so I've got a ways to go but I try to watch every episode that starts at 4:40 pm (unless I'm working overtime). But by the time the third season and fourth season episodes come on, I want to make sure I don't miss any Herrmann-scored episodes! So far it appears that all of the first season episodes were composed by Percy Faith (who also did the famous Main Title music). There are no card titles at the end credits stating any other composer. Some of the music from these episodes really sound like Paul Smith.

By the way, several weeks ago I completed my short rundown of Paul Smith's score to Disney's *20,000 Leagues Under the Sea*. Unfortunately I did not have much time to research this score, but I did have a lot more time to research another Disney film, *Those Calloways*, scored by A-listed veteran composer, Max Steiner. I just finished my 53-page rundown of that score late last evening. Once I get this new blog completed I'll have Sarah update my Film Score Rundowns site with these two Disney films and blog. At the end of my new blog material I will include about a hundred pages of posts I've done at Talking Herrmann since my last FSR update. The material there will save me time writing about things newly here.

Now: I've been debating whether or not to get the dvd set of the first season of *The Fugitive*. I understand that there is a bit of controversy involved with the dvd sets because the second season does not contain the original stock music used in the series for some legal reason. I have to check where I heard about it (probably from a film music discussion board somewhere). However, the first season was left intact. The 30 episodes from the first season are what I am most interested in anyway because I had researched a bit into the cue sheets for them. I've already worked on many of the official CBS Music Library material for CBS shows, and the CBS Music Library was used in this ABC series as well. I remember vaguely watching the show when it was first broadcast on television way back in 1963. I was 13 at the time, and I had already recognized Herrmann's music used for the series being exactly the same as that used in CBS shows such as *The Twilight Zone*. But I did not have specific details until my research started at UCLA's CBS Collection back in 1989. Over 15 years going there to research I accumulated quite a lot of information and scores (both xeroxed and hand-copied).

I enjoyed watching *The Fugitive* but I did not watch it religiously. The very first episode is titled, “Fear In A City” (airdate Sept 17, 1963). There is of course a lot of music by Pete Rugolo. The Fugitive Main Title is rather famous and dynamically dramatic. Unfortunately I never did see any of the written music composed by Rugolo at the CBS Collection, but then again I never expected it. But I have seen many of the written cues for the stock music cue sections used for the episode from the CBS Music Library. Examples are as follows:

-“House of Prentice” Library 9, Reel 56-1, B. Herrmann :05. [Note: Somebody wrote down the cue name wrong. It should be spelled “House of Prentiss.” This cue was from Herrmann’s pilot score, *Collector’s Item* starring Vincent Price. CBS cue # 1283. It was the very first cue in the pilot.]

-“Hammer Blows of Fate” Library 12, Reel 22 (M); Rene Garrueng, :31. [Note: Somebody wrote down Rene’s name wrong! It should be Garriguenc (with an end “c”—not “g”! By the way, I happened to have hand-copied this cue. I’ll have to dig it out....Yes, it’s titled “Hammer Blows of Fate (Tragic Chord & Tail)” domiciled in Box 79 CBS Collection, only 5 bars, CBS XII 44E... so apparently a different version since the above referenced Reel 22 in Library 12. Hmm...]

-“The Squaw” Library 13, 22(M), F. Steiner. :08. [Note: This is from that episode of *Gunsmoke* I mentioned earlier]

-“Ostinato Suspense” Library 8, 56D-3, R. Garrigueng (!), 1:32. [Note: I hand-copied this music or at least portions of it.]

-“Neutral Suspense” Library 7, 56B, R. Garrigueng (!) 3:21. [Note: I believe I worked on this one as well. I’ll have to check out the dvd set—if I ever get enough money to buy it!—to see if 3 minutes and 21 seconds of it was actually used in that pilot episode.]

-“Shoot To Kill” Library 11, Reel 78E-8, Wm. Lava, 1:21. [Note: Not sure where this cue is from—perhaps a *Have Gun Will Travel* episode...]

-“Climatic Close” Library 8, Reel 48C, B. Herrmann, :28. [Note: Otherwise labeled on the music as Climax Close.” CBS cue # 218 contained in Box 11 at UCLA. This is one of the earliest cues written by Herrmann for CBS television. Immediately after that he wrote the so-called “Indian Suite” cues (starting cue # 219, “Echo I”)]

-“Shock Chord” Library 8, R44C, L. Moraweck, :10. [Note: I never worked on that chord]

-“Reckoning Opening” Library 10, 47D, J. Goldsmith, :10. [Note: I’ll have to check my papers and see where that cue is from...]

-etc.

“The Girl from Little Egypt” episode (airdate December 24, 1963) uses more Herrmann cues. “House of Prentiss” is used again (stilled misspelled “Prentice”) for four seconds, as well as Garriguenc’s (still misspelled with the “g”) “Hammer Blows of Fate” for 8 seconds at one placement, and 22 seconds at a later placement by the music editor. But you also hear Herrmann cues from the *Twilight Zone* episode he composed for (“Walking Distance”): “Memories” and “The Parents.” But you’ll hear a lot of stock music cues from many composers from the CBS Music Library. Examples are:

- “The Hunter” (Invaders) Library 12, R66, J. Goldsmith, :19.
- “F Story” Library 12, R66, M. Constant, :04.
- “The Past” Library 11, R78D-2, F. Waxman, :26.
- “Death Sting & Tail” Library 12, R44E, R. Garriguenc, :29 [Note: Actually spelled correctly this time!]
- “Quiet Western Scene” Library 12,R51, Van Cleave, 1:17.
- etc. (maybe 35 to 40 cue fragments used in this episode).

[UPDATE]: [inserted material Monday, February 15, 2010 at 8:14 am: As I stated on the opening page of this blog, I did indeed purchase *The Fugitive* yesterday at DVD Planet in Huntington Beach for \$29.96, 1<sup>st</sup> season volume 1 (first 15 episodes). My wife and I watched the premiere episode (“Fear in a Desert City”) last evening. I probably haven’t seen this episode since the original airdate in 1963 (if even then). I did watch the show when I was a very young teenager not always (depended on what the adults wanted to watch!). But I do recall enjoying the music.

As shown above, I have the “Music Cue Sheet For Filmed Program” on this pilot episode, one sheet for the Pete Rugolo music cues, and one sheet for the CBS Music Library clips edited in. I made a preliminary attempt last evening to identify the music with specific timings on the dvd. Here are my findings at this point in progress:

-“House of Prentiss” (Herrmann) dvd 00:00:37 -41 (about 4 seconds duration).  
Scene: “...Fate moves Its huge hand” narration as the train where Kimble and Lt. Gerard are passengers is moments away from getting derailed, freeing the now “fugitive.”

-“Hammer Blows of Fate” (Garriguenc) dvd 00:00:45-52 (about 7 seconds).  
Scene: Aftermath of the wreck, people scrambling out of the wreckage. Note: the cue sheet states the “Timing” of 31 seconds. This is clearly wrong since the edit job is only 7 seconds.

-“Reckoning Opening” (Goldsmith) dvd 00:00:53 thru 00:01:01 (about 8 seconds). Scene: Cut to Kimble fleeing along a wooded creek area. Note: the cue sheets states 10 seconds but actually it is 8 seconds.

-“Fugitive Main Title” (Rugolo) dvd 00:01:03 Scene: “The Fugitive” card is shown and also stated by the announcer. “A QM Production,” the announcer continues, “starring David Janssen as the Fugitive. With special guest stars Vera Miles, Brian Keith, Harry Townes. Also starring Barry Morse as Lt. Gerard...Tonight’s episode: Fear In A Desert City.”

-“Fugitive Moving” (Rugolo) Dvd 00:01:31 thru 1:58. Scene: A Greyhound bus pulls up into location in the Tucson bus terminal. This time the timing is precisely 29 seconds exactly as given in the cue sheet designated just for Rugolo’s contributions. There is a brief break of music as we see people stepping down and off the bus (legs only shot), including two very leggy high-heeled ladies!

-“Fugitive Susp.” [I assume Fugitive Suspense] dvd 00:02:08 thru 03:18 Scene: You next see Kimble’s legs descending the bus steps and then the camera panning up to see hi face. The deep-voiced narrator, William Conrad (of later *Cannon* fame, I guess!) starts to say, “Now six months a fugitive, this is Richard Kimble with a new identity...” I like the location shooting right there in Tucson. Reminds me of that period of *Route 66* and its own location shooting.

At any rate, you hear several more Rugolo contributions of music. The next CBS Library clip is apparently “Letter to Home” by Fred Steiner. I am not sure where this placement in. I never worked on the written cue, so I cannot tell what it is supposed to sound like. It is possible that it’s that piano piece (starting 00:06:57 dvd) played by Vera Miles at “The Branding Iron” bar & restaurant at 109 So. Scott Street where Kimble shows up for a job. By the way, this is a stupid choice of job selection by Kimble! I mean, he will get far more public exposure in that job (including police) than working, say, as a factory worker somewhere. Anyway, that piano piece last about 4 minutes but the cue sheets states about 3 minutes duration—but already we know the cue sheet timings can be quite wrong. The deep-voiced baritone bar owner “Lee Brown” was played by an actor who was excellently cast in a *Have Gun Will Travel* episode:

“The Monster of Moon Ridge” February 28, 1959 \*\*\*\* B

This is an atmospheric and sufficiently entertaining tale (written by Gene Roddenberry) best told on Halloween perhaps. It’s more tease than substance, more fun than scare, but I think it deserves a good rating, especially with some Herrmann music thrown in to help create a moodier atmosphere. Paladin investigates the “monster” of Moon Ridge, Colorado. The sheriff’s posse combed the mountains and found large prints of a strange nature, and a girl “bewitched” by some apparition. That night street scene in Moon Ridge is a bit spooky. Go to Chapter 2 at 1:40 and freeze frame it. I cannot at the moment identify the music that accompanies it. It plays again at the start of Chapter 3 when Paladin rides out (still night) to Dan Bella’s cabin in the mountains (played excellently by Barney Phillips with his fitting deep voice for this spooky episode).

[Postscript dated April 13<sup>th</sup>: There is nice spooky music by Lucien Moraweck as well, titled “Furtive Visitor # 2.” This I believe is the music I couldn’t identify in the above paragraph.]...

OK. The next CBS Music Library edit insertion was:

-“Squaw Man” (Fred Steiner) Dvd 00:19:32 thru 19:50 (18 seconds). The cue sheet states 20 seconds but that’s close enough. Scene: Ed Wells (Brian Keith) knocks on Kimble’s door. This music cue was from a Fred Steiner original score for a *Gunsmoke* episode titled “The Squaw” airdate November 11, 1961. This specific cue came immediately prior to the “Cully Fights” cue (M-0831 A) that sounded so Herrmannesque and exciting. This “Squaw Man” music is also used later in the episode (around the 36 minute point) when the two detectives (Harry Townes and Dabbs Greer) finish their talk with Kimble with the statement, “Leave Tucson tonight.”

-“Ostinato Suspense” (Garriguenc). Dvd 00:19:52. Scene: Ed enters Kimble’s room and has a talk with the fugitive. Ed tries to make his talk “convincing” by showing him his gun! This cue is CBS cue # 474 located 8-56-D-3. The written music is 41 bars, strings, piano and timp. *Andante* in 4/4 time, violins I are in (tiny circle) harmonic on Line 3 E whole note to (Bar 2 in 3/4 time) E quarter note to E half note tied to (Bar 3 in 2/4 time). Violins II play this harmonics pattern on Line 2 A notes, and violas on Line 2 D notes. The piano is *non arpeg.* And *sempre con pedal* on Line 2 D/A/Line 3 E whole notes to (Bar 2) quarter notes to half notes tied to half notes in Bar 3. After two quarter rests in Bar 1, celli and contrabasses play Great octave Bb 8<sup>th</sup> legato mini-slur to A dotted quarter note tied to quarter note next bar (followed by two quarter rests) to (Bar 3) A-Bb-G# tenuto “3” triplet value 8ths *mp* with that Great G# tied to (Bar 4 in 4/4 time) half note decrescendo hairpin (followed by two quarter rests). Etc.

A very interesting piece of music used that I like starts at 00:42:15 thru 43:35 when Kimble takes Vera Miles and her son to the bus terminal. I am not sure of the timing here on the dvd episode but I *think* it might be “Relentless Chords” (Fred Steiner). The timing on the cue sheets state 1 minute 21 seconds and that’s the actual duration here. Immediately after that with the cue sheet timing of 1 minute and 22 seconds is I believe the “Shoot To Kill” cue (Wm. Lava) from an original score he composed for a HGWT episode:

“The Misguided Father” February 27, 1960 \*\*\* B-

Harry Carey, Jr. and Hampton Fancher return in this tale of a psychopathic son (Keith, played by Francher) protected by his father.

[Note: Original score by William Lava. Nice vibrant score. Lava was known for his flamboyant style (and hand-writing!) and he did scores for Disney’s *Zorro* series, etc.]

Sample cues:

-Chapter 3 starting 4:31: “You Tell Me” (M-08-21). Scene: Keith and his bodyguard leave the abandoned bar. Paladin sips the liquor and has a disgusted look on his face. *Andte Dramatico* in 3/4 time. The cue starts with two horns playing *ff* small octave A-Line 1 E sforzando 16ths [written Line 1 E-B] up to A 8<sup>th</sup> to Bb sforzando quarter note to A-Ab grace notes to G [written Line 2 D] quarter note tied to dotted half note next bar and 8<sup>th</sup> note in Bar 3. The flute, oboe, and clarinet in Bar 2 play combined F#/B/D# rinforzando quarter notes to grace notes to Eb/Ab/C half notes tied to 8ths next bar. When Paladin sips the hard liquor in Bar 3, two trombones play a flutter effect *ffz* on small octave E/F# half notes down to Great octave Bb/small octave C rinforzando 8ths (followed by an 8<sup>th</sup> rest). Then two cellos, piano, and bass play in Bar 4 forte Great octave F# half note to G to Bb 8ths, and so forth.

-Chapter 4 from 6:09: “Shoot To Kill” (M-08-31). Scene: dad confront nutty (and murderous) son about the death of his bodyguard just several minutes ago (the coffin “slipped” off the wagon upon him). Trombones play middle C down to A rinforzando 16ths up to Line 1 E sforzando 8<sup>th</sup> (now in *flutter* effect) tied to dotted half note (still flutter tongued) molto crescendo. ...”

Then in the Fugitive episode comes I believe “Threatening Anger” (Garriguenc) when Brian Keith confronts Kimble at the bus landing. Then “Howe’s Place” (Fred Steiner) I believe.

-“Climatic Close” (Herrmann) dvd 00:45:37. Scene: Kimble rushes to grab Ed Wells’s gun that he was pulling out.

-“Shock Chord” (Moraweck) dvd 00:46:06. Scene: Ed Wells trains his gun at the military police and one of them shoots him dead.

After that are the “Gone At Last” (Goldsmith) edit and then “Passing BY” (Steiner) mixed with Rugolo music.

A good episode is “The Girl from Little Egypt” also from the 1<sup>st</sup> season (episode # 14) airdated December 24, 1963. I don’t know if a lot of people were watching this episode on Xmas Eve but perhaps they were. While in a series of flashbacks on a hospital bed due to a traffic accident, Kimble revisits the past leading up to his wife’s murder and seeing the one-armed man. There’s a lot of “stock” music culled from the CBS Music Library.

-“House of Prentiss” (Herrmann) DVD 00:00:37 (4 seconds used). Once again the opening setup where Fate steps in with the train accident.

-“Hammer Blows of Fate” (Garriguenc) DVD 00:00:46 (6 seconds used)

-“No Lieve El Rio” (Traditional) DVD 00:01:54. Scene: Restaurant music.

-“Natural Rock” (Bruce Campbell) Very short.

-“Explosives” (F. Steiner) Scene: When Kimble is sideswiped by a car driven by a distraught woman after her breakup with the guy in the restaurant.

-“Haskin’s Agony” (Garriguenc) DVD 00:04:25.

-“F Story 5” (M. Constant) DVD 00:04:46. Kimble flashes back to the past at the hospital where he worked. He lost his stillborn son.

-“Memories” (Herrmann) DVD 00:04:58. Scene: The doctor comes up to tell Kimble he’s sorry the baby was already dead. This cue is from the *Twilight Zone* episode Herrmann composed, “Walking Distance.”

-“The Parents” (Herrmann) This edit seques from the previous Herrmann cue (also from “Walking Distance”). Kimble’s wife is understandably distressed over the loss of the baby.

-“F Story 1” (M. Constant). DVD 00:07:31. ]

-“Mausoleum” (W. Josephs)

-“D Story 4” (Constant)

-F Story 5” (Constant) Note that the timings in the cue sheets are way too long because this transition music of Constant’s is normally quite short.

-“Hammer Blows of Fate” (Garriguenc) DVD 00:10:32. Kimble flashes back to the train wreck scene when he got freed.

-“D Story 1” (Constant) DVD 00:10:39. The music overlaps.

-“The Wine” (Goldsmith) DVD 00:11:02. Scene: Flashback to daytime house scene and having a drink.

-“The Assassination” (Goldsmith) Short. Again both of these cues from a *Twilight Zone* episode he did about the Civil War survivor who kept his youth (Kevin McCarthy).

-“Beaten Deputy” (Fred Steiner) DVD 00:12:19 thru 13:07. One of the best edit jobs. Great music by Steiner. I am not precisely where this music came from, perhaps a *Gunsmoke* episode. I’ll try to check my notes later.

-“Fantasia” (W. Josephs) DVD 00:13:12.

-“F Story 1” (Constant)

-“The Past” (Franz Waxman). Scene: Kimble finds his wife dead.

-“The Victor” (J. Goldsmith). Kimble convicted.

-“F Story 5” DVD 00:15:15.

-“Reaction to Diss. & Tags” (Wm. Barnett)

-“F Story 5” (Constant) DVD 00:19:35.

-“The Hunter” (Invaders) –Goldsmith. DVD 00:19:38. This music was overlapped from the previous Constant music.

-“Mausoleum” (W. Josephs”)

-“Return to the Past “A” “ (Goldsmith) DVD 00:20:59.

ETC. About 14 CBS cues later at 00:33:42 is “Squaw Man” (Fred Steiner). Scene: Court Testimony by Barry Morse. More skipping to 00:41:41 where we have party music, “Buongiorno All Italia” (P. Ristic) that last about 3 minutes.

-Then “The Tunnel” (Garriguenc)

-“El Payo” (Traditional) Restaurant scene.

-“Autumn Love” (Goldsmith)

-“Nancy’s Theme” (F. Steiner)

-“Many Checks” (F. Steiner)

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OK. That’s enough for *The Fugitive*. I’ll start to spell check this blog, make some other minor changes, and then send it off to Sarah. [1:04 pm Monday]

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[Sunday, February 07, 2010 at 8:29 am. SuperBowl Sunday...(not that I’m going to watch it : ) ]

I checked up discussion forums and products comments on *The Fugitive* tv series controversy regarding the Second Season set. Apparently CBS-Paramount decided to fix the problem and offered to send free replacement discs with the original series tracked music returned (most of them!) if the buyer of the altered set sends in proof of purchase seals. But I don not believe you can purchase the replacement sets at the stores or Amazon, etc. So if I buy the series, I’ll only buy the First Season set that was unaltered. Once I pay off my credit card (probably no later than the end of March, I hope!), then perhaps I’ll consider using my credit card again for discretionary purposes such as these. I’ll also but a few film music cds such as Tribute’s Korngold rerecording, *The Prince & the Pauper*. Of course property taxes are due in a few months, income taxes may be a problem perhaps, property insurance in May, and I had to pay for vet bills that unexpectedly turned up for a few of my cats. One cat had a glance blow from a car so that took steroids to reduce the swelling, pain medication, x-rays, IV, etc., to pay for. I may have mentioned this before in some blog or post but I like what Woody Allen quipped in one movie, paraphrased: “This is not the best of all possible worlds—but it certainly is the most expensive!”

One purchase I did take advantage (because it only happens once a year) is the Warner Bros Archive half-off sale on Thanksgiving weekend. I purchased ten dvds for \$100, including *Darby's Rangers*, *A Majority of One*, *Iron Mistress*, *Saratoga Trunk*, *Ice Palace*, *Lightning Strikes Twice*, *The Main I Love*, *Confessions of A Nazi Spy*, *Mission TO Moscow*, and *I Was A Communist for the FBI*. Unfortunately two of the dvds were defective, especially *Darby's Rangers* (virtually unplayable with constant frame freezes and digitalization fragments) and, not so bad (at least I can play it on my computer), *Ice Palace*. I need to return them for replacement.

*Iron Mistress* is not a very good movie but I enjoyed various sections of the music score of Max Steiner. Some of you may have already noticed from my list above that all of those films have a Max Steiner score. The opening music (after the Main Title) of *The Iron Mistress* is very exciting, and worth the price of the dvd. It starts at about 00:01:20. I particularly loved the brief dynamic section (00:02:14) of music that repeats itself several times as the boys fight but raised consecutively a half tone or whole tone every two bars. It occurs immediately after a black man (a slave??) beats on another, bigger, man saying that's he's excited, and the other guy says, "Well, control yourself!" The music really sticks in your head.

Of course I will purchase dvd at unlikely places if the price is really right. For example, at Big Lots they have dvd for sale at \$3 a pop, sometimes 4 @ \$10. Right now in the background I am listening and semi-watching to *36 Hours* starring James Garner, Rod Taylor, and Eve Marie Saint. The music is by Dimitri Tiomkin (composed about four years after his excellent *Guns of Navarone*). My wife is watching it now before we go out to Sprouts and other stores (usual Sunday shopping!). Very pianistic, mercurial score. Also at Big Lots I bought *All Mine To Give* starring Cameron Mitchell and Glynis Johns. The music of course is by Max Steiner. Great price for \$3.

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As I indicated in one or two of my Talking Herrmann posts below, I did more Herrmann research of hitherto "unknown" scores composed by him. Jim Doherty of Chicago, a top Herrmann expert, aided me and helped me with important information and resources. Now: We all already knew that Herrmann composed at least once for the CBS radio series, *Hallmark Playhouse*, an episode titled "Rest & Be Thankful" (April 5, 1951). I had already obtained the written score from the University of Wyoming (American Heritage Center) years ago. What if he composed more episodes? Well, researching new ground a bit, it turns out that Herrmann composed at three more Hallmark Playhouse shows:

Hallmark Playhouse 510426 122 Two Years Before The Mast April 26, 1951. CBS  
Hallmark Playhouse 510503 123 A Breath Of Air May 3, 1951. CBS  
Hallmark Playhouse 510510 124 A Man's Mother May 10, 1951. CBS

Those numbers involve location designations in the Lyn Murray Papers (Call # 02928) at the AHC in the U. of Wyoming. The actual physical manuscripts are in Box 46 of the Lyn Murray Collection. Another possible (in part) Herrmann score is the "Joy

Street” episode but I have doubts. Lyn Murray is credited in that one as composer/conductor. The manuscript I had scanned is 23 pages in length, and none of it is in Herrmann’s handwriting. That doesn’t necessarily mean Herrmann did not compose it because “Rest & Be Thankful” (composed by Herrmann) was orchestrated by another composer (quite a rarity). However, I just listened to the audio and except for the 1-9 Section H section, it really doesn’t sound much like Herrmann. Besides, the announcer at the end only mentioned Murray’s name. I obtained the written music (as scans) from all of these episodes and also have the audio music available to diehard collectors of old scores like these. The “Benjamin Franklin” episode (5-17-51) is a possibility but that score was not available in the Lyn Murray papers (as the others were), and I cannot find an audio copy to hear if indeed it sounds like Herrmann’s music. Probably the music was conducted only by Herrmann. I was tipped off by a valuably informative site:

[www.radiogoldindex.com](http://www.radiogoldindex.com)

You click on “Search by Artist,” then go to “H,” and then of course “Bernard Herrmann.” There is a big list that pops up of over 200 radio episodes on which Herrmann was involved (composed and/or conducted). I believe the details of this are in one of my blogs below about obscure Herrmann radio shows coming to light. Some episodes simply mentioned that Herrmann composed the score, and others that Murray and Herrmann both did (in “Two Years Before the Mast” especially if my memory serves me).

In another research project, I’ve been trying to nail down the intended or actual shows meant for those 1945 sketches of Herrmann’s at UCSB (Box 109 I believe). Jim & I determined that they *might* be part of the radio series in 1945, *The American School of the Air*. Unfortunately we cannot find audio episodes from collectors. The ON THE AIR book discusses the show briefly on page 28. You can access it still (I think) on Google Books. There was, for instance, an episode Feb 8, 1945 titled “DR. George Washington Carver” that would fit perfectly (in theory) the sketches in that name (“Wash. Carver”). The March 19, 1945 episode titled “Forging Ahead—The Story of Metallurgy & Steel” should fit the “Steel” sketches of Herrmann (again, in theory). There was another steel theme on April 18, 1945 titled “United by Steel” so perhaps that was the one Herrmann composed for (or intended to compose via his preliminary sketch). It is still a mystery but a good, workable guess. Too bad there are not mp3 discs of the music as was the case for *Hallmark Playhouse* available via the Internet.

A question I have is: How did some of those Herrmann scores get into the Lyn Murray Collection? It is quite fortunate they did but some of the scores are clearly autographed in Herrmann’s name, and there is no “Lyn Murray” at the bottom of each page. In the “Breath of Air” score, Herrmann wrote his autograph on the top right of the title (1<sup>st</sup>) page and the score paper bottom is stenciled “Columbia Broadcasting System”(King Brand paper). Every one of the 21 pages is in Herrmann’s hand. The only thing I can surmise at the moment is that Lyn and Bennie were doing scores at the exact same period, and somehow Lyn got a hold of the written manuscripts that Herrmann apparently left behind. Herrmann almost religiously kept his film scores after a recording

session but almost always left behind his radio and television scores. The same applies to the 15 pages of “A Man’s Mother” episode.

Now: “Two Years Before the Mast” is different. Cue I (16 pages) is in Murray’s handwriting I believe (but not in the usual “Lyn Murray” marked score paper. Cue II is in that newer type paper with the name monogram at the bottom. Herrmann’s hand for this cue (it looks like to me) with Herrmann adding 2 muted trumpets and 1 muted trombone. Cue III-IV (same page) is clearly Herrmann’s handwriting, and so is cue V (“Fag” designation instead of Bassoon, etc.). Murray normally writes “Bn” in his instrumentation. Indeed the rest of the 35 page score is in Herrmann’s handwriting (although on “Lyn Murray” score paper). So I can certainly understand how this particular episode score got into the Lyn Murray Collection. The other two scores, as indicated earlier, were not written on “Lyn Murray” blank score paper (20 staves). I believe Murray himself in his diary-based book *MUSICIAN* stated that Herrmann helped him out with deadlines. Also I forgot to note that at the end of the episode, the announcer states that the music was composed by Lyn Murray and Bernard Herrmann. At the end of “A Man’s Mother,” the announcer stated the music was composed and conducted by Bernard Herrmann (the same for “A Breath of Air”). I would love to have the audio of all of those *Hallmark Playhouse* episodes in that specific period but they are not available. The same applies for the written music available in the Lyn Murray Papers but I cannot afford to be spending a lot of money blindly on music looking for Herrmann. The first 99 pages xeroxed or scanned are 60 cents (after that, more). So it cost me back in early November \$56.40 for the scan disk.

I’ve been trying to find “The Big Kidnapping” or simply “The Kidnapping” episode of the color *Dragnet* tv series (first season) that Murray composed. That music is terrific but unfortunately the records do not indicate episode titles so it would be hit & miss if I order various scores. I did have them scan some isolated pages in my Herrmann order. One sketch page is the opening title page called “3 Murders” M-101, and apparently 26503 is the Production number of that episode. I’ll have to investigate what episodes involved three murders. I believe it is in the second season, and the kidnapping episode I want is in the first season. In that cue I just mentioned, Murray had 10 violins, 4 flutes, 4 clarinets, 3 horns, 3 trombones, tuba, bass guitar and 2 percussion. He used Pacific Music Papers # 372. Another page is the *Dragnet* March sketch referencing Schumann. Another page is the piano version of Walter Schumann’s “Danger Ahead.”

“A Man’s Mother” had several examples of self-borrowing. The very first cue of “Mother’s Day” was later used as the “Miss Suzie” theme in *The Kentuckian* about four years later. But about six years earlier I’ve seen that very same theme in sketch # 46 in Box 109 at UCSB. Cue IX (start of the Second Act) was later used as the delightful Flirtation cue in *Beneath the 12 Mile Reef*. He used a flute, oboe, 2 clarinets, 2 horns, triangle, celeste, harp. 4 violins, viola(s), VC/CB. I believe the pre-statement passage in end cue XVI of the “A Breath of Air” episode (Herrmann annotated at “May 3/51”) is later used in *Snows of Kilimanjaro*. I’ll have to go over that very boring movie to verify! Of the bunch I liked “Two Years Before the Mast” the best. He had a terrific bravado theme used twice. Once is at 10:40 thru 10:47 just before the narrator states “Sept 26,

1836.” Then it is used at 11:45 thru 11:57. Open horns in cue XII sound *ff* Line 1 D 8<sup>th</sup> to E-D 16ths figure down to small octave B up to Line 1 D 8ths to E to E quarter notes to (Bar 2) D 8<sup>th</sup> to E-D 16ths down to small octave B down to G 8ths to A-A quarter notes to (Bar 3) D 8<sup>th</sup> to E-D 16ths down to B up to Line 1 D 8ths up to G-F# 8ths to E quarter note to (Bar 4) D 8<sup>th</sup> to E-D 16ths to B down to G 8ths to A to G quarter notes. Muted trumpets and trombones play the end two quarter notes in most of those bars.

[Monday, February 08, 2010 at 7:03 pm] Watching Keith Olbermann’s *Countdown* in the background on MSNBC. Sarah (the Barracuda!) Palin was speaking nonsense in her Tea Party speech (and reading crib notes off her palm!). Heaven help us if she ever becomes President! The racist prelude speech by that idiot Tom Tancredo before her is shameful. There is a fascist dimension not-so-hidden there in these people, and they are trying to get into power!...Didn’t feel well earlier while working, I felt normal yesterday but this morning and afternoon I felt a bit ill and a bit nauseated. It wasn’t a cold or flu, so I figured my body was fighting some sort of bug (bacterial)—maybe from food, or something contaminated that got into my system somehow. So I took a penicillin type antibiotic at 2, and then a Cipro at 6 pm after work. Feeling a lot better now. As a precaution in case it was a virus I only ate salad at lunch at home, and had orange juice with Emergen-C and fresh lemon added. The idea is to alkalize your blood system.

Now: I returned to UCSB on Friday, October 16, 2009 for more research. My wife accompanied me Thursday late afternoon. We went to the Ventura Motel 6 for \$50 (about \$100 if we went to Goleta!) and had a good time that evening nearby along Main Street. We returned on Saturday afternoon before we went to Ojai. At any rate, I arrived at the library at 9:45 am and did some xeroxing of CBS materials on the microfilm (already ok’d since I had a prior permission), worked on various boxes of materials, and so on.

For instance, Box 4 had information on what Herrmann conducted for CBS in the early Forties. He conducted his *Fantasticks* on 2/2/44. On Sept 13/44 he conducted Debussy, “The Blessed,” “Damosol,” etc. On 10-4-44 he did Sibelius’s Symph No. 6. On 10-25-44, Prokofiev’s Concerto # 1. Folder 1 showed the “Invitation to Music” series and all the lists of concerts (not all were conducted by Herrmann of course). In fact Korngold conducted 5-10-44 doing his “Merry Overture & Intermezzo” (??) and Scherzo for Sinfonietta No. 5. On Monday, January 21, 1939 at 10:30-11 pm: (1) Overture to Solomon, Handel; (2) Charter House Suite, R.V. Williams; (3) Saga Fragment, Arnold Bax.

In Box 68 are miscellaneous short scores. These include *A Hatful of Rain* (e.g., “Don’t Get Around Much Anymore” using trumpets/Pos/saxes); *Convoy*; *Twice As Tall* (from JTTCOTE). *Joy in the Morning* (reduced score) was in Folder 4. *North By Northwest* “Overture” and “On the Rocks” conductor scores were there, the *Tender Is The Night* Sammy Fain music, *Trouble With Harry* “Overture” (4 staves). *The Man Who Knew Too Much* “Storm Clouds Cantata” was there as expected (seen it before) but what surprised me were full xeroxes of the actual score! Someone had recently offered the

pages to UCSB. The person is Marcus Caratelli according to the News section of the Bernard Herrmann Society:

25 February 2008

The Man Who Knew Too Much - Herrmann Papers

Source: Marcus Caratelli

A photocopy of Herrmann's autograph score to The Man (music by M.C. Tedesco). Who Knew Too Much was donated by researcher Marcus Caratelli to the Bernard Herrmann Papers at the UCSB.

The original manuscript is archived in the Paramount Music Library.

Marcus has the makings of a good researcher. Part of researching is also luck & timing. When I tried years ago to convince Paramount to make a copy for UCSB (because it was missing there), the powers-that-be at that particular time was resistant to the idea. They did not like the former person there at UCSB, and did not care to do any favors! But with a change of management at Paramount (due to retirement) came a change of attitude, and Marcus was there at the right time to facilitate a copy being made for UCSB (and naturally for himself for his efforts). Good job!

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[Tuesday, February 09, 2010 at 5:09 pm] Rain today but it started in earnest late (around 3 pm) and I was already finished with my route by then, opting to keep on going and take my lunch and break later.

**Return of the Vampire** (music by M.C. Tedesco).

Located in Box 13 at Sony/Columbia Studios. I worked very briefly on that full score, sketches, and piano-conductor score. The full score was in ink.

#3873 "Main Title" *Largamente* in 4/4 time. The F.S. is 6 pages but page 7, Bar 25 was missing, I believe. The 3-stave sketch was there, as well as the p-c score. Key signature of Ab maj/F min (4 flats).

[Added 2-14-10:] Initial Instrumentation: Flute, oboe, 2 clarinets, Novachord, 2 trumpets (maybe a third later), 2 trombones (maybe a third later), timp, harp, piano, strings (I believe only 4 minimum to 6 violins). I only had time to work on the first four bars. The flute plays *ff* Line 3 Eb rinforzando half note to Eb half note tied to (Bar 2 in 2/4 time) quarter note and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The oboe plays Line 2 Bb notes in this same pattern. Clarinets play Line 1 E/G [written F#/A] notes in this pattern. The Novachord (*brass effect*) plays small octave G/Bb/Line 1 E/Eb/G/B/Line 2 Eb [Note: either I wrote the accidentals wrong or the composer wanted the mixed notes in terms of accidentals canceling the key signature] to another such set of half notes tied to next bar as given. Once again it appears on the second set that we have both the Line 1 Eb and E natural notes. Trumpets play the aforementioned pattern on Line 1 Bb/Line 2 Eb notes. The Pos play small octave C notes in this pattern, and the timp is rolled on small octave C notes. The violas are bowed trem forte on small octave G/Line 1 E half

notes to another such sounding of half notes tied to quarter and 8<sup>th</sup> notes next bar (followed by an 8<sup>th</sup> rests). VC play Great octave C/G notes in this pattern, and CB on small octave C. The top staff piano plays Line 1 E/G/Bb/Line 2 Eb notes in this pattern (substantiating what I wrote for the Novachord). The bottom staff plays a roll between Contra-octave C-Great octave C half notes sounded twice. In Bar 2 in 2/4 time, violins I play Line 3 Eb 8<sup>th</sup> to rapidly descending 32<sup>nd</sup> notes Eb-Db-C-Line 2 Bb to Ab-G-F-Eb to Db-C-Line 1 Bb-Ab to (Bar 3 in 4/4 time) Line 1 G 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Violins II play this an octave lower register. After an 8<sup>th</sup> rest in Bar 2, the harp is gliss from Lines 2 & 3 Eb quarter notes gliss line down to (Bar 3) Lines 1 & 2 Eb 8ths (followed by an 8<sup>th</sup> rest) to Ab/Line 2 C/G 8ths (followed by an 8<sup>th</sup> and quarter rest). The violas in Bar 3 are *pont p* bowed trem on small octave F to E (natural glyph) half notes (repeated next bar). Celli are *pont* on small octave Db to C half notes. The Novachord in Bar 3 (W.W. effect) play small octave Db/F half notes to C/E 8ths (followed by an 8<sup>th</sup> and quarter rest) and repeated next bar. Clarinet I in Bar 3 is *solo* playing *mp* small octave G [written A] dotted quarter note to Ab-A 16ths to Bb quarter note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest), and repeated next bar. Violins II in Bar 4 play the same as the clarinet. Etc.

#3874 “Out of the Coffin” *Calm* in 4/4 time, 15 pages, 60 bars. DVD location: 00:01:03. Annotated “Mario Oct 17, 1943.” At the 3:16 point in the p-c score is marked “Graveyard.” Hmm...or perhaps graveyard was at the beginning (I don’t have the dvd). I do know that “dialog” is at 3:16. Before that at 2:57 is “Dog howling.”

Harp is gliss *pp* from Line 3 A quarter note gliss line down to small octave A quarter note gliss line up to (Bar 2) Line 3 A down to small octave A up to, and so forth. Violins I are divisi bowed trem playing Line 3 A/B half notes to G/A quarter notes to F/G quarter notes to (Bar 2) Eb/F quarter notes to D/Eb quarter notes to C/D quarter notes to B/C quarter notes. Violins II play this an octave lower register. The violas are trill on small octave A whole note tied to whole note next bar. VC play rising to falling 16<sup>th</sup> note figures Great octave F up to small octave D up to A to same A down to D down to Great octave F (play this six-note figure 4X) to (Bar 2) F-Eb-A-A-Eb-F 16ths in the same pattern. CB play small octave F whole note tied to next bar. The celeste plays Lines 1 & 2 A/B tenuto quarter notes (followed by a quarter rest) to G/A 8ths (followed by an 8<sup>th</sup> rest) to F/G 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) Eb/F 8ths (followed by an 8<sup>th</sup> rest), and so forth. Etc.

#3875 “Vampire at Window” Orchestrated by Sid Cutner. 6 pages, 24 bars, 1:25 duration. DVD location: 00:07:06. Note of “Doctor Reading”. At the :57 point is “Shadow on Floor.”

Two violins II play *pp* fingered trem figures of small octave A to B half notes (repeat in the second half of the bar) and repeated next several bars. Violas are fingered trem between small octave G-F half notes (I believe). VC are fingered trem between small octave Eb-Db half notes. The Novachord (*low stgs* setting) play (top staff) Line 2 D whole notes and also above that F-G-F-G 16ths figure played 4X, while the bottom staff plays small octave G whole note and also Eb-Db-Eb-Db 16ths figure played four times. After a half and quarter rest, the english horn is *solo* playing *p espr* Line 1 D-F-E “3”

triplet value 8ths down to (Bar 2) small octave A-A tenuto 8ths to I believe Bb (maybe B) tenuto half note tied to 8<sup>th</sup> (repeated next bar). Violins I (only two) in Bar 4 are bowed trem on ascending quarter notes small octave and Line 1 A to B to Lines 1 & 2 C# to D#. The harp plays the same notes. The bass clarinet plays *p* Line 1 Eb to Db tenuto half notes. Clarinet I plays *p* small octave A-A tenuto 8ths to B tenuto quarter note to Line 1 C#-C# 8ths to D# quarter note. The flute plays the same but an octave higher register, Etc.

#3876 “In the Catacomb” *Molto Modto* in 4/4 time, 61 bars, 3:24. Sid Cutner orchestrated the cue. At the 3:09 point: “We must help.” Bar 59 = p/u wolfman. [dvd location: 00:11:42]

Muted violins play *p* small octave A/Line 1 D whole notes tied to whole notes next bar and tied to (Bar 3) half notes, and then up to Line 1 E/A to D/G quarter notes. After a half rest in Bar 3, violas come in to play small octave A to G quarter notes. VC/CB are muted and pluck *pizz* Great octave E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest), and repeated next three bars at least. The harp plays the same but in the Contra-octave register. After a half rest in Bar 1, the two clarinets sound *p* small octave A/Line 1 D 16ths to Bb/E dotted 8ths tied to quarter notes and tied to half notes next bar, and repeat again. After a half rest in Bar 3, the flute plays as violins I on Line 1 A to G quarter notes to (Bar 4) Line 2 C-Line 1 Bb-A-G quarter notes. Etc.

#3877 “The Grave Digger” *Grotesque (not fast)* in 2/4 time, 9 pages, 36 bars, 1:33. Sid Cutner again. We have the tambourine here, staccato piano, pizzicato viola/celli. The grotesque solo is clarinet I. [dvd 00:18:54]

#3878 “Andreas!” *Modt ma con agitazione* (agitated) in 4/4 time, 68 bars, 3:15. It ends on “And you will bring...” I believe there was a novachord here, timp on C, etc. [dvd location: 00:22:09] The vampire (Armand Tesla) is resurrected after 23 years now that the spike is out of him. Andreas, aka the Wolfman, hears “Andreas” called to him by the vampire. Soon he reverts back to the Wolfman thanks to the Count’s hypnotism.

#3879 “The Bombed Church” *un poco agitato* in 4/4 time, 11 pages, 43 bars, 1:55. Pencil score. Novachord again, and bassoon featured. DVD location: 00:25:20. This abandoned church is the new daytime casket sleep site for the Master! He takes on the identity of Dr. Hugo Bruckner.

#3880 “Mickey & John” *Agitato* in 4/4 time, 18 pages, 68 bar, 2:59. Mickey is the very young and skinny Nina Foch.

#3881 “I Am Waiting for You” *Calm but not too slowly* in 4/4 time, 25 pages, 96 bars. Key signature of Bb maj/G min (2 flats). Solo flute, harp, muted strings. Bar 93 = 4:20 timing. [DVD location: 00:33:02]

#3882 “Teeth Marks” *Molto agitato* in 4/4 time, 5 pages, 18 bars, :33. Dvd location: 00:43:39.... Hmm. Maybe a cue is missing at that 43 minute point. Now that I’m watching the dvd, I think it is location 00:47:15 when John is discovered unconscious in his room with teeth marks on his neck.

#3883 “The Cross” *Un poco largamente ma drammatico* in 4/4 time, 15 pages, 58 bars, 2:42. Mady Jane Uncovers Cross. The Count is repelled and disappears in a flash and in smoke! Lots of fast 16ths here. Dvd location:

The trombone sounds *f* and *solemn* small octave D to D rinforzando half notes to (Bar 2) D-E-F-G rinforzando quarter notes to (Bar 3) A to G rinforzando half notes. Two trumpets play the same but written one higher register. The bass clarinet plays small octave B to Bb half notes to (Bar 2) A to Ab half notes to (Bar 3) G whole note. The timp is trem rolled on small octave D whole note (repeated next bar) to (Bar 3) Great octave G 8<sup>th</sup> (followed by rests). VC/CV are bowed trem on Great octave B to Bb half notes to (Bar 2) A to Ab half notes to (Bar 3) G whole note.

After a half and quarter rest in Bar 1, violins I are bowed trem on Line 3 A-G# 8ths to (Bar 2) G-F#-F-E 8ths to D#-D-C#-C 8ths (still bowed trem) to (Bar 3) Line 2 B-Bb-A-Ab 8ths to G-F#-F-E 8ths to (Bar 4) Eb rinforzando 8<sup>th</sup> to Eb-F 32<sup>nd</sup> notes to G-A-Bb-Line 3 C-D 32<sup>nd</sup> notes to Line 3 Eb to D trills of 8<sup>th</sup> notes to Db to C trills to B to Bb 8<sup>th</sup> note trills crescendo-decrescendo. After a quarter rest in Bar 4, the harp is gliss from small octave A quarter note gliss line up to Line 3 Eb quarter note down to small octave A quarter note up to next bar. The piano sounds Contra-octave and Great octave F# whole notes rinforzando-marked. Etc.

#3884 “End Title” 4/4 time, 4 bars. Indicated “Mario, October 25, 1943.” So it appears the composer did the score in 8 or 9 nine days.

Incidentally, Lyn Murray (see below) talks about Mario Castelnuova-Tedesco in his book/journal (see page 167, or July 18 1956).

[INSERTED Valentine’s Day, Sunday, Feb 14 at 7:16 pm:] I am inserting this new material out of sequence because today I went to DVD Planet and purchased several dvds. One was *The Return of the Vampire*. It only cost me \$11.21 and that’s just fine because it is not a terrific Dracula/Wolfman type movie! It looks atmospheric enough but this Columbia Pictures horror movie is poorly constructed, a pale comparison to the Universal monster movies of that general period. For one thing it is too short at 70 minutes to be able to give it adequate development or build-up. The music is okay but again not in the same league as the music in the Universal pictures (Skinner, etc). But I was curious and wanted to hear the score since I worked very briefly on five of the cues. I’ll simply add the written music’s brief rundown above in the appropriate cue titles.

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[6:43 pm Tuesday]: I dug out of my boxes in the garage Lyn Murray’s Musician: A Hollywood Journal (of Wives, Women, Writers, Lawyers, Directors, Producers and Music). 1987, Lyle Stuart, Publisher. The list price then was \$17.95. I bought my copy

for \$2.50 long ago (probably at the now gone Acres of Books at downtown Long Beach). It is an interesting journal started when he was a youngster of 37! He gives his perspective on the industry, his struggles, his involvement with legendary personalities (including Herrmann). The first entry is dated Tuesday, February 18, opening with, "I left Florence." Of course he wrote (page 83) "No woman should marry a composer..." His real name at birth in London was Lionel Breeze (according to Wikipedia, if that's reliable...it is (now that I checked the book) since he talks about it on page 53).

Wouldn't it have been fantastic if Herrmann wrote a journal like this?! It would be a goldmine of information and insights.

On page 54 for Tuesday April 10, 1951: "Monday I scored "Joy Street" (Hallmark). I had collected a few ideas Sunday and finished it all Monday. These last few weeks at the beach I have been able to score the show in one day, usually with Benny's help...Benny says the best way to start is to write a note for the bassoon." So it is confirmed here that Lyn did indeed do all of "Joy Street" but that Herrmann helped in previously (such as "Two Years Before the Mast"). The day before he wrote: "With the help of some material Benny wrote for me I finished the Hallmark with an expenditure of about nine hours scoring." Back to the April 10 entry, "Hallmark was my amplification of the three cues Benny wrote for me last Sunday. His are economic, sparse and *correct*. From the first bar the orchestra looked appreciative. My style is overdone and tends to use the full orchestra too much. Benny started with two horns. Hugo Friedhofer called and said he liked it."

It appears Lyn was not sufficiently motivated in his projects with Hallmark. He wrote on March 6, 1951: "I feel as though I will never write a decent note. I believe this comes from devoting so much time and energy to nothing music like Hallmark. I really must give it up next season. So very rarely does something come along on this program that lifts me up to an interested inspiration. "Cinderella" was one such....Benny Herrmann just called. He is back from a trip east. He is like a big goose to me. He certainly never gets bored with music."

In the Sunday, July 16, 1961 entry, Murray gave highly fascinating details on the mess tied to who was composing *Tender Is the Night*. He was taken off the project because Herrmann got the job back (although Herrmann turned it down after he was told he had to work with Fain's material. Herrmann tried to compose a commercial song but it failed to impress the producers! So Murray was given the job until Herrmann came back and literally cried (according to Henry King) that he wanted the job, and even cut his fee from \$17,500 to \$15,000 and agreed to swallow his pride and work with Fain's song. Interesting. Murray wrote (page 166) on July 18, 1956 that "the big problem in being a writing musician in Hollywood these days is lack of work..." This suggests the insecurity of Herrmann who changed his mind about the *Tender Is the Night* project—a job is a job! It's not like being a mailman and being guaranteed 40 hours a week with good benefits! But even Murray walked out of potential jobs. On page 236 (May 15, 1962 entry) he wrote: "The head of the music department had definite ideas about what

size of an orchestra they wanted to use and what it should sound like. To be specific, 18 players doing an imitation of Harry Owen's Hawaiian orchestra. I disagreed and walked."

Lyn Murray composed the score for *Escape To Zahrain* starring Yul Brynner and Sal Mineo. Shouldn't it be *Escape FROM Zahrain*??? I remember seeing it when I was 12 years old in 1962. It impressed me as a kid but I don't think there is a dvd of it to revisit the film for nostalgia sake. I vaguely remember a night scene and a large oil well tower or something. Maybe I would now think it was lousy. I remember seeing *Flame Over India* (aka *North West Frontier*) back in 1960 starring Kenneth More and Lauren Bacall. I thought at the time it was good, but after watching the recently released dvd that I bought at DVD Planet, I no longer have that high opinion of it! But I like Kenneth More. At any rate, I'd love to have a video of the movie and hear Murray's music. Nothing on eBay...just checked. Maybe I can find a collector's site somewhere who has a personal copy that he can sell me... I just decided (Thursday) to post on Talking Herrmann about it. Maybe somebody will have a good heads-up tip....[5:21 pm Thursday]: John Morgan made a recommendation of a site called iOffer.com, but unfortunately the item was no longer available....

Several sites stated that Murray was born August 13, 1909. This is wrong. He even stated in his book on page 262 that he turned 55 on December 6, 1964. 1909 is correct but August is way off! At least IMDB had it right.

I do not know who influenced Murray's musical style(s) but I understand he was somewhat influenced by Joseph Schillinger and his mathematical system of composing. But of course Schillinger was the vogue back in the 40's and 50's, and Leith Stevens, Frank Skinner, Charles Previn (I think the latter two were actual pupils), Van Cleave, Jeff Alexander, and others. But Herrmann was not interested!

I got a chuckle after reading a passage on page 259 written October 5, 1964: "Wrote a cue for Hugo Friedhofer who is in trouble doing a score for *Glug Glug*, otherwise known as *Voyage To the Bottom of the Sea*."

My read of the personality is that he had a life challenge in long-term relationships, especially marriage. He had at least four wives, and his attitude about wives was quite sour to say the least! Apparently his first wife experience was the happiest—until he found out about her infidelities (page 365). The other marriages provided only "fleeting happiness and, in the case of the second and fourth, high, continuing and punitive payments—the fees of freedom. Your agent takes 10% for making your life easier, your wives 50% for having made it impossible." A deeply hurt man, and probably rather vulnerable with a tendency to be nice and give away some of his power in order to please others (girl friends, producers, whatever). He wrote in his last entry in 1953 (page 127-128): "No one to fall in love with, too many mixed-up divorcees with two children, and I get impotent the second time out with women I don't care about. I have not met a solitary woman secure enough to give friendship. They are conditioned to take..." Interesting belief system about women! But if you read his book you'll see he has dated interesting women, including Kay Marx, Groucho Marx's ex wife! Did she tell Lyn that

marriage with Groucho was a joke?...Murray was really hot on a woman named Betty Hayden, an ex of another famous celebrity, Sterling Hayden, and Murray dated her 12 weeks after the breakup (but not yet a divorce). She accounted how Sterling had a lot of problems (depression, violence). Read his accounts with dates in the 1953 entries.

He was definitely an intelligent man, a natural writer, with a great facility with casual relationships and meeting and interacting with many people. A natural socializer, fun to be with, a great talker, but also he probably had a strong independent streak, so a focus on friends would be far more comfortable for him than maintaining a committed relationship would be a challenge. Mind, ideas, communication, people contact (one-to-many) focus. He could stand back at arm's length and conceptualize about life (as he did in his book/journal), detach enough to do so, to understand life and then talk (or write) about it. So there was a strong verbal and intellectual side to his nature. I would've really liked to have known him and interacted with him regularly (unlike Herrmann, probably : ). Herrmann was a "better" musician/composer and consistently loved all things music (Murray had problems with writing) but Murray would've been far more agreeable to know on a personality level. He was talented and certainly versatile in his composing style(s)—probably even far more so than Herrmann! I think Murray was more adaptable than Herrmann (for example, he can work easily with other composers' materials). He needed a lot of mental stimulation and variety to keep him going, and so he probably got bored fairly quickly (and hence not so inspired). Herrmann was temperamentally steadier in his composing habits, and kept on going—the Energizer bunny, eh, composer. He was a lot more volatile emotionally whereas Murray was a lot more life in the head, open & expressive & fun. Murray could shrug off Benny's confrontational style pretty much like water off a duck's back—until, that is, it became too personal with Benny's mean comments towards him or his family. So they pretty much broke up their friendship around 1961 I believe. Despite his mental and verbal and humorous focus, something was "eating" at him inside, so much so that he died of cancer. Cancer is often, psychologically speaking, a sense of helplessness & hopelessness—sometimes wanting something badly but can't seem to be able to get it or achieve it (like a successful long-term marriage commitment). He wanted it in his basic nature, it ought to be perfect & ideal and idealistic, but it never worked out. Divorce four times at least. Great ability to deal with people in general but difficulty in a close, intimate relationship. I think one part of him wanted it but another part was ambivalent about it, and perhaps the lady acted out the projection. He wanted what he wanted, and part of that was to do his own thing, be an independent operator. Composing was not the most stable career but it did provide the variety and intellectual-artistic stimulation he wanted. Lots of changes, lots of contacts, being innovative and experimental. He was also satisfying his need for both short-term and long-term travel & change & extending one's social life. But I think he had some lesson to learn in life about over-reach or self-blocking/self-doubt. Despite the insecurity, he nevertheless preferred creative, independent, varied work. But he also had a good ability for teamwork, give & take, be diplomatic and balanced (unlike Herrmann in many cases!). He really needed to share, to relate to other people in an equal, open manner—friends and work associates you meet regularly, etc. He was probably too sensitive to what other people thought despite that mental or detached focus, wanting approval and

acceptance (a sort of dependency despite his independent streak). Life can be full of dichotomies or ambivalences!

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Television often “sucks” these days, not worth watching. I wish I could turn on the tv and will certain Golden Age of Television shows to magically appear for real entertainment (and terrific music). For example, I could put on my retrospective tv set and watch the old CLIMAX series. One very star-studded episode was #66 titled “Bail Out at 43,000” dated 12-9-55. It stars Charlton Heston, Lee Marvin, and Richard Boone—a powerhouse combination! Or episode # 87 “The Shadow of Evil” dated 5-25-56 starring Richard Boone (a favorite star of mine in the Fifties to early Sixties), Raymond Burr (just before his *Perry Mason* stint), and Jan Sterling. Or how about *The Great Adventure* series in 63-64 (only a few episodes are available by collectors). Certainly I would love to see episode # 5, “The Story of Nathan Hale” (12-25-63)> Herrmann composed an original score for that one. It starred Jeremy Slate, John Anderson, Nancy Malone, And the always-interesting Torin Thatcher. Episode # 19 “The Plague” (2-28-64) looks interesting with Robert Cummings, John Dehner, Jacqueline Scott, and Ronny Howard. Of course I would also love to see all of the *Studio One* episodes, specially the 1957 episodes (some Herrmann might be there). I would just love to see all 13 episodes of *Convoy*. Only #7 (“Katya” survives). It is possible Herrmann composed an episode or two (besides the already known titles music). Don’t forget *The Americans*, all 17 episodes of them in 1961! Herrmann did the titles music. Only “The Gun” episode # 11 is available by collectors—although I believe, if my memory serves me, the Library of Congress has the 16 mm copies of all of them. Robert Redford was in #16 titled “The Coward.” *Pursuit* (only 12 episodes in 1958 and a bit into 1959) would be fun to watch. The pilot episode, “The Lady Died at Midnight” was later replayed as a *Studio One* episode in September. It is possible Herrmann’s music would be heard. Rod Serling wrote # 9 titled “Last Night in August” starring Dennis Hopper, Cameron Mitchell & Franchot Tone. *Line Up* hour format was in 1959 and into January 1960 (only 14 episodes), Goldsmith scored the first episode, “Wake Up to Terror” (9-30-59) starring Dennis Hopper and Jackie Coogan (about juvenile delinquency). Of course I would love to see each and every *Playhouse 90* from CBS. The very first episode of Season One was titled “Forbidden Area” (10-4-56) and starred Charlton Heston, Vincent Price, Charles Bickford, Tab Hunter, and Victor Jory! The next episode was the famous Rod Serling one, “Requiem for a Heavyweight” starring Jack Palance, Keenan Wynn, Ed Wynn, and Kim Hunter.

[Thursday, February 11, 2010 at 10:37 am] Day off. I am also writing added material that I will merely insert within paragraphs above that I wrote a day or two ago...

Now: When I tried to access Filmus-L Archives on Friday, January 29, 2010 , I encountered – “Error: The archive files could not be accessed, either because the list does not have Web-accessible archives or because they are being updated. If you know that the list has Web archives, please try again in about 30 seconds, and report the problem if it persists for more than a few minutes. The file that could not be opened is 'filmus-l.html' and the error code was 2.”

I discuss this in my final Talking Herrmann below at the end of this blog. So Filmus-L is literally history now. Even right now I attempted to access archives that may have been reinstated or redirected somewhere, but there is no such link. Since I was alerted about the site being closed to new messages a week before January 29, I decided to cut & paste more Filmus-L posts in case the archives would go kaput—which they did. I had already done a lot over the years and put into some Word files but I decided to go over the archives a bit more thoroughly in case I missed anything. I enjoyed the “old” Filmus-L during its heyday far than Lukas Kendall’s Film Score Monthly Message Board. In fact, I never posted on the FSM discussion board. I had a beef with management, so to speak, and wanted nothing to do with the site in terms of personal participation. Besides Talking Herrmann was already here since 1999, and that was a far more apropos site for my participation. But Filmus-L had a certain scholarly quality about it, especially in the earlier years (before the big flame wars started and the soundtrack enthusiasts dominated the talk).

The first cut & paste I did for my files was:

**Subject:** Cape Fear; Stravinsky; music in ads  
**Date:** Tue, 30 Mar 1993 14:34:27 EST

The poster was David Neumeyer. He is currently involved with three others on an interesting project:

<http://www.hearingthemovies.net/Home>

You should especially go to the authors’ blog:

<http://hearingthemovies.blogspot.com/>

It is updated frequently—even today in fact. The main contributor there appears to be Jim Buhler. He was posting on Filmus-L in the early months but not everybody was happy with his comments for whatever reasons. One poster in late December 1993 commented that 90% of what Buhler wrote on the list was not worth reading! So I guess there were mini-flame wars even back in the early days of Filmus-L or hearty disagreements! Scholars can be quite opinionated. Herrmann of course was a highly flammable, opinionated, passionate soul!

There was certainly a lot of Horner bashing going on at Filmus-L especially regarding “borrowing” from other composers in his own works. Lukas Kendall in mid-May 1993 stated that Robert Schumann’s 3rd Symphony, the opening Movement, became part of Horner’s *Willow*. I have never personally substantiated this. I was too busy with Herrmann’s self-borrowings! Moreover he claimed (and others) that in *Honey I Shrunk the Kids* he “ripped off” Nino Rota’s Amarcord note for note, and Raymond Scott’s “Powerhouse” used in the Warner cartoons composed /arranged by Carl Stalling. I believe there was a settlement on the Scott piece later but I’ll double-check the future Filmus-L posts. That Sunday’s Chicago Tribune mentioned the similarity as well. ....Yes, Stephen in January 1997 stated that the “wacky” mechanical bass line of the “Honey” theme sounded like Raymond Scott’s “Powerhouse,” and that Disney settled with the

Scott estate. It appears Horner was not being reasonably careful, not double-checking. Other posters stated that Horner borrowed from Khachaturian in *Star Trek II & III*, Prokofiev, Shostakovich, and so on. Well, it's prudent not to simply make blanket statements but to pull out the written scores and make direct comparisons (if any). But where there is smoke, there's fire....Maybe someday I'll try to compare them, but I've only worked on *Krull* and two or three Disney scores he did. I really liked his *Rocketeer*, more than *Honey, I Shrunk the Kids*. *Krull* was my favorite. I still haven't seen *Avatar* yet. Maybe the weekend after next...

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Below is a rudimentary old rundown I wrote almost exactly eleven years ago on Max Steiner's *King Richard & the Crusaders* (aka *The Talisman*). It is my old-style rundown version (no "Line 1 B/Line 2 D/F#" and so on!—but I may now add several here & there for clarification) and I may not expand on it in the future, so here it is in the old, unedited format. By the way, I noticed that in some of my old rundowns, instead of designating horizontal movements with hyphen (say a "3" triplet figure of A-B-A) I may have used the slashes instead (A/B/A). Normally the slashes are meant only for the vertical line chords. I'll change as many of them as I can but I may miss some. I do not know if I have time to go over all of the rundowns in fine detail!

## KING RICHARD & THE CRUSADERS

Music by  
Max Steiner

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

King Richard & the Crusaders

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

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

The cue commences with a triumphant brass fanfare for five bars as the Warner Bros logo appears, followed by the "CinemaScope Production" logo. The horns are unison with accented or *rinforzando* ( > ) notes along with the other brass choirs. The unison horns and trumpet I play the melody line fanfare, starting with quarter note F to Eb (flat) 8th back to F quarter-dot note tied to quarter note, followed by two F 16th notes to a F-Eb-F 8th triplet. In Bar 2, the fanfare continues with a descending triplet of G-F-Eb to F quarter-dot tied to quarter note to two F 16th notes to triplet F-G-F. In Bar 3, two triplets Eb-F-G, F-G-F, then repeated that bar to (Bar 4) triplet Eb-F-G to F quarter note, etc etc.

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

By the time the movie title appears (after the "CinemaScope" one) in Bar 6, the cue changes to C meter and also marked *Maestoso*. Just previously, at the end beat of Bar 5, the fls/oboes/clarinets/violins/violas play a ten 32nd note upward flourish (notes F-G-A-Bb-C-D-Eb-F-G-A). The music turns more ponderous and regal.

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

Bar 7 = Here we finally find a major chord, the Bb maj chord (Bb/D/F). Violins II etc play half notes D to Bb. Chimes strike, after a quarter rest, Line 1 D quarter note (followed by a quarter rest) down to small octave Bb quarter note.

Bar 8 = Here we find the Eb sus4 (Eb/Ab/Bb) to Bb sus 4 again. Violins II etc play half notes Ab to F. Chimes also on small octave Ab to F on the second and then 4<sup>th</sup> beats.

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

ascending quarter notes F-G-Bb-Eb. Etc.

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

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

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

Bars 1-2 = Two bassoons play *mf* whole notes C and G with the tenuto mark above each note. This is repeated thru Bar 9. The timp beats notes G/C dyad quarter notes followed by a quarter rest on the second beat, then the dyad followed by another quarter rest on the 4th beat. Small cymbals strike on the second beat. Finger cymbals, after an 8th rest, play an 8th note followed by an 8th rest, then another 8th note played, followed by a quarter rest and the playing of a quarter note on the 4th beat. A small gong sounds (L.V) sounds a half note. Two harps play 8th note dyads C/G to C/G octave higher, repeated, followed by quarter note dyad to octave higher quarter note dyad. The celeste plays dyad C/G in the same pattern as the finger cymbals. 8 divisi violins I play *mp* whole note G (g<sup>'''</sup>) [Line 2 G] and C (c<sup>'''</sup>) tied to same in the next eight bars. 4 violins II play whole note C (c<sup>'''</sup>) tied to same next eight bars. VC (celli) play pizzicato 8th notes C/G (lower stave on C; upper stave on G) on the first beat, followed by an 8th rest. Then C/G an octave higher on the 2nd beat, then lower octave again C/G on the 3rd beat. The 4th beat is silent. So what we find are simply perfect 5th intervals here conveying the spaciousness of the desert with no intermediary 3rd interval notes (eg., the E of the C maj chord).

Bar 3-4 = Soli fls/oboes/violas play the Moslem flavor melody, starting on whole note Bb (b-flat ") [Line 2 Bb] tied to 8th note next bar, part of a two set descending/ascending 8th note pattern (notes Bb/C/Bb/G, F#/G/A/Bb).

Bars 5-6 = Repeat previous two bars.

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

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

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

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

on note B.

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

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

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

[Crusaders' Camp] R1/3. 12pp, 45 bars. The cue seques from the previous cue as the battle ends and the crusaders return to camp at night. The king is given a fanfare with four open trumpets in Bars 39-45. The trumpets start with a three-note figure on a disjointed chord (D/G/A/C) to half note chord notes G/C/D/E. Horns on C/E; Pos on G/C/E/G; tuba on C. Timp ostinato beat of 8th notes C down to G. So it looks like a C maj6/9 sound (C/E/G/A/D) rather than a min7/11 (A/C/E/G/D) since the bass notes and trumpet I are on note C. Also the street drum rolls and the piatti crash.

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

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

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

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

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

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

instruments are tenuto.

Bar 9 = The top two horns and clarinets play dyads Bb/Db quarter dot notes down to Ab/C 8th to Gb/Bb quarter notes. The bottom stave plays Db half note tied to adjacent 8th. Etc At the end of Bar 17, the harp plays an upward gliss (Bb-Cb-Db-Eb-F-Gb-Ab,etc).

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

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

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

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

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

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

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

[Assassin's Arrow] R2/2. Cue #35889. 7 pp., 26 bars. Scene: The arrow pierces Richard's chest, below the heart. By Bar 5, after an aide yells, "An assassin! Bring a doctor!" the music depicts the frenzy and panic of the emergency. Fls/oboes/clarinets/violins, after an 8th rest, play *ff* four rising 32nd notes Line 2 D-E-F-G to A dotted half note. Bass cl./Fags/Pos IV/tuba/violas/bass play whole note A. Actually, the violas bottom staff play dyad Line 1D/A, and top staff violas on F/Line 2 D

whole notes. Timp trill (roll) on Great octave A. The horns and celli play the frenzy motif, D quarter dot to C# 8th rinforzando to C and B quarter notes. The trumpets play pronounced D min (Line 1D/F/A/Line 2 D) "3" triplets. Etc.

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

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

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

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

Bar 6 = The cue turns *maestoso* in C as Sir Giles is appointed command of the crusaders in Richard's absence (due to sudden ill health!). Horns and Pos pronounce the appointment in a rising 8th note triplet chord pattern to half note dotted, followed by trumpets in felts. So, the horns/Pos play Fsus4 in various inversions: triplet, 2nd inversion (C/F/Bb)/root (F/Bb/C) 1st inv (Bb/C/F) to Fsus4 2nd inv half dot chord. The trumpets respond (with the clarinets) with the same Fsus4 inversions, but in a different notational pattern, ending on C/F/Bb in Bar 8.

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

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

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

Eight Violins I play the pre-Love Theme motif Bars 1-12. Four divisi Violins II play descending quarter notes. Unison violas and celli also play descending quarter notes.

In the grace bar, Violins I play 8th note B (b) [small octave B] to (Bar 1) B (b') [Line 1 B] half note dotted tied to adjacent 8th note held in a fermata. Then the same octave lower B (b) 8th sounds to (Bar 2) higher octave B half note dotted, etc. Repeated again in Bar 3.

Bar 1 = Violins II, after a quarter rest, play descending quarter note chords in *p* (piano), "rubato" and "espr." Violins II and violas play dyad D#/G# on the first quarter note chord combination; celli play quarter note B. This amounts to a G# min chord 1st inversion (B/D#/G#). The second quarter note chord is an F# min 1st inv (A/C#/F#). The third quarter note chord on the last (4th) beat of Bar 1 is E maj 1st inv (G#/B/E).

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

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

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

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

Bar 6 = The melody line continues with the A (a") [Line 2 A] quarter dot note down to the B (b') [Line 1 B] half note tied to quarter note, followed by a B 8th.

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

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

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

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

Bar 15 = repeat Bar 13.

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

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

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

[Desert Vanguard] R4/2. Cue #35893. *Giocoso* in 6/8time, 6pp., 22 bars.

Scene: Kenneth enters the King's chamber and the scene fades to Kenneth riding alone in the desert as vanguard to the queen's caravan. He spots a tiny oasis. Then he spots a sole Moslem rider approaching him (Rex Harrison as Ilderim/ Saladin). Incredibly uplifting cue! One of the best in the score.

The music seques from the last cue after a second or two break. Clarinet I and *con sordini* trumpet IV play Line 1 C# [written D#] dotted half note (full value of bar in 6/8 time) tied to the next bar. Bells play a rising triplet of notes Line 1 C#-F#-B to Line 2 E quarter note. The triplet notes are also tied to the corresponding quarter notes (sustaining the full tone). The total sound is a F# Dom7 sus (F#/B/C#/E). The other sordini trumpets play F#/B/E progressively. At the end of Bar 1, the celeste and violins play 8th notes F# up to B to (Bar 2) E half note dotted on a trill.

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

Bar 4 = Repeat Bar 3.

Bars 5-6 = Soli fls and oboe play a close variation of the Love Theme, quarter notes F to Eb (tied to quarter note of Eb next bar) followed by triplet 8th notes F/Eb/F.

Solo cello plays Bb half note tied to next bar. Altri celli play 8th notes Ab/Gb on the 1st and 3rd beats. CB on Ab. Violas on Gb/Bb/C on the 2nd and 4th beats, joined by the violins on Gb/Bb. Fags on half note dyad Ab/Gb tied to next bar, etc.

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

Bars 9-10 = Repeat Bars 5-6.

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

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

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

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

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

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

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

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

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

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

find 16th notes G#-A-B-C-D-E to 32nd notes F-G-G#-A-B-C-D to concluding E quarter note. Cl I also plays an additional line of notes, D#-E-F-G-A-B 16ths to 32nd notes C/D/D# etc.

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

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

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

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

Bar 2 = Fls/trumpets/Pos/tuba/violins/celli/CB play rising quarter notes *sf*. For example, trumpets play quarter notes D/G/D to F/Bb/F to A/D/A. Pos play G/D/G to Bb/F/Bb to D/A/D. Fls/violins/celli play dyads G/D to Bb/F to D/A. Oboes and clarinets and violas play rising and falling 16th notes D/Eb/F/G, Ab/Bb/C/Db to falling notes Eb/D/Bb/Ab/F to trill C# quarter note tied to half note next bar. Etc.

The last several bars show the strings playing a mad rush of 16th notes culminating on note E *sforzando*. So, in Bar 9, 16th notes small octave B-Line 1 C-D-C, B-C-B-A, B-C-D-C, E-F-Gb-F.

Bar 10 = F#-G-Ab-G, B-Line 2 C-Db-C, C#-D-Eb-D, D#-E#-F#-E#.

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

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

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

The music here is simple yet enchanting, starting in A min (notes A/C/E). The flute and english horn play the Arabian-style melody, A half note dotted tied to 8th note

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

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

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

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

Bars 1-2 = Celli and bass play mf tenuto two half notes F# (celli) and B (bass) per bar, repeated thru Bar 8. The lower/bass clef of Harp II plays low dyads B/F# on the 1st and 3rd beats, while the upper/treble stave plays notes F#/C#/F# on the 2nd and 4th beats, again repeated thru Bar 8. Harp I, after a quarter rest, plays half notes C (octave apart or c and c') to D# quarter notes octave apart, repeated thru Bar 8. The vibe plays a similar pattern with half notes C#/F# to D#/F# quarter notes. Bell (with soft hammers) plays dyad notes C#/F# on the 2nd beat; D#/F# on the 4th beat. Finger cymbals also sound quarter notes on the 2nd and 4th beats, again repeated thru Bar 8. Like Harp II, bassoons play, after a quarter rest, half notes C# (octave apart) to D# quarter notes.

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

Bars 3-4= The celeste is now introduced, playing descending 8th notes after an 8th rest each bar. Both staves are in the treble clef in Bar 3, then treble and bass clefs in Bar 4. After an 8th rest, the celeste plays mf the notes an octave apart, starting on F#(F sharp " and F sharp "). So we find descending 8th notes F#-C#-F#, back up three half-tones to D#-B-F#-D# (d#, d#"). In Bar 4, after an 8th rest, the celeste plays (octave apart) F#-D#-F#, D#-B-F#-D# (d#, d#"). Remember, middle C is designated as c'. "optional" bells play the same pattern "cued in."

Bars 5-8 = Repeat Bars 1-4.

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

Bars 11-12 = Celeste plays descending notes A-E-A, F#-D-A-F# (D major

sound). In Bar 12, notes F#-C#-F#, D#-B-F#-D#.

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

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

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

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

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

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

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

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

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

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

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

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

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

[Sir Knight] R5/4. *Modto* in 6/8 time, 4pp., 16 bars. Scene: Vanguard knight Kenneth rides up to Lady Edith. The Queen asks what delays the rear guard. Again, as in the start of R 4 pt 3, we hear the Scot ostinato of an acciaccatura to half note dotted played by a clarinet (notes G# to A), a bass cl (notes C# to D) and two bassoons (notes

C#G# to D/A). Strings play 8th notes pizz, etc. Then at the end of Bar 2, the fl/picc/oboes play a scottish motif starting with a 16th note triplet (notes D/D#/E) to (Bar 3) F# 8th note dotted to F# 16th to F# 8th to F#/G/A to (Bar 4) accented A to descending 8th note triplet G/F#/E, etc etc.

Starting on Bar 11, the Lady Edith (Love Theme) is reprised in 3/4 time as Kenneth and Edith speak (quarter notes G# to F# to 8th note triplet G#-F#-G#, etc). Harp plays rising 16th notes B-F#-A-C#, D#-F#-A-C# to G# 8th, etc.

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

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

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

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

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

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

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

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

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

The clarinets and E.H. play rising 32nd notes, and bass cl and Fags play

descending 32nd notes as the sword swings. Rising clarinets play two groups of seven 32nd notes small octave D-D#-E-E#-F#-G-G#, A-A#-B-middle C-C#-D-D#. After a quarter rest, the english horn plays the 2nd set. Bass clarinet and bassoons, as stated, play a descending set of six then seven 32nd notes, Db-C-Cb-B-A-Ab to G-Gb-F-E-Eb-D-Db.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[The Death Joust] Reel 10.15 pp., 62 bars. Scene: Kenneth manages to knock Richard from his horse with a lance flat on his back. Fls/ob/E.H./clarinets/violins/violas make a rising set of six 16ths notes and seven 32nd notes to quarter note in Bar 5. Then the trumpets/Pos/tuba play descending (falling Richard) notes, ending on the E maj quarter note chord (E/G#/B). Etc. By Bar 24, they battle with sword and shield on foot. Etc.

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

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

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

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

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

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

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

[The Bowman] R11/1. C meter. 5pp., 18 bars. Scene: The assassin bowman of Sir Giles is brought in, dying. The gong sounds, and three horns play. Then in Bar 2, after a half rest, the strings and E.H. play Bb (celli on Db) half note to (Bar 3) Bb half note dotted, etc. After a quarter rest, two pianos play three wavy gliss quarter note chords

Cmaj7#9 (C/E/G/B/D#), etc. Clarinets/C.B.Cl/Fags also play notes after a quarter rest. The Pos play a G maj whole note chord (notes G/B/D) in Bar 16. The timp rolls on G sfp <. The piano is trem on notes G to G octave higher. Etc.

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

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

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

[Street Drums] R12/2.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

[Saladin Catches Up] R14/3. 19 pp., 82 bars. Scene: More chase scenes. Saladin rides off alone and eventually catches up to Sir Giles' bunch and sneaks in

amongst them. Very interesting chase music here. Trumpets and Pos play pronounced ostinato figures of Cb 16th to Bb held notes in Bars 67-68. Then C to B next two bars. Etc. Violins etc play rapid triplet F-D-E, F-D-E to (Bar 68) F-D#-F played four times that bar, then Gb-E-Gb four times that bar and next. This pattern keeps rising a half tone every two bars generally. The cue ends with Giles yelling, "Hurry, you sluggards! Keep apace!" Seque to next cue.

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

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

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

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

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

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

[End of Battle] R15/4. 13 pp., 57 bars. Scene: Kenneth slides down the bridge and fights to lower it. Saladin and his men ride off and bid farewell in the distance.

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

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

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The same applies immediately below. I will simply paste my old-style skeletal rundown of Herrmann's *The Man in the Gray Flannel Suit*.

## Man In Grey Flannel Suit

The following is a cue rundown of Bernard Herrmann's 20th Century Fox production of THE MAN IN THE GRAY FLANNEL SUIT (which is unlikely ever to be issued on CD). Nevertheless, I feel it is an exceptional score during his "Fox" years if you focus on a pure drama pic (rather than the fantasy/western/adventure yarns and scores). Some consider it a clone or Stepson drama of the likes of THE SNOWS OF KILIMINJARO (also starring Gregory Peck). A movie like this would never be produced nowadays due to our acquired taste for fast action and relative shortage of dialogue. It would be considered slow, boring, too talky, and too long! But I enjoyed watching the steady, unfolding drama played by such seasoned actors! And the music added to the dramatic pleasure.

THE MAN IN THE GRAY FLANNEL SUIT Feb 1-25/'56

Reel 1 pt I "Prelude" *Molto sost e largamente* in C time. 3 fls, 2 oboes, 3 cls, 2 bass cls, 2 fags, 4 horns, 3 "C" tpts, 3 Pos, tuba, timp, 2 harps, 10 vlns I, 8 vlns II, 6 violas, 6 VC, 4 CB.

Reel 2 pt I "The Children's Hour" *Adagietto* in 3/4 time. Strings only (sordini). 39 bars. 2:30. Begins and ends with the B-flat.

Reel 3 pt I "The Coat" *Largo* in C. 2 piccs, 1 flute, 4 cls, b.cl, c.fag, tuba, 3 timps, organ. Organ sustained at low C, up to F# to C.

Reel 3 pt IA "The Killing" *Largo* in C. 2 bass cls, fag, C.F., 4 horns, 3 Pos, tuba, organ, 2 timps., 2 bass drums, Tam Tam, 6 celli, 4 CB. Accented timp in C/F#/C, then stopped horns.

Reel 3 pt IB "Rome" *Moderato* in C. 4 horns, celli and CB in B-flat. 5 bars. :16 and 1/3.

Reel 3 pt II "Maria" *Lento assi* in C. Maria Italian theme highlighted starting bar 10 with 2 fls and 2 cls espr dolce.

"The Rain" *Lento* in C.

"Maria's Room" *Lento (mesto)* in C.

"Farewell" *Lento e mesto* in 3/4 time. One of my favorite cues. Nice effect with the rising strings. First 3 bars has the sordini celli, A quarter note to B-flat, up to tied G quarter notes, down to F, down to D tied quarter notes, up to E-flat half-note. 3 cls and bass cl add their sonorities (essentially an A-flat chord, 1st inversion). Bars 4-6 has the violas take the string line, starting with D quarter note to E-flat up to C tied quarter notes, down to B-flat, down to G tied notes, up to A-flat. 2 fls are added to the cls/B.Cl. Bars 7-9 has Vlms II take over the string line in pp espr, starting with the G quarter note to A-flat up to F tied notes down to E-flat to tied C notes up to D-flat. Then Bars 10-12 has Vlms I take over starting with the C quarter note up to D-flat up to B-flat tied notes, down to A-flat, down to F tied, up to G-flat half note. Bar 31 has the solo clarinet molto espr., harp, 4 solo Vlms I, ditto II, 2 solo violas, ditto celli ppp. Then solo oboe starting Bar 39. ETC.

Reel 5 pt I "The Clock (I)" *Lento* in C. 2 fls non-espr, harp beating solitary C# note. Then cls for 2 bars, etc etc. Horns sordini and tuba starting Bar 12.

Reel 6 pt I "The Clock II" *Lento* in C. Accented C# note again played by 2 fls and 2 cls. Sordini horns, tuba, and harp (B-C#). 16 bars :44.

"Biography" *Moderato* in C. 2 cls and Harp. 10 bars, I believe or :10. May have been omitted.

"Daydreams" *Andante* in C. Strings only.

Reel 8 pt I/9 pt I "Hopkin's Promise" *Andante agitato* in C. 9 bars. :35 and 1/3. 2 horns and strings.

Reel 9 pt III "Duo" *Andante* in C.

Reel 10 pt I "The New House" *Allegretto* in half-time. Woodwind, harp and piano. Interesting, perky (in an almost subdued way considering the coming events) little cue.

Reel 11 pt I "Suzy's Rage" *Allegro pesante (molto modto)* in 6/8 time. Molto dramatic cue played by the strings. :34.

"Honesty" *Lento* in C. I believe this was omitted.

"Reel 15 pt I "Tomorrow" *Lento* in C. 12 violins. 6 bars. :24.

Reel 16 pt I "The Letter" *Lento* in C. Starts solo sord violin A quarter note to B-flat to next bar to D half note (3/4 time) down a note to C quarter down to next bar(C time again)to A-flat half note etc etc. Solo Vln II, solo viola, solo cello add in the second bar.

Reel 16 pt II/17 pt I "Breakdown" *Molto sost e tenuto e pesante* in half-time. Tutti, with hard mutes on C tpts, starting B-flat whole note, down to A half note, to F half note, up to A-flat whole note, heavily accented "con forza" fff.

Reel 17 pt II "Flight" *Allegro furioso* in unusual 9/8 time.

Reel 17 pt III "Ordeal" *Lento* in 3/4 time. 3 cls., 2 bass cls, trill timp on F note, harp, 6 VC, 4 CB.

Reel 18 pt I "The Morning" *Lento* in 5/4 time. 1 clarinet, harp, violins.

"Finale" *Andante* in C.

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The same applies now to Steiner's *Miracle of Our Lady of Fatima*. Old style rundown also written 11 years ago. Maybe someday I'll do a proper rundown but until then, Enjoy! By the way, if I get time, I may add some new clarifying material (as in the beginning of R 2/3).

## MIRACLE OF OUR LADY OF FATIMA

Music by  
Max Steiner

The following is a cue rundown and analysis of Max Steiner's reverent score to Warner Bros' 1952 pic, *The Miracle of Our Lady of Fatima*, starring Gilbert Roland and Frank Silvera (remember him as "Angel," the Mexican bandit, in the Paul Newman pic "Hombre"?). The orchestration is by Murray Cutter, with nominal assistance by Sid Cutner and Leo Shuken (eg., Reel 4 pt 4A). The score was nominated for an Academy award and it is indeed very moving music, well worth repeated listening! I purchased the video at Tower Records and, I must say, the film gets better at repeated viewings. It is a well-acted and well-written movie, directed competently by John Brahm. The costuming and set designs are superb.

Susan Whitney plays the innocent Lucia dos Santos, the eldest of three children who have seen the Blessed Virgin. Susan appears only in one more film, uncredited as an attendant in the Hitchcock film, *North by Northwest*. Sherry Jackson (who plays little Jacinta Morto) had better luck in acting, appearing in other Max Steiner-scored films such as *Lion and the Horse* and *Trouble Along The Way*, and later appeared in episodes of TV shows such as *The Virginian* (eg., "Show Me A Hero") and *Star Trek*.

Principal recording date was July 14, 1952. Total duration of score: 62 minutes, 47 seconds.

## THE MIRACLE OF OUR LADY OF FATIMA

"Main Title" C meter. 24 bars, 1:10. Several low register instruments play unison whole note C tied to whole note next bar. These include the bass clarinet, bass saxophone, 2 bassoons (Fags), horn IV, tuba, rolling timp, organ, piano and cello (bass clef octave apart, C and c), and CB (small octave C)--all played *ff* (fortissimo) and *rinforzando*-marked. Horn III in the low register (small octave C) and two trombones play small octave C half notes tied to 8th dotted notes in Bar 1. Then (now the trumpets join in) they play the 16th note C major 2nd inversion chord (G/C/E) *rinforzando* (>) to quarter note chord Ab major (Ab/C/Eb) tied to half-dotted notes next bar.

Bar 2 = 3 flutes/2 oboes/2 clarinets/ 3 horns/treble clef piano/8 violins I/4 violins II/violas play three quasi triplet figures. They play various inversions of the Ab major chord starting with (after two 8th rests) an 8th note Ab major 1st inversion chord (notes C/Eb/Ab).

Bar 3 = Cue changes to 2/4 meter. Emphasis again is on the Ab major root position (Ab/C/Eb) quarter double dotted chord crescendo (<) to F minor 16th note chord (A/Ab/C/F for the violins).

Bar 4 = Back to C meter. Emphasis on E major 1st inversion half-dotted chord (G#/B/E/G#). The VC/CB/bassoons etc play G# half note tied to 8th note. The harp plays ascending arpeggio 16th notes Great octave G#-B-small octave E-G#, B-Line 1 E-G#-B, Line 2 E-G#-B-E to G# 8th note followed by an 8th rest.

Bar 5 = Emphasis on C# minor chord (C#/E/G#).

Skipping to the end of Bar 7, the initial Fatima theme ends on the D# minor 1st inversion quarter note chord (F#/A/D#/F#), held fermata.

Bar 8 = The tutti performance doesn't resume until the last five bars of the cue, especially the brass. The harp strums the F# minor wavy gliss (arpeggiando) quarter notes (actual notes small octave F#/A/Line 1 C#/F#/A/Line 2 C#/F#). The violins and violas play that chord whole note tremolo *sfp*, 1st inversion (A/C#/F#).

The vib sounds the F# minor 1st inversion triad half dot chord (Line 1 A/Line 2 C#/F#). The flutes and clarinets play the F# min 1st inversion whole note chord tied to next bar. After a quarter rest, the chime strikes quarter note Line 1 G# down to half note D#. The bassoons play half note dotted dyad F# (Great octave/small octave apart) to C# quarter note. etc.

Bar 9 = repeat Bar 8.

Bar 10 = The cue shifts gear to "religioso" as Max arranges Bach's "Jesu Der Su meine Seele," according to the official cue sheets. The previous section's music lasted 25 seconds; the elapsed time for this section from Bar 10 to the end of the cue is 45 seconds.

The mixed chorus is introduced here. These vocal arrangements are supervised by Norman Luboff. It consists of the women's section (soprano/alto) and the men's section (tenors/baritones/basses). They all "Ah---" their notes. In Bar 10 the tenors sing four consecutive quarter notes in Line 2 E (repeated next bar). The sops play two Line 2 E quarter notes down to Line 1 B and up a full tone to Line 2 C. The altos play two 8th notes A to B, then quarter notes C to B, and finally 8th notes A to G#. Baritones (bass

clef) play 8th notes middle C to B, then quarter notes A to G#, and then F# to E. Basses play low A (A) quarter note up an octave to A (a) down to G# to 8th notes G#/A. Etc. The chorus ends the M.T. on E major (E/G#/B).

The orchestral section starting in Bar 10 consists also of the addition of the organ. The same pattern of the chorus is played, starting on the F major 7 chord (F/A/C/E). The strings are silent until the second half of Bar 13, playing bowed tremolo half notes, then joining in the melody line in Bar 14.

[Added 2-14-10: In Bar 14 (*a tempo*), violins I play Line 1 B quarter note legato up to Line 2 C quarter note to D-C 8ths down to B quarter note to (Bar 15) C quarter note to B-A 8ths to A quarter note to G tenuto-marked quarter note. Violins II play Line 1 G# legato to A quarter notes to A legato to G (natural) quarter notes to (Bar 15) G-F# 8ths to G to F# quarter notes down to D tenuto quarter note. Vilas play Line 1 E-E-D-D quarter notes to (Bar 15) C-D 8ths to E quarter note to D-C 8ths to small octave B tenuto quarter note. VC play small octave E quarter note up to A-G 8ths to F#-D 8ths to G-F# 8ths to (Bar 15) E quarter note to D-C 8ths to D quarter note down to Great octave G tenuto quarter note. CB in Bar 14 plays pizzicato Great octave E 8<sup>th</sup> note followed by rests next several bars. Etc.]

By Bar 20 the cue is designated "Maestoso" as the brass finally joins back in. Etc.

Reel 1 pt 2 [Revolt] *Agitato* in 2/4 time. 102 bars, 2:16. Note: No cue titles are given in the full orchestrated score (except for the Main Title). However, the cue sheet designates the beginning of Reel 1 pr 2 as "Revolt."

Scene: This is the dramatic Revolution scene in 1910 Portugal. The Revolt Motif is played many times in the movie, signifying the oppressive, secular police state (which is anti-Christianity) and its representatives, especially the Administrator of the Province, Arturo dos Santos (played by Frank Silvera).

The basic bare-bones revolt motif is a six-note figure first played in Reel 1/2 by the trombones, most prominently. A sforzando mark (forced accent) is placed over 8th note chord B minor 1st inversion triad (notes D/F#/B) followed by same two 16th note chords. Then it rises to its 2nd inversion (notes F#/B/D) 8th note chord back to the 1st inversion 8th note chord. This basic motif pattern is completed in bar c2 as it rises to the half note B minor root position chord (notes B/D/F#). The trumpets join in after that first 8th note played by the Pos. The bass clarinet plays F# half note tied to next bar. Fags play dyad half notes B/F# tied to next bar. Horns are on B, VC/CB on B, etc.

Bar 2 = After an 8th rest, the flutes/oboes/clarinets/2 horns/violins/violas expand on the basic Revolt Theme. Again, after an 8th rest, we find two 16th notes G# to A to A# 8th note to B tied to (Bar 3) next bar. Then the pattern is repeated.

Bar 5 = Flutes/oboes/clarinets/violins/violas are trill on half note C. Violins I are on Line 3 C, violins II and flutes/oboes/clarinets on Line 3 C, violas on Line 2 After a quarter rest, the brass/VC/CB etc sound a resounding C major chord 1st inversion (E/G/C) played *rinforzando* (>). Repeated next bar. Etc.

Skipping to Bar 11, the mob roar ceases as the spokesman exclaims, "Citizens of Portugal! Soldiers and sailors of the Revolution!" The cue changes to C meter. The strings are bowed tremolo playing the C minor chord (C/Eb/G), sfp. The gongs sounds and the timp rolls on C. The piano strikes quarter note Eb minor chord (actual notes

C/G/C, Eb/G/C). Clarinets also play the Eb minor triad. Fags play dyad Great octave C/G.

Skipping to Bar 43, the narrator is heard off screen saying, "In the Portugal of 1910, there was a swift and sudden uprising..." The violins are bowed trem on notes D#/E, A/Bb, C/D to (Bar 44) A#/B, C/Db, C/B, Bb/A to (Bar 45) Ab/G, F#/G, A/Bb, C/D to (Bar 46) Db/C, Cb/Bb, etc. After a quarter rest, the harp is wavy gliss on E Dominant 7<sup>th</sup> (notes E/Ab/B/D/F). The flutes also follow the same notational effect of the strings.

Skipping to Bar 73 (page 19), the cue changes to "Andante" in C meter. In that section, the narrator states, "And so began a savage persecution of all religious orders..." The English Horn and strings (minus basses) are prominent, playing the religious persecution theme (labeled as "Priests" in the cue sheets)"rubato" and "molto espressivo." After an 8th rest, they play unison 8th notes G-A-Bb, Bb-Bb-Bb-Bb (last four notes held tenuto).

Bar 74 = 8th notes Bb-Bb-Bb-C, Bb-A-Bb-Bb (last four notes held tenuto). Etc. The Pos in felts in bar 73 play mp the triad whole note G minor chord 1st inversion (notes Bb/D/G) tied to whole notes next bar. Etc.

Skipping to Bar 83, the cue changes to "Andante religioso." The narrator says, "But the Portugese clung to their faith...after 7 years..." The woodwind and strings and organ play the Eb minor chord (notes Eb/G/Bb/Eb for the violins). The organist plays left hand (bass clef) whole notes Eb/Bb/G/Bb, right hand (treble clef) notes Eb/G/Bb/Eb. Etc.

Reel 1 pt 4 [Hugo] *Giocoso* in 2/4 meter. 12pp., 47 bars. Note: The first 9 bars were deleted in the final print. The music starts, faintly at first (edited in) from Bar 10, "Leggiero" in 6/8 time playing the Children Theme when Hugo says, "That's fine for little girls but not for a big fellow like me."

Bar 10 = The flutes/violins/celeste play the melody line. The flutes play the motif with notes an octave apart. So C 8th notes (c", c""), followed by an 8th rest, to E 8th notes, down to A (a', a'') quarter notes, followed again by an 8th rest. Strings play two pizzicato quarter notes, each followed by an 8th rest. So G major 2nd inversion (D/G/B) down to C major (C/E/G). The harp is arpeggiando quarter notes. The bassoons, after two 8th rests, play D 8th tied to D quarter note, followed by D 8th to (Bar11) D quarter note, etc.

Bar 11 = Repeat Bar 10 (except for the bassoons).

Bar 12 = Melody line continues with 8th notes D to E to "3" 16th triplet F-G-F down to 8th notes E to D. The pizzicato strings play G major 2nd inversion again to F major 2nd inversion (C/F/A/C).

Bar 13 = melody line continues with 16th note triplet E/F/E to 8th notes D to C to (Bar 14) D half note dotted tied to next bar. The pizz strings play E major (notes E/G#/B/E) to D minor (notes D/F/A/D).

Skipping to Bar 30, the cue changes to "moderato grazioso" in 6/8 time finally playing the Hugo Theme as Hugo talks with Father Ferreira (Richard Hale). The solo oboe plays the theme in quasi-triplet fashion 8th dotted to A 16th to B 8th, followed by notes C to D to C in the same quasi-triplet format. 8 violins I and 4 violins II play syncopated 8th notes C/E/G(C major) on the first 8th beat. Etc.

In Bar 41, the solo bass clarinet plays "solo grotesque" acciaccatura (grace note)

to quarter notes as Hugo jokes about taking the collection money as a condition of returning back to the Church. The piccolo and flute then finish the melody line, ending on note C.

Reel 2 pt 2 [Pastorale Scene] 3/4 meter. 44 bars, 1:14. Scene: The little boy Francisco Morto is on a flat rock playing a single reed instrument out in the shepherd cova. The solo flute plays *sf*, starting on note C (c'') half note dotted held fermata tied to 8th note next bar.

Bar 2 = 8th notes C-Bb-C-Bb to 8th dotted G up to B 16th, etc.

Bar 5 = The strings come into play here after a quarter rest, playing half note Bb minor 9th chord (notes Bb/Db/F/Ab/C) tied to 8th note next bar.

Bar 6 = Strings play six 8th notes to (Bar 7) Bb minor 9th. After a quarter rest, the harp plays a nine note rising 32nd note figure (notes Bb-Db-F-Ab-C-Db-F-Ab-Bb) to C 8th. Then the solo celeste takes over with a seven note 32nd figure (notes Db-Eb-F-G-Ab-Bb-B) to (Bar 8) C 8th note. Bar 8 = The solo clarinet plays a rising figure in 8th notes. Etc.

Bar 11 = The strings play the C# minor 9<sup>th</sup> (C#/E/G#/B/D#). The harp plays the Db minor 9<sup>th</sup> (Db/Fb/Ab/Cb/Eb) enharmonically the same sound as the C# minor 9.

By Bar 15, the cue changes to Allegro in 6/8 as Francisco snatches away Jacinta's red apron to taunt the nearby ram. the playful Children theme sounds again (as in the start of reel 1/4 in Bar 10). Flutes/oboes/vibe/celeste play the melody line, Eb 8th note, then an 8th rest, up to F 8th, down to Bb quarter note (followed by an 8th rest). Repeat next bar. The harp and strings play the Ab major 1st inversion quarter note chord (notes C/Eb/Ab) to Db major 6 (Db/F/Ab/Bb)[or the Bb minor 7, notes Bb/Db/F/Ab].

By Bar 33 Jacinta is crying as she fails in retrieving her apron from the head of the fleeing ram. The violins play descending triplets (violins II an octave lower), notes Line 3 A-Bb-A, G-A-G to (Bar 34) F#-G-F#, F-Gb-F to (Bar 35) E-F-E, D#-E-Eb to (Bar 36) D-Eb-D, C#-D-C to (Bar 37) C-D-C, B-C-B, etc. The glock plays with the violins II, also flute II and oboes. Flute I plays with violins I. The celeste plays both octaves.

Francisco suggests they eat lunch. In bar 41, the violins play the Sympathy motif melody line with half notes (octave apart) F (f', f'') tied to F 8th notes followed by descending 8th notes E/C#/D. The harp plays rising 16th notes E-Cb-D-G#-Cb, D-F-G#-Cb-D to F quarter note, followed by a quarter rest. Violas are on G# and D whole notes; celli on B half note up to D half note; CB on E whole note.

Bar 42 = violins continue the melody line on D half note tied to 8th note, then unison 8th notes on C down to F# to G. Repeat next bar.

Bar 44 = melody ends on F# whole note held fermata. The harp plays rising legato 16th notes D-F#-A-D, F#-A-D-F#, A-D-F#-A, D-F#-A-D.

The solo horn played a counter-point figure starting in Bar 42.

Reel 2 pt 3 [The First Visitation] *Maestoso* in C time, 14pp., 59 bars. Cue # 34545. Scene: As the children yell "Hail Mary!" in order to hear its echo, lightning and thunder suddenly surprise them. They quickly decide to forgo eating and to hurry home! The orchestra plays a five note figure *fff* (fortississimo) comprised of two 32nd notes tied to an 8th note tied to a half note dotted tied to whole note next bar. The trumpets and trombones are most prominent, playing the C major 1st inversion (E/G/C).

[Added: Specifically, trumpets sound *fff* Line 1 E/G/Line 2 C [written F#/A/Line 2 D] 32<sup>nd</sup> notes played twice to 8ths tied to dotted half note and tied to (Bar 2) whole notes held fermata. Double-stopped side-bracketed violins I are bowed trem *fff* on Line 2 E/Line 3 C whole notes tied to whole notes next bar held fermata with a decrescendo hairpin (to *pp*) and tied to whole notes next two bars (still bowed trem). Violins II are bowed trem *div* (divisi, not double-stopped) on Line 2 C/G whole notes tied to next three bars. Violas top staff are bowed trem on Line 1 G whole note tied to next three bars, and bottom staff violas on double-stopped middle C/E whole notes. VC play small octave E-E rinforzando-marked 32<sup>nd</sup> notes to E rinforzando 8<sup>th</sup> tied to dotted half note tied to (Bar 2) half note legato mini-slur down to Great octave Bb half note held fermata > *pp* down to (Bar 3) Great octave E whole note tied to whole note next bar. CB are *col celli*.

Bar 2 = As the whole note is held fermata for most of the orchestra, the clarinets/bass clarinet/bassoons/tuba/timp/bass clef organ/VC/CB play E half note to Bb half note held fermata, the sound dying down to *pp*. The vibe and organ carries over the sound to the next few bars.

Bars 3-4 = The gong sounds a diamond shaped whole note tied to whole note in Bar 4, and the vibes still sound the C major root position (Line 1 C/E/G; Line 2 C/E/G/Line 3 C for vibe II). The woodwind and brass are now silent. The pianos are trem between Contra-octave up to E whole notes. The violins and violas are still bowed trem since Bar 1, as given. The organ sounds *pp* Line 1 C/E/G/Line 2 C/E/G/Line 3 C whole notes tied to whole notes in Bar 4.

Bars 5-8 = Again lightning bolts and resounding thunder occurs. The orchestra now plays a seven note Lightning motif figure on F# major chord (F#/A#/C#).

In the original cue, Bars 9-18 were deleted in the final print. Instead, Reel 2 pt 3 "Revised" [3pp., 19 bars] comes into play in the final version. In my opinion, it is indeed the best version of the two depicting the visitation and set-up to the visitation.

Bars 9-10 = After an 8<sup>th</sup> rest, the celeste/vibe/top 4 violins I play the melody line of descending quarter note values. So, after an 8<sup>th</sup> rest, Line 2 (for the solo violins) A to B to Line 3 C# quarter notes down to E 8<sup>th</sup> tied to (Bar 10) 8<sup>th</sup> note, and then down to Line 2 A to B to Line 3 C quarter notes up to Eb 8<sup>th</sup>. In Bar 9, the eight other violins play whole notes E/G/C/E bowed tremolo. Violas are bowed trem on G/C. After a quarter rest, the VC/CB play Bb half dotted note. The total sound is a C Dominant 7<sup>th</sup>(notes C/E/G/Bb). The harp is bisbigliando("whispering"), a harp effect like a quiet tremolando in which the upper stave plays descending 32<sup>nd</sup> notes E/C/G. and the lower stave plays rising notes G/C/E, repeated several times in that bar. The Pos play dyad whole notes G/C; trumpets play E/G. After a quarter rest (like the VC/CB), the bassoon and contra-bassoon play half-dotted note Bb.

In Bar 10, the violins play whole notes G/C/Eb/G bowed tremolo; violas play dyad C/Eb. After a quarter rest, the VC/CB play (non-trem) Ab half dotted note. Total sound is the Ab major 7 chord (notes Ab/C/Eb/G).

Bar 11 = All the violins are now bowed tremolo whole notes C/Eb/G/C/Eb/G. Total sound is the C minor (notes C/Eb/G).

Bar 12 = The strange cloud descends on the small tree or bush near the children. The music now is "molto cresc." The women's chorus now enters in, singing "AH" quarter notes C/B/A/B, the last note held fermata. The flutes/clarinets/trumpets play

whole notes D/G held fermata. Bass clarinet/Fags/horns/tuba/VC/CB play note G. Vibe and Pos play note B. Total sound is that of G major (notes G/B/D). About half of the violins and violas play along with the women's chorus with notes C/B/A/B bowed tremolo.

Bars 13-20 = Scene: The Lady appears within the cloud, and the two frightened girls run a few yards away, backs turned. Francisco sees nothing and asks what is wrong. Very effective scene and very moving music!

Focusing on the prominent women's chorus that plays triad whole notes, we start on Bar 13 with the C major triad (notes C/E/G). Below is a list of the religioso chords through Bar 20. The revised Reel 2/3 ends on Bar 18.

Bar 13 = C major (notes C/E/G)

Bar 14 = A minor 1st inversion (notes C/E/A)

Bar 15 = D major (notes D/F#/A)

Bar 16 = B minor 1st inversion (notes D/F#/B)

Bar 17 = E major (notes E/G#/B)

Bar 18 = C# minor 1st inversion (notes C#/E/G#).

Bar 19 = Eb major 2nd inversion (notes Bb/Eb/G)

Bar 20 = C minor (notes C/Eb/G)

In Bar 13 the harp beautifully plays rising legato 16th notes starting with C. So notes C/G/C/E, G/(back down to previous) C/E/G, middle C/(back down to) E/G/C, E/(back down to) G/C/E. The gong and cymbal are tremolo. The vibe plays the exact same chords as the women's chorus. The organ in Bar 13 plays notes C/G/C/E (bottom stave), G/C/E/G (top stave) with pedal. The piano plays whole notes C/G/E, C/E/G/C. Violins play notes G/C/E/G. Violas plays dyad notes C/E; VC on C/G; CB on C(c). Pos play C major root position (notes C/E/G). Clarinets and trumpets sound the C major 1st inversion (notes E/G/C). Two horns are unison on note G tied to next bar. Bassoons play G, contra-bassoon on C. Bass clarinet sounds the C note. Oboes play C (c''); flutes on notes E/G.

Bar 14 = The harp plays legato rising 16th notes A/E/A/C, etc.

Bar 19 = The original Reel 2 pt 3 cue comes into effect again as the Lady now speaks, "Don't be afraid. I won't hurt you." The oboe d'amore is introduced as the solo prominent instrument--quite a rarity in present day scoring. It sounds sweeter or less biting than the standard oboe. It is a minor third lower than concert "C" pitch. So a written C would sound as note A; written note Eb would sound as C, and so on. After a quarter rest, the instrument plays mf "dolce" quarter note Bb [written Db] up to half note Eb [written Gb] as the fading chorus play the Eb major chord (notes Eb/G/Bb). The violins are fingered tremolo half notes. Violas and celli (VC) are bowed trem on Eb half-dotted note to D quarter note. One half of them play ponticello (bowing near the bridge creating a rather nasal tone). Flutes play the Eb 1st inversion triad (notes G/Ab/Eb). Etc.

Bars 26-33 = The cue changes to "Andantino semplice" in 6/8 time. Here the Lady says, "I am from Heaven..." The music is from "Tis the Month of Our Mother"[unknown] arranged by Max. The flutes and clarinets are soli, playing dyad notes. So E/G# quarter notes to E/G# 8th, to 8th note triplet E-G#/D#-F#/E-G to (Bar 27) G#/B quarter note to F#/C# 8th to G#/B quarter notes, etc. The harp and celeste play this pattern in a chordal fashion, starting with E major (notes E/G#/B) or actual treble notes E/G#/B/E/G# played wavy gliss. 6 violins play note B (b''') half-dotted note tied

to next bar. The celli are bowed tremolo on E.

Skipping to Bars 46-47, after the Lady asks "Do you wish to offer yourself to God..." the cue becomes "Maestoso" playing C major tutti performances. Strings are non-trem. The celeste is tacet for two bars. The harp plays largely rising 16th notes. Etc.

Starting on Bar 48 the cue is "coma sopra" back to Bars 26-32["Tis the Month of Our Mother"].

Bars 56-59 = The cue concludes with the statement "The beautiful Lady is gone." The music plays B major (B/D#/F#). The top single cello plays a beautiful solo passage of largely rising 16th notes D# down to F#-B-D#, F#/down to B-D#-F#, B (below middle C)/down to D#-F#-B, D#/down to F#-B-D# to (Bar 57) F# whole note. The harp plays nearly the same pattern.

Bar 57 = In the "morendo" indication, the oboe d'amore is solo again, playing triplet note values. After a half rest, F# quarter note to D#, repeated, then (in Bar 58) F# to G# quarter notes, back to F# tied to half note. The solo cello plays the last few notes, G# to F#.

Reel 3 pt 1 [Danger] *Misterioso* in C. 16pp., 62 bars. Note: The title "Danger" is from the cue sheets. Scene: Hugo sees the children who tell him of the extraordinary vision. He warns them, however, that it'd be best if they told this story to nobody else: "You'll tell nobody but Hugo." Then he hops back on his donkey (with the Children Theme playing) and shortly the scene changes to the market where pigs are purchased.

The Danger motif starts with the bass clarinet/bassoons/timp/VC/CB on whole note D played *mf* (mezzo forte) tied to Bar 4. The timp is rolled.

Bars 3-4 = the violins play Db quarter note rinforzando to C half note, followed by an 8th note, then a Cb 8th tied to (Bar 4) whole notes. The violas play F/Ab quarter notes down to E/G half note, then Eb/Gb 8th. Clarinets and horns play the Db major 1st inversion quarter note chord (notes F/Ab/Db) to C major 1st inversion half note chord (notes E/G/C), then Cb major 1st inversion, etc.

Bar 6 = The piano and celeste play an upward swing of eight 32nd notes (D-E-F#-G-A-B-C-D) as Hugo gets back on his donkey.

Bar 7 = Cue changes to "a tempo grazioso" in 6/8 as the Children theme is heard again by the flutes/piano/celeste. Then in bar 28, the night shot commences and so does the Pig Scene, as I call it, or "Romp With the Pigs"(real pigs, not the Police State "pigs"). ["pigs" in the Sixties in the United States meant policemen, for those young enough not to know!]

Reel 3/2-4/1 [Feast Day] *Allegretto grazioso* in 2/4 time. Key signature of A major (3 sharps for "C" instruments, 4 sharps for English horn, 5 sharps for Bb instruments such as the clarinet and appropriate trumpet). 15pp., 59 bars. Scene: The Morto family leave on their donkey cart to the St. Anthony Feast Day celebration in town. Jacinta and Francisco stay behind in order to go to the cova, as promised to the Lady, for the Second Visitation. Lucia, however, is being compelled by her mother to go to the celebration.

The harp/piano/violas/celli play the rhythmic beat ostinato of quarter note to two 8th notes per bar. The tambourine adds colorful percussion. As you would expect for the A major key sig, the violins play tenuto (a held or full value note value) quarter note

chord triad in A major (A/C#/E). The celli play dyad notes A/E. Harp and piano play wavy gliss notes A/E/A/C#/E. Horns play half dot dyad notes E (octave apart) tied to next two bars.

Bar 2 = After a quarter rest, the Feast Day motif with the oboe/celeste/violins playing four rising staccato 16th notes E-F#-G#-A.

Bar 3 = The motif continues with a G# 8th note trill to staccato 8th notes F#/G#/A.

Bar 4 = The motif continues on B half note *rinforzando* tied to next bar. The ostinato pattern of the violas etc now play the B minor 7th chord (B/D/F#/A). Violas play triad notes A/B/D; celli play A/F#, etc. After a quarter rest, the flute/clarinet/bells are soli in 16th notes response pattern G#/F#/C#/B to (Bar 5) F# 8th note, followed by an 8th rest, then a repeat of the last pattern. Etc.

The cue changes to *Moderato* in C in Bar 15 as Lucia tells the other two children that she cannot go with them.

Bar 17 = Cue changes back to 6/8 meter "*appass e rubato*." The solo cello is prominent, playing a sad motif (heard at the end of the First Visitation scene) "*molto espr*" *mf*. The cellist plays E quarter note (above middle C) to middle C# 8th, then repeating it. The rolled vibs and 12 bowed trem violins play *p* (piano sound level) the A major triad (notes A/C#/E).

Bar 18 = The melody line continues with E-F#-E triplet to D quarter note, etc.

Bar 21 = The Feast Day ostinato resumes in Db major (notes Db/F/Ab). The flutes and violins play that chord in half notes tied to next three bars.

Bars 33-37 = As Lucia cries on the way to town, the violins/violas/celli play a rising series of notes: Db quarter dot note to Eb 8th to (Bar 34) E quarter dot to F# 8th to (Bar 35) F quarter dot to G 8th to (Bar 36) Bb and C 8th notes to triplet Db/E/G to (Bar 37) B half note tied to quarter note next bar, etc.

Bar 43 = The cue changes to "*modto religioso*" in C meter as travelers walking along the roadside stop to ask, "Can you tell us where the field is..." The harp plays wavy gliss half notes, starting with the Ab major (Ab/C/Eb) or actual notes Ab/Eb/Ab/C/Eb. Violas start with half notes C/Eb; violas play Ab; celli on Ab/Eb, etc.

Bar 48 = Lucia's mother scolds the pious travelers: "There's no such cova!" The cue changes to a "*poco agitato*" indication. The woodwind and strings play *sforzando* a C half-diminished chord (C/Eb/Gb/Bb). After an 8th rest, the horns/Pos in felts/tuba/CB sound the Gb quarter dot note tied to a quarter note.

Bar 50 = The woodwind, violins and violas play *sforzando* the D# half-diminished chord (D#/F#/A/C#) quarter note chord. After an 8th rest, the horns/Pos/tuba/VC/CB play note A, etc.

Bar 52 = The cue indicates "*Broadly*" in 2/4 meter as the Feast Day ostinato resumes on C major (notes C/E/G).

Bars 53-55 = The clarinets and lowest register of the violins play the melody line. After a quarter rest, they play four rising 16th notes G/A/B/C to (Bar 54) 16th note triplet B/C/B to 8th note A, etc.

Reel 4 pt 2 [St. Anthony's Feast Dance] *Allegretto moderato* in 6/8 meter. 18pp., 86 bars. Orchestrations include a tambourine, bass drum, tom tom, harp, 2 guitars, accordion, 2 mandolins, 2 vibes, 1 bass, piccolo, flute, etc. The cue sheets describe this

music "vira do minho" [unknown author] arranged by Steiner. Reference is also made to "the vira and amoba gallega."

In the grace bar, the harp is gliss on quarter-dot note C. The accordion and violins make an upward sweep on nine 32nd notes C-D-E-F-G-A-B-C-D, played forte

Bars 1-2 = Key signature of E minor (1 sharp). The melody line starts with quarter note E (e<sup>"</sup> for the violins, e" for the mandolin) to G 8th note, followed by descending triplet F#-E-D# to (Bar 2) E quarter note to B 8th, then E quarter to C 8th. The guitars strum an minor 1st inversion chord (notes B/B/E) to B major 2nd inversion (notes F#/B/D#), etc.

By Bar 33, the cue changes to the key sig of E major (4 sharps) as the music takes on a melody variation, playing quasi-triplets in dyads. The feast dance ends as the scene switches to the interior church as Father Ferreira speaks with a devout older lady parishioner whose son is crippled. The music is now Schubert's "Salve Regina" arranged by Max, part vocal, lasting 1:30

Reel 4 pt 4A [The Administrator Arrives] *Dramatic* in 2/4 meter. 27pp., 106 bars, 4:15. Orchestrated by Sid Cutner and Leo Shuken. Scene: Arturos dos Santos, the head-twitching Administrator of the Province (played by Frank Silvera) arrives at the Feast by car with his aid and also the uniformed captain of police. The exciting Revolt Theme or police state motif is again played with gusto here, with greater effect than in the opening shot of the movie since there is no crowd roar to drown out the music. Two trumpets are in felts; tpt III in straight mute. Trombone III is the bass trombone. Also included is the bass saxophone and organ.

As the car rolls into the scene, the bass clarinets, bassoons(octave apart), bass trombone, bass sax, organ, piano, VC and CB all play unison Bb half note tied to the next two bars, "molto cresc." The timp rolls.

Bar 4 = The Revolt motif is played by the oboes/clarinets/horns/violins/violas on C 8th note rinforzando( > ) followed by two C 16th notes in that connected notation figure, then 8th notes E to C. Horns/violins/viols play *ffz* Line 1 C rinforzando 8<sup>th</sup> to C-C 16ths three-note figure up to E back down to C 8ths to G double dotted 8<sup>th</sup> to 32nd notes A to A#, then B 8th to Line 2 C rinforzando 8ths with the C 8<sup>th</sup> tied to (Bar 6) dotted 8<sup>th</sup> down to Line 1 A-A# rinforzando 32<sup>nd</sup> notes to B 8<sup>th</sup> to Line 2 C 8<sup>th</sup> tied to double-dotted 8<sup>th</sup> next bar, and so forth.

Bar 6 = Repeated motif notes. Now the trombones are pronounced, playing C major (C/E/G) rinforzando quarter note chord tied to 8th. The bass clarinet/Fags/tuba/timp/bass sax/piano/VC/CB play note B, the combined sound with the Pos being the C major 7(C/E/G/B). Repeat next bar. Etc.

Bars 27-40 = Coma sopra from Reel 1 pt 2. Bar 74 starts a coma sopra from Reel 11 pt 1. Etc.

Reel 5 pt A [To The Cova] *Molto espr.* in C meter. 16 bars, :34. Scene: Hugo spirits Lucia away from the town square. She requests that he take her to the cova on his donkey, which he does.

[Credo] Arranged by Max. :55. Scene: Waiting for the Lady to appear at the cova.

Reel 5 pt 1 [Second Visitation] 17 pp., 82 bars. Scene: Lucia finally arrives and the Lady appears again on top of the little tree. Cue ends when Hugo says, "We'll save it [his far-flung dragon story] for some other time." Much of this music is similar to the First Visitation music, though there is an interesting section in bars 29-32 when the scene switches to people in the crowd commenting that they only heard what sounded like a buzzing bee.

Bar 29 = Violins are bowed tremolo descending quarter notes G to F#, E to D. The violas play rapid 32nd notes. On the first quarter beat, they play eight descending 32nd notes G-F#-F-E-Eb-D-C#-D. On the second beat, they play seven rising 32nd notes C#-D-D#-E-F-F#. These two figures are repeated next two beats. The celli are bowed trem on whole note A.

Bar 30 = Violins are now fingered tremolo in half notes D# to E, then E# to F#. Celli are descending bowed trem, etc.

Bar 31 = The English horn comes into play with descending quarter notes, joined soon by the bass clarinet. Etc.

Reel 5 pt 2 [Hugo's Arrest] 16pp., 64 bars. Scene: Hugo argues with people in town. When he hears that there will be a multiple of people descending on Fatima, he gets a money-making idea that he discusses with Antonio, Lucia's father. Then Hugo is arrested by a policeman, serving a warrant from the Administrator.

Reel 6 pt 1 [Restless Sleep] *Quasi agitato* in Cut time. 13 pp., 49 bars. Scene: Lucia is tossing and turning in her sleep. She goes to her mother for comfort.

Bar 1 = the strings (12 violins, etc) are now *sordini* (muted) bowed tremolo *sfp* on the G minor 2nd inversion whole note chord (D/G/Bb). The organ (on the *vox humana* or string stop mode) plays whole notes G/Bb/D/G/Bb. The basses are *pizzicato*, and the piano plays quarter notes G on the 2nd and 4th beats. The harp plays two eight-note figures in 16th notes per bar (G-Bb-D-G-Bb back down to D, up to G and Bb). The gong, after a quarter rest, plays a half note, then a quarter note, repeated next several bars.

Bar 2 = Strings etc play Ab major 7th chord 2nd inversion (Eb/G/Ab/C).

Bar 3 = C# minor 2nd inversion chord (G#/E/C#).

Bar 4 = F# minor 2nd inversion (C#/F#/A).

Bar 5 = D minor chord (D/F/A) tied thru Bar 7.

Bar 6 = English horn and 4 horns (2 open, 2 *sordini*) play whole note B.

Bar 7 = They rise to B (octave higher) quarter note double dotted, back down an octave lower, etc., etc.

Skipping to Bar 21, the solo violin plays, after an 8th rest, *p* "tenderly" rising 8th notes D-Eb-E to F quarter note to 8th notes F#-G to (Bar 22) Bb whole note. After a quarter rest, the harp plays wavy gliss quarter note chord C# Dominant 9<sup>th</sup> (C#/E#/G#/B/D#).

Bars 23-24 = After an 8th rest, the solo violin plays the same pattern as before,

but with notes D-Eb-E, F, Gb-Ab to (Bar 24) Db whole note. After a quarter rest, the harp responds with three wavy gliss B Dom 9th chords (B/D#/F#/A/C#).

Starting on Bar 42, the music is "Andante" as the scene changes to a mob in front of the town church: "Give us back our church!" Father Ferreira intervenes. The Pos/harp/piano play the G minor 1st inversion whole note chord (notes Bb/D/G) tied to next bar. The english horn/clarinets/strings play the Priests motif. So, after an 8th rest, low 8th notes G-A-Bb, Bb-Bb-Bb-Bb to (Bar 43) Bb-C-Bb/A to quarter notes A to G held fermata.

Reel 6 pt 2 ["Good Day!"] *Maestoso* in C. 2 bars, : 07. The cue sheets titles it "Exit." Scene: Father Ferreira is in his office speaking with the Administrator and his aide. the Administrator finally ends the conversation with "It is now in your hands. Good day!" and slams the door behind him.

Very dramatic for a tiny cue! 2 oboes/3 clarinets/bass clarinet/2 Fags/4 horns/3 trumpets/3 Pos/tuba/timp/2 pianos/strings. Immediately after the Administrator exclaims "Good Day!" the orchestra play *ff* a C minor 1st inversion chord *rinforzando* (Eb/G/C), followed by two quarter rests. Then on the 4th beat you have the Bb minor 7th quarter note 1st inversion chord (F/Ab/Bb/Db) to (Bar 2) the C major 1st inversion chord (E/G/C). All the instruments are quarter note *rinforzando* except the brass and rolling timp which are half note dotted tied to 8th note *rinforzando*, followed by an 8th rest.

[added 2/12/10 :] Specifically, violins play small octave G/middle C *rinforzando* quarter notes (followed by two quarter rests) to Ab/Line 1 Db *rinforzando* quarter notes to (Bar 2) G/C *rinforzando* quarter notes (followed by a quarter and half rest). Violas play small octave Eb quarter note (followed by two quarter rests) to F quarter notes to (Bar 2) E (natural) quarter note (followed by rests). In the same rest pattern, VC play Great octave G/small octave C quarter notes to Great octave F/Bb quarter notes to (Bar 2) G/C quarter notes once again. CB play small octave C *rinforzando* quarter note (followed by two quarter rests) down to Great octave Bb quarter note back up to (Bar 2) C quarter note. Two pianos in this rest pattern play (pedal) Great octave C/G/small octave C/Eb/G/middle C quarter notes to (after two quarter rests) Contra-octave Bb/Great octave E/Bb/F/Ab/Line 1 Db quarter notes to (Bar 2) Great octave C/G/small octave C/E/G/Line 1 C quarter notes. The timp beats small octave C quarter note (followed by two quarter rests) down to Great octave Bb quarter note up to (Bar 2) small octave C dotted half note trem roll and tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). The tuba plays this an octave lower register as written. Three trombones play *ff* Great octave G/small octave C/Eb *rinforzando* quarter notes (followed by two quarter rest) to F/Bb/small octave F quarter notes to (Bar 2) Great octave G/small octave C/E dotted half notes tied to 8ths. 3 trumpets play small octave G/Line 1 C (trumpets II-III on G) quarter notes (followed by two quarter rests) to Ab/Line 1 Db [written Bb/Eb] quarter notes to (Bar 2) G/middle C dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). 4 horns play *ff* small octave C/Eb/G/middle C [written small octave G/Bb/Line 1 D/G] quarter notes (followed by two quarter rests) to Great octave Bb/small octave F/Ab/Line 1 Db quarter notes to (Bar 2) small octave C/E/G/middle C dotted half notes (*rinforzando*-marked) and tied to 8<sup>th</sup> notes. Fags play Great octave C/G *rinforzando* quarter notes (followed by two quarter rests) to Contra-octave Bb/Great octave F *rinforzando* quarter notes to (Bar 2) Great octave C/G *rinforzando* quarter notes (followed by a quarter and half rest). The bass clarinet plays

small octave C [written D] quarter note (followed by two quarter rests) to small octave Bb [written C natural] quarter note to (Bar 2) middle C quarter note. 3 clarinets play small octave Eb/G/Line 1 C quarter notes (followed by two quarter rests) to F/Ab/Line 1 Db quarter notes to (end Bar 2) E/G/Line 1 C quarter notes. Two oboes play middle C rinforzando quarter note (followed by two quarter rests) to Db quarter note to (Bar 2) middle C quarter note (followed by rests). End of cue.

I love this short cue scene and the terrific essence of power and potency it conveys.

Reel 7 pt 1 [Lucia Sleeps at Cova] 12pp., 48 bars. Scene: The two families discuss recent events. The father of the Morto children says, "They saw the Lady; the priest did not. I believe what they tell me." Then the scene changes to later that night when Lucia's restless sleep prompts her to run in the dead of night to the cova and appeal to the Lady. She falls asleep, crying.

Bars 1-9 = Family pow-wow scene. The oboe and violins play the Vision theme, half note A tied to 8th note, followed by rising 8th notes A/Bb/C to (Bar 2) D double dotted quarter note down to D 16th octave lower, etc. The violas are bowed whole note tremolo on C minor triad (C/Eb/G) to (Bar 2) G minor 1st inversion (Bb/D/G).

In Bar 2, the celli and basses play the exact same two-bar motif, starting it in the middle of the motif (still being played by the oboe and violins).

Bar 4 = The violas play descending quarter note chords bowed trem.

Bar 9 = The scene ends with the clarinets/bass clarinet/Fags/violas/VC/CB playing the combined sound of G major (G/B/D).

Bar 10 = The cue changes to "Slowly" in 4/4 meter. Lucia is tossing and turning in her bed. Same pattern as in reel 6 pt 1, again starting in the G minor 2nd inversion (D/G/Bb) bowed trem of the strings. The harp again plays two 8 note figures in 16th notes, etc. This segment of music runs for 20 seconds, followed by Max's arrangement of "Ave Maria" by Bach-Gounod for 51 seconds, and then "Tis the Month of Our Mother" for 48 seconds. The medley ends with an "Amen" motif for 10 seconds as a crowded village scene is shown.

Reel 7/2-8/1 [Crowd at Cova] *Molto agitato* in C. 20pp., 80 bars. Scene: A crowd develops at the cova. Workers start to erect a wooden arch over the little tree when they discover Lucia asleep (end of page 6 in the cue).

The Lucia Theme is played for 41 seconds. 3 flutes/2 oboes/violins start the melody right after the trombones etc sound the Eb minor whole note chord (notes Eb/Gb/Bb). After an 8th rest, the melody line plays rising 8th notes Bb-Cb-Db to D quarter note, followed by Eb-F 8th notes to (Bar 2) Gb whole note.

Bar 2 = The english horn/clarinets/bass clarinet/organ/violas/celli play that same pattern.

Bar 3 = The violins etc take over the melody line again, exactly as in Bar 1.

Bar 4 = Instead of the Gb whole note, the violins play Bb whole note, etc. etc.

Bar 18 = The cue changes to Andante in 3/4 time, playing Max's arrangement of the Credo for 25 seconds as the woman instructs the workers where to put the arch. The harp strums an E minor sound, wavy gliss (actual notes E/B/E, G/B/E/C). The english horn and violins play the melody line.

Bars 26-32 = The strings and organ start playing the Amen figure in Bar 26, then the harp joins in Bar 27, etc. The figure is played in A Dominant 9<sup>th</sup> (A/C#/E/G/B) half note chord to B minor (B/D/F#). The low B is played as a whole note by the CB and bass clef organ.

Bars 33-40 = A faster notational variation of the Lucia Theme is played within the B minor chord framework (B/D/F#). The high woodwind/organ/piano/strings play the theme, after a 16th rest, with 16th notes B/D/C# to B 8th dotted to A/G# 32nd notes to A half note. Then the bass clarinet/Fags/brass/CB play three rinforzando 8th note chords B minor (B/D/F#) to F# minor (F#/A/C#) and back to B minor.

Bars 41-50 = The frantic mother motif then comes into play for 19 seconds as Lucia's mom wedges through the over-powering crowd milling around Lucia. The horns/trumpets play a rapid triplet chordal figure (four triplets per bar) in F# half-diminished mode (F#/A/C/E). The woodwind/Pos II & III/tuba/organ/piano/strings play the motif, F# half note tenuto to rising tenuto quarter notes G to A to (Bar 42) G to F# quarter notes tied to 8th note, etc etc. The harp plays ascending/descending 16th notes, six 16th notes per figure, 4 figures per bar. So ascending notes C-A-E-A-C-E, descending notes F#-E-C-A-E-A--repeated same bar.

Bar 51 = The cue changes to "poco meno" as mother says, "Oh, my darling, why did you run away from home?!" The violins are unison on C# whole note tied to next bar. Violas are bowed trem D major 2nd inversion (A/D/F#). The bassoons and celli play the melody line. Etc.

Reel 8 pt 2 [Father Ferreira Arrested] *Un poco agitato* in C. 13 bars, : 24.  
Scene: Father Ferreira begs the crowd to disperse. The Administrator arrives and has him arrested.

Reel 8 pt 3 [Children at Little Tree] *Religioso* in 3/4 time. 4pp., 15 bars.  
Scene: The children kneel at the little tree. Max arranges the Credo for 44 seconds. Six violins I, violas and celli play as the oboe d' amore takes center stage. In Bar 5 the violins are tutti.

Bars 12-13 = The cue changes to Adagio agitato in C meter as the Administrator orders the Captain of police to have his men disperse the crowd by force. The gong and timp roll (timp on whole note A). The strings play the Amen figure bowed trem, half note G Dominant 7th chord 1st inversion (B/D/F/G) to half note A minor chord 1st inversion (C/E/A). Repeated next bar.

Bars 14-15 = Same chords played but now notationally by four quarter notes, last note held fermata. The clarinets/bass clarinet/Fag/C.F. also play that pattern.

Reel 8 pt 4 [Mounted Police vs. Crowd] *Agitato* in 2/4 meter. 15pp., 89 bars. Scene: The police on their horses attempt to intimidate and disperse the crowd, but it backfires: the police themselves are being mobbed. The Revolt motif is played to full hilt, largely *com a sopra* from Reel 1 pt 2.

Bar 60 = "molto rit" as the Administrator's men have retreated. The combined notes of the horns/Pos/tuba/timp/piano play the Ab Dominant 7th chord (Ab/C/Eb/Gb), though primarily in the 3rd inversion (Eb/Gb/Ab/C).

Bar 61 = "A tempo" as the clarinets/Fags/violas/VC/CB play whole note

F minor 1st inversion chord (Ab/C/F). The harp plays legato 16th notes *mp* (notes F-C-F-Ab, F-C-Ab-C, etc). Lucia asks, "Are you there, our Lady?" 3 flutes join in playing the G major chord (G/B/D) in Bar 63 to E minor 1st inversion (G/B/E). The women's chorus also joins in thru Bar 85.

The following is a bar-by-bar breakdown of the women's chorus triadic notes:

- Bar 65 = Bb major (Bb/D/F)
- Bar 66 = Gb major 1st inversion (Bb/Db/Gb)
- Bar 67 = C Diminished (C/Eb/Gb)
- Bar 68 = Bb minor (Bb/Db/F)
- Bar 69 = Quarter rest, followed by the Db major 2nd inversion quarter note chord (notes Ab/Db/F) to half note Db major root position (Db/F/Ab)
- Bar 70 = Whole note chord Bb minor 1st inversion (Db/F/Bb)
- Bar 71 = Unusual whole note chord Fb major (Fb/Ab/Cb)
- Bar 72 = Whole note Fb major 2nd inversion (Cb/Fb/Ab)
- Bar 73 = Whole note chord Eb minor 2nd inversion (Bb/Eb/G). Here the Lady says, "I ask that you be consecrated to the Virgin Mary..."
- Bar 74 = After a half rest, the chorus sings a low half note C# minor triad (C#/E/G#). The C# is middle C#.
- Bar 75 = Half note A major 2nd inversion (E/A/C#) to half note C# Diminished 2nd inversion (G/C#/E)
- Bar 76 = Whole note F minor 1st (A/C#/F#)
- Bar 77 = Whole note E minor 2nd inversion (B/E/G)
- Bar 78 = Whole note F major 1st inversion (A/C/F)
- Bar 79 = Whole note D minor 2nd inversion (A/D/F)
- Bars 80-81 = Whole note Db major 2nd inversion (Ab/Db/F) tied to next bar.
- Bar 82 = The crowd discusses what they think they hear as being a weird silence: "The whole earth is still." The strings are bowed tremolo Cb major (Cb/Eb/Gb). The harp and celeste is bisbigliando, descending notes (treble clef) Gb/Eb/Cb, ascending notes (bass clef) Cb/Eb/Gb. The vibe strikes Cb major 7th chord 3rd inversion (notes Bb/Cb/Eb/Gb). Etc.
- Bars 88-89 = The solo oboe d'amore plays Max's arrangement of "Tis the Month of Our Mother." The organ and strings are fermata on Ab major (Ab/C/Eb). The solo cello plays quarter notes Eb to Ab. The vibe and bell strike a rising Ab half note.

Reel 8 pt 5 ["Regina Coeli"] *Allo modto* in Cut time. Key signature of Ab major (4 flats). Scene: Lucia starts to sing "Regina Coeli" and the crowd en masse join in. The music is sung by the mixed chorus, starting with the Ab major half note chord (notes Ab/C/Eb).

Reel 9 pt 1 [Ministry of Police] *Ominous* in 2/4 meter. 2 bars, : 06. Scene: The singing stops and the scene switches to the Ministry of Police where a plan is proposed by the Magistrate (Carl Milletaire) to the bumbling Administrator. The Revolt motif is dramatically played as the Ministry of Police building is shown. The clarinets/bass clarinet/Fags/strings combined play the half note C# minor chord (C#/E/G#) tied to next bar. The trumpets play a forced 8th note dyad only in that cue (low notes G#/C#); tuba on C#. The horns and trombones play the Revolt motif in C#

minor 2nd inversion 8th note chord (G#/C#/E) up to two 1st inversion 16th note chords (E/G#/C#) up to G#/C#/E 8th notes, back down to 1st inversion (E/G#/C#) up to (Bar 2) high notes C#/E/G#. The timp rolls on C# half note tied to Bar 2.

Reel 9 pt 2 [No Ride to Cova] *Ominous* in C. 15pp., 75 bars. Scene: The Administrator uses deception to fool the parents to let him take the children allegedly to see the Bishop at Father Ferreira's church. Actually he is taking them in his car to the police station for interrogation.

The Revolt motif is played again, this time starting on the Bb minor 1st inversion chord (Db/F/Bb). The timp rolls on whole note Bb. Celli play dyad whole notes F/Bb, etc.

Bars 4-6 = The clarinets/violins/violas play the extension of the motif, finally making a sweep of rising 32nd notes to Bar 7 where the spritely Children theme is reinstated for 30 seconds as the children enjoy the ride. The Revolt theme is played again for 8 seconds as the children realize that they are not going to the church as promised. The cue ends at the police station, and the Revolt motif is played by the lowest register of the strings in the last two bars.

Reel 11 pt 1 [Hugo Sells Rosaries] *Modto giocoso* in 6/8 time. 3pp., 16 bars, : 30. Scene: Hugo is at the roadside pitching special rosaries to the passing stream of pilgrims to the cova, this the day of the promised miracle. The flute/piccolo/oboe/celeste and cued in clarinet play the Hugo theme. In the grace bar, four 32nd notes sweep up (Eb/E/F/F#) to (Bar 1) G 8th-dotted note to staccato A 16th to B 8th, etc. The harp plucks the C major chord. The organ plays with an interesting sound (Harmonium color). The strings are pizzicato.

Reel 11 pt 2 [Advent of Miracle] *Appassionato* in C. 23pp., 114 bars. Scene: The Bishop interrogates Lucia and tries to have her admit she lied. Lucia cries, "I didn't!" The Bishop resignly says, "It's no use." Max's arrangement of the Ave Maria by Bach-Gounod is played for 50 seconds, then the Credo for 18 seconds, and then a five second Amen figure in Bars 19-20, playing C# min (C#/E/A) half note chord to B minor 1st inversion (D/F#/B). etc.

The scene switches briefly to Hugo pitching his rosaries again. Then the children and family walk joyously to the cova, but storm clouds are suddenly forming. It starts to rain very hard, the day turning almost to night. Father Ferreira again tries to persuade the children to leave because it is already past noon.

Reel 12 pt 1 [The Miracle] *Religioso* in C. 20pp., 77 bars. Scene: The cloud finally descends amid the unrest of the expectant crowd that demands an instant miracle. The Administrator and his aide are gloating in their car. Hugo tries to hold back the wrath of the angry, encroaching crowd. Then the miracle [solar phenomenon] occurs ("The sun is falling!").

The flutes/vibe/strings play whole note Eb major chord (eg., Eb/G/Bb/Bb/Eb/G of the violins) tied to next bar. The cymbals roll with soft sticks.

Bars 3-4 = The Lady appears. Here the oboe d'amore returns. The two harps and celeste are bisbigliando, descending notes Bb/G/Eb, rising notes Eb/G/Bb. The organ

plays the Eb major whole note chord. The violins are fingered tremolo; the violas and celli are bowed trem, one-half ponticello. The sops and altos return to sing low whole note Eb major chord (Eb/G/Bb) to (Bar 4) C minor 1st inversion (Eb/G/C).

Bars 5-6 = Women's chorus sings whole note chord B major (B/D#/F#) tied to next bar.

Bars 7-8 = Women's chorus sings chords D major 1st inversion (F#/A/D) to its 2nd inversion (A/D/F#).

Bars 9-10 = Women's chorus sings chord C# major (C#/E#/G#) tied to next bar. The chorus is silent from Bars 11-25.

Bars 23-24 = Lucia pleads, "Holy Mother, you promised us a miracle." The chimes ring whole note C to half notes D down to B in Bar 24. The violins and violas are bowed tremolo on F major 2nd inversion (C/F/A/C) to (Bar 24) half note chords D minor (D/F/A/D) to B half-diminished 1st inversion (D/F/A/B) as the Lady raises her left arm towards the Sun. Trumpet I is open; tpts II thru IV are sordini. Horns are open.

Bar 25 = D# major whole note chord (D#/F#/B/D#) held fermata. Etc.

Bars 26-27 = "Look at the Sun!" exclaims the crowd. The harp/celeste/piano is bisbigliando, descending 32nd notes F#/D/A/F#, ascending notes D/F#/A/D. Violins and violas are fingered tremolo. Violins I play half note dyad D/F# down to A/D, repeated again that bar. Violins II play half note dyad A/A (octave higher) with D/F#. Violas I play F# up with A; violas II D up with F#. Horns play D half dot note rinforzando C# half note to (Bar 24) B half dot note to A quarter note. After a quarter rest, the solo open trumpet plays quarter note A up to D half note. In bar 24, after a quarter rest, F# quarter note up to B half note.

The women's chorus sing whole note chords D major (notes D/F#/A) to B minor 1st inversion (D/F#/B).

Bars 28-19 = Women's chorus sings Bb major 2nd inversion (F/Bb/D) tied to next bar. Etc.

Bars 30-31 = The singing is now augmented by the men's chorus, playing C# major (C#/E#/G#).

Bars 37-40 = The Panic motif. Here the flutes/oboes/clarinets play descending quarter note trills Ab/G/D/Eb. The strings play descending quarter notes similarly (no trill). Violins play a-flat"/g"/d"/e-flat". The harps play two sets of 24 rising rising and falling 32nd notes (rising notes G-C-Eb-G, C-Eb-G-C, Eb-G-C-Eb; descending notes G/Eb/C/G, etc).

Bar 38 = Descending quarter notes G-F-C#-D.

Bar 39 = Descending quarter notes A-G#-D#-E

Bar 40 = Descending quarter notes G#-F#-C ##/D#.

The chorus is silent in Bars 35-47. In Bars 48-49, they sing D major (eg., women's chorus sings F#/A/D/F#) to E minor or notes G/B/E/G) etc.

Reel 12 pt 2 [Aftermath] 9pp., 35 bars. This is essentially the End Title which begins with Max's arrangement of the Ave Maria by Arcadelt for 50 seconds, then the Magnificent for 1:35, then the Ave Vera Virginitas by Des Pres for 38 seconds, and finally "Tis the Month of Our Mother" for 1:02. The last bars play the "Amen" figure.

Magnificent score! I hope some day it will be newly recorded for all to enjoy.

Bill Wrobel wj@pavenet.net  
Sunday, March 29, 1999 11:35 am PST.

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The same applies here on Steiner's *The Hanging Tree*. I will write some added material today in brackets [2-14-10:]. Some day I may expand on it far more fully but I do not know...

## THE HANGING TREE

MUSIC  
by  
MAX STEINER

The following is a cue rundown and partial analysis of Max Steiner's 1959 western score, THE HANGING TREE. The movie starred Gary Cooper as the enigmatic Doc Joe Frail, Maria Schell as the temporarily blinded Elizabeth Mahler, Karl Malden as the colorful Frenchy Plante, and George C. Scott (in his debut role) as Reverend Grubb. Virginia Gregg (who later did the voice of Anthony Perkins' unseen mother in PSYCHO, and on television appeared in almost every other episode of Jack Webb's DRAGNET series in the mid-sixties) plays the intrusive storekeeper of Skull Creek, Edna Flaunce. Ben Piazza, who plays Rune, was a Canadian (1934-1991) who also played later roles in Apocalypse Now, Blues Brothers, and in television in Ben Casey and later Dallas.

Seven minutes of the score are available in the digital stereo recording of various Max Steiner films titled "The Flame and the Arrow: Classic Film Music by Max Steiner," conducted by Kenneth Alwyn (Scannon Film Classics SFC 1502). I highly recommend it.

## THE HANGING TREE

“Intro” [Hanging Tree Song] Reel 1/Part 1. Key signature of D-flat (Db) major (5 flats) in Cut time. Metronome = 96 (or up). Duration is 2:25. Marty Robbins sings the song, and the voice stave (marked as "Marty") is situated at the top of the page, then eight men singers (tenors), baritone trombone, bass, electric guitar (muffled), straight guitar, etc. This song won the Oscar for best music (Song category), lyrics by Mark David, music by Jerry Livingston.

The first four bars initiate the rhythm with the bass plucking half notes Db up to Ab back down to (Bar 2) Db down to bracketed quarter note ascending triplet Ab/Bb/Cb. The electric guitar plucks Db quarter note (just above middle C) on the 1st beat, followed by a quarter note, down to Ab, followed by a quarter rest. In Bar 2, we find Db, a quarter rest, Db 8th note down to Ab quarter, then up to Cb quarter note. The straight guitar plays on the 2nd and 4th beats.

At the end of Bar 4 the baritone trombone sounds the Ab 8th note up to (Bar 5) Db quarter note up to Ab quarter note to same pitched half note tied to whole note next three bars.

At the end of Bar 8 Marty sings, starting on low Ab quarter note up to (Bar 9) Db quarter note up to Ab quarter note to same (Ab) half note tied to half note next bar, etc.

"I came to town---to search for gold----  
And I brought with me----a mem-o-ry----  
And I seemed to hear----the night-wind cry-----  
Go hang your dreams on the Hanging Tree---  
Your dreams of love that could never be--[pause]  
Hang your fa-ded dreams on the Hang-In' Tree-----"

At the point when Marty sings "Go hang your dreams on the Hanging Tree..." the tenors sing "AH---" whole note chord Gb major (actual notes Gb/Db/Bb/Db/Gb) to next bar's Db major (actual notes Db/F/Ab/Db/F), etc.

Marty much later on sings "To really live, you must al-most die---" Then the tenors sing "Wut Du Wa---Da-----" Etc.

[Arrival at Skull Creek] R1/2. Note: No cue titles are given in the orchestrated pages, so I will insert a descriptive title since no cue sheets were available at the time of my research years ago.

*Moderato* in C time, 82 bars, 9pp. Scene: Settlers and goldminers are seen passing by a partially uprooted Hanging Tree along the trail road, and someone comments, "Every new mining camp's got to have its hanging tree. Makes folks feel respectable." Then the music starts. Doc Frail is seen entering Skull Creek, and the music plays what I call the Doc Frail Theme.

Initial orchestrations: oboe/english horn/clarinets/bass clarinet/2 bassoons/3 horns (cued in)/harp/piano/strings. The strings play a steady beat of quarter notes *mf* (mezzo forte) in G major (G/B/D). [ADDED: Specifically, the violins play dyad notes small octave B/Line 1 D, violas play small octave G, celli (VC) play Great octave G/small octave D, (CB) play small octave G-G-G-G quarter notes (repeated in Bar 2).]

[The harp also plays these quarter notes (Great octave G/small octave D/G/B/Line 1 D) arpeggiando. Cued in horns play small octave G/B/Line 1D [written Line 1 D/F#/A] quarter notes sounded 4X. Then at the end of Bar 1, the above mentioned woodwind play the melody line, tenuto (held for full value) Line 1 D quarter note up to (Bar 2) G dotted half note to tenuto F-sharp (F#) quarter note back to (Bar 3) D half note, etc].

In Bar 3 the quarter note beat of the strings and harp changes to D Dominant 7 chord 1st inversion (F#/A/C/D). The melody line continues with the D quarter note to (Bar 4) quarter notes E/G/G/F# to (Bar 5) D whole note. The violins and violas play B minor 2nd inversion whole note chord (F#/B/D) as the VC/CB descend quarter notes B-Bb-A-Ab to (Bar 6) G whole note *rinforzando* (accented or heavily emphasized). The piano/harp/horns/strings etc play either the G maj 6 chord (G/Bb/D/E) or the E half-diminished chord (E/G/Bb/D). Then the trombones play the Hanging Tree motif, D 8th note up to G and D (octave higher) D 8th to D (same pitch) quarter note tied to quarter-dot note (quarter note dotted) next bar, followed by descending 8th notes C to Bb to G to G quarter note tied to whole note in Bar 8.

In Bar 7, the harmony players (piano/harp etc) play half note 1st inversion D Dom 7 flat 5<sup>th</sup> (F#/Ab/C/D) to half note G minor chord (G/Bb/D). Then in Bar 8 the bass clarinet and bassoon play descending 8th notes soli (F-E-Eb-D, C-Bb-A-C) up to (Bar 9) A whole note.

In Bar 9 the harp/piano/strings play the beat on D minor 1st inv quarter note chord (F/A/D). [Added 2-14-10: Violins I play Line 1 D-D-D-D quarter notes to (Bar 10 in 5/4 time) D-D quarter notes crescendo hairpin to C#-C#-C# decrescendo quarter notes. Violins II play small octave A-A-A-A quarter notes to (Bar 10) G-G\_G-G-G quarter notes. Violas play small octave G-G-G-G to (Bar 10) E-E-E-E-E quarter notes. VC/CB play Great octave A quarter notes throughout. The harp & piano are arpeggiando on Contra-octave A/Great octave A/small octave F/A/Line 1 D quarter notes sounded 4X in Bar 9 and 2X in Bar 10 to A/E/G/middle C# chords 3X. The bassoon plays Great octave A whole note to (Bar 10) A half note legato and crescendo up to small octave E dotted half note decrescendo, while the bass clarinet plays this an octave higher register written.]

In Bar 11 the meter changes back to C in the key signature of D major/B min (2 sharps or notes F# and C#). After a quarter rest, the strings/harp/piano play an ostinato pattern of tenuto quarter note to tenuto half note each bar, starting of course on D major for three bars. [Specifically, after an initial quarter rest, violins I play *mf* Line 1 D tenuto quarter note to D tenuto half note (repeated next two bars) to (Bar 14), after a quarter rest, E quarter note to E half note. Violins II in this pattern play small octave A notes to (Bar 14) middle C# notes. Violas play the rest pattern on small octave F# notes to (Bar 14) G notes. VC play it on Great octave D/A tenuto notes thru Bar 17. CB play it on small octave D notes thru Bar 17. Meanwhile the oboes/clarinets/2 horns play the Doc Frail theme again. After a half and quarter rest in Bar 12, we find Line 1 A quarter note up to (Bar 13) D dotted half note to C quarter note to (Bar 14) A dotted half note to A quarter note.

In the middle of page 7, Bar 27, the music shifts gear with key signature of G major (1 sharp) in 6/8 time "con moto." Here we are introduced to the rousing Mining Camp Theme (or Skull Creek theme) that is really accentuated in R 5 pt 4 as the saloon is being built, and R 9 pt 1 (Sluice Box scene). The Fags/Pos/violas/celli play the ostinato pattern of quarter to 8th notes, the Pos (trombones) being most prominent. So G major (notes G/B/D) quarter to 8th notes followed in that bar with the A minor (notes A/C/E) quarter to 8th note chords [see my analysis in R 5 pt 4].

[Old Cabin & Red Mill] R1/3. *Giocoso* in 2/4 time, 17 bars, 5 pp. Scene: Doc Frail buys an old cabin from an old prospector. The geezer says, "Hey, I'll throw her in for a \$5 gold piece!" (referring to an overweight squaw). After Doc Frail says, "No, thanks" a delightful and playful Indian motif is played. This cue is performed in the recent CD mentioned earlier but at a much slower tempo than the movie/Steiner version.

In the grace bar, the *solo* clarinet I plays [transposed by me to concert pitch] a sweep of four ascending 32nd notes Line 2 C-Db-Eb-E [written D-Eb-F-F#] to (Bar 1) F to Eb 16th notes down to C [written D] dotted quarter note tied to quarter note next bar. The oboe in Bar 1 also plays that Line 2 F-Eb-C pattern. Violas/VC/CB play pizzicato 8th notes. Specifically, the CB in Bar 1 pluck small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to another F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) repeated thru at least Bar 8. VC pluck *mf* Great

octave F up to small octave C 8ths down to F up to C 8ths again thru Bar 3 to (Bar 4) F-small octave Db 8ths pattern to (Bar 5) F-C 8ths pattern again thru Bar 8. Violas pluck small octave C up to Ab 8ths pattern thru Bar 3 to (Bar 4) Db up to Bb pattern to (Bar 5) C-Ab again. In effect we have the F minor chord (F/Ab/C) but 2nd inversion (C/F/Ab). Bassoons in Bar 1 play *p* Great octave F/small octave C half notes tied to half notes next two bars to (Bar 4) F/Db half notes to (Bar 5) F/C half notes tied to next three bars. After an 8<sup>th</sup> rest in Bar 1, horns I-II play *mp* small octave Ab/middle C [written Line 1 Eb/G] tenuto dotted quarter notes tied to dotted quarter notes next bar (followed by an 8<sup>th</sup> rest)

[ADDED: After a quarter and 8<sup>th</sup> rest in Bar 1, two muted (*con sord*) trumpets play *mp* Line 1 Bb [written Line 2 C natural] 8th to (Bar 2) "3" triplet Ab-Bb-Ab 16ths down to F 8th to same F tenuto quarter note tied to 8<sup>th</sup> and 16<sup>th</sup> notes next bar (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest) to Ab 8<sup>th</sup>. Then both clarinets at the end of Bar 2 play the same sweep of 32nd notes given in the grace bar, but clarinet I finishes it solo (with the oboe). The trumpets play Ab 8th to (Bar 4) "3" triplet 16ths Bb-C-Bb to G 8th to G quarter note tenuto. The violas/celli etc play ostinato beats of F minor 1st inversion (Ab/C/F).]

The oboe and clarinet I at the end of Bar 4 play three rising staccato notes Line 1 Bb-Line 2 Db-F to (Bar 5) C whole note tenuto. After an 8<sup>th</sup> rest in Bar 5, the harp is strummed on small octave Ab/middle C/F quarter notes (followed by an 8<sup>th</sup> rest). Then, after a 16<sup>th</sup> rest in Bar 5, the flutes and celeste play descending tenuto 16th notes Lines 2 & 3 F-Eb-Db (crossbeam connected) to C-Bb-Ab-G to (Bar 6) F quarter note tied to 8<sup>th</sup> and 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest). Then, after a 16<sup>th</sup> rest in Bar 6, the staccato oboes and pizz violins play the same descending notes Line 1 & 2 but descending dyads for the oboes (Line 2 C/F to Bb/Eb to Ab/Db to G/ C to F/Bb to Eb/Ab to D/G to (Bar 7) middle C/F half notes tied to dotted quarter notes in Bar 8. Overall a very appealing or interesting mixture of instrumental combinations in this general sequence. After an 8<sup>th</sup> rest in Bar 7, the horns play small octave Ab/middle C/F tenuto quarter notes to Ab/C/F *rinforzando* 8<sup>th</sup> notes (repeated next bar).

At the end of Bar 8, two trumpets in felts and two trombones in felts play *rinforzando* 8th note F (small octave for trombones, Line 1 for trumpets) to (Bar 9, switching to C time) Eb whole note tied to half note-dotted next bar. Oboe II/clarinets/piano/violins/violas play an ostinato pattern in 16th notes, Eb to Db. The bassoons/horns/bass clef of piano/VC/CB play 8th note ostinato (eg., bassoons/CB play Gb down to Cb). The scene here changes to the beautiful camera work of the shot of the red water mill as the camera descends down to a close-up of Frenchy's head. He is looking in the distance at a sluice robber (Rune). The music plays "ominous" starting in Bar 15 to what I will call the Frenchy (or Ominous) motif in 3/4 meter. Violas play the motif: After an 8th rest, F# 16th up to B down to G quarter note to A# quarter note. The flutes/oboes play F# 16th up to B 16th tied to half notes. Then Bb/E 16th notes down to A quarter note to Gb, held fermata.

[The Chase] R1/3A. *Allegro* in 6/8 time. 144 bars, 29 pp. With the 6/8 meter, the clarinets/bassoons/horns/strings play the chase rhythm on the 1st/3rd/4th/6th sub-beats. It's a creative variation of the Skull Creek (Mining Camp) beat. Oboes/cls/violins

play quickly rising 8th notes to 16th notes in Bars 7-8 (harmony is G# minor 1st inversion or notes D#/G#/B) as the chase motif commences in Bar 9. Very rousing music, and too complicated and fast to analyze here in this ever-changing cue.

[ADDED 2-14-10: However, to be completely specific of all the instruments in Bars 1-2, violins I sound forte small octave B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to B 8<sup>th</sup> (crossbeam connected) to middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C 8<sup>th</sup> (crossbeam connected) crescendo hairpin to (Bar 2) D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D 8<sup>th</sup> to C-C-C 8ths decrescendo hairpin. Violas play this rest pattern on small octave F-F to G-G to (Bar 2) A-A to G-G-G 8ths. VC play it on small octave C-C to D-D to (Bar 2) E-E to D-D-D 8ths. CB play it on small octave F-F to G-G to (Bar 2) A-A to G-G-G 8ths. Clarinets I are *col* violins I, and clarinet II *col* violas. Fag I is *col* VC, and Fag II *col* CB (but in the Great octave register). Horns I-II play small octave F/B 8ths (followed by an 8<sup>th</sup> rest) to same F/B 8ths to G/middle C 8ths twice in that pattern to (Bar 2) A/D 8ths and back to G/C 8ths played 3X.]

By Bar 131, Rune climbs up the cliff and sees Doc Frail. The music is "molto rit" in C meter. The piano and harp play whole note chord Eb minor (Eb/Gb/Bb), actual notes Bb/Bb/Gb/Bb/Eb. Clarinets/bass clarinet/Fags play various whole notes. The violins and violas and celli play descending notes, winding down the once furious chase music. We find Bb quarter note down to descending 8th notes Ab-Gb, F-Eb-Db-Cb, then the same pattern an octave lower.

During a music pause, Rune says "I don't suppose you'd help me?" The bassoons and violas play *mf espr* the Doc Frail motif, Eb quarter note up to Ab half note to G quarter note to (Bar 139) Eb half note dotted. Then Eb quarter note to (Bar 140) quarter notes F-Ab-Ab-G to (Bar 141) Eb half note dotted. Then the english horn finishes the theme, Db quarter note up to F half note dotted, etc. The harmony is Ab major in Bar 138 (Ab/C/Eb), etc. The cue ends on E major (E/G#/B) by the violas/VC/CB.

[The Bullet] R2/2. *Andante misterioso* in C time, 16 bars, 4 pp. Scene: Doc Frail shows Rune the bullet he pulled from his shoulder (put there by Frenchy). Now Rune is in effect his bondservant as payment for saving his life either from loss of blood (if he wasn't treated) or by a hanging by the enraged miners.

Steiner appears to employ suspended chords, starting with G# in Bars 1-2 (G#/C#/D/A) and then B sus in Bars 3-4 (B/E/F/C). The english horn and harp sounds a syncopated and tenuto series of notes. So, after an 8th rest, you find three quarter notes in G# followed by one 8th note, repeated Bar 2. Then in Bar 3, after an 8th rest, three quarter notes and one 8th, etc. Then the hanging tree motif plays in Bars 6-8 performed by the english horn/clarinet/bassoons/horns.

[ADDED 2-14-10: Specifically in Bar 1, after an 8<sup>th</sup> rest, the english horn plays *f* small octave G# [written Line 1 D#] tenuto quarter note to G# tenuto quarter note to G# tenuto quarter note to G# tenuto 8<sup>th</sup> (repeated next bar) to (Bar 3), after an 8<sup>th</sup> rest, B-B-B tenuto quarter notes to B 8<sup>th</sup> (repeated next bar). Fags play *mp* > Great octave D/A rinforzando-marked half notes to same D/A rinforzando half notes (repeated next bar) to

(Bar 3) F/small octave C half notes twice (repeated next bar). Horns play *sfp* small octave C#/G#/middle C# whole notes (repeated next bar) to (Bar 3) E/B/Line 1 E whole notes (repeated next bar). The harp is *col* the english horn. Violins I sound *sfp* Line 1 C# rinforzando whole note (repeated next bar) to (Bar 3) E whole note *sfp* (repeated next bar). Violins II play small octave G# whole notes to (Bars 3-4) B whole notes. Violas are *col* violins I but in the small octave register. VC are *col* the bassoons. CB play *mf* > small octave D-D rinforzando half notes (repeated next bar) to (Bar 3) F-F half notes (repeated next bar). Etc. ]

[Doctor Up In Hill] R2/3. *Broad* in C time, 4 bars, 1 page. Scene: Rune rings the cowbell announcing that Doc Frail has set up practice on the hill. Interesting short cue, rather ominous and ponderous. The bass clarinet/bassoons/trombones/tuba/timp/VC/CB sound a Bb sustained note. Specifically, for instance, VC/CB/Fags play forte Great octave Bb rinforzando dotted half note tied to dotted 8<sup>th</sup> note down to Gb rinforzando 16<sup>th</sup> (repeated next bar). After an 8th rest, the oboe/clarinets/muted horns/violins/violas play three rising quarter notes. The violins and violas play each note with the forced down-bow in *f* (forte). The combined sound is F diminished (F/Ab/Cb) then G major (G/B/D) and B dim (B/D/F), repeated next bar. The bass clarinet etc end the bar with a Gb 16th note. [Added: Specifically, after a quarter rest in Bar 1, violins I play forte Line 1 Cb to D to F quarter notes on the down-bow (repeated next bar) to (Bar 3), after a quarter rest, Db-E-G quarter notes on the down-bow to (end Bar 4, *Rit.*), after a quarter rest, Ab to B quarter notes on the down-bow up to Line 2 D quarter note held fermata. After a quarter rest in Bar 1, violins II play small octave Ab-B-Line 1 D quarter notes on the down-bow (repeated next bar) to (Bar3) Bb-middle C-E quarter notes to (Bar 4)< after a quarter rest, F-Ab-B. After a quarter rest in Bar 1, violas play small octave F-G-B quarter notes (repeated next bar) to (Bar 3), after a quarter rest, G-A-middle C to (Bar 4), after a quarter rest, D to E to G#. In Bar 3, VC/CB/Fags play small octave C half note tied to dotted 8<sup>th</sup> down to Great octave Ab 16<sup>th</sup> to (Bar 4) G dotted half note legato to F quarter note held fermata.]

In Bar 3 the bass clarinet etc play sustained C note in the pattern given for VC/CB/Fags. The oboe/cls etc play G dim (G/Bb/Db), A minor (A/C/E), then C major (C/E/G).

In Bar 4 the bass clarinet etc play G note. Oboe/cls etc play D dim (D/F/Ab), then notes E/Ab/B, and then G# dim (G#/B/D).

[Poor Little Girl] R2/3A. *Moderato* in C time, 35 bars, 8 pp. Scene: Doc Frail treats a malnourished little girl. He loans a cow to her dad to "fatten her up." Delightful, sweet, sympathetic music. Pure Steiner! The Doc Frail theme is elevated here to almost a sublime level to convey the noble, healing side of the mysterious Doctor.

2 flutes/oboe/cls/violins start on the G quarter note in the grace bar. Then the C major chord is played by the instruments. After a quarter rest, the horns/harp/VC/CB play a response figure of quarter to half note C major chords. Then the flutes etc play E minor quarter note chord (E/G/B) down to (Bar 2) the G Dominant 7th chord (G/B/D/F).

[ADDED: Specifically, violins I in the grace bar play *mf* Line 2 G quarter note to (Bar 1) E/Line 3 C dotted half notes to E/B quarter notes to (Bar 2) Line 1 B/Line 2 G

dotted half notes to same B/G quarter notes to (Bar 3) Line 2 C/A quarter notes legato up to E/Line 3 C quarter notes to same E/C quarter notes to E/B quarter notes down to (Bar 4) Line 1 B/Line 2 G dotted half notes to B/G quarter notes to (Bar 5) Line 2 C/A dotted half notes to C/G quarter notes legato down to Line 1 F/Line 2 D dotted half notes to F/A quarter notes up to (Bar 7) A/Line 2 E whole notes tied to quarter notes next bar up to unison Line 3 E-F-F legato quarter notes *Rit.* Violins II in the grace bar play Line 1 G quarter note to (Bar 1) Line 2 C/G dotted half notes to Line 1 B/Line 2 G quarter notes down to (Bar 2) G/Line 2 D dotted half notes to same G/D quarter notes, and so forth. After a quarter rest in Bar 1, the violas play *mf* small octave E/G tenuto quarter notes to E/G tenuto half notes to (Bar 2), after a quarter rest, F/G tenuto quarter notes to half notes to (Bar 3), after a quarter rest, E/G tenuto half notes to E/G quarter notes, and so forth. After a quarter rest in Bar 1, VC play Great octave C/G quarter notes to C/G half notes (all tenuto-marked) and repeated next bar. CB play this on small octave C notes. After a quarter rest in Bar 1, two horns are *quasi solo* on small octave G [written Line 1 D] quarter note legato up to Line 1 E [written Line 1 B] half note *mf* < > for that bar. After a quarter rest in Bar 2, the horns play small octave G quarter note up to Line 1 F [written Line 2 C] half note. The two flutes are *col* the top line violins I. The oboe is *col* the bottom line violins II. Clarinets also play.]

Bar 3 Quarter note chords A minor/C major/C major/E minor.

Bar 4 G Dom 7th again.

Bar 5 A minor

Bar 6 Bb major 2nd inversion.

Bar 7 A major.

By Bar 9, the violins are accented as soli instruments, played "dolce" C half note dotted to B quarter to (Bar 10) G half note dotted to G quarter to (Bar 11) quarter notes A/C/C/B to (Bar 12) G half note dotted, etc. The celeste is added for a delicate, sparkling touch as the little girl is emphasized in the scene. [Specifically in Bar 9 (*a tempo*), all violins play Line 3 C dotted half note down to Line 2 B quarter note down to (Bar 10) G dotted half note to same G quarter note to (Bar 11) A up to Line 3 C to C to Line 2 B quarter notes to (Bar 12) G dotted half note, and so forth. After a quarter rest in Bar 9, violas play Line 1 C/E 8ths (followed by an 8<sup>th</sup> rest) to C/E tenuto-marked half notes to (Bar 10), after a quarter rest, B/Line 1 F 8ths (followed by an 8<sup>th</sup> rest) to B/F tenuto half notes. After a quarter rest in Bar 9, the cello play small octave C/G 8ths (followed by an 8<sup>th</sup> rest) to same C/G tenuto half notes (repeated next three bars). After a quarter rest in Bar 9, the celeste plays Lines 1 & 2 G quarter notes up to Lines 2 & 3 C quarter notes (followed by a quarter rest) to (Bar 10), after a quarter rest, Lines 2 & 3 D quarter notes down to Lines 1 & 2 G quarter notes. The vibe is *col* the celeste. After a quarter rest in Bar 9, the harp plays small octave C/G/Line 1 C/E 8ths (followed by an 8<sup>th</sup> rest) to half notes, etc.]

By Bars 21-22, the harp and celeste play rising 16th notes in D major, then G major 6 and A Dom 7 (A/C#/E/G).

[The Preacher's Words] R3/1. *Andante* in C. 18 bars, 5 pp. Scene: Preacher Grubb (played marvelously by George C. Scott) warns approaching patients about the evil Doc Frail. After Frail dispenses him (by exposing the liquor bottle Grubb was

hiding), Rune questions Frail. The music starts.

The timp rolls (notated like the bowed trem of the strings) forcefully *mf* on Great octave A whole note tied to next four bars. The VC/CB also play the Great octave tied A notes. The trombones in felts play the Doc Frail theme, starting with unison small octave A quarter note to (Bar 2) D major half not dotted chord 1st inv (small octave F#/A/Line 1 D), etc. Then in Bar 5 the piano (with the pedal) plays a tremolo-like effect, D#/E and E/D# (octave higher).

[Stagecoach Robbery] R3/2. *Agitato* in C. 81 bars, 20 pp. Scene: A stagecoach rides along the mountain trail (with Elizabeth Mahler on board) when robbers appear. The horses are startled by gunshot, the driver is shot dead to the ground, and eventually the stagecoach overturns downhill.

In Bar 7, as the robbers appear, the music changes to 6/8 time. The D note unison is emphasized. The timp and strings play the ostinato pattern of quarter to 8th note, quarter to 8th note per bar, in D minor (notes D/F/A).

In Bar 35 the cue changes to 2/4 meter when the horses are startled. The music here is borrowed from previous Steiner westerns such as the delightful family western "The Boy From Oklahoma"(starring Will Rogers, Jr.) and I believe "Wyoming Kid." It's basically chase or "out-of-control" motion music. The piano and harp play D quarter note

half-diminished chord (D/F/Ab/C), sforzando (forced accent), followed by Gb quarter, octave apart. The flute/piccolo/violins play a three 32nd note run (notes Ab-Bb-B) to (Bar 36) C 8th note. In Bars 57-60, two open trumpets are highlighted playing an emphasis figure, D to E 8th notes to rising triplet 8th notes G#-B-D to (Bar 58) F quarter double dotted note flutter to Eb/G 16th dyad to (Bar 59) E/G# half note flutter tongue dyad tied to next bar. Etc.

[Search For Lost Lady] R3/3. *Moderato* in C. 45 bars, 12 pp. Scene: Men search for the survivors (if any) of the overturned stagecoach. Elizabeth is not in the vehicle but they find a letter from her father. They agree to search and meet at dusk at Stump Meadow.

Clarinets/Fag II/2 cued in horns/strings play the four-note figure, *mf* crescendo-decrescendo( < > ) in F major (F/A/C). Violins play notes A to B, C to B; violas play small octave F to G, A to G quarter notes; celli and bass play Great octave F down to C, repeated. Fag I/horn III play small octave half notes C, repeated next bar.

In Bar 3 there is a four-quarter note phrase played: A minor (actual notes A/E/A/C) to G major (actual notes G/D/B/D), etc. The flute and english horn sound the A whole note, *rinforzando*.

In Bar 9 the horns/harp/CB play the repetitious beat quarter notes, F minor (F/Ab/C) to (Bar 10) C minor 1st inv (Eb/G/C) to (Bar 11) D half-diminished (D/F/Ab/C) for 3 beats, then Ab major for one beat (Ab/C/Eb) to (Bar 12) F minor again to (Bar 13) G major 2nd inversion to D minor to E major. Meanwhile, the violins/violas/celli play the melody line, Ab whole note tied to quarter note next bar, to G half note down to C quarter note to (Bar 11) F half note dotted to a three note figure Eb/F/Eb to (Bar 12) D whole note tied to next bars. Clarinets and bassoons play harmony.

In Bar 22 the solo violin and vibe start to play the Elizabeth (or Lost Lady) Theme

in D major. So, in Bar 23 (now 3/4 meter) we have F# half note dotted, repeated next bar, then in Bar 25 quarter notes F#-G-F# to (Bar 26) A-G-F# to (Bar 27) E half note dotted, repeated next bar. Then in Bar 29 quarter notes E-D-E to (Bar 30) F# half note to D quarter note tied to next bar. Bar 27 changes to G major, Bar 29 to A major, and back to D major in Bars 30-31.

Starting in Bar 23, the harp plays a series of 8th note rising legato figures. So, after an 8th rest, rising 8th notes small octave F#-A-Line 1 D-F#-A.

Bar 24 Rising notes small octave F#-B-Line 1 D-F#-B

Bar 25 small octave G-B-Line 1 D-F#-B

Bar 26 small octave G-B-Line 1 D-F#-A

Bar 27 B-D-G-B-D (repeat Bar 28)

Bar 29 middle C#-E-G-A-C#

Bar 30 small octave A-Line 1 D-F#-A-D

[Camp Fire Talk] R3/4-4/1. C meter, 38 bars, 10pp. Scene: Camp scene at night. Tom Flaunce the Storekeeper (played by Karl Swanson) notices Rune's shoulder is bleeding. The music starts here. Rune explains that a thorn bush did it (actually it is the bullet wound). Then Tom talks about Doc Frail's past.

Two oboes and sordini horns play the bleeding shoulder scene, a rather strident but effective combination of tone colors, 8th note dyads Line 1 G#/A to F double sharp/G# to G#/A 8th tied to half note, etc. In Bar 2 the timp and piano ("let ring") sound 8th notes C down to F#. At the end of Bar 3 the soli celli play descending quarter notes A to (Bar 4) F#/Eb/D/C to (Bar 5) A/Eb up to A down to D up to (Bar 6) D half note dotted, held fermata. Then the solo bass clarinet and cued in bassoon play the Doc Frail motif in G major.

Starting in Bar 28 Tom talks about a burning house at the juncture of the Ohio and the Mississippi started by a doctor named Temple. A man and a woman were killed in the house.

[Morning Search] R4/2. 28 bars, 4 pp. Coma sopra from the beginning of the last cue.

[The Snake] R4/3. 9/8 meter. 47 bars, 12pp. Scene: Frenchy hears a rattler and goes off the path to kill it. Then he discovers the Lost Lady. Here a small cymbal is rolled with soft sticks. The bassoons play sustained dyad notes F#/G. The solo bass clarinet plays the creepy snake motif, largely in 8th note triplets (F#/F/E, G/Gb/F#, etc).

As Frenchy spots the Lost lady, the orchestra plays a furious A minor 9th flat 5th chord (A/C/Eb/G/B) in four successive 16th notes, settling on an 8th note chord tied to quarter note dotted and tied to next bar's half note dotted. The woodwind and strings then play a rapidly descending series of 16th notes, B-Bb-A-Ab-G-Gb, F-E-Eb-C-B-Bb, A-Ab-G-Gb-F-E, etc.

In Bar 10, the cue changes to 3/4 meter "molto espressivo." The harp is bisbigliando (special harp effect with the top stave descending notes E-C-G repeatedly, and the bottom stave ascending notes G-B#-E). The vibe is rolled on C major 2nd inversion (notes G/C/E). The violins are bowed tremolo on dyad notes G/E. The bass is

on G note tied to next few bars. The solo cello plays the Elizabeth (Lost Lady) Theme, E half note dotted for two bars, then quarter notes E/D/E, etc.

[House Call] C meter. R4/4. 14 bars, 4pp. Scene: Doc Frail is summoned to an old, filthy cabin in the woods where the Lost Lady is being temporarily housed. The Doc Frail theme is played again.

2 oboes/2 clarinets/2 horns play the Doc Frail theme *f* (forte). In the grace bar, they play unison quarter note Line 1 G with a tenuto marking over the note and most of the subsequent notes. This rises to Line 2 C dotted half note in Bar 1 to B quarter note back to (Bar 2) G dotted half note. The harp/piano/strings play the response figure in Bar 1 (after a quarter rest) with quarter note to half note values. So we have C major 1st inversion (E/G/C) quarter to half note chords. In Bar 2, we find G Dominant 7/11 (G/B/D/F/C), perhaps closer to the 3rd inversion however (C/F/G/B/D).

At the end of Bar 2, the melody line continues with the G quarter note to (Bar 3) tenuto quarter notes A-C-C-B to (Bar 4) G half note dotted. The response instruments again play C major 1st inversion to G Dom 7.

The melody line continues with a F quarter note to (Bar 5) E half note dotted to C quarter note to (Bar 6) D half note dotted to D quarter note to (Bar 7) E whole note tied to half note dotted next bar. The response instruments in Bar 5 play C major 1st inversion, then Bb major (notes Bb/D/F) in Bar 6 to A major (A/C#/E) in Bar 7. At the end of Bar 8, soli violas and celli take over the melody line. Etc.

[Bedside Doctor] R5/2. *Slowly* in 3/4 time, 65 bars, 17pp. Scene: At his own cabin, Doc Frail comforts the recovering but still blind Elizabeth. She finally lets go of Frenchy's canteen.

*Con sordini* (muted) violins are bowed tremolo *pp* on Lines 2 & 3 F half dotted notes (f' and f''') for the first six bars. The harp strums on quarter notes Lines 2 & 3 F (followed by two quarter rests) in Bar 1 and two vibes roll tremolo-like on Lines 2 & 3 F tied dotted half notes as the violins. Rune says, "She's awake," and Frail answers, "Only half awake..." In Bar 7, the violas join in playing notes Line 2 Cb/Eb, and violins II change to Cb/Eb also. Total sound is the Cb major flat 5<sup>th</sup> (Cb/Eb/F). Starting in Bar 9, high celli join in with a slow descent of notes, Eb half note to Cb quarter note to (Bar 10) Ab/G/Gb quarter notes to (Bar 11) F half note dotted tied to next bar.

In Bar 11 the flute joins in playing Ab half note dotted tied through Bar 16. The oboe joins in, after a quarter rest, with a descent of quarter notes Ab-F to (Bar 12) Eb-Cb-Ab to (Bar 13) F half note dotted tied to next five bars.

Meanwhile the soli celli continue with the descent of quarter notes starting again in Bar 13 thru Bar 16. In Bar 17 the harp plays six rising 8th notes (Bb-D-F-Bb-D-F), repeated next bar. The strings etc play Bb major (Bb/D/F).

In Bar 19 the cue changes to an Eb major key signature (3 flats) "lento." Here the Elizabeth Theme is played in touching fullness by the celeste, harps and "rubato" strings. Violins play the Eb major half note dotted chord 1st inversion (G/Bb/Eb/G), repeated next bar. In Bar 21 we have quarter note chords Eb major 1st inv to Ab major (Ab/C/Eb) back to Eb major 1st inv. Etc.

Starting in Bar 35 the cue changes to moderato in C meter as the clarinet plays the Doc Frail theme, Db quarter note to (Bar 36) Gb to F quarter note to (Bar 37) Db half

note dotted, etc. The harp plays a steady beat of quarter note chords starting with Gb major (Gb/Db/Bb). The strings play whole note Gb major in combined tones (violins on Bb/Db, violas on Gb, VC on Gb/Db).

By Bar 43 in 2/4 meter, there is a lovely combination of instrumental sound when Elizabeth says, "Who are you?" First we have the solo oboe, after an 8th rest, playing an F 8th note up to Bb quarter tied to quarter note next bar to Ab quarter note. In Bar 45, after an 8th rest, the solo clarinet takes over, playing B 8th up to E quarter note tied to quarter note next bar to Eb. In Bar 47, after an 8th rest, the solo flute takes over, E 8th note up to B tied to next bar to A quarter note, held fermata.

In Bar 51, the music is in the key signature of E major (4 sharps or F#/C#/G#/D#), C meter. Doc Frail just informed her, "Remember, I said you are temporarily blind." Elizabeth then asks, "My father, he's dead, isn't he?" The violins play mf the Hanging Tree motif "molto espressivo," B 8th to (Bar 51) E to octave higher B 8th to (same pitched) B half note tied to 8th. Then A 8th to (Bar 52) G# to E 8th to E half note tied to E 8th note, etc. The supporting strings play the harmonic structure of E major (notes E/G#/B) half notes, followed by the F# minor 7 half note chord (F#/A/C#/E).

The music seques to the next cue. Here Doc says, "Don't be disturbed about anything. I'll take care of you."

[Breakfast For Three] R5/3. Con moto in C. 18 bars, 5 pp. Scene: Doc goes out and greets Rune with a good morning and asks if there's enough breakfast for three. "Sure!" He tells Rune to set up a cowbell alarm for her to call them when needed.

2 bassoons/violins/celli play mf a refreshing melody line which changes to 2/4 meter in bar 2, and back to C meter in bar 3. After an initial 8th rest, we find 8th notes B up to F# to E, then 8th notes D down to A, C to F. In Bar 2, notes B down to D, A to B.

In Bar 3 the violins take over the principal melody line soli with the G half note tied to G 8th, then 8th notes F/D/F. After an 8th rest, the celeste and oboe play an accompanying melody phrase, rising 8th notes A.C/C to G quarter note dotted. The harp and pizz celli I play rising 8th notes F/C/A/C, repeated again. The violas play whole notes A/D; celli II play whole notes F/C; CB play whole note F. The total effect is the F major 6(actual notes D/F/A/C).

In Bar 4, we have the Eb major 7 (Eb/G/Bb/D). So the harp and celli I play Eb/Bb/G/Bb, repeated. The oboe and celeste play rising 8th notes G/Bb/D to G quarter note dotted. Etc.

Change to 3/4 meter in Bar 11, "con moto." Here the Elizabeth Theme is played briefly in F major (F/A/C). The melody line starts on A half note dotted. Ends on F minor 7 (F/Ab/C/Eb). The harp plays rising triplet 8th notes F-C-Eb, F-Ab-C, Eb-Ab-C to (Bar 18) Eb-F-Ab, C-Eb-F, Ab-C-Eb. Seque to next cue.

[Saloon Construction] R5/4. *Allegro* in 6/8 time, 58 bars, 15pp. Scene: The town is busy building the Skull Creek saloon. Key signature of G major (one sharp for C instruments, three sharps for the B-flat instruments of clarinets and trumpets). 2 Fags/3 Pos/violas/celli play the ostinato pattern of quarter note to 8th note, played twice per bar. The Pos are most prominent, playing root position G major (small octave G/B/D) quarter to 8th notes, then A minor quarter to 8th note chords (A/C/E). The bass drum licks off

the beat and the cymbal sounds off on the second beat of the 6/8 meter. Tuba and bass play 8th note G (Great octave for CB; Contra-octave for tuba) on the 1st beat, C on the 2nd beat. The piano and horns also sound the aforementioned chords.

In the second beat of the 4th bar, two sordini trumpets (along with 2 oboes/2 cls/violins) start the Mining Camp melody line, *rinforzando*-accented. So we find G quarter note down to E 8th to (Bar 5) G half note dotted tied to quarter note next bar (violins start on g<sup>'''</sup>). On the second beat of Bar 5, the open (not muted) trumpet III and 2 horns play a response figure an octave lower, also *rinforzando*. Bells add to the principal melody line.

In Bar 13 the lower strings etc play D major (D/F#/A) ostinato pattern. The cue climax starts on Bar 47 (Key signature of F major or 4 sharps) after Tom Flounce says, "Good luck!" The E major chord (E/G#/B) is played on the 1st beat, then C# minor 7 (notes C#/E/G#/B). The Pos emphasize quarter note dotted E up to C# to (Bar 48) B to descending 8th notes G#-F#-E. Repeat next two bars.

In Bars 51-52 the Pos play C to A to (Bar 52) G to triplet E/D/C. Repeat next two bars. In Bar 55 the E major chord returns (E/G#/B). Two sordini horns play the concluding melody notes, B quarter note to G# 8th to B half note dotted tied to next bar, held fermata.

[The Ladies Committee] R6/2. Slowly in C time, 28 bars, 6pp. Scene: Elizabeth tries to describe what she thinks Rune and Frail look like. Shortly the local ladies committee of busybodies show up, expressing their moral disapproval of having Miss Mahler staying at Doc Frail's place.

At the beginning of the cue, Elizabeth says, "Rune is very handsome, I know..." The solo cello plays a sweet version of the Hanging Tree theme. The harp and sordini violas and altri celli and bass add harmonic texture. The solo cello plays small octave quarter note A in the grace bar to (Bar 1) rising 8th notes Line 1 D to A to D half note tied to another D 8th note, followed by a descent to the G 8th note to (Bar 2) F# and D 8th notes to D half note, etc.

The strings play the D major chord (D/F#/A) with the harp playing low notes Great octave D/A/small octave F#/A/Line 1 D dotted half notes tied to 8<sup>th</sup> notes. The chord changes in Bar 4 to A Dom 7/11 (A/C#/E/G/D), etc.

Starting in Bar 9, the Ladies Committee (consisting of four stuck-up middle aged women) come in their buggy to the front of the cabin. Very nice orchestrations here played *mf* "giocoso." The solo cello still is playing whole note Line 1 G tied thru Bar 11. Two clarinets and bassoons play the Busybodies motif ostinato very effectively here. First the clarinets play a Line 2 F acciaccatura (slashed grace note preceding the principal note) to each Gb 8th note played repetitiously. After an 8th rest, the clarinet plays seven such Gb 8th notes accompanied by an acciaccatura in Bar 9, eight in Bar 10, two in Bar 11 followed by a Gb half note.

Two staccato bassoons (playing an octave apart of small octave/Line 1 registers) and pizzicato violas and altri celli play a descending 8th note pattern: notes F-A-Ab, D-Db-C-Cb to (Bar 10) Bb-A-Ab-G, Gb-F-Fb-Eb to (Bar 11) D-Db to C half note (C and c [Great and small octaves] for the bassoons). The CB also sound a C half note at this point.

In Bar 12, the committee leader states, "We're here to see Miss Mahler." The

english horn plays an acciaccatura F grace note to Gb whole note rinforzando, repeated next bar. Stopped horns (cross mark or addition sign placed over the notes) play whole note Cb major flat 5th chord (Cb/Eb/F), repeated next bar. Clarinets play descending 8th notes Gb/F/C# to A 8th tied to quarter note dotted, repeated next five bars.

In Bars 14-15 the english horn plays acciaccatura G# to G whole note. Horns play C major flat 5<sup>th</sup> (C/E/F#), though technically the F# should be a Gb...

Anyway, Frail tells the women to mind their own business and stick whips the horse gently to carry the busybodies away, shown musically with a triplet up rush of the flute/piccolo/clarinets, F-F#-G 16th notes to (Bar 19) A 8th note. Bassoons/horns/strings then play, after a quarter rest, a half note to quarter note marcato figure, A major half note chord (A/C#/E), etc.

[Frenchy's Late Visit] R6/4. Misterioso in C. 50 bars, 13 pp. Scene: It's night and Elizabeth is alone in the cabin when Frenchy shows up, after disabling the cowbell alarm.

The first four bars were omitted in the final print of the film. Bars 1-2 has sordini celli and basses on whole note Eb (small octave for CB; Great octave for VC) to whole note D. The meter changes to 12/8 time in Bar 3 where the Elizabeth theme is played *mf* "molto espressivo" by two soli flutes. [Added: Flutes here play Line 1 F# dotted quarter note to same F# dotted quarter note (both tenuto-marked) to F#-G-F# 8ths legato to A-G-F# 8ths to (Bar 4) E to E dotted quarter notes (tenuto) to E-F# grace notes to E-D-E 8ths crescendo to F# quarter note decrescendo to D 8<sup>th</sup>.] The harp/violas/VC/CB play D major 7 chord (D/F#/A/C#). In Bar 4, they play G maj 6 (G/B/D/E). [Specifically, the harp is arpeggiando *mp* on small octave D/A/middle C#/F# dotted half notes played twice to (Bar 4) D/G/B/Line 1 E dotted half notes, and so forth. Violas play small octave A/middle C# tenuto dotted half notes sounded twice to (Bar 4) G/B dotted half notes to G/B dotted quarter notes legato to F#/A dotted quarter notes. VC play small octave D-D tenuto dotted half notes (repeated next bar).]

Change to 3/4 meter in Bar 7 "un poco con moto." The solo violin is highlighted, playing the melody line starting with the B half note dotted, repeated next bar. The harp, after an 8th rest, strums rising legato figure of five 8th notes (G-B-D-G-B). The strings play the G major chord. Next bar, the harpist fingers notes G-C#-E-G-B. The strings play, I believe, E minor 6th. Strings are sordini.

By Bar 26 Frenchy shows up. The strings pluck a pizz C# min/9 chord (C#/E/G#/D#). The harp ("let ring") plucks a wavy gliss quarter note chord. The oboes and (partly) the clarinets play the Frenchy motif. So, after an 8th rest, F#/B 16th notes down to quarter notes G and G#. Repeat next bar.

In Bars 28-29, oboes play G#/C# 16th notes to quarter notes A to A#. Clarinets and sordini horns play G#, creating a dissonant effect.

In Bar 30 the gong sounds ppp, and the pedal piano sounds a low E.

In Bar 33 the strings are bowed tremolo while the flutes and clarinets play quarter note figures (F down to C, E to B, etc).

["Like what?!"] R6/5. *Dramatic* in C time, 11 bars, 3 pp. Scene: Frenchy suggestively says to Elizabeth, "Maybe just a little favor..." Suddenly Doc Frail enters the scene and exclaims, "Like what?!" 3 clarinets/2 bassoons/3 horns/ 3 trombones/tuba/violas/VC/CB sound a forceful D minor 16th note chord (D/F/A) to A major (A/C#/E) 8th dotted tied to half note dotted which in turn is tied to whole notes next two bars (except brass/cls/violas).

Frenchy sheepishly states, "I better be going, ma'am" and the Frenchy motif starts in Bar 4 in 3/4 meter "con moto." The strings are bowed tremolo, playing A min/9 (A/C/E/B). In Bars 10-11 when Frail asks Elizabeth if she is all right, the clarinets and sordini tpts and vibe play the Hanging Tree motif briefly.

[Fight Aftermath] R7/2. *Maestoso* in C. 28 bars, 5pp. Scene: After Doc goes down to the saloon to fist fight Frenchy, Rune confronts him after Elizabeth. "You don't own her, Doc!" The music starts just after Doc says to Frenchy, "It makes no difference whether you're wearing a gun or not. I'll kill you!" The Hanging Tree motif is sounded quite prominently, especially by the horns and trombones, but also the english horn and clarinets.

In the grace bar, *rinforzando* quarter note Bb is played unison by the woodwind/brass/VC/CB. Then the Eb minor whole note chord (Eb/Gb/Bb) is sounded as the horns etc play the motif, rising 8th notes Eb/Bb/ to Bb half note dotted to Ab 8th to (Bar 2) descending 8th notes Gb/Eb to Eb half note, etc. The bass clarinet/Fags/tuba/VC/CB play a descending counterpoint figure.

In Bars 5-6 the soli brass sound a declarative short figure as Grubb appears and says, "Now you listen. I warn you again. That butcher doctor is the devil!" Two 16th note chords to an 8th note chord tied to a half note dotted chord tied to an 8th note is shown. The horns and trumpets play a rising figure. So B minor 1st inversion (D/F#/B) to C# minor 2nd inv (E/G#/C#) to Bb major 2nd inv (F/Bb/D), sounded *rinforzando*. The trombones/tuba play this as a descending figure with the B minor 1st inv (D/F#/B) to C# minor root position (C#/E/G#) to Bb root (Bb/D/F).

In Bar 7 the timp rolls *p* on whole note A for four bars. VC/CB also on A, *mp*. Someone says, "Looks like the Doc's gonna keep the little lady all to himself." Three sordini trumpets and muted Pos II play the Hanging Tree motif, A quarter note to (Bar 8) Bb major 2nd inv (F/Bb/D) 8th note chord to Bb major 7 (Bb/D/F/A) 8th to same chord half note. Etc.

[Bandages Taken Off] R7/3. *Slowly* in C. Key signature of G major (1 sharp or F#). 35 bars, 9pp. Scene: The shutters are closed and slowly the bandages are taken off. The music starts shortly before Frail says, "Open your eyes." She soon vaguely sees the lantern Rune passes before her eyes.

[Added: A solo flute and vibe II slowly play *pp* whole note Line 2 D (each tenuto) for the first three bars to (Bar 4) D tenuto dotted half note and then sounding again D quarter note tied to half note next bar and then sounding again a D half note tied to half note next bar (keep repeating next several bars). By the end of Bar 4, the solo violin and Vibe I play the Elizabeth theme "dolce." The violin starts on quarter note Line 3 D (d''') to (Bar 5) G dotted half note to F# quarter note down to (Bar 6) D dotted half note, then a D quarter note to (Bar 7) E-G-G-F# quarter notes down to (Bar 8) D dotted half note to C

quarter note down to (Bar 9) Line 2 B dotted half note down to G quarter note to (Bar 10) A dotted half note down to F# quarter note to (Bar 11) G whole note. Violins II are divided bowed tremolo on dyad whole notes Line 1 B/Line 2 D in Bar 5 to (Bar 6) A/C whole notes (repeat these two bars in the next two bars). Violas play Line 1 G bowed trem thru Bar 9. Total sound is the G major. The muted cello (perhaps all celli) play an auxiliary soli figure of Line 1 G whole note tied to quarter note in Bar 6 to F#-E-F# quarter notes to (Bar 7)G whole note tied to quarter note next bar, and so forth.

In Bars 23-24 the scene ends with Elizabeth saying, "I love you for everything." The strings play a beautiful sounding sustained B major chord (B/D#/F#). The harp plays rising 8th notes B-F#-B-D#, F#-B-D#-F# to (Bar 24) descending quarter notes C#-B-F#-D#. The flute plays descending quarter notes G#-F#-D#-B up to (Bar 24) over an octave higher C#-B-F#-D#.

Then in Bar 25 in 3/4 time, the solo cello plays the Elizabeth theme as she stands by the cabin door, G half note dotted, repeated next bar, to (Bar 27) quarter notes G-Ab-G to (Bar 28) Bb-Ab-G, etc. Then the cue seques to the next cue comprising of the stagecoach music lifted from R 3 pt 2.

[Stagecoach Fright] R7/4. Scene: Elizabeth is alone at the cabin door outside when suddenly she is frightened by a noisy passing stagecoach. She runs off half-blind to the edge of a cliff. Note: According to my notes, the fully orchestrated cue is missing (edited from R 3 pt 2).

[Edge of Cliff] R8/1. *Slow* in C time, 36 bars, 10pp. Scene: The crowd below is captivated as they hear her scream at the edge of the cliff. Doc Frail goes to her, and in a beautiful scene, he lets go of her hands over her eyes and beholds (blurry at first) the figure of Doc Frail for the first time.

Very nice simple musical effect here with the solo oboe playing the Doc Frail theme *p dolce*. The vibre also plays along with the oboe. So we find Line 1 quarter note G in the grace bar up to (Bar 1) Line 2 C dotted half note to B quarter note to (Bar 2) G dotted half note. Here, after a half note rest in Bar 2, three trombones play a tenuto half note G major chord 1st inversion (Great octave B/small octave D/G) *pp* (pianissimo). The piano is wavy gliss on G Dom 7 (G/B/D/F) but actual notes used are Contra-octave F/Great octave F/B/small octave D/G half notes. The celli and bass play Great octave F half note tied to next two bars *Moreno*.

The oboe continues the melody line with G quarter at the end of Bar 2 to (Bar 3) quarter notes Line 1 A up to Line 2 C to another C to Line 1 B to (Bar 4) G dotted half note and G quarter note to (Bar 5) A dotted half note to G quarter note down to (Bar 5) D dotted half note to D quarter to (Bar 7) E whole note tied to next bar.

In Bar 6 the harp joins the piano with a wavy gliss (arpeggiando) of Bb major (actual notes Contra-octave Bb/Great octave F/Bb/small octave D/F/Bb half notes). In Bars 7-8 we have a nice effect with the harp playing, after a quarter rest, seven C major quarter note chord wavy gliss rising inversions. So we start with the root position (C/E/G), then E/G/C, G/C/E, etc. Actual starting gliss notes are C/G/C/E/G/C/E.

Then the solo cello and vibre clearly (close miking) play the Doc Frail theme. The 2nd stand of the other celli are bowed tremolo on note C, as well as the violas on whole notes E/G. The harp is "bisb"(bisbigliando)on notes C/E/G. Etc.

In Bars 12-19, as she opens her eyes, 12 violins are prominent playing the conclusion of the Elizabeth theme. We find F major 1st inversion quarter note chord (A/C/F) to (Bar 13) C major 2nd inversion (G/C/E) half note dotted chord to C major 1st inv quarter note chord (E/G/C) to (Bar 14) D minor 1st inv half note dotted chord (F/A/D) to G major 2nd inv quarter note chord (D/G/B) to (Bar 15) C major 1st inv whole note chord (notes E/G/C). The oboe and two celli also play the melody line. The bassoons and altri celli play descending quarter notes (C-B-A-G) in Bar 13, etc. The solo horn starts to play quarter notes in Bar 15. The harp strums rising legato 8th and later 16th notes. In Bar 22, after Rune says, "She's free now," the meter changes to 3/4 and the harp strums an F minor 7 chord along with the strings, while the solo english horn plays the Elizabeth theme "triste"(sadly).

[The Kiss] R8/3. *Allegretto giocoso* in 3/8 time, 76 bars, 19pp. Scene: Rune is with Doc who is playing poker at the saloon. He tells Doc that Elizabeth has spent all day preparing for dinner, but he won't budge. The scene cuts to Elizabeth later on who greets the returning Doctor. He retires to his place across the way. She then hurries to his room, tells him of her love, and kisses him passionately.

The violins and celeste play a delightful melody as we see Elizabeth hurry over to Doc's place. First two flutes/vibe/harp/violas sound a D minor 6 quarter note dotted chord 1st inversion (F/A/B/D). The oboe sounds a tenuto D note. The english horn plays note A, and the clarinets dyad F/B.

After a 16th rest, the melody consists first of largely descending 16th notes, F-C#-D-G#-A to (Bar 2) B-A-F-D-B-A. The harp/vibe/violins play the D minor 6 chord (notes D/F/A/B). In Bar 3, the chord played is C major 7(C/E/G/B). The melody continues with 16th notes G-D#-E-B-C to (Bar 4) D-C-B-A-G-E. The chord sounded in Bar 4 is the C major 7th, third inversion (B/C/E/G).

In Bars 5-6 the D minor 7 chord is played (D/F/A/C). The melody continues with Line 2 G 8th to descending 16th notes F-D-C-D, repeated next bar. The harp also strums ("let ring") a middle C 8th note on the second beat, and the small octave A 8th note in Bar 6.

In Bar 9 the english horn changes to oboe II. The flutes/oboes/clarinets start to play ascending staccato 16th notes, joined by the harp. In Bar 10 the flutes stay on note E while the oboes and clarinets play descending 16th notes. The bells strike on note E. The harp & celeste play 8th notes on the last two beats, and the violins and violas are pizzicato.

Bar 33 is the placement of the cue when Elizabeth approaches Doc with a kiss and embrace. The harp is gliss from Db above middle C to Line 3 E ("e"). Very lushly, the violins are soli playing an up rush of ten 32nd note chords starting with the Bb major (actual notes Bb/D/F/Bb. Below shows the upswEEP passage:

Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins I top line)  
 F -G -Ab-Bb-C -D -Eb-F -G -Ab (Violins I bottom line)  
 D -Eb -F -G -Ab-Bb-C -D -Eb-F (Violins I to line) Line 1 D, etc.  
 Bb-C -D -Eb-F -G -Ab-Bb-C -D (Violins II bottom line) small octave Bb, etc

So again we have the Bb major, then C minor (notes C/Eb/G/C), D diminished, Eb major, F minor, G minor, Ab minor, then the higher octaves of the Bb major again, C minor, and D dim.

In Bar 34 (now C meter), the strings settle on Eb major half note dotted chord (Eb/G/Bb/Eb), playing the Doc Frail theme to G major 2nd inversion quarter note chord (D/G/B/D) to (Bar 35) half note dotted Bb major chord (Bb/D/F/Bb). Then we find the quarter note Bb major chord to (Bar 36) quarter note chords C minor (C/Eb/G/C), Eb major (Eb/G/Bb/Eb), repeated Eb major, down to Gb minor 2nd inv (D/G/Bb/D) to (Bar 37) Bb major half note dotted. Etc.

In Bar 34, after a quarter rest, the solo horn/harp/altri strings play a response figure of Eb major quarter note chord to half note chord. Etc.

Starting in Bar 45, the sub-tone clarinet and soli bassoons play a sad piece conveying Frail's apparent rejection of Elizabeth. The violas join in at the end of Bar 49.

Starting in Bar 59, the discussion of ghost money in a ghost town is conveyed by the piano tremolo on notes F#/F# (octave apart). The tremolo vibe and solo bass play both a spooky yet sad version of the Hanging tree motif. That section ends with a solo bassoon figure followed by a solo bass clarinet figure. Then the gong sound as Rune demands, "I'll trouble you for that bullet you're holding on me!"

[The Contract] R8/4. Note: This cue is *coma sopra* from the beginning of R 8 pt 3.

[The Sluice Box] R9/1. *Allegretto* in 6/8 time, 122 bars, 18pp. Scene: The sluice box is being given finishing touches. Rune is above and lets loose stream water. The first 90 bars are *coma sopra* of the rousing Mining Camp Theme (see R 5 pt 4) but also extended one half-tone higher. The theme starts on E major (E/G#/B) by the sordini Pos/2 Fags/violas/celli. The tuba/timp/bass drum/cymbal/harp/piano/CB add beat. Then the sordini trumpets, flutes, oboe, clarinets, violins play the Mining Camp Theme, G quarter note down to E 8th up to G half note dotted, etc. Frenchy yells, "Let her come!" and the music changes to the dynamically piercing sluice box theme in 2/4 meter. The flutes/oboes/clarinets/celeste are trill *f* (*forte*) on D

In Bar 94, flutes/oboes/clarinets alternate each beat with a six-note figure of 16th notes. So Flute I/oboe I/Cl I start off with a descent of 16th notes Bb-Ab-F-Db-Gb-Ab, then Fl II/Oboe II/Cl II takes over the descent with notes Ab-F-Db-Bb-Ab-F, etc. The harp descends notes F-Db-Bb-Ab-F-Db, Db-Bb-Ab-F-Db-Bb, etc. Violas are fingered tremolo E down to Cc, and Cb up to E. Violins play Bb minor quarter note chord (Bb/Db/F/Bb) to Db major 2nd inversion (Ab/Db/F/Ab). Etc.

[Doc Visits Elizabeth] R9/2-10/1. *Moderato* in 6/8 time, 72 bars, 16pp. Scene: Frail rides out to Elizabeth's and Frenchy's budding gold mine. The oboe/clarinets/bass clarinet perform a "giocoso" (playful) figure for four bars. The bassoons then play the Doc Frail theme, G quarter note up to C half note dotted, etc.

In Bars 56-57 when Elizabeth tells Frail sitting on his horse, "We both miss you, Doctor," the music beautifully depicts the bucolic nature scene with the sustained strings and gliss harp. Specifically, we find the C# minor 7 chord of the violins (notes

C#/E/G#/B) followed, after a half note rest, by the wavy gliss of the half note chord harp. After that half note rest, the violas/VC/CB also play the half note tones tied to next bar, held fermata.

In Bar 57, the harp then plays a sweet upward legato figure of 16th notes to quarter note held fermata. So we find notes E-B-C#-E, G#-B-C#-E, G#-B-C#-E-G# to B quarter note. The violins are divisi (a 4) each in three staves. Lowest note is E (e") to highest note B (b").

Then in Bar 58 we see Frenchy coming out of the mine entrance, sarcastically saying to Frail, "What are you doing? Spying on us?!" The E major key signature (four sharps) is cancelled by four natural signs. The strident Frenchy motif is now played in 3/4 time. Strings are pizzicato. The oboe and clarinets play the motif.

The music changes pastorale again as Doc slowly leaves Elizabeth within the otherwise peaceful surroundings (sans Frenchy). So in Bar 63 the bassoons and violas play an ostinato figure of 8th notes. We find, after an 8th rest, 8th notes F-G-F followed by another 8th rest, then F-G-F again. The violas play the same figure but crescendo-descendo( < > ). The harp strums a whole note wavy gliss in Bb major (notes Bb/D/F). VC/CB play two half notes per bar on F notes (octave apart).

At the end of Bar 64, the solo english horn and solo clarinet both play "espr" a lovely rendition of the Doc Frail theme, F quarter note up to Bb half note dotted to A quarter to (Bar 66) F note, etc. Here the gliss harp and strings play the F major chord (F/A/C).

At the last two bars, two bassoons play a very serene, classical Western or cowboy-sounding four-note figure. So we find the quarter note dyad D/F to 16th note dyads C#/E to C/Eb, then finally a half note dyad Bb/D< held fermata. Essentially we have a descent of minor thirds resolving into a major third. With the other instruments playing, the chordal structure is the Bb major (notes Bb/D/F).

[The Harlot] R10/2. C meter. 44 bars, 11pp. Scene: Edna Flaunce tells Elizabeth and Rune that Doc Frail is essentially paying for the mine expenses (Elizabeth's jewelry is worthless as collateral). She then slurs Elizabeth by saying that she is nothing but a harlot. Rune retorts, "Liar! Stupid female snake!" In Bar 4, the trombones play a diminished triad (D/G#/B) inversion. Two sordini horns sound note F. Low strings also sound, as well as the piano and bass clarinet.

In Bar 8, as Elizabeth confronts Frail, the gongs resounds, and the piano/cls/english horn play low E. Ditto violas/VC/CB. By Bar 23, the low violas and celli play the Hanging tree motif. Etc.

[Glory Hole] R10/3. C meter. 17 bars, 5 pp. Scene: Elizabeth and Rune are huddled in their tent during a torrential downpour at night. Suddenly loud bending noise erupts and they barely escape when a nearby tree becomes uprooted from the excess rain and crashes on their tent. Rune looks at the hole the tree left and spots hundreds of gold nuggets! It's a glory hole!

In Bars 1-2, two flutes/two clarinets/bells/vibe/piano/violins are trill on whole note A. The harp is rapidly alternating an octave apart on notes A with 32nd notes (8 per figure, 4 figures per bar).

In Bars 3-4 the trill is now on B (to C#). Oboes now join in. The clarinets join in

also, playing rapidly oscillating notes, notationally like the fingered tremolos that the violins are now playing. The clarinets play these two half note figures between E down to C#, and C# up to E. The violins are fingered trem on C# half diminished chord (C#/E/G/B). The violas are now joining in on the trill with notes G/B. The harp is now *bisbigliando* on top descending notes Db-Bb-Gb-Bb, and bottom stave ascending notes Gb-Bb-Db-Bb.

In Bars 7-8, Frenchy yells "What are you doing in that hole?!" Trill on F. The harp is *bisbigliando* on F/C/A/C, and rising F/A/C/F. Strings are fingered tremolo on F major (notes F/A/C). Etc.

In Bars 9-10, the trill is on A. Strings play D major trem (notes D/F#/A).

In Bars 11-12 the trill is on C#. Strings play C# major (notes C#/E#/G#). Sordini trumpets join in with the Db major whole note chord (notes Db/F/Ab) *sfz*. The bass clarinet/bassoons/trombones/VC/CB play a response figure G# 8th, 8th rest, B half note tied to 8th next bar. Etc.

[Skull Creek Celebration] R11-12/1. C meter. 59 bars, 15 pp. Scene: Frenchy's seedy friends keep Rune at bay while Frenchy seeks out Elizabeth for some "fun." Cue ends when the mob sets a torch to Frail's cabin. Strings are bowed tremolo on Eb. Three horns/english horn/bass clarinet also play Eb tied to quarter note next bar, then they play descending quarter notes D-Db-C, etc. Trombones and tuba play *sfz* whole note C# min chord (C#/E/G#), repeated next few bars.

[Doc Kills Frenchy] R12/2. *Agitato* in 3/4 time, 31 bars, 6 pp. Scene: Frenchy corners Elizabeth: "Frenchy's waited long enough!" Here the Frenchy motif is played by the high woodwind and violins, F# to B 32nd notes, then quarter notes G to Ab. The harp plays ascending and descending 16th notes (Db-G-Fb-Ab, Eb-Ab-Eb descending to Ab, Eb-Ab-Fb-Ab, etc).

In Bar 22 Elizabeth is slapped. The harp plays a downward gliss. Low woodwind/Pos/tuba/timp low strings play A minor (A/C/E).

In Bars 25-28 the flutes/oboes/clarinets/strings play a desperation motif, prominently played by the violins F "espr." After an 8th rest, descending 8th notes C/B/A up to E and D# quarter notes, etc. The harp plays four 6 note figures of 16th notes, rising and falling equally in an arch pattern (E-E-F#-A-C-E, descending F#-A-C-E-A-C, etc).

[To The Hanging Tree] R12/4. *Maestoso* in C. 68 bars, 17 pp. Scene: The mob takes Frail up the hill to the Hanging Tree for their version of a "swinging" party (namely, his feet!). The bass clarinet/Fags/tuba/timp/piano/VC/CB play the quarter note ostinato, Cb down to F, performed "pesante." 2 horns/Pos III sound a Cb whole note, repeated several bars. By the end of Bar 2, the trumpets and Pos I & II plus violins/violas/oboes/clarinets play the Hanging Tree theme very dramatically. Violins are *sul G*.

Note: A long portion of this cue was deleted in the final print, the scene when Elizabeth pleads with the crowd to please spare his life. She finally gives up her glory hole claim to the mob as payment.

In this unused portion of the cue, the Elizabeth theme is played in 3/4 meter

starting on F minor by the violins "appassionato," supported by the celli. Violas are bowed tremolo. The vibe rings and the harp plays a rising and falling legato figure of sixteen 16th notes. The music then becomes further developed as the drama unfolds. Too bad it was not included in the pic!

[Song reprise]

R 12 pt 5 [Finale] R12/4. *Maestoso* in C time, 4 bars, 2 pp. Overlaps from the song segment. Essentially an E major 1st inversion to A major 1st inversion to E major conclusion (notes E/G#/B).

\* \* \* \* \*

Bill Wrobel wj@pavenet.net Sunday, May 16, 1999 4 pm PDT

<http://www.geocities.com/Vienna/Opera/2247/>

revised May 17, 1999 10:40pm [revised & added 2/14/10 Valentine's Day]

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The same applies to my old 199 rundown on Herrmann's *White Witch Doctor*. I may indeed do a proper rundown of this one some day but until then enjoy!

## WHITE WITCH DOCTOR

MUSIC BY BERNARD HERRMANN

Analysis By  
Bill Wrobel

The following is a cue rundown and analysis of Bernard Herrmann's exciting score to 20th Century Fox's adventure pic, WHITE WITCH DOCTOR. There are several memorable cues (including the "Prelude," "The Operation," etc), which has associative connections with his previous pic, "Snows of Kilimanjaro." But this score had a sharper edge in comparison, and orchestrations more reflective archetypally of "the Dark Continent." It was a far less romantically moody story, and far more a simple adventure yarn, so the film did not have the same complex appeal as Snows of K. Still, the music is terrific--and we get to hear the Serpent played!

WHITE WITCH DOCTOR Feb-March 20 '53 82 pages

Reel 1 pt 2 "Prelude" Molto allegro e feroce in Cut time. Half note = 138. 122 bars, 1:45. Picc, 2 fls, 3 Cls, 2 B. Cls, 3 French Horns, 3 "C" Tpts, 2 Pos, Tuba, 2 Timps, native log drum, steel plate, Harp, piano, 12 Vlms, 4 violas, 4 VC, 2 CB.

Blazing fast overture! No chords to speak of. What you have is essentially a modern portrayal of primitive beats (Rhythm) and a frantic "melody" line. No chordal structure (Harmony) per se. Herrmann uses percussion of indefinite pitch such as the native log drum, steel plate, gourd, Tam Tam, cymbals, but also utilizes definite pitch percussion (piano, etc). He also introduces the primitive, guttural sound of the "Serpent" (played by Bassoon I). later used in "Journey To The Center of the Earth."

The Bass Cl II/Pos II/Timp I/harp/piano/VC start the first beat along with the native log drum quarter beats. The next quarter beat is followed by Fags/Pos I/CB. The Tuba plays 2 two bar patterns in quarter notes, notes A-C-A-D, A-E-A-G. Ditto for Pos and alternate Timp. In Bars 5-6 the con forza Vlms/violas and "brassy" Horns play the Furiously fast 8th notes "melody" pattern. Bars 7&8 = pic/fls/obs/cls play the same frantic passage staccato, *ff*. In Bars 12-14 the tpts play a3 (unison) accented F# notes, then F#/A 16th notes down to octave lower A half note. Obs/cls/stopped horns also play the A note.

Starting on Bar 77 the cue reaches its climax (1:05) with a "molto sost" held note pattern. Vlms and violas play high notes E/A/B/E. Picc/fls on high E (e"). Timps I & II trill on notes A and E respectively Starting on Bar 91 is a "piu meno mosso" section. Timps play half note beats (two per bar), notes A-E, A-E, A-E, C-G, repeated. Ditto piano. Cls/B.Cl/tuba play a rather plaintive three-note figure Bars 93-94. Pos play A min chord (A/C/E) to C/G dyad. CB play notes A to C. etc etc.

Reel 2 pt 1 "The Necklace" *Lento* in C. 23 bars, 1:48. Cue begins with an interesting divisi layout of the sordini strings playing two 8th note figures (4 per bar). Vlms I,II, and violas each have two staves assigned to them. The lower staff of each begin with the rising 8th note figure [notes F (f') to E-flat (e-flat ")]. The third 8th note is on E-flat, but staccato, with one 8th rest symbol afterward. The next (Bar 2) two note rising figure is played by the upper staves on notes E-flat (e-flat ") to E-flat higher octave (e-flat "). The next (Bar 3) figure is descending, played by the lower staves, notes E-flat to E-flat octave lower (e-flat "). The last (Bar 4) descending figure is played by the upper staves, notes E-flat to F (f').

Bars 2-3= Strings repeat the pattern in Bar 1; B. Cls play whole note Bb to Eb half note dot in < > crescendo-descrescendo volume dynamics. The Pos play what looks like an F diminished chord (notes F/Ab/Cb) to (unreadable, but probably notes E/Gb/Bb).

Bars 16-23= Strings are tremolo (both fingered and bowed). Tpt I plays a solo figure with a cup mute (notes A to F# to C# to Bb whole note. In Bars 18-19, Tpt II plays the same notes but with a Harmon mute. In Bars 20-21, Tpt III plays with a straight mute. Finally in the last two bars Tpt I plays the figure normally, but *mp* "echo." Vlms are on notes F/A bowed tremolo, ponticello. Vlms II play "sur la touche" (or sul tasto) between notes F/A, slurred tremolo. Violas are bowed trem notes F/A.

Reel 2 pt 2 "The Question" *Andante sost* in C. 30 bars, 1:37. Sordini strings only, bars 1-4. Then 3 fls, Oboe, 2 Cls take over bars 5-10 in 3/4 time, then alternately

twice more. Bar 1 = VC/CB B half note dot to octave higher B quarter note. Vlns I, II, violas play notes C/G/B to A/D/F# (D maj chord) to G/C/E notes (C major), etc.

Reel 2 pt 3 "Petticoat Dance" *Fast & lightly* in Cut time. 62 bars, click track half note = 112. Piccolo, three "Mirambas"(??--did he mean Marimbas??). "Miramba" III (Low) plays solo bars 1-4, quarter notes A-C-A-D-A-E-A-G. M II joins in bars 5-6 (notes A/C, A/E, etc). Then M I takes over, octave higher, etc. Picc plays F# tenuto quarter notes to grace notes F#-G to octave lower G whole note.

Reel 3 pt 1 "The Village" *Moderato* in C. 119 bars, 3:32. First five bars are designated as "The Lake," played prominently by the descending/ascending harp arpeggios in 32nd notes (notes E-B-G-E-D-A-E). Picc 16th notes triplets and strings play high A min chords first bar. The Gourd sounds occasional indefinite notes. The sordini Horns play the four-note jungle motif (notes D to A to F up to E). Then the sord solo Tpt I plays the motif notes G up to D to B to A.

Bar 6 is marked "slower" now as "The Jungle" with the two Flutes playing the two 8th note figure patterns (4 per bar) of dyads Cb/Bb to D/G. Clarinets play quarter notes tenuto (notes B/Bb). Then the sordini tuba and B.Cls/Fags/C.F. play a four-note figure (half notes G to descending quarter notes F, C to B half note). The vibe and miramba occasionally sound. Starting at bars 24-26 the cue turns to "The Hut" designation. Strings are now *senza sords*, playing both fingered & bowed tremolos, ponticello in 2/4 meter. Vlns play quarter notes Cb/Bb; violas play between half-notes Bb/Cb fingered trem; VC plat Bb whole note bowed trem; CB plays arco high 8th notes E to C. Large Susp Cymbal is trill pp, played with snare drum sticks. Bars 27-33 are labelled "The Chief," featured by two English horns, 2 Cls, B.Cls, horns, VC/CB. Starting with Bar 34 the section is marked "Dialogue."

Reel 3 pt 2 "The Hut" *Largo* in 5/4 meter. 2 fls, 2 cls, 1 B.Cl, 1 B. Cl, 12 Vlns, 4 V, 4 VC. 15 bars, 1:35. Every two bars the music switches from the sordini strings to the non-vibrato woodwinds. In bars 3-4, fls & Cls play dyad quarter notes F/C to F#/C# half notes to D/A half notes to (Bar 5) F/C quarter notes to Ab/Eb and Gb/Db half notes. etc

Reel 3 pt 3 "The Operation" *Lento* in C. 18 bars, 1:10. 3 piccs, 2 Bass Cls (at separate mike, subtone playing), 3 "C" Tpts, 3 horns, 3 Pos, 3 vibes, piano, harp. Very effective cue, and quite classic Herrmannesque! Bars 1&2= Harp ascends quarter note triplets F#-C#-A, D-A-D, Ab-Eb-Ab, A-D-A. Vibe III (with soft hammers) and Pos sound F# min Chord (F#/A/C#) whole note. The horns play the D min (notes D/F/A) half note Tied to whole notes in Bar 2. In bar 2 Vibe I sounds A-flat min chord (Ab/Cb/Eb), as do the tpts. Halfway into bar 2 the piccs & Vibe II play D min chord (D/F/A) half note tied to next bar. etc. Then in bars 9-16 the harps start a four-bar arch pattern (ascending/descending).

Reel 4 pt 4 "The Leopard" *Largo* in C. 24 bars, 2:23. 2 Cls, 3 B.Cls, Timp., Bass Drum, Tam Tam, Susp Cymbals, organ, and the Serpent (played by Bassoon player Chris Lieb) at mike. Timp/T.T./B.D (Timp trill on F#), then the Serpent plays tied notes D to

Eb. Then B. Cls play E-flat min Chord (notes Eb/Gb/Bb), quasi sub-tone. At the end of Bar 4, the Cls join in. etc

Reel 4 pt 5 "Goodnight" *Andante sost* in C. 4 bars, :14. 4 horns, 4 celli, 2 basses.

Reel 4 pt 6 "The Safari" *Moderato* in C. 14 bars, :36. Reprise or variation of "The Village" cue. Bars 1-3 labeled as "The River" in 3/4 meter. Bar 4 is labeled "The Jungle." The Oboe plays staccato notes, supplemented by the Fags two-note patterns. Pos play B min chord (B/D/F#) to (unreadable). "Miramba"/gourd/small triangle sound off.

Reel 5 pt 2 "Elegy (The Mission)" *Andante e mesto* in 2/4 meter. 52 bars, 2:08. Nice effect with the opening ostinato played by the low flutes. Fls I & II play "molto tenuto" dyad notes E/F# 8th note to quarter note to 8th note. Fl III plays the same pattern, but rising and falling a major 2nd interval from E 8th note to F# quarter note to E 8th note to F# quarter note to E quarter note, etc. Fag I p espr plays C half note to Db quarter-dot note next bar. Then D half note to Bar 4's C# quarter-dot note. Then in bars 5-8 the sordini horns take over the down to E quarter note, etc. The harp strums the E/F# dyad quarter notes bars 5 & 7. Sordini VC/CB play G half-note to A and B quarter notes to (Bar 7) C# half-note, etc. Two Bass Cls play the same notes. Bars 9-16= sordini Vlms play the tenuto ostinato, dyad notes E/G first two bars, then dyad E/B. Then in Bars 13-14 dyad F#/G, etc. The solo oboe plays espr notes D to C# up to F# etc. Bars 45-52= the Harmonium plays solo, F (major) to C, etc.

Reel 5 pt 3 "The Birth" *Slowly* in C. 10 bars, :46 (Bar 6 deleted). 2 bass cls, 3 Pos, large susp cymb, Tam Tam, 12 sordini Vlms, 4 sordini violas. Captivating cue! Begins with Vlms I playing quarter note Bowed (unmeasured) tremolo: G min (notes G/Bb/D), another G min an octave higher, a F# min chord (F#/A/C#), and then a F# min an octave lower. The B. Cls play two half-note dyads, G/D to F#/C#.

Bar 2= Vlms I repeat Bar 1 while Vlms II joins in (repeated notes) with < > dynamics, as is typical of Herrmann's style. Sordini Pos take over the now silent Bass Cls, playing two half-notes, G min to F# min. Bar 3= Vlms II & Pos are silent. Vlms I play C (major) 2nd inv (G/C/E), up an octave, etc. Bass Cls play two half-note dyads, G/E to Gb/Eb. Bar 4= Pos play triad half-notes C 1st inv (E/G/C) to E-flat min (notes Eb/Gb/Bb). Vlms II join in the quarter note tremolos. Bar 5= Vlms I play B-flat min chord (Bb/Db/F) up to B-flat minor an octave higher quarter notes, down to half-note tremolo to F# min 2nd inv (C#/F#/A). Bass Cls play Bb/F to F#/C# dyads. Bar 6 was deleted (Pos/Vlms I & II). Bar 7= D min chord, held fermata. The Tam Tam sounds ppp. Bass Cls on D/A whole notes. Pos silent. Violas on D whole note. Vlms II & I play notes (low to high) D/F/A/A/D/A. Several more chords are held fermata in Bars 8-10. Pos in Bb min (Bb/Db/F) starts off, with susp cymb sounded. Ends with B-flat min to D min (D/F/A).

Reel 5 pt 4 "Little Mama" *Slow & Tenderly* in C. 8 bars, :34. Strings and solo oboe "espr e dolce." Starts with oboe G# quarter note to B half note to G# quarter note, etc. Strings on E major 7th chord (E/G#/B/D#).

Reel 5 pt 5 "Defiance" *Moderato* in C. 3 bars, :09. Strings only.

Reel 6 pt 1 "Bakuba Boy" *Moderato* in C (switches to 3/4 meter every other bar till Bar 9). 18 bars, 1:07. Violas/VC on note C tied notes "molto sost." CB on F#. Sordini Pos and pno on low whole notes C/F#/C/F#/C. Bass Dr & T.T. and Timp on F# trill. Then B.Cls/Fags/Pos/sord Tuba on note G to F# next bar. Horns stopped on C. etc. Bars 9-10= Tpt I plays the Necklace theme with a hard mute. Vlns are bowed tremolo D min (D/F/A) "poco piu mosso." Bars 11-12= Tpt II plays the theme with a Harmon mute. Bars 13-14= Tpt III with cup mute.

Reel 6 pt 4/ 7 pt 1 "Nocturne" *Lento (molto tranquillo)* in C. 61 bars, 3:59. Harp on key signature of 4 sharps E major. English Horn/Fag I/solo viola/solo cello play the Nocturne theme espr p. C# half note to (next bar) to D# half note tied to quarter note (part of a descending triplet). The harp plays a legato ascending/descending arch pattern of 8th notes E-B-D#-G#-C# down to G#-D#-B, first two bars. Bar 3= A-E-F#-A-C#-A-F#-E. Bar 4= notes F#-C#-E-F#-A-F#-E-C#. Bar 5= A-E-F#-A-A-F#-E-A, etc. Cls/B.Cls/altri celli/CB sound their supporting harmony of E major chord (E/G#/B). In bar 18, the alto flute begins a passage with the harp. The solo clarinet joins in on Bar 19 with its own counterpoint passage. Beginning on Bar 33 is a poco piu mosso section utilizing rising harp triplets legato, highlighting solo oboe, then solo clarinet alternately. Bars 33-38 were later used in the NORTH BY NORTHWEST cue "Conversation Piece," bars 63-70. The oboe & Cl line is exactly the same in pitch, though the meter is different (2/4 time).

Reel 7 pt 2 "The Abduction" *Vivo* in 6/8 time. 82 bars, 1:53. Bars 1-26 highlights the solo instruments of the tenor drum, piano & Tam Tam. The piano plays the low ascending triplet notes pf D/F/A (D min chord)& descending triplet notes Bb/Gb/Eb (E-flat minor chord). By bar 4, the G min ascending notes are played (G/Bb/D). By bar 7, the descending notes of Eb/Cb/Eb (A-flat min chord) By bar 10, A min rising chord triplet is played (A/C/E). etc etc.

Reel 7 pt 3 "The Shimback" *Slowly* in C. 12 bars, :46. 2 horns, 2 tpts, small/medium/large susp cymbals, 12 vlns. Bars 1-2= tpt I plays the Necklace theme, cup mute. Then Tpt II plays it with the harmon mute. Small susp cymbal rings with soft hammers in 1st bar, then medium in Bar 2. Vlns I on bowed trem play the E-flat min chord (notes Eb/Gb/Bb) ponticello. Vlns II in Bar 2 (Vlns I now silent) plays D min chord (D/F/A)/ Bar 3= Sord Horn I plays the Necklace theme pp. Large cymbal trill. Vln I plays C# min chord (C#/E/G#). Bar 4= Horn II plays

the theme; medium suspension plays; Vlns II plays C min chord (C/Eb/G), etc.

More in Part II soon.

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Herrmann's "White Witch Doctor" Pt II

## WHITE WITCH DOCTOR

Reel 7/5-8/1 "Bakuba Country" *Molto largamente*, 41 bars, :56. Bars 1, 8, 16-28 deleted.

Reel 8 pt 2 "The Skulls" *Furioso* in C. 16 bars, :51. Ferocious mounting of sounds *ff* < *sfff*, starting with three "C" Tpts playing four 32nd rising notes (grace notes) to D min whole chord (notes D/F/A). Then three horns join in on beat two with an E-flat minor chord (notes Eb/Gb/Bb), then three sordini Pos enter on beat three with a F# min chord (F#/A/C), and finally three Bass Cls play on beat four with a D min chord again.

Bar 2= Timp playing four quarter note triplets, only on notes A down to F. Tuba sounds on note D. Bar 3= The Serpent takes center stage, Eb half note *p* < *sff* to E accented 8th note. Pos play the D min triad (D/F/A). Bar 4= Serpent on Eb half note to Db 8th note. Pos silent. Tuba plays D whole note, and two Bass Cls play dyad notes D/A. Bar 5= ditto bar 3. Bar 6= Three bass cls play the Db min whole note chord (Db/Gb/Bb), and two clarinets answer with four two-note figures (16th) F# down to D, etc.

Reel 9 pt 2 "Morning" *Slowly (alla berceuse)* in 5/8 meter. 14 bars, :52. Strings and harp only.

Reel 9 pt 3 "The King (version A & B)" *Slowly* in 3/4 meter. 9 bars, :32. Serpent, C.F., 3 stopped horns, tuba, 3 B.Cls. Version A (unused) utilizes the Serpent, minus Bass Cls. Version B omits the Serpent, adds Fag I and Bass Cls.

Bars 1-2= Starts with the horns playing low acciatura grace note D to same pitch half note-dot in stopped position. Then the other instruments play quarter notes C, A, Bb down to Gb half note. Bars 3-4= Horns repeat the low D note (written A, below middle C). Other instruments play notes C, Bb, A, Ab, etc.

Reel 9 pt 4 "The Past" *Andante cantabile* in C. 28 bars, 1:35. Cls, B.Cls, Fags, Horns, and strings. Bars 1-2= Vlns & violas play half notes B to G to (bar 2) whole note F#. Four celli, after the first beat quarter rest, plays quarter notes A, B, C to (Bar 3) B half-note dot. etc.

Reel 9 pt 6 "Departure" *Lento* in C. 21 bars, 1:14. Timp beats *pp* quarter notes on B as the strings play a melodramatic passage. Finally it swells up to bar 12 as "molto cantabile e sost e appassionato."

Reel 9 pt 7 "The Camp(original)" *Slow* in C. 6 bars, :31. Basically the Necklace/Jacques theme.

Reel 10 pt 2 "The Three Doctors" 11 bars. 2 piccs, 1 flute, Serpent, C.F., Tam Tam, 3 Tpts, 3 Pos. Opens with sordini tpts in cup mutes and sordini Pos playing quarter notes D/A/F to(Bar 2)A min chord (A/C/E).

Reel 10 pt 3X "Jacques(original)" 6 bars, :22.[not used]

Reel 10 pt 3 "The Camp II" *Slow* in C. 14 bars, 1:10.

Reel 10 pt 3A "30 Seconds" *Slow* in 4/8. 16 bars, :39. Starts with the vibe striking a B minMaj 7th chord (B/D/Gb/Bb). Ditto the Studio Organ. Bars 1 through 4 the B.Cls & Serpent play half notes Gb up to Bb to Db down to A. Picc and 2 Fls play largely descending quarter notes (A/Bb/Gb/D etc). The harp strums low grace note Gb up to octave higher Gb half note in the 1st bar, then Bb on 2nd, Db on 3rd, whole rest on 4th, etc. In Bar 3 the vibe & S.O. sound the Bb minMaj 7th chord (Bb/Db/F/A). etc.

Reel 10/4-10/5 "The Fight" *Largo* in 3/4. 56 bars, 2:50. First two quarter beats played by Timp I, notes F/Ab, hard hammers ff. The third and final beat of the bar is hit by the Large Bass Drum. By Bar 7 the cue turns tutti, highlighted by the Tpts & Pos play notes C with hard mutes. Horns are stopped on note C, etc. Timp II takes over for I until bar 15, by which time the native log drum joins in. By bar 27 the Tam Tam sounds a half note (p) and then Timp I plays a four-note pattern(triplet on note F to Ab quarter note), etc. On bar 45 the cue climaxes with the crash of the Large Susp Cymbal sfff. The Studio Organ(on "Flute stops mutation")plays ff the E min chord (E/G/B) but actually the complete notes played bottom to are B/E/G/B/E/G/B/E. Pos & Tpts also sound the E min triad. Then the Horns "bells in air" play Bb min chord half notes (Bb/Db/F) to next bar's A min chord (A/C/E). Then the Pos sound the F# min chord (F#/A/C#)to A min. etc.

Reel 10 pt 6 "Terror" *Vivo* in 6/8. Six bars. Pic, 2 Fls, 4 Cls, 2 Fags, 3 Susp Cymbals. Rapid ascending/descending arch pattern of 16th Notes (12 dyads per bar). Bb/D, C/Eb, C3/E, D/F, D#/F#, E/G, F/Ab, and back down. First bar played by picc & fls. Bar 2=Cls I & II join in. Bar 3= Cls III & IV join in. Bar 4= Fags join in. etc.

Reel 10 pt 6A "Recovery" *Molto cantabile* in C. 20 bars, 1:04(bar 7 deleted).

Reel 11 pt 8 [?? Typo error no doubt--probably should be Reel 11 pt 1] "Finale" *Allegro maestoso* in 3/2 meter. 5 bars, :13. Bass Cls/Fag I/Pos I/Tuba play "pesante" half notes D/A/F to (bar 2) E whole note. Then D half note to (bar 3) the B-flat(major)chord 2nd inv (F/Bb/D). Then the Horns & Tpts play half notes Bb/F/D to (bar 4) note A. The Pos then resound a D (major)1st inv chord (F#/A/D)along with the Studio Organ and Bass Cls. etc.

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The same applies to Steiner's *The Violent Men* starring Glenn Ford. I have quite detailed information on this score so maybe some day I'll expand on this old rundown below written originally in 1999. I'll add some new material below usually by adding today's date [2-13-10] or simply sentences within brackets [ ].

## VIOLENT MEN

Music by  
Max Steiner

The following is a cue rundown and analysis of Max Steiner's vibrant score to the 1955 motion picture, *The Violent Men* (aka "Rough Company"). Only the second and last score Max composed for Columbia Pictures, THE VIOLENT MEN proved to be an appealing B western, thanks in large part to Glenn Ford's likeable performance as John Parrish, to the stunning CinemaScope location shooting of Alabama Hills(Lone Pine, Ca), and to the rousing stereo score of Max Steiner. Edward G. Robinson (one of my favorite actors) plays Lew Wilkerson, an overly ambitious but crippled rancher, and Barbara Stanwyck plays his scheming, cheating wife, Martha. Brian Keith plays his jealous foreman brother, Cole. Richard Jaeckel gives a dynamic performance as Wade Matlock, the evil enforcer-hired gun. The full score is orchestrated by Murray Cutter.

## THE VIOLENT MEN

Reel 1/A "Main Title" *Robusto* in C time, 12pp., 56 bars. 1:37. Cue #9882. Orchestration: flute/piccolo, oboe/English Horn, 2 clarinets, 2 Fags(bassoons), 4 french horns, 3 trumpets in B-flat, 3 Pos(trombones), tuba, timpani, snare drum, cymbals, bells, harp, piano, organ, 12 violins, 4 violas, 4 VC (celli), 3 CB(basses).

As the Columbia Pictures logo lady shines her torch on the screen, the music immediately provides a sweeping six-note figure of 16th notes (G-A-Bb-C-D-D#) of the E.H./clarinets/Fags/horns/strings, with the snare drum adding sharp percussion. This sweep of the grace bar leads to the four quarter note beat of Bar 1 (and Bar 2).

[added 2-13-10: Specifically, the violins/violas/English horn/clarinets/horns I-II (top staff) sound *ff* small octave (Great octave for bassoons/VC/CB) "6" sextuplet 16ths

G-A-Bb-Line 1 C-D-D# (connected as a figure by two crossbeams). The snare drum sounds *f* < six 16ths (notated on the second space of the staff from the top).]

The primary beat notes played *rinforzando* ( > ) in Bar 1 are E-F#-G-A. The horns/trumpets/Pos/harp/piano/violins play the beats in combined triadic fashion: E minor 1st inversion (G/B/E) on the first beat, then D major 2nd inversion (A/D/F#), C major (C/E/G), and D major root position (D/F#/A). Repeated next bar (Bar 2). Bassoons/tuba/bass clef of harp & piano/VC play the march in descending notes or chords. Bassoons play descending dyads E/B, D/A, C/G, B/F#. Timp beats quarter notes A to D, A to B. Etc. [added 2-13-10: Specifically, violins I in Bar 1 play on the down-bow small octave G/Line 1 E quarter notes to Line 1 F# quarter note to G quarter note to F#/A quarter notes to (Bar 2) Line 1 E to F# to G quarter notes to F#/A quarter notes on the forceful down-bow. Violins II play small octave G/Line 1 E quarter notes to small octave A/Line 1 D quarter notes to Line 1 C/E quarter notes to A/Line 1 D quarter notes to (Bar 2) small octave B quarter note to A/D quarter notes to Line 1 C/E quarter notes to small octave A/Line 1 D quarter notes. Violas play small octave G /Line 1 E quarter notes to small octave F# quarter note to small octave E/G quarter notes to F# quarter note (all on the down-bow) to (Bar 2) E/G quarter notes to F# quarter note to E/G quarter notes to F# quarter note. VC/CB play small octave E-D-C-Great octave B quarter notes on the down-bow (repeated next bar). The oboe plays *ff* Line 1 E to F# to G to A *rinforzando*-marked quarter notes (repeated next bar). The english horn plays Line 1 E [written Line 1 B] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to small octave F# [written middle C#] *rinforzando* quarter note to G [written D] to A [written A] *rinforzando* quarter notes down to (Bar 2) small octave E-F#-G-A *rinforzando* quarter notes. Etc.]

The cue changes to 6/8 in Bar 3 thru Bar 6. The notation changes to Line 1 (for violins I and oboe) E quarter note to E 8<sup>th</sup> note, and then F# quarter note to F# 8<sup>th</sup> note to (Bar 4) G quarter note to 8<sup>th</sup> note to A quarter note to 8<sup>th</sup>. Repeat next two bars. At the end of Bar 6, the Pos and trumpets are prominent playing notes A-B-D in quasi-triplet notation [added 2-13-10: A dotted 8<sup>th</sup> to B 16<sup>th</sup> up to D 8<sup>th</sup> three-note figure].

Bar 7= Cue changes to C meter and the trumpets/Pos descend on whole note E (small octave E for Pos and Line 1 E for trumpets and tied to half note next bar) as the rest of the orchestra plays the beat pattern. Strings play quarter notes, all down-bowed.

Bar 8= After an 8<sup>th</sup> rest following the E note, the trumpets/Pos play 16<sup>th</sup> notes F/G to quasi triplet A/B/D, with a crescendo marking underneath.

Bar 9= The cue changes to 6/8 meter again. The trumpets and Pos rise to Eb half note dotted tied to quarter note next bar. The orchestra plays a syncopated beat on the 1st/3rd/4th/8th sub-beats. [For example, Pos II and VC/CB play small octave Eb 8<sup>th</sup> 9 followed by an 8<sup>th</sup> rest) to Eb 8<sup>th</sup> (these two notes are crossbeam connected) to Db 8<sup>th</sup> 9 followed by an 8<sup>th</sup> rest) to Db 8<sup>th</sup> to (Bar 10) Cb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to same Cb 8<sup>th</sup> to Great octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup>.] The piano plays Eb minor (Eb/Gb/Bb) on the 1st quarter beat (specifically Great octave Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb), Db major (Db/F/Ab) on the 3rd beat.

Bar 10= Piano on Cb major (Cb/Eb/Gb) to D major, etc.

By Bar 36, the music dramatically changes from the adrenalin rush of the Violent Men motif to the bucolic serenity of what I call the Lone Rider Theme. The only problem is that the editing is bad! You see in the distance Parrish's men following him, and towards the end of the cue you see the men quite plainly. When the next cue starts,

those men are nowhere to be seen.

Anyway, this music is *come sopra* (or *come sopra*) from Reel 2/C, Bars 37-47. Here the music changes to *molto moderato* in C meter. As the soli horns on note G [written D, being transposed to "C" concert pitch for this analysis] die down (*ritard*), the strings at the end of Bar 38 are "*molto espr*" playing rising quarter notes unison on note C to Bb major quarter note chord (Bb/D/F) to C major (C/E/G). The primary or highest rising notes, then, are C to F to G. Bassoons and celli descend quarter notes C/Bb/C(octave lower).

Bar 39= Violins rise to F major 2nd inversion (C/F/A) or primary note A. Flutes/E.H./clarinets play *mf* (*mezzo-forte*), after a quarter rest, a traditional horse gallop figure of C 8th dotted note to D 16th up to F 8th dotted down to D, up to F to G. Sparkling bells play the same pattern. The harp, after a quarter rest, plays wavy line gliss quarter note chords F major 2nd inversion (actual notes C/F/A/C), F major root position (F/A/C/F) down to D minor (D/F/A/D).

Bars 40-41= Harp finishes that pattern back on the F major 2nd inversion (F/A/C/F). The organ/violins/violas continue to play the melody line with quarter note chords F major 2nd inversion (C/F/A), Bb major 1st inversion (D/F/Bb), G minor 7 (notes G/Bb/D/F) to (Bar 41) F major 2nd inversion (C/F/A) whole notes connected to quarter notes next bar. In Bar 40, the horns play the gallop figure soli, rather unpronounced in the background. Etc.

Bars 42-43= Organ/violins/violas play rising quarter note chords F major root to F major 1st inversion (A/C/F) to F major 2nd inversion (C/F/A) to (Bar 43) A minor 2nd inversion whole note chord (E/A/C) tied to quarter notes next bar. In Bar 42, the horns again play the gallop figure soli.

The passage climaxes in Bar 49 with the emphasis on Db major 2nd inversion (Ab/Db/F). The soli trumpets are accented on quarter notes Ab to Bb down to Db to (Bar 50) F half note. The harp plays largely legato triplets (Db-Ab-Db, F-Ab-Db, etc). And so on.

Reel 1/B "Matlock's The Villain" *Moderato* in 6/8 meter. 15pp., 57 bars. Cue # 9893. 1:59. This is "segue and overlap" from the Main Title. Scene: Captain John Parrish(Glenn Ford)rides in alone into town. Wade Matlock and his rowdy bunch ride just inches from him on the street, nearly hitting him.

Flutes/oboes/clarinets/horns/violins/violas *mf* play a sweep of six 16th notes in the grace bar. Violins I play the sweep an octave higher. Violins play Lines 1 & 2 D-E-F-F#-G-G# 16ths to (Bar 1) A dotted half note tied to next bar and to dotted quarter note in Bar 3 and tied to 8<sup>th</sup> to B to Lines 2 & 3 C 8<sup>th</sup>. Violas in the grace bar play dyads F/A to G/B to Ab/C to A/C# to Bb/D to C/E 16ths. The clarinets and horns play the same dyads as the horns. Combined you have swiftly rising 16th triads D minor 1st inversion (F/A/D), E minor 1<sup>st</sup> (G/B/E), F minor 1<sup>st</sup> (Ab/C/F), F# minor 1<sup>st</sup> (A/C#/F#), G min 1<sup>st</sup> (Bb/D/G) and C augmented (C/E/G#).

In Bar 1, the violins are sustained (tied) on notes (octave apart) A for over two bars. The clarinets and horns play the melody line dyads D/F quarter notes to two D/F 8ths. So we have the D minor sound starting off (D/F/A). The harp plays the D min arpeggiando (actual notes Great octave D/A/small octave F/A/Line 1 D/F). Pos I plays, after two 8th rests, small octave F 8th note *rinforzando* (*sf*) tied to quarter dot note, then E

next bar in the same rest pattern. Etc. Piano plays dyads Great octave D/A up to A/small octave F 8th notes on the 1st/3rd/4th/6th 8th note positions or sub-beats. CB is pizzicato ("pizz") on 8th note small octave D, etc.

In Bars 8-12, the strings are pronounced playing *rinforzando* (>) just before Parrish gets off the horse to speak an instruction to the blacksmith. After two 8th rests, the violins play D min 2nd inversion 8th note chords (A/D/F/A) tied to 8th, then another 8th rest, and a F major 8th note chord 2nd inversion (C/F/A/C) tied to (Bar 9) an 8th. This is repeated several times. As Parrish descends off his horse, the horns are prominent in Bar 13 in 3/4 meter playing six descending tenuto (- mark over each note) quarter notes D/Db/(now C meter), C/B/Bb/A in Bar 14.

Parrish greets the sheriff "Good morning, Sheriff." Four rising 16th triads are played by the woodwind/horns/strings: G minor 1st inversion (Bb/D/G), A min 1st inversion (C/E/A), A# min 1<sup>st</sup> (C#/F/A#) and B minor 1st inversion (D/F#/B).

Bar 15 = Marked as "risoluto," the Matlock Theme (Menace Theme) is first played in this score as Matlock and his bunch ride into town, nearly side-swiping Parrish. The theme starts with a quarter note double dotted chord to a 16th note chord, down to an 8th, etc. So C minor 1st inversion (Eb/G/C) to Bb minor 1st inversion (notes Db/F/Bb) to Ab minor 1st (Cb/Eb/Ab) to G min 1st inversion tied to next bar (Bb/D/G) to F min 1<sup>st</sup> (Ab/C/F) to Eb minor 1st (notes E/G/C). The timp rolls on B. Fags/horns/VC/CB also are held on note B in Bars 19-20.

Bar 21 = The music changes to "Allegro marcato" in 6/8 time as Matlock's men brush up against Parrish. A quasi triplet sounds on note B in the previous bar. Then a rise to E quarter note, down to B 8th, up to G quarter and then down to D# up to (Bar 22) B quarter down to rising 8th notes E#-F#-A-D to (Bar 23) Eb quarter notes, etc etc. This intimidation motif is played by the clarinets/bassoons/horns (Bar 21 only)/trumpets (starts Bar 22)/Pos/strings. It ends on F major6 (F/A/C/D) as played by the horns/violins/violas - unless it is a Dmin7 chord (D/F/A/C) that I doubt. Also, the cymbals crash, and the bass drum pounds. In Bar 27, the cue changes to C meter, "maestoso." The Parrish Theme starts up (played by clarinets/bassoons/Pos celli etc) as he walks to the doctor's office, passing the bar where Matlock and his bunch saddled up.

Bar 39 = The cue changes to 2/4 time "moderato de tango" as the Elena Theme (Mexican bar girl) plays. The pretty Latino woman speaks briefly with Matlock, asking where Cole is. The marimba and harp (quasi guitar with notes played near the board) play the tango rhythm in Eb minor (Eb/Gb/Bb). Caracas play occasional 16th notes. Bassoons and celli also play the rhythm, Eb 8th dotted note up to Bb 16th up to Gb 8th, down to Bb 8<sup>th</sup> (last two notes staccato), repeated next two bars. At the very end of Bar 40, a solo flute plays the theme. The solo clarinet takes over in Bar 43. Etc.

Reel 1/C "Matlock & Sheriff" *Con moto* in C. 11pp., 41 bars. Scene: Parrish leaves the doctor's office. As he walks down to the street, he witnesses Matlock beating on a rancher who sold out reluctantly to Wilkerson (Edward G. Robinson, owner of Anchor Ranch). The sheriff intervenes and is soon summarily shot in the back by Matlock.

The Parrish theme is played as John says goodbye to the Doc. The melody line consists of Line 1 F quarter note held tenuto (full value) to a descending "3" triplet value F-Eb-D 8ths, back up to F quarter note down to C quarter note. Harmonically, the harp

plays wavy gliss (arpeggiando) Bb major (actual notes Great octave D/small octave D/F/Bb). Bar 2 = The melody line continues with four quarter notes of Line 1 G (rinforzando-marked) down to D to F (rinforzando) to C.

Bar 3 = The pattern in Bar is repeated with quarter note Line 1 Bb to "3" triplet Bb-A-G to quarter notes A to F.

Skipping to Bars 35-36, a menacing motif if played by the E.H./Fags/horns as the sheriff says, "Mahoney, get out of here!" Then as the sheriff foolishly turns his back, Matlock shoots him. The motif is played by notes small octave F dotted quarter note to E 8<sup>th</sup> to D# 16<sup>th</sup> up to A dotted 8<sup>th</sup> tied to quarter note in Bar 35. Then the same pattern next bar except for the last note (rise to B). Flutes/clarinets/violins are trill on F, celli trill on A, bass on whole note Bb. Timp rolls on Bb. Pos and tuba play a combined Db major chord (notes Db/A/F). Etc.

In Bar 38, a "tragic" indication is written in as the Pos play the death motif, quarter dotted C min 1st chord (Eb/G/C) to Bb major 1st inversion 16th note chord (D/F/Bb) to Ab major 1st inversion 8th note chord (C/Eb/Ab), followed by an 8th rest. Then a quarter note chord G major 1st inversion (B/D/G) tied to next bar's half and 8th note chords. In Bar 39, the flutes/oboe/clarinets/violins/violas take over the death motif in unison notes Ab to G to F, 8th rest, then E quarter note to (Bar 40) Eb. [Added 2-13-10: Specifically, trombones in Bar 38 play *f* small octave Eb/G/middle C double-dotted quarter notes (held tenuto) to D/F/Bb 16ths to C/Eb/Ab 8ths (followed by an 8<sup>th</sup> rest) to Great octave B/small octave D/G tenuto quarter notes tied to (Bar 39) half notes to small octave C/F/Ab 8ths (followed by an 8<sup>th</sup> rest) to C#/E/A quarter notes to (Bar 40) Eb/Ab/middle C half notes to E/A/C# 8ths (followed by an 8<sup>th</sup> rest) to Ab/middle C/Eb tenuto quarter notes to (end Bar 41) F/Ab/Cb whole notes held fermata.]

Reel 1/D "Caroline Leaves" *Agitato* in 2/4 time. 5 bars. Scene: Parrish is talking with the parents of his fiancée, Caroline, upset about the sheriff's murder. He leaves. The music here is a bouncy transition piece as Caroline runs after him to the stable. Celli and basses pluck pizzicato on note G soli, the woodwind and altri strings play the rising figures. Violins play two 32nd note chords G major 1st inversion (B/D/G) to G# major 1<sup>st</sup> (B#/D#/G#) to A major 1st 8th note chord *rinforzando* (C#/E/A), and so on.

Reel 2/A "Stable Love" *Con moto* in C. 14pp., 53 bars. 1:53. Scene: Caroline catches up to John. The Parrish theme first plays as you see John walking alone to the stable. Again we see the Bb major 1st inversion chord harmony starting off (notes D/F/Bb), etc. Caroline exclaims "John!" and the running motion music is performed in Bars 7-10. When she says "I'm sorry" in Bar 11, the cue changes to 3/4 meter and indicates "rubato." The strings are *divisi*, "molto espr." Violins in Bar 11 play half note D major chord (actual notes Line 2 D/F#/A/Line 3 D) to quarter note C major chord (C/E/G/C) to (Bar 12) three quarter note chords A min (A/C/E/A), B min (B/D/F#/B), G major (notes G/B/D/G) to (Bar 13) F# major half note chord (F#/A#/C#/F#) to F major quarter note chord (F/A/C/F) to (Bar 14) quarter note chord (marked "ritard") Eb minor (notes Eb/G/Bb/Gb), F major again, and finally to D major (D/F#/A/D) held fermata. The celeste also plays these chords, and the bassoons play a single note line. The harp then plays a slow upward gliss of ten 32nd notes at the end of Bar 14 (D-F#-A-

D-F#-A-D-F#-A-D). The last note D (d<sup>'''</sup> or Line 4 D) is held fermata.

Bars 15-16= Solo oboe plays *mp* (mezzo-piano) a rubato figure, 8th notes Line 2 Eb to D up to Ab dotted quarter note down to Eb 8<sup>th</sup> to (Bar 16) D-Eb grace notes to D to C quarter notes down to Line 1 G quarter note held fermata. The harp is wavy gliss on small octave F/middle C/Eb/Ab dotted half notes in Bar 15 to (Bar 16) small octave Eb/Bb/Line 1 D/D dotted half notes. [Violins I in Bar 15 sound *mp* Line 1 Ab dotted half note (tenuto-marked) crescendo hairpin and legato to (Bar 16) G dotted half note held fermata and decrescendo hairpin ( > ). Violins II play Line 1 Eb dotted half note (tenuto-marked) legato to (Bar 16) D dotted half note held fermata. Violas play middle (Line 1 ) C dotted half note to (Bar 16) small octave Bb dotted half note decrescendo and held fermata. VC play small octave F dotted half note crescendo and legato to (Bar 16) Eb dotted half note decrescendo and held fermata.]

Bars 17-18 = [The *solo* clarinet takes over the same melody line but here on Line 1 G [written A] to F# 8ths legato up to Line 2 C dotted quarter note down to Line 1 G 8<sup>th</sup>, and so forth. Harp and piano are wavy gliss on Ab major 7 (Great octave Ab/small octave Eb/G/middle C/G) dotted half notes to (Bar 18) G maj 7 (G/B/D/F#). Violins are silent here. Violas in Bar 17 play small octave G/middle C dotted half notes legato to (Bar 18) F#/B dotted half notes. Celli play Great octave Ab/small octave Eb dotted half notes to (Bar 18) G/small octave D dotted half notes decrescendo. Shortly (after two quarter rests in Bar 19) a solo horn plays small octave B [written Line 1 F#] quarter note tied to dotted quarter note next bar (followed by two 8<sup>th</sup> rests) to same B rinforzando 8<sup>th</sup> *risoluto* up to (Bar 21) E [written B] half note held fermata.

By Bar 32, the cue changes to C meter, "poco appassionato." The violins are highlighted playing a love theme variation of the Parrish theme (the Stable Love Theme). [It starts with Line 3 F (f<sup>''</sup>) quarter note to descending triplet F-Eb-D) back to F quarter note down to C quarter note. The harp plays four "3" triplet figures in the bass clef of Great octave F up to small octave D up to F (crossbeam connected) up to Bb-Line 1 D-F 8ths (crossbeam connected), and so forth.]

In Bar 33, the first violins continue the melody on Line 3 G quarter note down to D up to F down to C.

In Bar 34 (*poco appassionata*), violins I then play Line 2 F quarter note to "3" triplet value 8ths F-Eb-D to F quarter note to C with a gliss line down to (Bar 35) Line 1 F (f<sup>'</sup>) dotted half note (followed by a quarter rest).

Bar 35 = [The celli take over the pattern *mf* crescendo-descrescendo ( < > ) along with Horn I on Line 1 F quarter note to "3" triplet value 8ths F-Eb-D up to F down to C quarter notes, and so forth.]

By Bar 50, the solo violin plays the Stable Love Theme P "dolce," F# quarter note to descending triplet F#-E-D# to quarter notes F# down to C#, etc. The other strings combined play the B major tonality (B/D#/F#).

Bars 52-53 = Soli oboes and clarinets play the finishing figures. The harp plays rising 8th notes. Strings held on B major again.

Reel 2/B "John's Men" *Risoluto con moto* in 6/8 time. :51. Scene: Caroline leaves her drunk would-be suitor, George, who was waiting for her at her parents' porch. Then we have a next morning shot of Captain Parrish's men riding to his ranch house, starting in Bar 7 in 6/8 time. Clarinets and violins are sustained(tied) on dyad notes

D/F#. English Horn and trombones play rising quarter dot notes A to A# to (Bar 8) B to Bb, etc. Horns/timp/violas/celli play the gallop beat on the 1st/3rd/4th/6th 8th sub-beats starting with D major (D/F#/A).

Bar 26 = After the violins play a finishing figure, they descend on whole note C; violas on whole note dyad E/G. Celli and Fags play an 8th note ostinato, notes C (octave apart) to unison G, played four times per bar. Bass play the same patter, notes C up to G. Tuba on low C. Trombones on C major whole note chord (C/E/G). Clarinets on C.

Bar 27 = Change to Bb whole note. Ostinato pattern dyad C/Db to unison Ab. Pos on whole note chord Db major (Db/F/Ab). Etc.

Reel 2/C "Pa Hinkelman" *Moderato* in C. 20pp., 76 bars. 3:53. Cue #9888. Scene: John gives his men a brief standup on how he's going to sell to Anchor. the music starts as soon as he says, "I must do it my way." Fags/VC/CB are held fermata on whole note C in Bar 1, tied to next bar. In Bar 2, the Parrish theme plays again, Ab major quarter note chord (notes Ab/C/Eb) to descending triplet chords Ab major/G major/F major back to Ab major quarter note chord to F major (notes F/A/C), etc. The English horn and clarinets are "cued in."

Pa Hinkelman rides up with his son, Bud, and asks him not to sell to Anchor. The English Horn/clarinets/bassoons play a quick triplet pattern to an 8th note tied to half-dot note, "un poco agitato." The solo horn plays descending tenuto notes E-D#-D-C#-E. The harp and pizzicato violas/VC/CB play descending triplet notes leading to the harp and piano arpeggiando on B major half notes (actual bass clef notes B/F#/B/D#/F#/B), "let ring" in Bar 12. A solo cello plays whole note B held fermata tied to 8th note next bar. In Bar 13, the solo cello plays that B pitch with two quarter notes and a triplet (all tenuto) to (Bar 14) the Parrish theme again played "pleadingly" as Bud pleads with John not to sell out. The harp plays an E major half note chord (E/G#/B) wavy gliss. Clarinets and bassoons add supporting harmony.

Bar 16 = The violins take over the Parrish theme (D quarter note to triplet notes D/C/B, etc) with the English horn. John says he won't get involved with the feud against the Wilkerson's. Four horns are rinforzando *ff* (fortissimo) on E 8th notes, leading to F# major 8th note chord (F#/A#/C#) played by Fags/Pos/horns/celli etc. Piano is trem on notes F (octave apart). VC/CB are sustained on F notes. Timp rolls on F. The Hinkelmans leave and the Pos/Tuba descend on note Bb, and two bassoons play agitato 8th notes Bb to Cb.

In Bar 32, the cue changes to molto moderato in C as John rides off to Anchor. This is the "Lone Rider Theme" that was inserted in the Main title, as detailed earlier.

Reel 3/A "Chip On Her Shoulder" *Agitato* in 6/8. 10pp., 47 bars. Scene: The Anchor Ranch sign is shown, and John is followed by Wilkerson's men. The orchestra plays a sharp C# minor sound (C#/E/G#). Then the strings etc play fast-paced quarter notes to 8th note figures (F# down to C#, A to F#, etc) with occasional rising and falling triplets.

In Bar 19 (:19 into the cue), the music plays the opening motif used previously in the opening of "Matlock's The Villain." Soon the horns descend tenuto quarter notes.

Bar 31 = In C time, the flutes/oboes are both on notes E (octave apart), *mp*. The vibe is also on whole note E (e"). Then the celeste, most prominently, with the violins

and violas play "rubato" quarter note chords E major (E/G#/B) to F minor (F/A/D), back to E major. The end part of that bar and the next two bars are deleted. The music is edited to Bar 34 as the clarinets/Fags/horns/Pos/tuba play a dark sound(as John turns around to see the Anchor men watching him suspiciously at the gate). D minor 8th note chord(notes D/F/A)to sustained dyad E/G#. Then the timp beats a triplet on E to (Bar 37) an E roll crescendo-decrescendo ( < > ) held tenuto and tied to an 8th note, followed by an 8th rest. VC/CB also play the same note pattern. In the Grand Pause Bar 36, Parrish comments to Judith, Wilkerson's daughter (played by Dianne Foster), "Do you always provide an armed escort?" Then the Judith theme is played in a fragmented manner. the solo oboe plays E quarter note at the very end of the G.P.(silent)bar to the next bar in 3/4 time, an E half note an octave higher, down to F quarter, etc. Violins and violas pluck a pizz quarter note on the 2nd beat, etc.

Reel 3/B "Meet The Family" *Con moto* in 3/4 time. 25 bars, 2:09. Cue #9890. Scene: Judith is talking outside near the porch with John. She says, "I was hoping you'd..." The English horn and violins play *mf* as soli instruments the Judith theme for a few bars, starting with the small octave G# [written Line 1 D# for the E.H.] quarter note in the grace bar to (Bar 1) Line 1 G# half note (g# ') back down to lower G# quarter note.

Bars 2-3 = The violins play small octave A quarter note up to Line 1 G# double dotted quarter note to F# 16th to (Bar 3) G# dotted half note. In Bar 2, the english horn plays a different figure. After two quarter rests in Bar 3, two bassoons and celli play Great octave G# quarter note *mf* < to (Bar 4) A half note, and so forth.

Bar 4 = Bassoons/celli continue the melody with the A quarter note up to G# quarter double dot note, etc.

Bar 5 = Violas are bowed tremolo on notes C/D/F#. After a 16th rest, the harp plays a legato string of 16th notes (notes D-D-F, F#-Ab-Bb-C, D-E-F#-Ab to (Bar 6) notes D-E-F#-Ab repeated three times that bar and next. Clarinets play a sustained dyad D/F#. Fags/CB on D; violins/VC on G#.

In Bar 8, Marta Wilkerson (Barbara Stanwyck) comes out to greet John, "Mr. Parrish, please come in." The harp and piano play wavy line gliss half note dotted chords. The harp plays Db major (Great octave Db/Ab/small octave Db/F/Ab/Line 1 Db) *rinforzando*-marked dotted half notes (followed by a quarter rest). The piano plays C# major (C#/E#/G#). Enharmonically they are the same chords (*sound* the same but *spelled* differently).

Bar 9 = Two half note wavy chords (*arpeggiando*) are played, notes Db/Ab/E/G/C, etc. The E.H./clarinets/Fags are "cued in" with the same notes.

Bars 10-11 = VC/CB play whole note A *mf*, *rinforzando*, tied to next bar. The harp continues the half note wavy gliss.

Bars 12-13 = As Parrish is escorted in, the strings also enter in playing three pizzicato chords per bar, after the first beat rest. the harp and piano also play descending wavy gliss chords. So, Bb minor 7 chord (Bb/Db/F/Ab) to C major (C/E/G) to Bb minor 7 3rd inversion (Ab/Bb/Db/F), etc.

Bars 18-19 = The drinks are brought in by a servant. Nice sound here with the small ensemble of instruments. I'll go into detail: The cue changes to C meter. two bassoons play Ab whole note, *descrescendo* (> ), repeated next bar. The piano strikes quarter notes Ab (AA-flat and octave higher on beats 1 & 3 (pedal). VC/CB pluck pizz

quarter notes Ab also on those beats. After a quarter rest, the violins and violas play a half note to quarter note pattern in both bars, Bb major half note chord 1st inversion (notes D/F/Bb) to C major 1st inversion quarter note chord (E/G/C). In Bar 19, back to Bb major 1st inversion to D major 1st inversion (F#/A/D) quarter note chord. The harp also plays the same chords. Specifically, in Bar 18, Violins II play the lowest dyad notes Bb/D to C/E quarter notes; violins I play the higher pitched notes F/Bb to G/C quarter notes. Violas play, also after a quarter rest, half note dyad notes D/F to E/G quarter note dyad. After a quarter rest, the harp plays notes D/F/Bb/D/F/Bb to E/G/C/E/G/C (standard triad doubling). Etc.

The cue ends tutti on unison note Bb rinforzando in bar 24 as Lew Wilkerson comes out of the upstairs room with brother Cole. Bar 25 is deleted, which is a shame because the scene lacked dramatic emphasis without the additional music. The camera was on Lew and Cole for several more seconds as Lew scowled at Parrish below. In bar 25, the cue changes to 6/4 meter. Three tenuto quarter notes on Bb are played "accel" to half note dotted Bb, held fermata. Very dramatic. Much preferred, in my opinion, than the empty silence of that scene.

Reel 3/C "No Bargain" *Misterioso* in C. 12 bars, :31. Scene: After trying to force Parrish to sell his ranch dirt cheap, Cole says, "Think about it." The Matlock (menace) Theme is played C min (C/Eb/G) quarter note tenuto, followed by an 8th dotted rest, then a 16th note Bb major chord (Bb/D/F) to Ab major (Ab/C/Eb) 8th note chord rinforzando, followed by an 8th rest, to "sfz" G major quarter note chord (G/B/D) held tenuto, etc. Then, starting in bar 5, the Parrish theme is played dramatically, highlighted by four horns playing "risoluto" A quarter note to descending triplet A-G-F, etc.

Reel 4/A "Cole Courting" C meter "very intense." 23 pp., 94 bars. Bars 20 thru 65 deleted in final print. Scene: As Martha leaves Lew to take a nap downstairs, she goes upstairs to a bedroom where Cole is waiting. Poor napping Lew doesn't realize that his wife is fooling around with his own brother, Cole, under his own roof!

Rather than call it the "Martha Theme," let's say the music introduces the Mrs. Wilkerson Theme or the Cheating Wife Theme! Violins and the English Horn play the melody line, with the harp/piano/altri strings lending harmonic support. I'll focus on the violins. As an E 8th note in the grace bar starts to play the theme "rubato" and "very intense," it rises to (Bar 1) F quarter-dot note (quarter note dotted), then D# 8th to E quarter dot note, followed by an E 8th to (Bar 2) F quarter dot note, then back to D# 8th to E, and E 8th to (Bar 3) Ab quarter dot note. Then G 8th to F#, etc. The harp and piano strum wavy gliss quarter note chord G half diminished (minor 7th flat 5th chord, or notes G/Bb/Db/F) on the 2nd beat. Then C major on the 4th beat. Violas/celli/bass are pizzicato on those beats. So CB are pizz on note G on the 2nd beat, then on note C on the 4th beat. VC (celli) are pizz dyad notes Db/F on the 2nd beat, then G/E on the 4th beat. Violas are pizz on dyad notes Bb/Db on the 2nd beat, etc.

The music abruptly ends on Bar 18 in the scene when Martha questions Cole if he was at Elena's place all night. The whole rest of that scene in the bedroom is without music--although it WAS scored by Max, later deleted in the final print. I think in THIS

case the scene works better without the music. No need for a 30's style of wall-to-wall music inserted in this complete scene. Still, it would be nice to hear it on, say, an alternate track of a future DVD with that lost music somehow restored.

The cue resumes in Bar 66 with Judith riding back to the ranch and going into the house. Here we find a very delightful, bright movement of the Judith theme, starting with the flute playing F (f<sup>''</sup>) 8th note up to (Bar 67, now in 6/8 time) F 8th note an octave higher (f<sup>'''</sup>), played "Grazioso"(gracefully). The oboes also play the melody, but an octave

lower. So F to F octave higher, then an 8th rest, back to lower F 8th note to Gb to high F note again, etc. Clarinets and bassoons play two quarter dot notes per bar, Bb to A for the bassoons, dyads D/F to Eb/Gb for the clarinets. So in effect we start off with the Bb major 7 chord (Bb/D/F/A) as supported by the harp figures and pizz strings. That sequence ends in Bars 76-77 with the descent of 8th notes by the piano (most prominently) and harp with descending notes Ab-Gb-F-Eb-Db to (Bar 77) Bb major chord held fermata.

In Bar 78 (now in Cut time or C with a vertical line thru its center), Martha is upstairs looking out of the bedroom window at Cole passing by Judith. He rides off and Judith walks in. The harp and piano are wavy line gliss "a tempo" on Db major (notes Db/F/Ab), etc. The music swells to a crescendo tutti performance.

As Judith spots Martha looking at them, the music quickly winds down in a descending series of half note chords starting in Bar 89. Here we find D major 1st inversion (F#/A/D) half note chords to Db major 1st inversion (F/Ab/Db). Piano is wavy gliss.

Bar 90 = C major 1st inversion (E/G/C) to Cb major 1st inversion (Eb/Gb/Cb).

Bar 91 = Bb major 1st inversion (D/F/Bb) to A major 1st inversion (notes C#/E/A).

Bar 92 = F minor 7 (F/C/Eb/Ab) to Eb major 7 (Eb/Bb/D/G). By this bar all you find now are harps wavy gliss and strings "dolce."

Bar 93 = D half-diminished 7th chord (D/F/Ab/C) "rall" to G major (notes G/B/D) tied to next bar and held fermata.

Bar 94 = Cue now in 4/4 time, not Cut time. The harp plays a nice legato string of rising 16th notes Great octave G-small octave D-G-B (connected by two crossbeams) to Line 1 D-G-B-Line 2 D 16ths up to G quarter note held fermata. The vib and bells, after a half rest, strike Line 2 G half note held in fermata, and then *solo* on Line 1 G quarter note (see the sequence starting in Bar 95). The strings are still decrescendo on G major. Specifically, Violins play Line 1 D whole note decrescendo hairpin and held fermata; violins II on small octave B whole note; violas on small octave G; VC on Great octave G/small octave D; CB on small octave G whole note. Then the celeste and harp play Line 1 G (above middle C) quarter notes.

Bars 95-98 = Very beautiful end sequence when Judith comes into the house and looks at his napping dad on the chair. Judith starts to walk up the stairs when Martha greets her. The cue ends with Martha saying, "Judith, I've been looking for you." The celeste and harp play the Judith Theme here "delicato." Cue changes to 3/4 time, "slower." One of my favorite musical sequences in the whole score.

Bar 95 = In detail, both staves of both harp and celeste are in the treble clef for two bars. Upper staves play Line 2 G half note back down to G (octave lower) quarter

note. The lower staves play the C minor 7 half note chord 2nd inversion (Line 1 G/Bb/Line 2 C/Eb), followed by a quarter rest.

Bar 96 = Upper staves continue to play the Judith Theme, Line 1 Ab quarter note up to Line 2 G dotted quarter note to F 8th. The lower staves play two wavy gliss quarter note chords, Ab major 7 (small octave Ab/Line 1 C/Eb/G) up to its 3rd inversion (Line 1 G/Ab/Line 2 C/Eb). The vibe starts to play at the very end with Line 2 F 8th note up to (Bar 97) G half note dotted tied to (end Bar 98) dotted half note held fermata.

Bar 97 (*Rit e Dim*), the celeste changes its lower stave to the standard bass clef. The upper stave of harp and celeste play Line 2 G quarter note. Then the harp & celeste doubles up on triads G major (small octave G/B/Line 1 D/G/B/Line 2 D) to F minor 1st inversion (Ab/middle C/F/Ab/Line 2 C/F). The cue changes here to "rit e dim."

Bar 97= This final bar repeats the last two quarter note chords. So G major to F minor 1st to G major held fermata. Very soft, relaxed, serene piece!

Reel 4/B "Wilkerson Asleep" *Con moto(rubato)* in 3/4. 4pp., 13 bars. Scene: Judith leaves, disgusted with her mother. The scene then switches to Parrish riding to his ranch. Cue ends with him telling his foreman "Wilkerson offered me \$15,000." The Parrish theme starts on Bar 2, "modto e sostenuto" on G quarter note to descending triplet G-F-E, etc., played unison by violins/violas/celli. Etc.

Reel 5/A "Taking A Look" *Allegro* in 6/8 time. 5pp., 17 bars. :38. Cue #9894. Scene: One of Parrish's men comes in riding fast to the ranch with a message: Matlock's men are in the area where Bud Wilkerson is working. The cue ends with Parrish getting on his horse to investigate, saying, "You're bound to get me into this fight, aren't you?"

As the rider is seen riding in, the clarinets and strings flourish on four 32nd notes in the grace bar (small octave Bb-Line 1 C-Db-Eb) to (Bar 1) where 8<sup>th</sup> notes are played *rinforzando* up to Bar 6 (Line 1 F-small octave Bb-middle C 8<sup>th</sup> to Db-Eb-E to F-F#-G, A-B-C, etc).

Bar 9 = Cue changes to C meter "Listesso." Etc. Cue ends on unison whole note F, but the cue seques into the next cue.

Reel 5/B "Whiplash" *Allegro* in C. 27pp., 115 bars. Scene: Matlock and his men are on their horses: "You're on Anchor land." Soon they whip him with their ropes and ultimately he is shot by Matlock.

Bars 51-52 = As Bud is roped and tied by the surrounding horsemen, the flutes/oboes/E.H./clarinets/tpt III/Pos/violins/violas play ascending quarter notes G/A/B/C (repeated next bar), played *crescendo* or increased volume (<). Meanwhile, bassoons/tuba/VC/CB play a unison descending figure of two 8th notes Eb/D to descending triplet C-B-Bb to A half note, also played *crescendo*. The timp strikes three quarter notes (bracketed as "3") on notes A.

Bars 53-54 = Same pattern, but rising quarter notes A-B-C#-D. Descending figures on notes F/E, triplet D-C#-C, to B half note. Timp beats on B. Etc.

Bar 55 = Rising quarter notes Bb-C-D-Eb. Descending figure on notes Gb-F, Eb-D-Db, to C half note.

Bar 56 = Quick descent of 16th notes (notes G-F#-D-B-G-F#, G-F#-D-B-G-F#)

on the first two beats by the flutes/oboes/violins. Essentially we have the G major 7 tonality (G/B/D/F#). The clarinets and violas play the second series of 16th notes on the 2nd beat. On the third beat, oboes/E.H./clarinets/bassoons/violins/violas enter in on the descent, notes G-F#-D-B-C-D. Then on the last beat we find a trill on note G. Etc.

Reel 5/C "John's Ruse" *Slowly* in C. 3pp., 16 bars. Page 3 is coma sopra from R 11/B, Bars 8-12. Scene: That night in town, after getting no help from the deputy sheriff, John waits outside (hidden) and watches his men leave with his standing orders not to fight Anchor men in the bar (which was an ambush set-up anyway). Then he proceeds to go to that bar to confront Matlock. Basically we have the Parrish theme. Then, in Bar 7, now 6/8 meter, we have the horns and violas prominent, playing rising and falling triplet patterns, notes E-F-G, F-E-Bb, etc.

Reel 6/A "Facing Matlock" C meter. 5pp., 21 bars.

Reel 6/B "Dead Matlock" *Maestoso* in C. 7pp., 26 bars. Scene: Parrish strikes Matlock at the bar. Matlock draws but Parrish outdraws him. Dark brass chords play the Matlock theme, Eb minor (Eb/Gb/Bb) quarter double dot note chord down to Db major (Db/F/Ab) 16th note chord to Cb major 8th note chord (Cb/Eb/Gb) to Bb minor quarter note chord (Bb/Db/Fb). Timp rolls on Cb whole note. Tuba and CB on Cb also. Trombones on notes Cb/Fb/Bb. Trumpets on low Cb/Fb. Bassoons on Cb notes (octave apart). The horns and celli play the Matlock theme. Violins play a sweeping six note 32nd note figure at the end of the bar to (Bar 3) Db, starting the Matlock theme again. Etc. At the end of Bar 4, flutes/oboes/clarinets make that six note flourish, etc.

Reel 6/C "John's Threat" 1page, 9 bars. Coma sopra from R 2/C, bars 24-31. Scene: Parrish rides out to Wilkerson's ranch and tells the family he killed Matlock and that he's not selling.

Reel 6/D "Scram Valley" *Slowly* in C. 3pp., 11 bars. Scene: Lew finally capitulates to Martha and tells Cole to get Parrish out of the Big Valley! Same musical figures first seen in Reel 3/B "Meet The Family." So harp and piano play wavy gliss quarter note chords, starting with C# major 1st inversion (E#/G#/C#). Violins play C# half note to C then B quarter notes in Bar 1. Violas play E#/G# half note dyad to quarter note dyads E/F to D#/F#. Celli play whole note dyad G#/C#; basses play C# whole note. All instruments play < > .

Reel 6/E "Caroline Waiting" *Furioso* in 6/8 time. 8 pp., 31 bars. Scene: John rides back furiously to his ranch where Caroline is waiting. Flutes/oboes/clarinets/violins/violas make a sweeping seven-note flourish of 16th notes (C-D-E-F-G-A-B) in the grace bar to (Bar 1) a C note trill tied to next several bars. After two 8th rests, horns and trumpet III in a felt play the gallop figures of 8th notes tied to quarter note, C to D to E to F, then repeated. Trombones play F minor chord (F/Ab/C), etc.

Reel 7/A "Caroline Lost" 4pp., 15 bars. Scene: Caroline gives back her engagement ring to John.

Bar 1 = The harp plays an up rush of 16th notes E-G-Bb-Db, E-G-Bb-Db, E-G-Bb-Db-D. The clarinets and violins, after a triplet value 8th rest, play two 8th note triplet figures G-A, Bb-Db-E, to 32nd notes G-Ab-Bb-C-Db-Eb-E. Oboes play that last seven note figure of 32nd notes. Horns play Gb major (Gb/Bb/Db/Gb), etc.

Bar 2 = Cue changes to C meter. The oboes/clarinets/violins play the Parrish theme starting on the F quarter note. Bassoons/violas/celli play ascending triplets, etc.

Reel 7/B "Laying Trap" *Modto di marcia* in C. 8pp., 32 bars. Last two bars not used. Scene: Parrish orders "OK. Let's move out." The Main title opening march is performed once again, but much more ponderously, slowly. In the grace bar, the E.H./Fags/horns/violins/VC/CB play a five note flourish of 16th notes A-A#-B-C-C#. Snare Drum also beats that pattern.

Bar 1 = The strings play quarter note chords (played on the down-bow) D minor (actual notes D/F/A/D), C major (C/E/G/C), Bb major (Bb/D/F), A min7 (A/C/E/G). Repeated next bar.

Bar 3 = Cue changes to 6/8 time. Beat notation is quarter note/8th note, repeated, down bow to up-bow on 8th notes. Etc.

Reel 7/C "House Burning" C meter. 26 pp., 110 bars. Bars 1-16, 92-110 deleted. Key signature of E major (4 sharps). Scene: Parrish and his men are in the near hills watching Cole and his gang burn his ranch.

In Bar 59, the flutes/oboes/clarinets/violins play four sets of descending/ascending 32nd notes, eight notes per figure (total = 32) as the fire starts to roar.

Reel 8/A "John's Ambush" *Moderato* in 6/8 meter. 2pp., 7 bars. Cue #9905. Note: This cue was deleted in the final print. Scene: Cole's men approach the rocky pass where Parrish and his men are waiting. Starts with an ascending legato motion of the piano in 16th and then 32nd notes in the first two bars. Pos in felts play the A minor chord 1st inversion (C/E/A). Timp rolls on B. Fags/VC/CB on B. Combined we have a A min/9 chord (A/C/E/B). Then the harp takes over the ascent of 16th notes in Bar 3, etc. Would've been a nice dramatic effect if the music was kept in.

Reel 8/B "Shoot It Out" *Agitato* in C. 13pp., 48 bars. In the grace bar, flutes/oboes/clarinets/violins/violas play as ascending figure of seven 32nd notes to (Bar 1) a trill on B to (Bar 2) a rapidly descending series of 16th notes, four per figure, four figures per bar.

Reel 8/C "After Battle" *Andante*. 5pp., 18 bars. Bars 7-18 not used.

Reel 8/D "John's Torches" *Moderato* in C. 12pp., 45 bars. Scene: Judith rides out to Parrish's night camp.

Reel 9/A "Judith Rejected". Deleted cue.

Reel 9/A1 "Bring Judith" 1 page, 4 bars. Deleted cue.

Reel 9/B "Goodbye Cole" *Slowly* in C. 4pp., 16 bars. Scene: Martha reluctantly says goodbye to Cole, who feels rejected.

Reel 9/C "Rousing The Help" *Allegro* in C. 19pp., 82 bars. 2:44. Pages 7-12 not used(stampede scene). Coma sopra Reel 6/C, bars 1-8.

Reel 9/D "Sneaking Up" 3pp., 16bars. :32. Coma sopra Reel 6/C, Bars 1-6.

Reel 10/A "Evil Deed" *Allegro* in C. 6pp., 22 bars. :46. Scene: A burning wagon smashes into the Wilkerson ranch house. Martha refuses to give Lew his crutches. rapid playing of 16th notes, six notes per figure, four figures per bar. Starts with bassoons/celli/basses in bar 1. then the clarinets and violas join in Bar 2. then English horn joins in bar 3; violins Bar 4; oboes Bar 5. then flutes in bar 6.

Reel 10/B "Cole Kissed" 3pp., 16 bars. *Slowly* in C. :35.

Reel 10/C "Judith Finds Lew" *Agitato* in 3/4 time. 2:35.

Reel 11/A "Cole Takes Over" *Slowly* in C. 2:00. 12pp., 46 bars. Scene: Martha is with Cole in town, talking about how they together can rebuild Anchor.

Reel 11/B "Wilkerson's Alive" *Agitato*. 3pp.14 bars.

Reel 11/C "Arson Montage" *Allegro furioso* in 6/8 time. 15pp., 78 bars. Plenty of coma sopras here.

Reel 11/D "Martha Returns" *Modto* in C. 1:03. 4pp., 21 bars. Coma Reel 4/A.

Reel 11/E "The Noose" *Agitato* in C. :49.

Reel 11/F "Let's Go" *Maestoso*. 1 page, 2 bars. :03.

Reel 12/A "Some Leave" *Maestoso* in C. 4 pp., 16 bars. :32.

Reel 12/B "Sheriff Told Off" 10pp., 42 bars.

Reel 12/C "E.T." Cue # 9925

Reel 12/C "New E.T." Cue #9925-A. Grandioso in C. 13pp., 67 bars. Scene: Cole is shot dead by John in a fair fight. Bar 1 is deleted. Still, the harp is gliss from low F. After an 8th rest, the flutes/oboes/clarinets/horns/strings play note A(a'' for violins)to Ab quarter note. Trumpets and Pos play Bb minor (Bb/Db/F). Timp rolls on F. Tuba on low F (FF—or Contra-octave F).

Bar 2 = [deleted in final print] Harp gliss from low F#. Violins etc play G#(accel)to A quarter note (rall).

Bar 3 = Actual first bar in the final print. So Bar 3= Bar 1. Harp gliss from G#. Violins etc play Gb (accel) to F (rall).

Bar 4 = harp gliss from B. Violins etc on E (accel) to D# (rall).

Bar 5 = Harp gliss from C (c). Violins etc on G (g'') to F# (rall).

Bar 6 = Same harp and piano pattern heard several times earlier ("Meet The Family") as Lew rides up slowly to Martha. She runs starting on bar 12, "allegro molto" in 2/4 time. The F# note is accentuated and the C# major chord (notes C#/E#/G#) as she starts to run, following by the running motion of rapid 16th notes (8 per bar). She turns the corner and is shot by Elena. Soon the scene changes back to town, and the spritely Judith theme is played "molto espr" and "poco rubato." She and John ride off together, and the majestic Lone Rider theme is played.

The cue ends with the open solo trumpet playing quarter notes F/C/A to(Bar 67)F half note tied to quarter bar and then a quarter rest. Harp plays descending then ascending 32nd notes, A (a'') down to G (GG) [Contra-octave G] and back up to A. Then F to F in the final bar. Strings etc play the F major chord (notes F/A/C).

\* \* \* \* \*

Copyright Bill Wrobel wj@pavenet.net Wednesday, March 3, 1999, 3pm PST.

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The same applies now to Rozsa's *Sahara*. I very much doubt if I'll ever get to finish my research on this score, so here's my partial rundown I wrote long ago. I may have already put this up on the Rozsa forum but that's ok!

## SAHARA

I researched the full score and sketches of Rozsa's *Sahara* (aka *Somewhere in Sahara*) back in October 26, 2000 at Sony/Columbia Studios (actually, at that particular period, offsite near the studio). Unfortunately I did not have time to work on even half the cues, so I'll never do a rundown per se on my site. So I'll offer what I have here. Note that the cue numbers are not necessarily aligned with the Reel/Letter numbers, suggesting perhaps that Rozsa later changed his mind and decided to write music at particular

locations after all. These unaligned cues were also at the end of the full score material after “The End.” The scores are physically located in Boxes 12 and 304 (under “Somewhere in Sahara”) and also Box # 301 (under “Sahara”). Here is the rundown of the cues:

[Cue # 3757] “Title Music” Reel 1/A. 9 pages, 34 bars, full score orchestrated by Eugene Zador. Included are the three-stave sketch of Rozsa’s, and also the piano-conductor score. Zador wrote in pencil on Carl Fischer No. 23 paper (20 staves). Production # 181. Duration is 1:24.

Instrumentation: 2 flutes, oboe, 2 clarinets, bassoon, 2 horns, 3 Bb trumpets, 3 trombones, tuba, timp, cymbal, piano, harp, 6 violins I, 6 violins II, 4 violas, 4 celli, 1/2 CB. The whole note tonality in Bar 4 (brass & piano) is the F# half-diminished 7<sup>th</sup> (F#/A/C/E) as the strings and woodwinds play a run of two “6” 16<sup>th</sup> figures and then two “7” 32<sup>nd</sup> note figures.

[Cue # 3809] “Tank Retreat” Reel 1/B. *Con moto* in 4/4 time, 10 pages, 37 bars. Duration is 1:26. Instrumentation: flute, oboe, clarinet, bassoon, 2 horns, 2 trumpets (initial trumpet I at the start of the cue is muted or *sord*), 2 trombones, timp, piano, 4 violins I, 4 violins II, 2 violas, 2 celli, 1 CB. I believe the closing whole note tonality in Bar 37 is the B half-diminished 7<sup>th</sup> (B/D/F/A). It appears Rozsa was fond of the half-dim 7ths as Herrmann was!

[Cue # 3810] “Running Tank” Reel 1/C. *Con moto* in 4/4 time. 9 pages, 36 bars. Duration is 1:11.

[Cue # 3811] “Tank Over Hill” Reel 2/Bx. 4 pages, 16 bars. Duration is 00:33.

[Cue #3758] “Nostalgia” Reel 2/A. *Moderato* in C time, 12 bars. Duration is :45. Starts as Bates says, “Why?” :04= “But we got a big—“ Ends as Gunn snatches canteen.

Instrumentation: 2 clarinets, harp, strings. In the grace bar, clarinet I plays *mp dolce* Line 1 A [written B] dotted 8<sup>th</sup> to Bb [written Line 2 C natural] 16<sup>th</sup> legato to (Bar 1) C dotted 8<sup>th</sup> to D 16<sup>th</sup> to C down to A quarter notes to A dotted 8<sup>th</sup> to Bb 16<sup>th</sup>. The harp in Bar 1 is arpeggiando (vertical wavy line rolled chord) on Great octave F/small octave C/A/Line 1 C/A half notes to Great octave Bb/small octave F/Bb/Line 1 D/F half notes (repeated next bar). Violins I play *p* Line 1 A down to F half notes (repeated next bar) while violins II play G to F quarter notes to D half note. Violas play small octave A half note to F dotted 8<sup>th</sup> to E 16<sup>th</sup> to D quarter note (repeated next bar). VC play Great octave F/small octave C double-stopped half notes to Great octave Bb half note. CB plucks pizzicato small octave F quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). So we have the F major (F/A/C) tonality to Bb major (Bb/D/F) tonality in Bar 1.

[Cue # 3759] “Tambul & Giuseppe” Reel 2/B. 29 bars. Duration is 1:11. Spotting example in the piano-conductor score: “That’s what I’m trying” (:07).

Instrumentation: piccolo, flute, oboe, 2 clarinets, bassoon, 2 horns, trumpet, 2 Pos, timp, celeste, harp, full strings. Rozsa initially gives perfect 4<sup>th</sup> dyads of E/A (celli) and perfect 5<sup>th</sup> (A/E) but the A is highlighted by the solo horn, the celeste's "6" sextuplet 16<sup>th</sup> note figures on three registers of A notes, etc.

[Cue # 3760] "Compassione" Part I. Reel 2/C. *Molto Modto* in C time, 47 bars. Duration is 2:35. End reel. Spotting examples: 1:28 = Cut to Leroux.2:07 = "Uh-huh. They agree now."

[Cue # 3761] "Compassione" Part II. Reel 3/A. 14 pages, 54 bars. Duration is 1:58. Spotting examples: "I'm sorry" - :08. Gunn pushes him = :38. Dissolve to plane - 2:37.

[Cue # 3762] "Clarkson Falls Victim" Reel 3/B. *Molto Modto* in 4/4 time, 8 pages, 29 bars. Duration is 1:39. Spotting examples: "We didn't know" = :25. P/U Clarkson = :53. "Did you get him?" = :53. End on "What are you—" Instrumentation initially: clarinets, bassoon, 2 horns, trombone, piano, harp, strings. Horn I starts the cue (muted) *mf marcato*. The initial tonality is C# minor (C#/E/G#). CB play small octave C# whole note *rinforzando*-marked, while celli play double-stopped Great octave C#/G# whole notes, and violas on small octave C#/E *mp*. The harp is *arpeggiando* on Great octave C#/G#/small octave C#/E/G#. Horns I, after an initial 8<sup>th</sup> rest, plays small octave G# [written Line 1 D#] 8<sup>th</sup> to A# [written E#] dotted quarter note to B to C# [written F#-G#] 16ths to D# 8<sup>th</sup> to C#-D# 16ths to (Bar 2) small octave G#/A# dissonant whole notes *mf*. The *sord* trombone in Bar 3 plays a similar pattern, joining two horns.

[Cue # 3763] "Clarkson's Death" *Con moto* in 4/4 time, 16 pages, 63 bars. Duration is 2:47. Spotting examples: "After there" = :00. "Hello, Cathy" = 1:56. Dies = 2:13. "He did it" = 2:44. Out of radio voice. Zador did this one.

[Cue # 3764] "Desert Storm" Reel 4/B. *Adagio* in C time, 14 bars. Duration is :50. "Cut to int. fort." Ends at "Diss Morning Scene." Instrumentation: flute, vibe, celeste, harp, 2 solo violins, altri violins, violas, VC/CB. The vibe in Bar 1 sounds *pp* the devil's tritone of Line 1 Bb/Line 2 E (augmented 4<sup>th</sup>), and so do the two solo violins harmonics Line 3 Bb/Line 4 E. Violas are *sul pont.* on small octave F/Bb/Line 1 Db whole notes. Violins II play Line 1 F/Bb whole notes, and violins I on Line 2 C#/E whole notes (curious Zador uses the enharmonic C# for Db). Etc.

[Cue # 3765] "Search For Well" Part I. Reel 4/C. *Con moto* in C time, 14 pages, 54 bars. Duration is 2:21. Morning Scene.

[Cue #3766] "Search For Well" Part II. Reel 5/A. *Molto Modto* in C time, 5 pages, 19 bars. Duration is :55. Spotting examples: "C.S. of Them Looking at Each Other" = :00. Tambul Reacts = :55.

[Cue #3767] “Discovery of Well” Reel 5/B. 27 pages, 105 bars. Duration is 3:56. Opens I believe at “L.S. Opening of Well.” Spotting examples: “For the German” = 3:24. “5 Gallon Can” = 3:30. Diss to Grave.

[Cue # 3768] “Gunn’s Preparation” Reel 5/D. *Moderato* in 4/4 time, 13 pages, 52 bars. Duration is 2:17. End “Signore.”

[Cue # 3769] “Interrupted Siesta” *lento* in C time, 6 pages, 41 bars. Duration is 2:39. Note: This cue was orchestrated by Sid Cutner. Music starts = “Stegman Looking Thru Glasses.” Other spotting examples: “How Do You Spell?” = :06. “Sergeant, Something’s—“ = 2:39.

[Cue # 3770] “Nazi Intruders” Reel 6/B. 11 pages, 88 bars. Duration is 3:01. Music starts = “Sergeant, something’s headed this way.” “German Gunner Shooting” = 2:44. Note: This cue was orchestrated by Sid Cutner.

[Cue # ????] “Intro to Waco Leaves” Reel 6/C. 3/4 time, 6 bars. Note: This cue was orchestrated by Sid Cutner.

[Cue #3771] “Waco Leaves” *Modto* in C time, 13 pages, 50 bars. Spotting examples: After “Beat it!” = :00. “Here’s Five” = 1:09. Note: This cue was orchestrated by Zador.

[Cue # ????] “Intro to Trapping the Nazis” 3 bars. Note: Orchestrated by Cutner.

[Cue # 3772] “Trapping the Nazis” Reel 7/B. 23 pages, 92 bars. Duration is 3 minutes. “Cut to Jimmy & Gunn Laying Mines” = :00. end 3:000 as “Shooting Starts.” Note: Orchestrated by Zador,

[Cue # 3773] “Stegman’s Death” Reel 8/A. *Modto* in 4/4 time, 7 pages, 28 bars. Duration is 1:10. Music starts as Stegman Falls. Out on dialog. Note: Orchestrated by Zador.

[Cue # 3774] “Nazi Officer” Reel 8/B. *Modto* in 4/4 time, 5 pages, 40 bars. Duration is 1:34. After “Water For Guns” = :00. Out= “They’re Getting.” Note: This cue was orchestrated by Cutner.

[Cue # 3775] “William’s Death” Reel 8/C. *Molto Adagio* in 4/4 time, 2 pages, 14 bars. Duration is :42. End on explosion. Note: Orchestrated by Cutner.

[Cue # 3776] “Tambul’s Death” Reel 9/B. 23pages, 90 bars. Duration is 3:02. After “I’ll Get Him.” White Flag = 2:48. Note: Orchestrated by Zador.

[Cue # 3777] "Waco Is Lost" Reel 9/C. 9 pages, 35 bars. Duration is 1:42. End as Doc and Gunn duck.

[Cue # 3778] "Waco's Rescue" Reel 10/A. *Allegro* in 3/4 time, 16 pages, 61 bars. Duration is 2:21. Note: Orchestrated by Zador.

[Cue # 3779] "The End" 108 bars. Duration is 4:10. L.S. Germans' Coming Fwd. Note: Only the piano-conductor score was available when I researched.

-Insert to 10/B (Bars 44-53\_ Marching Prisoners. Bars 1-9.

-New Ending to 7/A (Waco Leaves). 4 pages, 13 bars. Start 1:57.

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Note: Below are all or most of my posts at Talking Herrmann since my last blog/rundowns update. I have a feeling that I may not be posting anywhere as much this year (if at all, or rarely). For one thing, I am quite busy; for another, I am losing interest there. I sent five months ago the Society a batch of new Photo Tour score images (rare *On Dangerous Ground* sketches, Box 109 sketches, etc.) to expand the old one, but they were never added. I guess they are not interested. I also submitted my idea to offer CBS music audio files (permitted thru CBS) but I never heard any word of enthusiasm about it, so I guess they are not interested. I may simply put them up on my own site instead for the Herrmann Centennial.

8-22-09:

Talking Herrmann: Film Score Rundowns Updated (Twilight Zone & Born Free)

New topic by: Bill Wrobel ()

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For those interested, the Film Score Rundowns site has been updated today (August 20th).

<http://www.filmscorerundowns.net/>

First is John Barry's simple but effective score for BORN FREE. I like the score and fortunately had an opportunity to study the written score back in 1991, I believe. There's nothing Herrmannesque about this particular score but you can find at times Herrmann devices in various Barry scores. This includes that piggyback shuttle-ride on a British jumbo jet cue in MOONRAKER when two stowaways are first seen, ready to steal the Moonraker shuttle. This includes the "Pretty Busy" cue of THE BLACK HOLE after Dr Hans Reinhardt (Maximilian Schell) says, "The end justifies the means" and the scene cuts to Pizer walking down the corridor with the evil robot! Repetitive devices.

Next is a complete detailed rundown of Herrmann's score for the "Ninety Years Without Slumbering" episode of THE TWILIGHT ZONE. It is the lightweight score of all the TZ scores Herrmann did but some of the cues (especially the long "Your Time Has Come" cue near the end) is quite classic atmospheric Herrmann. In comparison to the other Twilight Zone scores Herrmann worked on, it is a minor one (perhaps because there are plenty of minor chords in it:)!

Finally is my newest blog (blog # 40). I discuss a wide range of topics started in April. One topic recently is the list of hints given by Tribute for upcoming probable recordings. As I wrote:

quote: Of all of those proposed titles I am, however, quite enthusiastic about Horn Blows at Midnight. I would definitely buy that one! No hesitations. I would pre-order it. Long ago I researched the written score at Warner Bros. Archives and it is a delightful, fun score! A & B Meet Frankenstein is a fun score but the former is superior music, in my opinion. After Horn I would buy Helen of Troy and Don Juan. All the others are iffy.

Chances are I will eventually buy most of those titles but the priorities are given. At any rate, I have not purchased film music cds (or any other cds for that matter) this year due to financial belt-tightening. Maybe by Christmas I'll have discretionary money to spend on some--including THE PRINCE & THE PAUPER. I enjoyed that score and researched it at USC/Warner Bros Archives long ago.

As I also wrote in the blog, I would love to see a complete release of Max Steiner's The Lion & the Horse. It is such a relatively obscure score, and practically never seen on television, that I doubt if more than a handful of people on all the film music forums ever had the pleasure of discovering that superb score. But I personally consider it one of Steiner's finest scores. There are even some rather Herrmannesque cues or sections of cues in that score. I hope it is eventually offered by the new Warner Archive dvd site!

Curiously there is no Herrmann title in that proposed list by Tribute. Personally I would love to see more obscure television music by Herrmann released on cd. I made recommendations. As quoted in my blog:

quote: Bill Stromberg once mentioned that he was interested in doing old Universal-Revue television scores by Herrmann. Excellent idea! However, the Universal music

vault is one tough nut to crack open! I never was able, as a researcher, to get in to study the written scores—though I tried repeatedly. I think Bill mentioned (in the FSM forum?) that he would probably do some of the Alfred Hitchcock Hour episodes Herrmann did. That's very nice, especially my pick of superb episodes/scores such as Nothing Ever Happens in Linvale, Consider Her Ways, The Jar, A Home Away From Home, Change of Address, and maybe a few others. Some episodes I would not be too interested, including The Life & Work of Juan Diaz (a very tedious episode and score alike!). Definitely lower drawer or second tier score by Herrmann, relatively uninspired, a case of overexposure of a motif! Where the Woodbine Twineth is also rather inferior in comparison to all the rest. While Alfred Hitchcock has immediate name appeal, and a cd of the AHH scores would probably sell well, I personally would take a risk and go for the more obscure (but overall more interesting) scores for Revue-Universal. For example, I would record the "Nightmare" episode of the Bob Hope Chrysler Theater—wonderful score with lots of moody music! I would do a few Virginian episodes such as "Show Me A Hero" (11-17-65), "Nobility of Kings" (11-10-65), and "The Reckoning" (9-13-67).

Of course I also discussed the CBS written scores of interest, which are indeed now available to researchers and cd producers. But television material is rather iffy or taking-a-chance in terms of making a profit, I suppose. Safer to stick to feature films, especially of a high recognizable name. Although Alfred Hitchcock (as in the Alfred Hitchcock Hour) should see fairly well. But I never had luck getting into Universal to study the scores, despite repeated attempts. I wonder if cd producers who put \$\$\$\$\$\$ up front would have better luck?

Thanks for your time.

Talking Herrmann: Film Score Rundowns Updated (Twilight Zone & Born Free)  
Reply by: Bill Wrobel ()

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8-22-09:

Not Hitch:

I listened to that YouTube selection. It started at about mid-point of the "A Tempo" section (the 2:25 point of my Radio Symphony Orchestra disc, or track # 4) so it was not organized very precisely. That movement lasts 5:14 in my cd. The Star Trek three-note start theme you are referring to in the You Tube selection is actually from the "Subito Allegro" section that lasts about four minutes. In YouTube you hear that three-note (actually six note for the actual Mahler piece--but the first three are reminiscent to you of Star Trek) mini-phrase first at the 4:05 point, then 4:20 point, then 4:32. On my cd it is 1:40 then 1:58 then 2:10.

The fact that the horns play the motif and they both start as a three note initial theme (daaa-da-DAAAAAAAAA) would naturally kick in for most people the associative process of similarity to the Star Trek theme (Courage) but it is simply a section of the larger six-note musical thought form of Mahler's because he simply repeats it at a higher pitch more or less, whereas the Courage theme is an 8 and then 10-note structure--quite

different. But my guess is that the noble HORNS playing the Mahler idea (as in the Star Trek theme) were the selling point to you.

You can get all kinds of music from other composers that would start with this three-note beginning and then come up with something else. For example, remember the famous Flying Theme of the old SUPERMAN series?? It too is a three-note motif at the start, and repeated again, and then develops into a much larger and quicker structure--but highly memorable. But INITIALLY it is not unlike Mahler's idea here. For all we know, subconsciously, Courage was actually influenced by that Flying Theme than by this hard-to-find or buried section of a Mahler movement!

The start of the First symphony by Mahler is a longer and more enduring similarity or sentiment or infield ballpark--but still not a close match. You get some close matches, however, with some of Herrmann's ideas with other composers such as Debussy, Rachmaninoff, Wagner, and others that I have discussed before in this Forum and in my blogs.

Portions of that "A tempo" and "Subito Allegro" remind me by association of some of Tiomkin's music, specifically Fall of the Roman Empire, but no specific citing but rather a very similar ambiance.

OK. Enough of Mahler and Star Trek (since they really have nothing to do with my updated site and current blog!).

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Talking Herrmann: MP3 of Cue XXXI 'Night Digger' Updated FSR Site  
Reply by: Bill Wrobel ()

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J.J.:

All of your entries are fine, and I especially liked the "Monorail" selection.

However, time and effort is limited (especially if it is free time & effort, finding room to do the Labor Of Love projects). I think the best application of such time & effort for the Herrmann Centennial is to be placed on World Premiere performances--music by Herrmann either never heard before (or rarely) and never recorded (cd, dvd, etc.). There is a lot of material to select from, and several of my suggestions are:

CBS television scores.

-This would include at least several atmospheric and suspense cues from House on K Street, including the cues, "Murder" (a pyramid dynamic building & then deconstructing type of music),"The Pencil" (brass and vibes), "Stone's House," and maybe "Fade-In" and "Finale" (although you can hear them in some old CBS series episodes).

-Western Saga The ones I am thinking about are the cues not formerly released in LP-cd, including cue #383 "The Mesa," the various short "Short Curtains," "Comedy Curtains," and "Heavy Curtains."

-Police Force There is a ton of material here never released. One of my favorite action cues is "Rundown" (about only heard once--in a famous first season Have Gun Will Travel episode, "The Singer"). "The Jail" cue would also be classic Herrmann.

-Western Suite. There are three cues that were never released on LP-cd: #453 "Night Suspense," # 459 "Shadows" and # 460 "The Waiting."

-Desert Suite Several cues were never released, including: "Bad Water," "Red Rocks," "Cloudless Skies," "Dry Lakes," "Midnight," "Noonday," and "Sandstorm."

-Indian Suite Many cues were never released, including: "Indian Romance," "Echo I," "Echo II," "Echo III," "Indian Suspense" and "The Journey."

-Climax Just about four cues but nice. One representative one would do fine.

- NATHAN HALE from The Great Adventure series. Never, ever released music. Period piece music (I believe Georgian), some ala Three Worlds of Gulliver. Strings and horns.

-Kitty Shot from a half-hour episode of GUNSMOKE. Wonderful score. There is a chance it may be released on dvd as part of a season set. So far the 3rd and perhaps 4th seasons were released--but Columbia has not released the required season yet. It was released temporarily as a VHS (four episodes) long ago. I have it, so keep your fingers crossed. So technically it is not a "world premiere" score but it is such a rare vhs item, and very few people are aware of it, and I doubt if you will be able to get it even on eBay. But you can try.

- STUDIO ONE Never released music. Very atmospheric cues, ala Twilight Zone in some of the cues with the contrary motion harps such as cue "A Pt. I.". Others are simply showy and introductive (to the stars of the show).

-Portrait of Jennie There are four cues here, never released, never performed. "Winter" is a complete cue of 11 bars--flutes, clarinets, bass clarinet, bassoons, and harps. "Newspaper" is unfinished at 20 bars--but at least you would get an idea of what Herrmann intended here with the woodwinds, horns, and strings. The "Waltz (for a Skating Scene)" is pure delight but, alas, also unfinished at 48 bars. Cheerful music. Then there is "Jennie's Song" at 16 bars. No orchestrations here--just a reduced three-stave score.

Unused & Unreleased Feature Film Cues This would include cues from The Bride Wore Black (see my rundown of that score for specifics), and other films--but I need to get a master list, and I don't have time right now.

Universal-Revue Studios Television. This includes The Virginian episodes, Bob Hope Chrysler Theater, Alfred Hitchcock Hour episodes, Kraft Suspense Theater, perhaps Convoy and so forth. So far nobody has been able or willing to get into the Universal vaults, and their policy towards researchers is quite unfriendly!

HOWEVER, at UCSB in Box 108 is an unidentified Revue Studios score Herrmann composed. I don't recognize the music but, who knows??--it might have been an episode of the Bob Hope Chrysler Theater I am not aware of, or ??? Somehow I doubt it because it was included in the Herrmann Collection, so my guess is that, for some reason, the music was never used. At any rate, this music was never released and it would be a world premiere.

Ok. I think these are enough World Premiere possibilities for now--whether for synth renditions and/or actual acoustical (orchestra) performance. Most of them are so obscure (and "mere" television works! :) that I doubt if record labels want to take a chance in newly recording them since they do not have etched name recognition such as The Twilight Zone and maybe the AHH. So I'll happily settle for excellent synth reproductions like Markus performs.

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talkingherrmann mailing list

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9/13/09: Talking Herrmann: Herrmann CBS Sketches circa 1945 (Box 109 UCSB)  
New topic by: Bill Wrobel ()

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#### BERNARD HERRMANN CBS SKETCHES CIRCA 1945 (BOX 109 UCSB)

- Song Without Words {cue # 65} 2 pages
- {cue # 47} Note: No cue title given. 1 page
- {cue # 58} Note: No cue title given. 1 page
- {cue # 62} Note: No cue title given. 3 pages
- Spring {cue # 55} 1 page
- Easter Show {cue # 12} 3 pages. Date given of "April 6"
- {cue # 22} Note: No cue title given. 3 pages
- {cue # 42} Note: No cue title given. 3 pages
- Homage to G...??? Note: Last word unreadable. {cue # 49} 2 pages
- Theme {cue # 50}
- V. ???? Note: Unreadable. {cue # 51}
- Appleseed {cue # 52} 1 page
- {cue # 61} Note: No cue title given. 3 pages
- Prelude {cue # 48} 1 page
- Untitled Cue {cue # 59} 2 pages, I thru XVIII
- {cue # 66} Note: No cue title given. 3 pages

- Mother's Day {cue # 46} 3 pages
  - Steel {cue # 11} 2 pages. 7 cues. Date given "Dec 15/45"
  - Bridge Builder {cue # 8} 2 pages
  - Winter {cue # 16} 8 cues. 3 pages
  - Wheat {cue # 19} 4 pages
  - Sewing Machine {cue # 27} 2 pages. Cues I thru VI
  - Brooklyn Bridge {cue # 31} 2 pages
  - Pat Henry {cue # 35} 3 pages
  - Lincoln's Prayer {cue # 34} 3 pages. End cues states "Miles Standish"
  - Huck Finn {cue # 33} 4 pages
  - Moby Dick {cue # 32} 3 pages
  - Sleepy Hollow {cue # 36} 6 pages
  - Stephen Foster {cue # 53} 3 pages
  - Penrod {cue # 70} 2 pages
  - Grant {cue # 25} 2 pages
  - Judge Bean {cue # 26} 4 pages
  - Lafayette {cue # 24} 4 pages
  - Hallons Luck (??-unclear spelling) {cue # 28} 3 pages
  - Horace Taylor {cue # 30} 3 pages
  - Wash. Carver {cue # 29} 2 pages
  - N.F. McCormick {cue # 20} 2 pages
  - Mark Twain {cue # 17} 2 pages
  - John Muir {cue # 14} 2 pages
  - Edison {cue # 13} 2pages
  - Remember the Alamo {cue # 7} 3 pages
  - H. Alger {cue # 15} 3 pages ("music based on the tune of Johnny Sand, P.D.")
  - The Mitchells {cue # 21} 2 pages
  - Peter Cooper {cue # 23} 2 pages
  - Sto???long ?? {Note: unclear writing} {cue # 9} 2 pages
  - Hodag (??? Note: Unclear writing) {cue # 10} 3 pages
  - {cue # 69} Note: No cue title given.
  - Return of the Private {cue # ???} Note: No cue number given. 1 page
  - {cue # 41} Note: No cue title given. 2 pages
  - {cue # 43} Note: No cue title given. 3 pages
  - {cue # 45} Note: No cue title given. 7 pages.
  - Pino???? Note: Unreadable. {cue # 40} 3 pages.
  - Wh?? Of Li??? Note: Unreadable. {cue # 38} 1 page
  - The Yocun Dollar {cue # 39} 2 pages
  - 1876 {cue # 44} 2 pages
  - Stone Face {cue # 37} 1 page
  - Stergil (?? Unclear writing) {cue # 67} 2 pages
  - Sept ??? Note: Unclear. {cue # 60} 2 pages
  - {cue # 18} 2 pages. Note: No cue title but ends on a name "Father Richard"
- \*\*\*\*\*

-All cues # entries (whether 1 page, 2 pages, etc.) are in a separate folder EXCEPT # 49 thru 52" are all in one folder. All cues except one ("Return of the Private" are numbered.

-Missing cue numbers are :  
1,2,3,4,5,6,50,54,56,63,64,68.

-Cues given above in the order already in the box (top folder to bottom folder) at the time of latest research (Sept 11, 2009).

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CORRECTION:

sketch # 24 is supposed to be LAFITTE--not"Lafayette"

[http://en.wikipedia.org/wiki/Jean\\_Lafitte](http://en.wikipedia.org/wiki/Jean_Lafitte)

Sketch # 28 is probably HALLORAN's LUCK

Sketch # 9 is most likely STORMALONG, another feature of Americana:

[http://en.wikipedia.org/wiki/Alfred\\_Bulltop\\_Stormalong](http://en.wikipedia.org/wiki/Alfred_Bulltop_Stormalong)

Talking Herrmann: More Herrmann and Steiner from TFC  
Reply by: Bill Wrobel ()

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Great news.

While both selections are welcomed, I am particularly keen about getting Steiner's The Adventures of Don Juan. The music has great vibrancy, inventiveness, sheer fun, intelligence and instrumental appropriateness--you name it. Max was in his Latter Works prime from the late Forties thru the mid-Fifties. There is already a cd of the original tracks (FMA-MS106) but of course it is mono, and several of the cues are missing (including Reel 12's "Juan Duels De-Lorca," R7/1 "May Cut Deeper," and others.

Several of my favorite cues I'd love to hear in modern stereo are Reel 3/1 "Madrid Street Scene," Reel 3/3 "Juan Duels the Press Gang" (the Main Juan theme cut free and loose!), Reel 4/2 "Juan's Palace Arrival," Reel 6/2 "Trophy Room," Reel 7/2 "Paragon Among Queens," and I really want to hear Reel 11/1 "Palace Guards." This is mighty interesting percussive music, reminding me of the Wizard of Oz wicked witches' music scene. Murray Cutter orchestrated both cues!

If you have room for a mystery cue, put in something from The Lion and the Horse. I consider that score to be one of the absolute best from Max in that same general period-- although it has no name recognition (unlike Juan). It was never released on dvd (although I hope Turner/Warner Archives will eventually release it), never on TCM that I am aware of, etc.

Talking Herrmann: Herrmannb CBS Sketches circa 1945 (Box 109 UCSB)

Reply by: Bill Wrobel ()

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I have discussed these sketches a few times in other posts but thought I would now organize the cues in a complete, orderly fashion. I researched these sketches just Friday afternoon at UCSB to make sure I had everything noted, hand-copied various cues, and took 35mm photos. I also looked at more of the Early Works material. I thank David Seubert for the opportunity. I had not been there at UCSB since January 2006, I believe.

I had the three rolls of film processed into photo cds at Walgreens. Two came out good but the third roll was not processed correctly, so I'm waiting for the technician to make a replacement from the negatives. Perhaps I'll expand my UCSB Photo Tour that is already online in the esteemed Bernard Herrmann Society site (see the Front or Home Page).

There are I believe sixty folders of material. Many folders have only one page, while others have up to 6 or even more pages. There is too much material for an afternoon's research so I'll need to go back. Meanwhile I'll examine what I already have and see if I can find anything quite interesting. Already, in a previous research of the material, I discovered several self-borrowing examples.

A project I am considering for the Centennial is to orchestrate at least several of the cues. It would be a shame to have this germinal music by Herrmann sleep forever in Box 109 at UCSB! Best to make the material known, that it exists, and perhaps someday somebody with means would be interested in performing the music (as Herrmann intended).

At the moment a friend and I are hard at work to determine the real identity of this music (what radio show it was intended for or actually used in part). We have a lead but need to get copies of the audio. Then I can reality test the audio clips against the written sketches to verify whether or not the music cues match. As indicated before, I contacted Norman Corwin (yes, he's still with us!) but he knew nothing about the various cue titles.

Thanks for your time!

Bill Wrobel

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Talking Herrmann: ON DANGEROUS GROUND sketches  
New topic by: Bill Wrobel ()

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While at UCSB on Friday 9-11-09, I finally got the opportunity to see those previously elusive On Dangerous Ground sketches. I had briefly research long ago the full score in a black binding (labeled Mad With Much Heart) but never had luck in viewing the alleged sketches because they were apparently misplaced or ????? Under David Seubert's watchful eye, they were found or re-discovered and properly inventoried.

The sketches encompass only the first five reels of the movie, Production # 707. The score paper used was PF-794. Here's the list of cues:

- Prelude R1M10
- Solitude R1M13
- Violence R3M31
- Nocturne R3M32
- Pastorale R3M37
- Hunt Scherzo R4M42
- Snowstorm R4M46. Bar 57 = "Snow Picture"
- The Silence R4M48. Dated Nov 24 1950 - Dec 31, 1950
- The House R5M50
- Blindness R5M53
- FrightR5M56.

Most of the cues were not titled except "Hunt Scherzo," "Snowstorm," ""The Silence," and "The House" Normally the sketches were four staves. he used terminology shortcuts such as "Pos" (trombones) and "tpts" (trumpets). The Full Score is in Box 94. Total pages = 123. Included in the box is the concert ending Bar 173 for the Classic Film Scores of Bernard Herrmann lp.

I managed to have only enough room in my last roll of film for two 35mm shots, including "Pastorale" and "Snowstorm" (both came out fine).

Herrmann rarely kept sketches. I think in only two or three other movies are there random sketches still available. I'm trying to remember which ones besides Torn Curtain. I think Beneath the 12 Mile Reef and ????? (the title or titles escape me right now).

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Talking Herrmann: UCSB Box 55 Material  
New topic by: Bill Wrobel ()

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I have researched the fascinating Box 55 material several times in the past but wanted to dip into the music a bit more. Wealth of potential music here (for probable performance).

In the first folder is "Music Notebook" circa 1927. Starts with Herod, A Tragedy (A Dramatic Opera). Herrmann wrote "Dedicated to my brother, Louis." But then someone underneath inscribed, "Prove it?" I believe I have a 35mm jpg or two in my UCSB Photo Tour. Anyway, sketches here in this old notebook. Plum pickings or orchestrations!

In the second folder is "In the Forest" at 16 pages. Full score material. Ready to eat (perform as Herrmann intended).

In the third folder, "Late Autumn Sketches" circa 1929. Dated Oct 29 - Dec 29" Opus 5. There are many other items, including "Lady in a Cherry Tree" at 4/4 time (viola solo highlighted); "Prelude" in rare 2/8 time, a two-stave short score dated March 1930; "Sonata for Violin & Cello" in 2/2 time (two staves); "A Summer Song"; "3 Piano Pieces," etc.

In the fourth folder, "Late Autumn" but a Full Score of 24 pages. An address given: 229 East 12th, NYC.

In the fifth folder, "Untitled Sketches" circa 1930. There is a mere four-bar sketch for a "String Quartet"; a mere four-bar sketch for a "Chamber Symphony" (I took a photo of that one); "5 Piano Pieces"; "Passicalgia for Orchestra," Opus 7 (2 flutes, 2 oboes.EH, 2 clars/bass clar; 2 Fags, 4 horns, 2 trumpets, 3 Pos, tuba, celesta, bass drum, strings, and maybe one or two other instruments. I took a photo of that one.

In the sixth folder, "Airia for Fl. & Piano" Opus 10. Only 2 pages.

In the seventh Voyage--I mean, folder, is "Two Songs for Medium Voice and Small Orchestra"

In the eighth folder, "Tempest & Storm--Furies Shrieking"

In the Ninth gate--I mean, folder, is "Pastoral" Opus 2, dated Mar 14, 1929. Ten pages.

In the 10th Commandment--I mean, folder, "Homage to Vergil" of 2 pages (I took a photo of that one).

In the 11th folder, "Eglogue"

In the 12th folder, "Sonata for Cello and Piano..." etc dated April 25, 1929.

In the lucky 13th folder, "Prelude" I believe this was the two-page piano piece but I'll double-check.

Somewhere in this box is "Habanera" I believe but not sure. Only 2 pages.

Once again, there is a wealth of music material here for concert performance but most of it needs to be orchestrated.

Idea for Markus M.: It would be fascinating to do excerpts of some of this material on the synth, including the entire four bars of the Chamber Symphony idea.

At any rate, it's always fun to research film music. It's like a box of chocolates--you never know what you're going to find until you bite into each treat.

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<http://rmoa.unm.edu/docviewer.php?docId=wyu-ah02928.xml>

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9-15-09:

Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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Travis:

To answer your question, I will quote a line used a few times by John Wayne in his movies: "Not likely..."

K.L.:

Portrait of Jennie is potentially "in the works," so to speak, as a probable manifestation--at least in synth format. One or two cues, maybe all four.

M11 "Winter" is a complete (finished) cue of 11 bars with the duration of about 58 seconds --maybe a lot longer if a conductor wants to savor-slow it down a bit! Just woodwinds and a harp. But of course, an enterprising orchestrator can change it to strings and a harp. Why not? Herrmann often self-borrowed and re-orchestrated his music. Personally I would like to hear a strings version. I may orchestrate it myself for the hell of it.

"Newspaper" is 20 bars in length but unfinished. It would take only a few bars or so to finish it if you use logic based on what Herrmann developed in terms of thematic construction. Basically it is a simple two-note structure. Probably I would end it on the low strings and low clarinets/bass clarinet on a whole note chord held fermata. The tonality initially revolves around Eb and then G notes developing to Ab minor (Ab/Cb/Eb) to G min (G/Bb/D). The chord in Bar 20 is Bb min (Bb/Db/F) to F/C/E notes.

Perhaps I would end it on a Herrmann staple--the half-diminished chord (Herrmann's all-time favorite seventh chord!). So F half-dim 7th (F/Ab/Cb/Eb) or maybe even expand it a bit (a bit logically too considering the G note used initially by Herrmann) and make the fermata-held chord the F min 9 b 5 (F/Ab/Cb/Eb/G). So if someone wanted to synth it, that's a idea to consider...So I think the cue's duration could easily be a minute and a half--maybe longer.

The best cue is "Waltz (for a Skating Scene)"--alas, also an unfinished cue. Delightful, spritely 3/8 waltzy music! He had a key signature set up (not uncommon in the early to mid-Forties movies) of four sharps (E maj/C# min). The chords in the first several bars are E maj 7th (E/G#/B/D#) to F# min 7th (F#/A/C#/E). Herrmann went as far as 48 bars, went on a smoke break (or nap--or both!) apparently and never got back to it! I estimate that's about a minute's worth of music--more or less depending on how fast you conductors prefer to wave that baton! Someone would need to conclude the piece with at least several more bars, maybe longer. I'll have to look at it far more closely to see what logically can be done to make it a perfect whole musically. But if you want to encompass the entire scene as given on the screen, then you'll need to get the precise timing. I don't have the dvd, so I don't know. It can be completed but it depends on how far you want to take it.

Finally there is "Jennie's Song" at 16 bars. No key signature other than the sans accidentals C maj/A min. The sheet of three staves I have has Bernard Herrmann listed as the composer. Now: I have not seen that movie in many years so I cannot honestly remember if this 3/4 tune was used or adapted by Tiomkin in the final edit of the movie. I think so, but I can't personally verify it. Maybe someone else here can. The beginning tonality is the D min 9th (D/F/A/C/E) to C maj 9th (C/E/G/B/D). It ends on A min/9th (A/C/E/B). I probably wouldn't want it in a synth rendition, especially if Tiomkin did indeed use it.

You're probably right: the Box 55 (and other Early Works boxes at UCSB) would not be commercially viable per se as a cd. Too obscure to make it appealing to the public to motivate most of them to part with their money for it! The material is probably more concert performance fare, a small part of a larger program (of more "famous" works!).

At any rate, some of these may indeed be fleshed out in synth rendition at least in time for the 2011 event. We shall see. A lot of the Box 55 material are simply sketches, two or three stave compositions. However, several works there and in other research boxes are FULL scores and can be easily used. There would be no need for someone to pour over them and reconstruct full orchestrations--although I would love to see HEROD orchestrated, and especially "Tempest & Storm--Furies Skrieking!"

So already full scores include "Two Songs for Medium Voice & Small Orchestra." You can see an example of it as "The Bells" in my Photo Tour of UCSB (see the Home Page of the Herrmann Society site that hosts this Talking Herrmann). Also "Late Autumn" (also a photo there), and "Egypt (Tone Poem). There is "In the Forest," "The Body Beautiful" (Box 53) and "Music for Chamber Orchestra & Soprano" (Box 53 also. That

last one is weirdly notated by Herrmann at spots, such as that oddly ad-lib Bar 63 played by the english horn. There are 13 half notes, 5 quarter notes, and a 8th note all within the confines of a 4/4 time bar! The tonality is also weird for Herrmann here. The strings play from lowest to highest Gb/C/G/Gb/A/Db.

Kevin, I think you would love to conduct the "Currier & Ives Suite" (located in Box 87). Full Score. There may be more full scores available but I'll have to double-check.

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9/23/09:

Talking Herrmann: ON DANGEROUS GROUND sketches

Reply by: Bill Wrobel ()

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I did indeed look at what I have of the REEF sketches and I can confirm that the "Love Theme" was not used in the movie. It's a very appealing lyrical theme, and when I go to UCSB again next month I will have the sketches pulled and take a few photos.

For those interested in playing it on your piano or synth, I'll give at least the first three bars. While Herrmann has it spaced apart as Great octave D/A/small octave F# whole notes in Bar 1, the left hand can just as nicely and closely play the simple D major (D/F#/A) whole notes with the left hand to (Bar 2) D/G/B (G maj 2nd inversion) whole notes (but written as Great octave G/small octave D/B whole notes). The top staff (right hand) plays under the legato phrase slur of Line 2 D/F# quarter notes to C#/E half notes to Line 1 B/Line 2 D quarter notes to (Bar 2) A#/Line 2 C# quarter notes up to C#/E quarter notes to B/Line 2 D dotted quarter notes down to G/B 8ths. Personally I think it might be more effective in Bar 2 if those G/B 8ths were heard alone (more consistent of what Herrmann usually did anyway), so let the left hand play either the D/G/B dotted half notes (followed by a quarter rest) or D/G/B half notes tied to quarter notes and 8th notes (followed by an 8th rest).

In Bar 3, the left hand then plays D/F/Ab half notes to D/F#/A half notes. The right hand (top staff) plays Line 1 F/Ab half notes to F#/A half notes. If my hand-copied notes are correct, Herrmann did not write bottom staff chords after this thru end Bar 7. The top staff in Bar 4 sounds exactly as Bar 1 to (Bar 5) Line 2 A/Line 3 C# half notes to Line 2 G/B half notes. The harmony in bar 5 can easily be surmised as A maj (A/C#/E) half notes to G/B/D half notes. In Bar 6, the right hand plays "3" triplet value quarter note dyads A/Line 3 C# to C#/E to B/D to normal value B/D to G/B quarter notes to (Bar 7) F/Ab "3" triplet value half notes to G#/B triplet value quarter notes to normal value F#/A half notes. My initial guess is that the "3" triplet value quarter note dyads should be played solo followed by G/B/D half notes of the left hand to (end Bar 7) D/F/Ab half notes to D/F#/A half notes once again (as in Bar 3).

Have fun playing it! Very pretty music. Classic lyric Herrmann. It's a shame it wasn't used but I can see why it may not have ideally fitted the movie, considering the various themes already in use. I'll check out "Love Theme II" tomorrow. Time for bed now.

By the way, I wonder if Herrmann self-borrowed and used this Love Theme later. I'll have to check The Man in the Gray Flannel Suite and other movies in that period.

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talkingherrmann mailing list

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Talking Herrmann: 'Night Digger' on TCM  
Reply by: Bill Wrobel ()

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I too am enthusiastic about the Warner Archive/Turner releases. In fact, they just released Ice Palace with a fantastic score by Max Steiner.

However, I watched much of Night Digger and all of Obsession last evening. While I conditionally value the music by Herrmann of the former movie, I thought the film itself was inferior. I am not talking about the quality of the print of the movie aired (although that is an important factor for most people) but the nature of the movie itself. I felt it was a rather ugly movie in terms of overall content. The same can apply for It's Alive although I actually liked the music better in that movie than Night Digger because I became annoyed somewhat by Herrmann's excessive use of the harmonica in the latter score. The overused harmonica was a major flaw in that score, and even the so-called clever use of the special viola denoting Neal's "love" and affection for biker "Billy" was overstated. Herrmann's work on this movie was definitely lower drawer quality (although I enjoyed several isolated cues).

At any rate, even if the print was pristine and in the perfect ratio on a new dvd release, I would not waste my money on it because the movie itself is pretty lousy! I groaned many times at various scenes and dialog sections. The subject matter is not to my personal liking, and even then the approach (direction, actors, plot, etc) was not quality. Then, of course, the poor print quality did not help either. So out of five stars, I might generously give it one star (probably only because Herrmann was involved).

As for Obsession it is not that much better. I like the music far more than the former film, although it too is flawed at times because of the nature of the scene Herrmann was trying to compose for. For example, the Main Title's jagged approach is taxing on the system. Here you have DePalma constantly cutting between the Florence church structure (I believe San Miniato) and the earlier photos between Mike and Elizabeth. So Herrmann tried to adapt with his approach to the music mood. It wasn't successful, in my opinion. If DePalma had a far different opening credits approach (preferably not with abrupt and sudden changes!) then you would've had Herrmann compose the Main Title differently (and far more agreeably or uniformly). If DePalma was paying homage to Vertigo then he should've had a far more creatively visual approach as given in the Hitchcock film.

I did like DePalma's stylist approach to the look of the film: rather dreamy, gauzy filtering softness that fostered a nice atmosphere in most scenes. So don't expect a high definition dvd transfer if it should ever get released again (currently unavailable). But the plot holes, incredulous actions, and other flaws of the film would only garner two stars from me. It is simply not a well-thought-out story. The ending is terrible (except for the music!).

At any rate, if a perfectly transferred dvd ever becomes released, I may buy it (especially for a really cheap price!) but I rather doubt it. But in comparison to Night Digger then it is a superior movie and score!

Incidentally, of that general time period, I liked Endless Night more than Night Digger both in terms of music and the movie itself.

Back to Warner Archive dvd releases: I will speculate that there is a high probability that they will soon offer The Naked & the Dead because they aired it on TCM a few weeks back and it looked liked a very good print. It is not a very good movie but Herrmann's brassy score is quite dynamic. I am hoping that they will eventually release wonderful family Fifties "B" movies such as The Lion & the Horse with a wonderful score by Max Steiner. Also I hope Hell on Frisco Bay is released too because it has clever and funny dialog between Edward G. Robinson, Alan Ladd, Paul Stewart, and others. I'd watch and enjoy that old "B" movie many times, while I can only tolerate Taxi Driver a few times.

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talkingherrmann mailing list

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Tom:

Yes, I have that Forsyth Saga book (the 1982 soft cover version). On page 100, he states:

quote: One may be permitted to mention here that the Trumpet suffers the mute much more gladly than the other brass instruments. In fact it preserves under this indignity an unexpected pliancy and agility....but the tone-quality, especially in the f {forte} etches itself so deeply into the mind as to become unbearable after a little while....

Perhaps Forsyth should have muted his prejudicial comments and instead practiced some "For-sight" (foresight). Beliefs condition experience. Fortunately Herrmann gleefully ignored Forsyth's highly limited beliefs in this area!

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talkingherrmann mailing list

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Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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<http://rmoa.unm.edu/docviewer.php?docId=wyu-ah02928.xml>

This is the Lyn Murray Collection at the American Heritage Center there. You can peruse all the scores in that collection (and many others) and can order xeroxes or pdf photo copy images.

Herrmann ghostwrote several of the scores attributed to Murray, including "A Breath of Air."

Hallmark Playhouse - A Man's Mother, 1951 Box 46

Hallmark Playhouse - Rest and Thankful, 1951

Hallmark Playhouse - Two Years Before the Mast, 1951

There may be others...

Currently I am determining if "The Big Kidnapping" score of DRAGNET 67 is included in the untitled scores. I really like that Lyn Murray score (and I like the episode too) available in the color Dragnet dvd set.

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talkingherrmann mailing list

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Talking Herrmann: Herrmann's Universal scores

Reply by: Bill Wrobel ()

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I hand-coped a reduced score version of the Herrmann Suspense theme in my researches somewhere. There was an "Opening," a "Closing," "New Suspense Theme" and "Suspense Opening."

The organ (or strings/brass) plays Line 1 Bb/Line 2 Db/F/Gb whole notes in C time tied to next bars. After a quarter rest, the chimes sound Line 1 Gb quarter note to F half note (repeated). In Bar 2, the harp plays ascending to descending "3" triplet 8th note figures on small octave Gb-Bb-Line 1 Db up to F-down to Db down to Gb (keep repeating). In Bar 3, the bassoon (and maybe the bass) play the Great octave Gb half note to F dotted quarter note to Ab 8th to (Bar 4) Gb half note to F dotted quarter note to E 8th up to (Bar 5) small octave C half note down to Bb-A-Ab "3" triplet value quarter notes to (Bar 6) Gb quarter note to F half note down to C quarter note up to (Bar 7) Eb half note to Db half note to (Bar 8) C whole note.

Hope this rudimentary rundown helps! I'll see if I can find in my old notes a full score copy....I know that the Suspense Opening and Closing is within Reel 4 of the CBS radio microfilm at UCSB (and LOC I believe), Largo et Grave, dated June 17, 1942.

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talkingherrmann mailing list

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Talking Herrmann: UCSB Box 55 Material  
Reply by: Bill Wrobel ()

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Unlike my other photos I ImageShack-ed here, the "A Breath of Air" image was not a stand-alone item in My Documents but instead part of the Adobe Reader. There I cannot figure out how to faithfully extract a clear and full view "Save As." Best I can do is blue click "Copy" and then paste the image somewhere (in this case on a Word blank page). I don't know where else I can put it in my computer in order for ImageShack to reference it. My old 3 version of ACDSee does not work on the Adobe Reader images. Normally when I take my own 35 MM photos (I have an old Canon FTB) I have it photo cd at Walgreens. Once I put it in my E drive, I can extract and save each separate image faithfully and able to have clear copies so that the stave lines do not merge together, etc.

I've had a computer since June 1998 and learned a lot (slowly) but there are geek remedies that I haven't figured out yet! That's why I have Sarah, my WebMistress, do all of my FilmScoreRundowns updates.

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talkingherrmann mailing list

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Talking Herrmann: UCSB Box 55 Material  
Reply by: Bill Wrobel ()

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OK. I figured out that one can "Copy" the blue-highlighted Adobe Reader image and then Paste it into the Windows "Paint" (go to Programs and then to Paint sub-heading). Then Save there (usually into My Pictures). Then right click on that BMP image and then click on Full Screen. The ACDSee will appear. Then I Zoom Out twice to the size desired--but that may not be necessary because I then hit "Edit" and then Zoom In to a larger size anyway. Then "Crop" and framed it the way I wanted, doubled clicked it, and then Save it to My Documents (My Pictures). Then I had ImageShack upload the image from my computer that then gave me an http url. It is still not a perfectly clear image (looked better in the "Preview" of Talking Herrmann) but I guess that's because of the Adobe Reader format it was originally set in. As given earlier, it's a lot easier to simply have stand-alone photos in a file from a photo cd (like I do at Walgreens).

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talkingherrmann mailing list

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10-13-09:

Talking Herrmann: 'Night Digger' on TCM

Reply by: Bill Wrobel ()

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Kevin:

I don't know if my annoyance comment about the overuse of the harmonica in this score is interesting, but I just don't feel it's a good fit. Probably a "lonely" solo horn would not fit because Billy was a murderous sick fella! Hmmm....how about the oboe D-Amore? It would be a possible signature sound (rather darker than the standard oboe) to offset the viola D'Amore for the Neal character. Odd pairing! Maybe even the bass/baritone oboe. I don't know of a best or more fitting substitute. All I know is that I cringe when I hear that harmonica played in this score that throws a monkey wrench into the otherwise "romantic" elements of this score as played by the soli strings and harp. I'd rather hear the motorcycle motor sounding instead. The only worse instrument Herrmann could've replaced it with would be the bagpipe! But who knows...maybe Billy was a Scot, so it would fit!

Herrmann was clever in most of his scores and had terrific sense of fitting instruments, but here, in this score, I feel he misjudged. He was clever in that monster baby horror flick, *It's Alive*, when he used the tambourine percussive effect to simulate the rattles or jingles of a baby association. The theremin effect was a good fit back then in *DTEST* (although he overused it there too). Associating the Billy character with a harmonica did not work for me--a bad fit. Not very clever either (unlike the usual Herrmann sensibility). Perhaps if the film was called *TRAIL DIGGER* set in the Wild West, and Billy was a murderous Bronco Billy on his four-legged stallion instead of two-wheeled one, then maybe the harmonica would fit!

Maybe a contra bassoon or a contra bass clarinet would be a better fit associated for Billy. I am reminded here of the murderous "Jack the Ripper" character in *CIMARRON STRIP*'s "Knife in the Darkness" episode. Far more menacing an association than the harmonica. An "empty soul" is not necessarily a killer.

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talkingherrmann mailing list

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10-13-09:

Talking Herrmann: Herrmann Approaches to Tension and Dissonance

Reply by: Bill Wrobel ()

Thanks for your interesting observations, Kevin. There are probably subtle influences in his Fantasticks score although I did not attempt yet to try to determine them (whether Debussy, Ives, whomever). Normally, however, while Herrmann respected Ives and gave lectures and wrote a paper on Ives, I do not "hear" Ives style in Herrmann's overall style (although there may be more instances of them in Herrmann's Early Works since Herrmann did not yet gel into his "voice" as we tend to hear it in his mid and Later Works). What I see is a borrowing of certain devices and practices (such as bitonality) that Herrmann used in his own particular stylistic language. To be scientific about it, however, I would need to listen to all of Ives' works and see if I hear ballpark similarities in Herrmann's works. But I am not too particularly fond of Ives (!) so I do not have a lot of Ives music in my classical collection. I'd prefer Debussy, Wagner, and others in my collection (and I have already detailed many similarities in previous posts and blogs). Debussy and Wagner were rather more "romantic" in leaning than Ives, I would say! While Ives was experimental and "modernistic" at the time, I would somewhat describe Herrmann as an American Romantic Modernist perhaps.

As for "January," I don't believe there is ambiguity about the tonality or tonal center. For one thing, he clearly starts the piece on quartal harmony. Violins I top staff play Line 3 D whole note tied to whole note next bar. After a half rest, bottom staff violins I play Line 2 A half note tied to whole note next bar. In Bar 2, top staff violins II play Line 3 E whole note, and bottom staff violins II play Line 2 E whole note. The non-tertian "chord" is E/A/D (perfect 4th intervals or quartal). Clear design or intent, no ambiguity--although there is no customary tonal center per se in terms of thirds-based tonal harmony. While very shortly you hear standard tonality such as the D minor 9th (D/F/A/C/E, strings) and E min (E/G/B played by the horns a few bars later), he started off the piece with "something different" to make the piece interesting (but still consonant with the stable perfect 4th intervals).

Herrmann was mildly experimental as compared to Ives (and Goldsmith for that matter!). Herrmann was pretty habitual and "stayed the course" most of the time (certainly with being a tonal composer the vast majority of times). As for dissonances, he had had several predictable practices such as the use of tritones, unnerving bitonality (TZ theme), and so on. He tended to be far more experimental in his early years.

Gotta go now!

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talkingherrmann mailing list

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10-13-09:

Talking Herrmann: Herrmann Approaches to Tension and Dissonance

Reply by: Bill Wrobel

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Went out with the wife for dinner at Red Brick Pizza (delicious Greek salad and white Bianco pizza with sausage and vegetarian on my half), then Trader Joe's, then Walgreens, etc.

Quote: "In For the Fallen, Herrmann immediately plays with use of linear fifths and octaves, slowly infusing the melodic line with super-imposed augmented fifths and major sevenths ..."

The VC/CB play an ostinato on Great octave E quarter note to E 8th figures. Combined muted violins play Line 2 B quarter note up to Line 3 E 8th up to B quarter note down to E 8th. So that's a P4 interval (B up to E) and a P5 interval (E up to B, its inverse relationship). So we have an octave with the B and a fifth but also a 4th. In Bar 2, in the same pattern, we have A up to E up to A down to E. So now we have a P5 (A up to E) and then P4 (E up to A). In Bar 3, we have G up to D up to G down to D. So P5 to P4 again. In Bar 4, the pattern is still there but now the intervals are tritones (unexpectedly) with F# up to C (d5 tritone) and that C up to F# (A4 tritone)--classic and familiar dissonant device used by Herrmann right up to the end of his career. So Herrmann had a M2 (whole tone) descent of starting B to (Bar 2) A, and then another M2 descent of that A in Bar 2 to (Bar 3) G starting note, but then a m2 descent of that G to (Bar 4) F#. What's interesting in Bar 2 is that top staff celli start to play the ostinato on Great octave B notes (while the lower staff VC and CB still play on E notes). So Herrmann in effect is cleverly playing with the inherent quartal pattern of B to E to A. In Bar 3 the violas now start the ostinato on small octave C notes to (Bar 4) D notes. But then the music becomes clearly ambiguous (hmmm...is there such a thing as "clear ambiguity"?!) in Bars 3 & 4 with the added layer of notes.

Quite frankly, I never much cared for this "berceuse" but Herrmann constructed it cleverly. Normally I associate a berceuse as a lullaby, and this work hardly qualifies in that specific sense. Perhaps it demonstrates a certain tranquil nature but it's a very sad one in terms of subject matter (for the fallen). So did Herrmann misinterpreted or mislabeled this work as "A Berceuse"? I wonder?? It's nothing in character to that famous berceuse of Brahms' lied Wiegenlied (cradle song) or Chopin's Opus 57. I don't know. But it's a minor subject for debate perhaps.

He employs quartal harmony far less frequently in his later works, although you hear it now & then (such as the "Stone Faces" cue of N by NW). In Bar 16 he has in effect the F# half-diminished 7th (F#/A/C/E) and other half-dim sevenths later on--and he really loved that tonality throughout his writing career! Herrmann is certainly not ambiguous at the end of the piece. We hear a clear Bb major (Bb/D/F) tonality. Herrmann tempo-marks this end section as an appropriate Molto Tranquillo (berceuse-speaking!).

Time for a tranquil sleep!

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talkingherrmann mailing list

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10-19-09:

Talking Herrmann: Box 95 UCSB Torn Curtain  
New topic by: Bill Wrobel ()

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I visited UCSB on Friday, October 16 for a fruitful full day of Herrmann research. I worked on various materials: CBS Radio microfilm created in 1990 (Pegasus call # M1527.5 H47 C6); sketches from various feature films; personal materials (Box 1, 4, etc); Early Works and other materials once again (Box 55, 53, 68); Herrmann's Symphony (Box 114), and so forth. I also took four rolls of film of the materials using 400 ASA film on my old Canon FTb camera using the 5.6 f-stop and 125 shutter speed. I tried to replace the old Mercury battery but the camera's internal cell no longer works (so the new modern battery could not activate it) and the camera was discontinued long ago (no parts can be replaced). In my prior September research at UCSB I used 200 ASA film and set it at 8 in the shutter speed of 60. Probably Kurt will eventually update and expand my Photo Tour with the new images (perhaps over 100 photos) if he is interested. But I will provide a few photos this week to show what research materials are available at UCSB.

Once again I thank David Seubert for providing the materials! He was very helpful.

Now: In Box 95 (Torn Curtain materials) are the xeroxed reproductions of the full score as well as many (but not all) of the sketches Herrmann wrote. All together I believe there are 35 pages of sketches. I'll provide a few examples below. First, however, I want to point out that there is also a MUSIC TIMING book (bright red cover) of the movie. Immediately below is the first overview page. If people had any questions regarding how Herrmann's music should've been placed, the timing instructions should answer them:

{Image <http://img188.imageshack.us/img188/5720/r123d.jpg>}

Next is Herrmann's sketch to cue 301 ("Travel") and then, below that image, the Full Score version:

{Image <http://img291.imageshack.us/img291/3852/r17.jpg>}

{Image <http://img188.imageshack.us/img188/7816/r118j.jpg>}

Since Herrmann wrote the sketch for himself (not for an orchestrator), he did not feel the need to specify the instrumentation. But you will notice Herrmann made a significant change. In the sketch, he first had the "3" triplet value quarter note chords followed by two normal value quarter note chords. By the time he full-scored the cue, he changed his mind and decided instead to have two normal value quarter note chords followed by three "3" triplet value quarter note chords.

talkingherrmann mailing list

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10-19-09:

Talking Herrmann: Box 4 CBS Material UCSB

New topic by: Bill Wrobel ()

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I briefly worked on Box 4 at UCSB (CBS memos, program notes, etc.). For instance, Folder 1 had program information on the radio series Invitation to Music. Of the many lists of concerts, there was the "World Premiere" of Wells Raises Kane on May 11, 1943 conducted by Herrmann himself. On June 18 he conducted Ravel's Concerto in G major. On November 11 he conducted DeFall's Nights in the Gardens. On 2/2/44 he conducted his own Fantasticks.

One interesting notation was that Korngold showed up on May 10, 1944 to conduct his "Scherzo for Sinfonietta" No. 5 and a Merry Overture & Intermezzo (or something--I don't have the exact notes).

Anyway, in one of the folders I found this highly interesting letter written to Herrmann by Jim Fassett who worked for CBS as a music director and I believe a sound engineer. He also composed a birdsong symphony in 1960, I believe. He wrote a heartfelt fan letter to Herrmann that I'm sure Bennie appreciated:

{Image <http://img33.imageshack.us/img33/5893/r125.jpg>

I can easily read the image in the "Preview" but if it shows up too small in the final upload on the site, I'll see if I can send a larger image--or I may have to type the message...

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talkingherrmann mailing list

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10-19-09:

Talking Herrmann: Box 4 CBS Material UCSB

Reply by: Bill Wrobel ()

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Bernie,

I've been thinking over your music, and the more I recall it the better I like it. Still I think the Nocturne is a superior piece of work. What I like about it the most is the fact that it creates a distinct mood, which, I must admit, I've felt many many times before on hearing other compositions, and especially (this may shock you) in Debussy's "La

Mer,"...certain passages of it, I mean. I think its effectiveness lies in its sparse instrumentation, if you know what I mean...economy without thinness. I like the distant effects from muted instruments and from the correct combination of instruments. Best of all, the fact that it is really original music. You can't lay your finger on any single composer, even Debussy.

The Scherzo, as you say, is a successful "tour de force." Is it a more ingenious "Cockaigne?"

Jim Fassett

Note that it appears like one "t" at the end of his name, but I think he simply wrote it fast and in an incomplete manner and then boldly crossed those t's.

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talkingherrmann mailing list

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10-19-09:

Talking Herrmann: Box 68 UCSB 'Joy in the Morning'  
New topic by: Bill Wrobel ()

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I also looked at the contents of Box 68 ("Miscellaneous Short Scores") at UCSB last Friday. In the first folder were various non-Herrmann cues for A Hatful of Rain. This included "Don't Get Around Much Anymore" that utilized trumpets, trombones, saxes, etc. Next was the Convoy main title. I believe I already have that image in my Photo Tour. Next was the "Twice As Tall" song from JTTCOTE.

Next in Folder 4 are the Joy in the Morning short score cues (the full score written by Herrmann is apparently lost forever). Immediately below is the image of "Bittersweet," a cue I found particularly lovely:

{Image <http://img193.imageshack.us/img193/5555/r13am.jpg>}

Next are Man Who Knew Too Much materials. This includes the "Storm Cloud Cantata" but also, surprisingly, xeroxes of most of the original score! Such were definitely not available when I researched UCSB in the past. These xeroxes are new additions, copies of what I later saw some years ago at Paramount Music Library. The full score of the Main Title was not available in the copy I researched then but I was told the autograph version was safely held in another location.

I was not too surprised after a minute because I recalled on the NEWS section of the Herrmann Society that Marcus had donated a copy to UCSB in 2008:

"25 February 2008

The Man Who Knew Too Much - Herrmann Papers

Source: Marcus Caratelli

A photocopy of Herrmann's autograph score to The Man Who Knew Too Much was donated by researcher Marcus Caratelli to the Bernard Herrmann Papers at the UCSB."

Immediately below is an image of "The Alley" from these xeroxes:

{Image <http://img16.imageshack.us/img16/2235/r15as.jpg>}

Next in Box 68 are North by Northwest conductor scores including "Overture" and "On the Rocks." Next is the Sammy Fain music for Tender Is the Night. Finally the box holds the four-stave score of the "Overture" from Trouble With Harry.

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10-19-09:

Talking Herrmann: Box 85 Beneath the 12 Mile Reef

New topic by: Bill Wrobel ()

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I just posted in the Dangerous Ground Topic the "Love Theme" sketches that were never used in REEF.

Below is the title page of "The Stolen Fleece" cue (Reel 11M3) for Jason & the Argonauts.

{Image <http://img269.imageshack.us/img269/3183/r119au.jpg>}

Well, that title is actually pasted over the original title "The Fire" written for Reef in Reel 9. You will note how for the Reef score Herrmann also augmented instrumentation such as six bassoons, added two bass clarinets, had "C" trumpets instead of Bb trumpets, and so forth. You will also notice how red-pencil scribbled out the piano line (and also the VC/CB line that you can't see in this image) because he did not use those instruments in JASON.

Well, in this very same REEF cue, the ending six bars (final page), the "Molto Largamente" end section, were NOT used in REEF. However, as I explained in my Self-Borrowing paper, he DID use it later on in JASON in that "Stolen Fleece" cue. Here's that music:

{Image <http://img193.imageshack.us/img193/8702/r120a.jpg>}

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10-19-09:

Talking Herrmann: Box 114 Symphony No. 1

New topic by: Bill Wrobel ()

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Box 114 at UCSB contains the large blue binder Symphony of Herrmann's and the red binder autograph score. Also included are various discarded leaves, especially in the final movement. From what I can tell so far upon listening to the movement, these sections of music were discarded because they were never incorporated into the final version of the Symphony (at least the 1973 version). So it might be an interesting project to research this box to see if those discarded sections can be now included. Below is discarded page 101:

{Image <http://img195.imageshack.us/img195/7681/r19ab.jpg>}

The thematic material played by the clarinet already is present in the official version (for example located at 1:05 in the 4th movement, Sedares as Conductor) but not presented in this organization. Perhaps this is simply the cuts Herrmann himself made in the 1973 revised performance but I cannot verify personally since I never listened to the original (full) version.

The booklet offers some of Herrmann's own analysis of the work, but certainly not all. I xeroxed the paragraphs at UCSB on Friday. The following is the complete analysis by Herrmann:

quote: The Symphony is in four movements, each in one of the traditional forms. Its orchestration closely adheres to that of the standard 19th century symphonic orchestra with percussion instruments introduced only in the last movement, and then very sparingly.

The first movement of the symphony is in sonata form, although not rigidly so. It opens Maestoso, with the main theme given out boldly in unison by the French horns. The tempo then abruptly changes to Allegro Pesante, when the strings and woodwinds introduce a fast moving figure that is used contrapuntally against the development of the main theme. A marked contrast is afforded by the second theme, which is introduced by the woodwinds, and is pastoral in quality. This theme is then combined with the main theme, and the two are developed at some length and brought to a climax which subsides,

until once again we hear in the horns, the main theme given out as in the beginning, except in a far away manner. After this, the development section begins. It may be interesting to note that this development section also includes a kind of "false recapitulation" in which the secondary themes of the first part are heard. This subsides and the true recapitulation is soon heard, with the main themes rising to an impassioned climax. The movement concludes with a short coda, during which the principal theme of the movement is given out once more, empathically, by the brass.

The second movement is a Scherzo/ It might be called a hunt Scherzo. After a five bar introduction, the horns give out a sort of fast hunting call. This theme is of paramount importance, as it keeps recurring throughout the movement, as a kind of background to the main theme of the Scherzo proper. At no time does this hunt figure ever really cease. Sometimes we hear it in the woodwinds, as though coming from a great distance. At other times it rises and overpowers the real themes. And again it is presented gloomily in the basses. The trio of the Scherzo is in the nature of a melancholy allegretto, performed mainly by the woodwinds. Its character was inspired to some extent by Milton's line from "Arcades--"nymphs and shepherds, dance no more." There is a return to the Scherzo proper, which is repeated in different instrumentation and with many of the themes inverted. But once again, throughout, the hunt calls are always present. A five bar coda featuring the timpani brings the movement to a close.

The third movement is marked *Andante Sostenuto*, and is in the nature of an elegy. The clarinet gives out the main theme, a quiet, brooding melody. It is immediately followed by the secondary theme in the flutes. After a due course of development the tempo becomes slower, as the solo trombone proclaims a new theme. This new theme and all the other themes of the movement are then developed to a climax. Finally the clarinet concludes the movement by stating the main theme once more.

The last movement is in rondo form with an epilogue. The trumpet announces the main theme, and with an abrupt change of tempo, the entire orchestra gaily picks it up. The contrasting material used includes not only new themes, but one hears again the main theme of the trio of the Scherzo, this time transformed from a melancholy piping to a gay and exuberant tune. Also the hunt call, which figured so prominently in the Scherzo proper reappears, but it is now more of a triumphant fanfare. The vigorous tempo of the Rondo is broken only once, when a new motif is introduced. This theme, a tranquil allegretto, is introduced on the solo flute, accompanied by ancient cymbals in E. The main theme soon returns, and the Rondo continues on its way, leading to a climax in which all the themes of the movement are combined. Then, suddenly, with an abrupt change of tempo, the epilogue begins. This is marked *A La Processional*. The clarinets give out still another version of the main rondo theme, now transformed into a slow march, accompanied by a rhythmical pattern on the kettledrums. This seems to draw nearer and nearer, and finally rises to a triumphal climax, which brings the symphony to a close.

{Image <http://img36.imageshack.us/img36/5533/r114ag.jpg>}

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10-19-09:

Talking Herrmann: Box 53 Early Works (March Militaire)

New topic by: Bill Wrobel ()

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Box 53 at UCSB contains various Early Works. First we have Body Beautiful Ballet (80 bars). I think I already have an image of this in my current UCSB Photo Tour but I'll recheck. Then there is Music for Chamber Orchestra & Soprano (90 bars). Then we have Prelude to Anathema for Chamber Orchestra (68 bars). Also we have the Aubade for Chamber Orchestra (133 bars) otherwise known as Silent Noon.

Also included is his March Militaire. Unfortunately only the Parts are available. I do not believe it was ever performed except perhaps really, really long ago, conducted by Herrmann himself. Below is the first violins part:

{img}Box 53 at UCSB contains various Early Works. First we have Body Beautiful Ballet (80 bars, 13 pages). I think I already have an image of this in my current UCSB Photo Tour but I'll recheck. Then there is Music for Chamber Orchestra & Soprano (90 bars). Then we have Prelude to Anathema for Chamber Orchestra (68 bars). Also we have the Aubade for Chamber Orchestra (133 bars) otherwise known as Silent Noon.

Also included is his March Militaire. Unfortunately only the Parts are available. I do not believe it was ever conducted except perhaps by Herrmann himself long, long ago. Here is the first violins part:

{Image <http://img10.imageshack.us/img10/6507/r121a0001.jpg>}

Perhaps I'll try to reassemble it to satisfy my own curiosity of what it looks like in complete fashion. Since the Parts are all there, it's not a "reconstruction" per se but simply a reintegration or reassembling into a whole. Nothing is being "constructed" per se.

OK. Here's one image of Body Beautiful:

{Image <http://img34.imageshack.us/img34/9031/r124o.jpg>}

Now is an image of the Prelude to Anathema:

{Image <http://img14.imageshack.us/img14/1186/r17a0001.jpg>}

So there is a wealth of material in these Early Works boxes at UCSB that serious researchers/conductors/reconstructionists can satisfy themselves on. Perhaps by me giving examples of these scores here in Talking Herrmann, and helping interested parties become aware of the existence of these scores, may stimulate probable performances and even cds in time for the 100th Birthday Celebration (Centennial Herrmann Homage).

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10-19-09:

Talking Herrmann: Box 114 Symphony No. 1  
Reply by: Bill Wrobel ()

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UCSB has the old tapes. One recording is conducted by Howard Barlow on September 20, 1942 (A1651/D12-A1654/D12). Another recording is conducted by Herrmann himself on July 27, 1941 (A1312/D12-A1311/D12).

I found out from David Seubert in a list he gave me that the Barlow version is available for cd, originally on 12 inch disc. I am not sure how much it would cost to have a copy made for you--at least \$30, maybe even \$50 or \$60 since 3 cds may have to be made. I know that I paid \$30 for two cds of the Herrmann lectures he gave at UCSB back in 1969 (commenting on clips of Kane and other movies)--basically \$20 for the cds and \$10 for processing/costs. I may be tempted to get the symphony but I doubt it, at least for a while. My money is low after this expensive weekend on vacation!

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talkingherrmann mailing list

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10-19-09:

Talking Herrmann: UCSB Box 55 Material  
Reply by: Bill Wrobel ()

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Kudos to Bill Stromberg for his perceptive observation! Give the man a "see"-gar because he did see correctly and made the precise connections--not only once (= "Egypt" opening) but twice (SINBAD connection). If I had these specific Early Works examples at the time I wrote my Self-Borrowing paper, I would have had more examples cited.

While Herrmann was not the King of the Volcanoes, he was definitely the King of Self-Borrowings. Steiner was no slouch in this area either, but Herrmann was the King. And it appears (unless Herrmann had perfect memory) that he leafed thru his old Early Works and found what he wanted for this cue (or first vaguely remembered what it was and then got it from his collection). After all he utilized the precisely same notes--although "creatively" altered the time signature.

Now: Here is a more complete view of that Body Beautiful visual:

{Image <http://img19.imageshack.us/img19/1919/r10a0001.jpg>}

Herrmann develops that fanfare whereas it is not developed in SINBAD (nor "Egypt" after the first three bars that I recall). Specifically the cue Bill Stromberg is referring to in The 7th Voyage of Sinbad is called "The Trumpets" (R2/4), Bars 2-4. Unfortunately I do not have a visual for it. However, while the time signature is 4/4 in the Early Works versions of this theme, Herrmann applied the 3/4 time signature to it, so it doesn't have the same "look" initially. But it will virtually "sound" the same, and indeed, the notes or pitches are exactly the same in the SINBAD version as Body Beautiful. So instead of the latter's D up to A quarter notes to same D half note, we have D up at A 8ths to A quarter note, and so forth.

I am trying to determine from my notes that Early Work of the two came first....

Immediately below is Section E (page 8) of BODY BEAUTIFUL, "Danse Lento" tempo-marking:

{Image <http://img39.imageshack.us/img39/558/r11a0001.jpg>}

Immediately below is the image of pages 4-5 (especially page 5) of BODY BEAUTIFUL:

{Image <http://img11.imageshack.us/img11/8036/r13a0001.jpg>}

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Tuesday, 10-20-09:

Talking Herrmann: Box 68 UCSB 'Joy in the Morning'

Reply by: Bill Wrobel ()

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Notice the famous or oft-used tritone of F# up to C (dim 5 version) or C up to F# (aug 4th version) is used in the Prelude of TMWKTM, played prominently by the timp, seen in the

Fag/C. Fag, etc. Herrmann was a predictable creature of musical habit in certain areas, and most people relied on hearing that "sound" signature in successive Herrmann scores.

I am pleased that you volunteered a copy of the full score to UCSB. It was long overdue. An attempt in the last decade or more earlier did not work out by certain parties, I understand, because a head of the Music Department had a personality conflict involved. Now that things have changed in this decade (life is change!), the previous impediments no longer stood in the way of progress.

To get the job done (once you started the process in near fullness), it would be best to mail UCSB the full Prelude, if you would be so willing. Missing the Prelude would be a massive sore thumb or omission in their collection. The same applied with the Fight of the Roc cue in SINBAD. It was missing in the folders when I first researched the score in the early or mid-Eighties. Once I determined that Harryhausen had it for his visual book (donated by Herrmann), I contacted him in 1995 and he most graciously made a copy of the cue for me to donate to UCSB. The score was now complete.

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talkingherrmann mailing list

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10-20-09:

Talking Herrmann: ON DANGEROUS GROUND sketches

Reply by: Bill Wrobel ()

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Another good demonstration by Bill Stromberg of the Observation aptitude, a helpful trait for an artist. According to the Johnson O'Connor Research Foundation, Observation is also a high trait in occupations such as insurance and restaurant inspectors! But the Tonal Memory aptitude is the most significant of the music aptitudes, and I guess this applies in part to reading of music on paper, especially if you have an accounting aptitude for the easier reading of scores. I am digressing here a bit, but O'Connor also stated that the structural visualization aptitude demonstrated by good sculptors (but not painters), mechanics, engineers, architects, and surgeons, is also a trait in good composers. Plus subjectivity, the personality of the artist/writer/musician, is a common trait for composers. Curiously, according to him, the accounting aptitude but without structural visualization seems to distinguish conductors from composers. I have fantastic tonal memory but lousy structural visualization (but excellent abstract visualization or idea fields).

Anyway, those connections you made regarding "The Canyon"/"Pastorale" and "Kidnapped"/"Pastorale" are famous examples of Herrmann's self-borrowing often connected since they are commonly heard and seen feature films. I guess Herrmann was not concerned about the public detecting the borrowings there, but he was pretty sensitive about it when Zador questioned him about his Wuthering Heights borrowings!

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10-20-09:

Talking Herrmann: Box 79 'Scene d'amour' Sketch  
New topic by: Bill Wrobel ()

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Immediately below is the first page (of seven) of the sketches Herrmann wrote for "Scene d'amour" from Vertigo.

{Image <http://img44.imageshack.us/img44/6960/r11jt.jpg>}

Next is the full score version of the first thirteen bars:

{Image <http://img16.imageshack.us/img16/9461/r14v.jpg>}

The notes and patterns are essentially the same in the sketches as they finally materialize in the full score, though condensed as two staves--initially the top staff representing violins I, and the bottom staff corresponding to violins II. The sords designation (muted) is not given in the sketch page but this is no surprise in Herrmann's case since he overwhelmingly wrote for muted strings.

In Bar 14 in the sketch (start of next two-staff row or :42 & 2/3 timing), there are a few changes noted. Herrmann has Line 2 "Violas" (I looks to me) written for the bottom staff in the treble clef but he never employs the violas yet at this point of the full score. Instead he has the bottom staff of violins I play those notes. He has the 8va line over these bars for the violins I top staff and all of the violins II notes below (in the same top staff). It appears that Herrmann originally had the G dotted half note below the Bb/Db dotted whole notes but crossed that G off with a red pencil.

In the third row of two-staves in the sketch at the 1:11 & 2/3 point (Bar 24), he first has it designated as "W.W." (woodwinds) in one top staff line for three bars (combined flutes and clarinets) but then decided on the sketch on the bottom row to separate the flutes (top staff) and the clarinets (bottom staff).

I find it interesting how he notates on the "C" or concert sketch (no transposition required yet). Well, note on that 4th (bottom row) that the clarinets play Line 1 E#/G# half notes to (Bar 25) E/G# half notes to D/F# half notes. In the full score when Herrmann transposes these B-flat type clarinets (hence the need to transpose), writes F/Ab (written G/Bb) half notes. If he had kept it as given in the sketches, it would be E/G# (or written F#/A#) half notes. I suppose in the sketch he was thinking in terms of the same sharp mode as given in the flutes playing B/D#/G# half notes in Bar 24. Also

the clear chord he wrote in concert fashion in the sketch is the E# half-dim 7th (E#/G#/B/D#). The half-diminished seventh is Herrmann's favorite chord. The F note in the transposed version makes it less clear, almost G# min 6 (G#/B/D#/F) but the 1st clarinet also is involved playing Ab (instead of enharmonic G#).

The key is to look at the violins in bar 24 playing the Ab/Cb/Eb whole notes. If you include the F note of the clarinet (or enharmonic E# in the sketch) then we have the F half-dim 7th chord (F/Ab/Cb/Eb) that is precisely the enharmonic equivalent to the E# half-dim 7th. Clever Herrmann. However, probably to keep the chord design consistent and clear, I think it would have been better if Herrmann had the flutes play Cb/Eb/Ab half notes instead of B/D#/G#. I think he was still thinking in terms of the initial sketch chord structure (although he had the strings in the flat mode). Normally Herrmann is consistent but here made it a mixed (enharmonic) picture. Interesting. I am not an instrumentalist so perhaps it is conceivable that the flutes "sound" better in the sharp notes as opposed to the enharmonic flat notes. I don't know. I heard from someone that John Williams prefers to write the strings in the sharp mode than the flat mode/key because it "sounds" better. I wonder if that is true or simply matter of opinion or ????

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talkingherrmann mailing list

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10-20-09:

Talking Herrmann: UCSB Box 55 Material  
Reply by: Bill Wrobel ()

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Below in Box 55 in the initial George Herod sketchbook we find on pages 48-49 Herrmann's sketch for an intriguing piece titled "A Night at the Black Mass--Grotesque Fantasy." Obviously it seems to hint in musical allusion (at least in the title of the piece in logical association) to "Night at Bald Mountain."

{Image <http://img30.imageshack.us/img30/4830/r1160001.jpg>}

It's hard to read but I believe the tempo-marking is Andante misterioso in C time in the key signature of one flat. Both staves are in the bass clef. Undisclosed instruments are playing (some tremolo I believe) on Contra-octave Bb/Great octave D/small octave C. The note figures are not correct in various bars, and those apparent quintuplets are not placed correctly. I believe this sketch was composed when Herrmann was 16 in 1927 or no later than 1929 when he was 18. So it's a very youthful and not sophisticated, riddled with various errors. But the creative imagination is quite high and strong. In Bar 9 is the tempo-marking of (I believe) Allegro furioso and furious it is with the rapid 16th note figures in contrary motion and the separate line of descending and ascending figures. I don't believe it is necessarily an atonal piece in leaning because I believe I see the Bb minor chord (Bb/Db/F) early on but the music is agitated and busy. I guess the Black Mass is well under way for a sacrifice or something!

So Herrmann was playing with heavily dramatic music right from the start, enjoying dark themes.

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talkingherrmann mailing list

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10-20-09:

Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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Also in Box 55 is the full score piece Herrmann composed in September 1929 when he was 18 years old titled "Two Songs for Medium Voice and Small Orchestra." In this image on the left is the first (title) page and on the right is the final page.

{Image <http://img23.imageshack.us/img23/3111/r1190001.jpg>}

The first page shows the combined F major 7th (F/A/C/E) chord, and the work concludes on the F maj tonality (F/A/C) played by...hmmm, not sure. Perhaps we have here the piano and glock but not sure. The score is transposed. He utilizes the "sad" solo English Horn, an instrument oft associated as an Anglophile device. The time signature is in the not-so-oft used 5/4 time. It does not give the melody line an easy flow. I played the opening bars on my Casio and I did not find it particularly engaging. It is an Early Work and Herrmann was experimenting.

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talkingherrmann mailing list

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10-21-09:

Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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NotHitch:

I believe those markings in "Black Mass" that you are referring to for those several bars are his rudimentary or exotic version of repeat signs for those descending 16th note figures.

Yes, his writing in the very young immature few years is pretty, pretty bad--but he improves dramatically and with great discipline by the mid-Thirties. Quite frankly by then and later in his career, his autograph scores are rather easy to read. I like how he

usually has the space between the notes and the stems, especially in the "note-y" and fast sequences. If you want terrible sketch handwriting try to read John Williams' sketches! Less so Goldsmith but still not legible as Herrmann in his mid to late years (except for the very end when he was very ill).

Below is the ending of another work written just a few years later in 1931, and you will note the improved handwriting.

{Image <http://img41.imageshack.us/img41/8602/r16a0001.jpg>

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talkingherrmann mailing list

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10-22-09:

Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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Incidentally, I understand that Morgan/Stromberg thru Tribute are going to do Devil & Daniel Webster. Well, The "Airia" (Opus 10) from the Early Works in Box 55 was the template for the "Airia" in the later movie. The melody line is different initially but perhaps it is there later on in the Airia for Flute & Piano (but I did not research the complete work to check...). Here is the Airia from the movie and you can compare it to the other image already imaged above. I'll see if I can find more self-borrowing evident in the movie, although I do not have all of the score. If I am not mistaken, all of the score was not available, but I'll try to recheck the next time I go up to UCSB (maybe in January)...

{Image <http://img88.imageshack.us/img88/4900/r12.jpg>

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talkingherrmann mailing list

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Talking Herrmann: UCSB Box 55 Material

Reply by: Bill Wrobel ()

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Also Tribute at those upcoming recording sessions will be doing The Adventures of Don Juan. I happen to have an image of Reel 11/7 (Sword Fight) from the full score when I researched it at USC over 15 years ago. You might notice that towards the bottom the horns and the cued-in trumpets and trombones "play" the Don Juan theme. I state "play" because the bolder-written horns definitely play it but the trumpets and Pos (lightly and smaller written) are apparently cued-in, so they may or may not play the theme depending on what the composer desires at the actual recording sessions (or make

different takes). I wonder if Bill or John might comment on how they will handle the "cued-in" instruments...

{Image <http://img30.imageshack.us/img30/8360/r114e.jpg>}

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talkingherrmann mailing list

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Talking Herrmann: UCSB Box 55 Material  
Reply by: Bill Wrobel ()

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One more Steiner digression here: Below is an image of the title page of Reel 1/6 from Max's Lion & the Horse. It will be harder to read since everything is playing (!) but you can see it better in the e-mail attachment version than on the site. While not strictly Herrmannesque" it nevertheless has several features that show similarities of style or musical devices. Both Steiner and Herrmann (especially Herrmann) loved to REPEAT musical ideas, sometimes even just one-bar or two-bar cells. Well, in this cue, Steiner in his dynamic fashion repeats the musical pattern of in C time of Great octave A/small octave D/F# dotted half notes to C/E/G quarter notes (repeated in Bar 2) to (Bar 3) a whole tone ascent in this pattern of B/E/G# dotted half note to D/F#/A quarter notes (repeated in Bar 4). Then in page 2 Steiner C#/F#/A dotted half notes, and so forth. Horns are unison on small octave A dotted half note up to C quarter note (repeated next bar) to (Bar 3) B dotted half note up to D quarter note (repeated next bar), and so forth.

Anyway, this pattern goes on with a dynamic build of other instruments (like the flutes) pretty much to the end of the cue. Incidentally, the scene is Wild Fire (later named for the black stallion) jumps into the river with the cowboy jumping in after him! So you have a watery scene with Steiner making musical allusions by the quickly arpeggio 32nd note figures of the harp and piano, the ascending quarter note trills played by the violins/violas/oboes/clarinets initially. The music is perfectly "right on!" and exciting. While it has certain Herrmannesque elements, it is also a bit more mercurial in nature with the secondary figures as mentioned. Max tended to be a bit more "note-y" and mercurial than Herrmann in most cases. But both liked to repeat patterns a lot.

{Image <http://img405.imageshack.us/img405/3852/r17.jpg>}

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talkingherrmann mailing list

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Talking Herrmann: Nathan Hale (CBS Box 190 UCLA)  
New topic by: Bill Wrobel ()

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Immediately below is the title page of The Great Adventure episode, "Nathan Hale" composed by Bernard Herrmann 10-25-3, located in Box 190 at the CBS Collection at UCLA Music Library Special Collections. It was written in the same month Herrmann wrote the TZ episode, "Ninety Years Without Slumbering."

{Image <http://img132.imageshack.us/img132/2364/r18k.jpg>}

Overall I suppose you would characterize the music as Georgian when you consider the subject matter of the episode. There is even a nice little minuet cue. So if you like Williamsburg and parts of Three Worlds of Gulliver then you'll enjoy this music--that is, if it ever gets recorded! So I thought I would provide an image or two of the score to help people become aware of the score and its easy availability. But there is a lot of moody music in the score too, so it is not all "dated" musically. The instrumentation is quite small so it should be a more manageable project financially and logistically (and in terms of intimate close recording) than big feature film projects. However, since it is an obscure television score with no recognizable name such as Twilight Zone and Alfred Hitchcock Hour, it does not seem too likely that it will be cd produced. Maybe there will be more of a chance to have some cues played in a concert somewhere...

{Image <http://img16.imageshack.us/img16/2904/r110z.jpg>}

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talkingherrmann mailing list

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Talking Herrmann: Box 51 Anna & the King of Siam sketch  
New topic by: Bill Wrobel ()

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Below is the title page sketch of Anna and the King of Siam in Box 51 at UCSB:

{Image <http://img10.imageshack.us/img10/3028/r13n.jpg>}

I believe most or all of the sketches for this score are available but I forgot to annotate my initial (quick) survey. I know the sketch for Reel 15/pt 6 is there (I made note of that). So at least two are there!

Herrmann is more detailed in this sketch. We actually have four staves for a change and the labeling of instrumentation! I think this pretty much does it in terms of surviving sketches. I already showed REEF, TORN CURTAIN, VERTIGO's "Scene D'amour," ON DANGEROUS GROUND, and now ANNA. I think that covers it for the feature films, and I believe there is the "Finale" sketch to KANE (but I have no image).

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talkingherrmann mailing list

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Talking Herrmann: SUSPENSE THEME (CBS microfilm)

New topic by: Bill Wrobel ()

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Grace Gill in another Topic wanted to know if Herrmann's Suspense Theme for CBS radio was available somewhere. Here was my reply:

quote: I hand-coped a reduced score version of the Herrmann Suspense theme in my researches somewhere. There was an "Opening," a "Closing," "New Suspense Theme" and "Suspense Opening."

The organ (or strings/brass) plays Line 1 Bb/Line 2 Db/F/Gb whole notes in C time tied to next bars. After a quarter rest, the chimes sound Line 1 Gb quarter note to F half note (repeated). In Bar 2, the harp plays ascending to descending "3" triplet 8th note figures on small octave Gb-Bb-Line 1 Db up to F-down to Db down to Gb (keep repeating). In Bar 3, the bassoon (and maybe the bass) play the Great octave Gb half note to F dotted quarter note to Ab 8th to (Bar 4) Gb half note to F dotted quarter note to E 8th up to (Bar 5) small octave C half note down to Bb-A-Ab "3" triplet value quarter notes to (Bar 6) Gb quarter note to F half note down to C quarter note up to (Bar 7) Eb half note to Db half note to (Bar 8) C whole note.

Hope this rudimentary rundown helps! I'll see if I can find in my old notes a full score copy....I know that the Suspense Opening and Closing is within Reel 4 of the CBS radio microfilm at UCSB (and LOC I believe), Largo et Grave, dated June 17, 1942.

So, yes, the score is available both at the CBS Collection in certain forms but also in the CBS microfilm available at UCSB in full score. Here is the first page:

{Image <http://img260.imageshack.us/img260/713/r10.jpg>

If you cannot read it clearly, Herrmann wrote it on June 17, 1942--unless that was the airdate of the first episode. I'll check....Yes, that 6-17-42 date corresponds to "The Burning Court" episode airing. The bassoon and muted celli and contrabasses play the Suspense "melody" line starting in Bar 6.

I do not believe Herrmann wrote anymore original music for the series beyond the opening and closing music. You hear his music in the rest of the 1942 shows and into early 1943, and so forth, but I believe these were lifted or self-borrowed from other scores like from Columbia Workshop. If I get time I'll try to make a rundown of cues after listening to the episodes I have.

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talkingherrmann mailing list

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Talking Herrmann: Adventures of Ellery Queen 1939  
New topic by: Bill Wrobel ()

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Also available for research are the truly obscure Adventures of Ellery Queen radio series that Herrmann composed for. He scored the first five episodes at least. Here's the list:

- Gum-Chewing Millionaire 6-18-39 (first episode of the series)
- Last Man Club 6-25-39
- Fallen Angel 7-2-39
- Napolean's Razor 7-9-39
- Impossible Crime 7-16-39

The first episode score is not titled "Gum Chewing Millionaire" but that's the episode. In fact the first cue is the "Queen Mystery Theme" dated by Herrmann May/39, and that would be appropriate considering this is the premiere of the series. Following the theme are 13 cues in Roman numerals (no cue titles) so obviously it is a full-length episode score.

I really like the score for "Last Man Club." Below, after the "Fallen Angel" title page, I will give an image of cue V from "Last Man Club." It shows a very familiar pattern of a delayed triplet to dotted quarter note in 6/8 time. You have heard it in many movies, including a cue from Torn Curtain.

Incidentally, the "Fallen Angel" cue offered below is actually an example of self-borrowing. It was not only used that year in the Campbell Playhouse episode of "Peter Ibbetson" and the 1944 episode of Corwin's "Save Encounter", but it was most significantly used in the "1st Barcarole" of Snows of Kilimanjaro.

Earlier when I stated "obscure" this meant three things: (1) the scores have never been played again after those airdates, and not even re-recorded for CBS television. (2) There are no episodes in circulation (including OTR) so no avid collector has a copy, and hence nobody has heard the scores since 1939! (3) Most people, even Herrmann fans, are not even aware of the existence of these five exiting scores. Researchers such as myself, Jim Doherty, and others are aware of their existence (and others in this forum because we discuss the matter!), but that's about it. So these scores would be a prime candidate for re-recording. Any takers for the Herrmann 100th Birthday Celebration??.....

{Image <http://img200.imageshack.us/img200/5234/r119f.jpg>

{Image <http://img63.imageshack.us/img63/318/r15.jpg>

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talkingherrmann mailing list

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Talking Herrmann: Mind in the Shadow 1949  
New topic by: Bill Wrobel ()

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This Feb 2, 1949 10 pm mental illness radio show about the inadequacy of institutional care features later Green Acres star, Eddie Albert. The music was later recycled in another mental illness show that year, "House of Hope."

While the audio is available to collectors for those who are interested, the music has never been played afterward. However, Herrmann self-borrowed cue X for "The Safe" cue of Five Fingers.

The score is available for research at UCSB in the CBS microfilm, Reel 6.

Below is the first cue, the basic Mind Shadow theme....

{Image <http://img18.imageshack.us/img18/4449/r16w.jpg>}

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talkingherrmann mailing list

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Talking Herrmann: Studio One (CBS) 1957  
New topic by: Bill Wrobel ()

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Below is cue A Pt II of Herrmann's Studio One dated December 7, 1957. The written score is available to researchers (and cd producers...?) in Box 7 of the CBS Collection at UCLA. This cue and another in the score reminds me of the same overall structure as given in the "Sunrise" cue of Journey to the Center of the Earth that he will compose in less than two years (1959). You have the same contrary motion 16th note figures ascending/descending with descending/ascending. In this case below, the figures are linear C half-diminished 7ths (C-Eb-Gb-Bb). In the image below of "Sunrise" you cannot see the complete contrary motion action because Herrmann has repeat signs in the first three harps. Secondly, you also have the same two bar cell development of the lower register instruments playing a slow movement that holds the note on its third bar while other instruments (or higher register) take over the two-bar structure. The notes and note values are not precisely the same but the structure intent is. It is not a self-borrowing but more "in the ballpark" (or even same infield) similarity.

Here is another terrific candidate score for recording. But, once again, it is an obscure television score, so it is not too likely it will be chosen! But I thought I would at least put it out there (with a jpg example) and let people be aware of its existence. Maybe by June 29, 2011 the probabilities will change!

{Image <http://img42.imageshack.us/img42/9983/sunrisepage2.jpg>}

{ Image <http://img202.imageshack.us/img202/1411/r19j.jpg>

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talkingherrmann mailing list

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10-24-09:

Talking Herrmann: Nathan Hale (CBS Box 190 UCLA)

Reply by: Bill Wrobel ()

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[http://folk.uib.no/smkgg/midi/soundtrackweb/herrmann/db/cuesheets/tv\\_greatadventure\\_secret.html](http://folk.uib.no/smkgg/midi/soundtrackweb/herrmann/db/cuesheets/tv_greatadventure_secret.html)

Series title: The Great Adventure

Episodic title: The Secret

Production #1510

First telecast: 10/25/63

Producer: CBS-TV

Cuesheet no. 631024-5

Cues 1-4 published by April Music Inc. (ASCAP)

Cues 5, 7-25 published by Blackwood Music Inc. (BMI)

Cues 6 and 26 published by Williamson Music Inc.

Total number of minutes of music: 18:57

Cue title Time Composer CBS Library number

1. The Bicycle 0:24 Bernard Herrmann 10-46D-1575
2. Shock Chord 0:03 Lucien Moraweck 8-44C-84-8
3. Action Background 0:33 Rene Garriguenc 8-46D-1-476
4. Confession 0:09 Rene Garriguenc 8-23D-1040
5. Elegy - Walking Distance 0:14 Bernard Herrmann 11-78D-4-2079
  
6. Great Adventure Theme  
Main Title 1:00 Richard Rodgers
  
7. Nathan Hale - Cue #2 0:54 Bernard Herrmann
8. Nathan Hale - Cue #3 1:57 Bernard Herrmann
9. Nathan Hale - Cue #4 0:21 Bernard Herrmann
10. Nathan Hale - Cue #5 0:06 Bernard Herrmann
11. Nathan Hale - Cue #6 0:24 Bernard Herrmann
12. Nathan Hale - Cue #7 0:59 Bernard Herrmann

13. Nathan Hale - Cue #8 1:48 Bernard Herrmann
14. Nathan Hale - Cue #9 2:12 Bernard Herrmann
15. Nathan Hale - Cue #10 0:33 Bernard Herrmann
16. Nathan Hale - Cue #11 0:13 Bernard Herrmann
17. Nathan Hale - Cue #12 0:08 Bernard Herrmann
18. Nathan Hale - Cue #13 0:37 Bernard Herrmann
19. Nathan Hale - Cue #14 0:23 Bernard Herrmann
20. Nathan Hale - Cue #15 0:39 Bernard Herrmann
21. Nathan Hale - Cue #16 0:53 Bernard Herrmann
22. Nathan Hale - Cue #17 1:06 Bernard Herrmann
23. Nathan Hale - Cue #18 0:33 Bernard Herrmann
24. Nathan Hale - Cue #19 1:17 Bernard Herrmann
25. Nathan Hale - Cue #20 0:51 Bernard Herrmann

26. Great Adventure Theme  
End Title 0:40 Richard Rodgers

Now: It is possible that those beginning tracks of Herrmann and Garriguenc were actually just "teaser" scenes of the episode followed by the Rodgers Main Title and then the commercial break, and THEN followed by the actual episode and full score meant for that specific episode. The Production number is the same as given in Herrmann's title page of the actual score, but apparently the producers changed the title of the episode in post-production? I'll also double-check that October 25 date---which is tomorrow (!)...I wish it was 1963, however....

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talkingherrmann mailing list

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Talking Herrmann: Nathan Hale (CBS Box 190 UCLA)  
Reply by: Bill Wrobel ()

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According to TELEVISION DRAMA SERIES reference book, episode # 5 dated 10-25-63:

"The Story of Nathan Hale" starring Jeremy Slate, John Anderson, Nancy Malone, Torin Thatcher.

There were great composers in that short-lived series. David Buttolph composed "This Was Giant" (whether it was actually released I am not sure, or retitled). Fred Steiner did "Six Wagons to the Sea" (10-18-63) starring Lee Marvin and Walter Koenig, and also "The Great Diamond Mountain" (11-8-63) starring Barry Sullivan and John McGiver. Nathan Scott did "Teeth of the Lion" (1-17-64) starring Earl Holliman and Julie Sommers. Drasnin did several episodes. I wish the series were available on dvd...

talkingherrmann mailing list

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10-26-09:

Talking Herrmann: Adventures of Ellery Queen 1939

Reply by: Bill Wrobel ()

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Jin:

Thanks for the tip [“The Ellery Queen closing turns up at the end of at least one episode of SUSPENSE, "Fire Burn and Cauldron Bubble" from April 6, 1943”]. Good ear! I just listened to that clip towards the very end of the episode before the standard Suspense theme closing. Specifically, if you look at the image below of that Queen Mystery Theme (Opening), the clip heard starts in Bar 7 with the gallop-type three-note repeat figures and then the trumpets enter in separate figures in Bar 9. So Herrmann used Bars 7-10 of that opening cue and then goes to the Closing version at least officially the final two bars. But I don't see the precise intermediary bar, so some sort of editing cut or Herrmann was actually there conducting it and changed it very slightly. I'll examine it more.

NotHitch:

Those /// diagonal signs in "Fallen Angel" repeat the first six-note 32nd note figure three more times for each separate bar with the new note figures (different tones). In Bar 3 for the harp staves and the piano staff, the top (treble) harp staff states "Coll Flute" and the bottom (bass clef) staff states, "Coll Flute 8 Lower." The one for the piano is clear but he appears to have shortened it for the harp lower staff, a bit unclear. In later scores he tends to simply state "8 basso" or whatever for an octave lower.

Herrmann didn't put tempo-markings in this score. Normally he does but I guess he was hurried. In that Queen theme section I just mentioned above with the gallop figures, well, he used a similar pattern in the Prelude to King of the Khyber Rifles and that tempo-marking was {i} Allegro (Pesante e feroce).

{Image <http://img405.imageshack.us/img405/3638/img0001rt.jpg>

<http://img405.imageshack.us/img405/3638/img0001rt.jpg>

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talkingherrmann mailing list

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10-26-09:

Talking Herrmann: Adventures of Ellery Queen 1939

Reply by: Bill Wrobel ()

NotHitch:

"Coll" or "col" (normally seen in my researches) is Italian for colla or "with the." So harp with the flute, etc. In his later scores he usually uses the shorthand "col" than "coll."

No, I do not have the autograph image of the "Prelude" to KOKR. But the image below is my own personal research hand-copy of a small portion of that cue (violas/celli/contrabasses out of visual range here) that I worked on about 20 years ago or more (probably more! :)

The tonality is D min (D/F/A) and the 3 B-flat trumpets start off with that Line 2 D (written E since Herrmann transposes his scores) 8th note. Interesting he has a bit of syncopation there with the emphasis on the second or middle beat in 3/4 time with the harp and glock sounding sff the D half notes. But also an emphasis on the third beat with the high woodwinds sounding rinforzando emphasis notes (also on high D). So this is no Strauss waltz prelude!

{Image <http://img209.imageshack.us/img209/358/img0003sm.jpg>

<http://img209.imageshack.us/img209/358/img0003sm.jpg>

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talkingherrmann mailing list

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10-26-09:

Talking Herrmann: Box 68 UCSB 'Joy in the Morning'

Reply by: Bill Wrobel ()

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Below are two images. The first is from the Prologue of Wagner's Gotterdammerung, page 73 of the Dover score. On my Solto Ring set (London label), it is located in CD # 1, track # 7 at the 1:43 point. Well, as I discussed in another post somewhere long ago, this section of twelve or more bars (the 3/4 section in the image where all the instruments are playing) was basically quoted by Herrmann in "The Hallway" cue of Joy in the Morning. I mean, he didn't quote it in an obvious or even conscious way, but the music is remarkably similar if you get to compare both when you hear them side by side. So that second image below the Wagner piece is the Hallway cue.

Maybe Kevin, say, or Bill S., has the audio for both the Wagner piece and the FSM cd of the Herrmann score. Then you can personally compare the pieces and tell us what you

observe. To my ears, the music is basically the same, just notated a bit differently by Herrmann.

{Image <http://img44.imageshack.us/img44/5392/img0004gs.jpg>

<http://img44.imageshack.us/img44/5392/img0004gs.jpg>

{Image <http://img190.imageshack.us/img190/2610/r12ai.jpg>

<http://img190.imageshack.us/img190/2610/r12ai.jpg>

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talkingherrmann mailing list

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10-26-09:

Talking Herrmann: Rene Garriguenc

New topic by: Bill Wrobel ()

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In various Talking Herrmann posts in the past, I have discussed Rene Garriguenc, a composer hired by CBS to compose especially for the Fifties and early Sixties television shows, especially Have Gun Will Travel but also several others. He composed "suites" and also specific episodes (including famous ones in Twilight Zone

Well, I liked his music, and he was prone at times to be quite Herrmannesque (like Fred Steiner). Before I knew better way back when, I would have sworn that the music I heard in a HGWT episode or Rawhide or whatever was definitely Herrmann. After my long research at the CBS Collection at UCLA, I learned better! For example, in my hand-copy research image below, you will see much of my page on his "Emotional Dramatic" cue meant for the HGWT series, cue # 1131 (Box 12 in the CBS Collection, Deed of Gift # 1). You see a variation of course of Herrmann HGWT theme in the first four bars, but what is strikingly Herrmannesque is from Bars 5 thru 11. If you didn't know better, you would think Herrmann composed it (it's so true-to-form). If you have the HSWT dvd sets (first three seasons) you can hear this music. I gave examples in my online paper: **HERRMANN MUSIC IN HAVE GUN WILL TRAVEL AND OTHER CLASSIC CBS TELEVISION SERIES**. Just go to "Find" in the Edit and type "Emotional Dramatic" and you'll see episodes it was in such as "Manhunter" and "Unforgiven."

I'll give more examples of Herrmannesque music shortly. By the way, Rene died in 1998.

{Image <http://img508.imageshack.us/img508/8672/img0006cv.jpg>

<http://img508.imageshack.us/img508/8672/img0006cv.jpg>

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talkingherrmann mailing list

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10-29-09:

Talking Herrmann: Herrmannesque Steiner

New topic by: Bill Wrobel ()

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In various other posts (including one recently about Lion & the Horse) I have discussed how Max Steiner music has a certain affinity to the music of Bernard Herrmann. It's not often but it shows fairly enough so that I remark to myself, "You know, that sounds really Herrmannesque" or ""I bet Herrmann could really relate to that piece as to similar style and sensibility."

Another example is from one of my favorite Steiner movies, a fun "B" family western from 1954 titled "The Boy from Oklahoma" starring Will Rogers, Jr. It was recently on either TCM or the Westerns Channel. Several times in the movie he had a dramatic statement motif normally associated with the bad guy in the film (Anthony Caruso). In the image below he has a brief first statement of it at Reel 3/4 in the movie when the old man tells the hero about the mail being stolen in a stagecoach robbery, "No luck connected with this son, good or bad." Terrific music employing the *rinforzando* brass especially but he effectively mixes the effect with the woodwinds and strings. It ends on a powerfully held fermata deep D maj (D/F#/A) resonance chord. Herrmann would be proud! The first image is my own personal research copy. We have Bars 21-25, skipping to the end of the cue with Bars 28-30 of that motif figure I like so much.

The second image is towards the very end of the picture when the boy says in exasperation, "Women!" and then we have the repeat villain motif repeated in spades as Caruso is driven slowly down the street. Except for a few annotations by me, this image is a reproduction of the first four bars of Reel 10/6. I believe the tonalities are E maj (E/G#/B) to C maj (C/E/G) back to E maj to the D tutti tone to (Bar 2) C min (C/Eb/G) and so forth. Steiner seemed to employ more major and Dominant chords in his music than Herrmann. Herrmann loved the half-diminished 7th but Steiner did not use them anywhere as much as Herrmann (or even Rozsa) but there is a special cue in "The FBI" where Steiner does a multiple descent of just half-diminished chords. I'll have to find that one in my box somewhere. Rather Herrmannesque too.

At any rate, these top film music composers had this strong tendency to REPEAT a musical structure or thought-form rather frequently so that it really impresses the listening audience, ingrains or registers a certain mood thru this almost hypnotic device of repeating over & over again (ostinatos were a favorite of Herrmann). Of course, this method is a time-saver as well, rather like water flowing along thru a pattern of least resistance. Just repeat some motif or short phrase and then go a half tone or whole tone

above or below, and then yet another half or whole step, and so forth. Herrmann did it more than Steiner, and Steiner did it with some added twists especially when "mickey-mousing" an effect on the screen with a new or added phrase (like the harp and piano on a downturn gliss if a character slips on a banana or something!). So, in a certain sense, Steiner's music was a bit more interesting in those terms, a bit more mercurial and responsive to the actions on the screen.

{ Image <http://img5.imageshack.us/img5/9920/img0004bg.jpg>

<http://img5.imageshack.us/img5/9920/img0004bg.jpg>

{ Image <http://img408.imageshack.us/img408/5648/img0005d.jpg>

<http://img408.imageshack.us/img408/5648/img0005d.jpg>

I should add that the inverse application was far rarer; that is, "Steineresque Herrmann." In a few of his early works, such as one of his Columbia Workshops, Herrmann wrote a cue that sounded remarkably like something that Steiner would write. More on that tomorrow perhaps!

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talkingherrmann mailing list

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Talking Herrmann: Steineresque Herrmann  
New topic by: Bill Wrobel ()

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Here is a rare example of Herrmann composing music ala Max Steiner; that is, he does not write "ala Steiner" but the piece certainly (to my ears) sounds a lot like Max's normal stylism. The image(s) below represent my own personal research hand-copy of cue IV "Impatient Agitato" from the Columbia Workshop episode, Rhythm of the Jute Mill dated 12-12-36. The title page of the written score is dated December 5.

And if you don't think Herrmann could compose a jazzy piece, you would be mistaken. In this same episode, cue 17 (no title) starting on page 37 of the score shows the tempo-marking of "jazz tempo" in Cut (2/2) time. You hear the syncopated jazz staccato figures in Bars 3, and Bars 5-6, etc. The trumpet bears a "mega mute" that to Herrmann signified a jazzy effect, I suppose. I'll insert at least the first several bars below. Of course instances of both Steineresque Herrmann and jazzy compositions are very rare! I will need to search more of the Early Works to try to find more instances, and of course listen more intently to a lot of those old-time radio shows...

{ Image <http://img689.imageshack.us/img689/9201/imgv.jpg>

<http://img689.imageshack.us/img689/9201/imgv.jpg>

{Image <http://img252.imageshack.us/img252/1115/img0001k.jpg>

<http://img252.imageshack.us/img252/1115/img0001k.jpg>

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talkingherrmann mailing list

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11-2-09:

Talking Herrmann: Adventures of Ellery Queen 1939

Reply by: Bill Wrobel ()

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Below is an image of the first title page (Cue I) of the "Napoleon's Razor" episode score of Ellery Queen dated July 9, 1939. This was an early 60 minute episode aired Sunday at 8 pm for CBS. Hugh Marlowe was Ellery Queen. If I am not mistaken, Lyn Murray and Leith Stevens did later episodes of the series until it went off the air (in this format) September 22, 1940.

Herrmann made an error on this title page, inserting C (or 4/4 time) instead of the correct 2/4 time signature. You'll see and hear this general run of "3" triplet value 8th note figures in a bunch of scores composed by Herrmann, so you would find enjoyment and familiarity if you ever got to hear this exciting score. Of course you will not hear it because it is not available as a collector's item to hear, and there are no plans to perform or record it anytime soon. The vast majority of Herrmann fans are unaware of its existence, hence my desire to generate some interest in the music that has not been heard in 70 years! It seems to be a high-energy score worthy of a new listen...

{Image <http://img142.imageshack.us/img142/8016/imgsc.jpg>

<http://img142.imageshack.us/img142/8016/imgsc.jpg>

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talkingherrmann mailing list

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Talking Herrmann: Adventures of Ellery Queen 1939

Reply by: Bill Wrobel ()

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By the way, speaking of the "Last Man Club," here is the title page of that EQ episode. High-energy first cue but with the counter-balancing rinforzando-marked whole note tones largely ascending. The brass and woodwinds playing the rapid figures in Bar 1 are in the C min (C/Eb/G) tonality, and so forth. But look at that F min 9 b 5th

(F/Ab/Cb/Eb/G) in Bar 11 obviously seen by the piano. If it wasn't for the G note, you would have the F half-dim 7th (F/Ab/Cb/Eb) or otherwise identified as the min 7 b 5th. If Herrmann added an 11th, then you would have F/Ab/Cb/Eb/G/Bb.

These Ellery Queen scores are in effect forgotten gems--but fortunately not "lost" gems because the written scores are available. Hopefully it will not take another 70 years before it is finally performed and hopefully recorded!

{ Image <http://img249.imageshack.us/img249/4100/img0002oo.jpg>

<http://img249.imageshack.us/img249/4100/img0002oo.jpg>

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talkingherrmann mailing list

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Talking Herrmann: 'Dracula Bell'

New topic by: Bill Wrobel ()

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The image below is my own personal research hand-copy of the only cue Herrmann originally wrote for the first Mercury Theatre On The Air episode dated Seven-Eleven-1938.

The tonality is not atonal but it is ambiguous. For instance, we have both the B and Bb tones sounding. The piano plays an unusual (for Herrmann) G Dom 9 b 5th (G/B/Db/F/A). CB (that is cropped off in this image) play exactly as the VC; that is, Great octave E/Bb whole notes which, not so surprisingly for Herrmann (and considering the evil Dracula character), is a tritone highly dissonant interval (the diminished 5th version). Rather predictable and standard device for Herrmann. "Miser Stevens" in Devil & Daniel Webster has the augmented 4th version of C up to F# and F# up to C. Devilish/evil tritone! The bell itself sounds a dissonant M2 tight interval. So do the trumpets and other instruments. I wonder if Herrmann chose the "E" tone as the base or root note on purpose specifically--like "E" for "evil"?.....

{ Image <http://img337.imageshack.us/img337/1525/img0004j.jpg>

<http://img337.imageshack.us/img337/1525/img0004j.jpg>

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talkingherrmann mailing list

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Talking Herrmann: Herrmann's Self-Borrowings

New topic by: Bill Wrobel ()

I had long ago written a paper on the self-borrowing habit of Herrmann. Steiner was an active self-borrower as well but certainly not as frequently as Herrmann, who was the King. His creations were literally a gift to himself that just kept on giving! Perhaps some composers would prefer not to be so predisposed of this practice (I think Goldsmith was one of them) because they may not find it necessarily "creative" or interesting if overdone. But the practice would certainly be a time & effort saver when a composer has a deadline to get a big job done. It is unfortunate that composers with contract for-hire projects seem to always be rushed in the creative process. I wonder if this is essentially detrimental? In Herrmann's case with his great talent, I suppose in most cases the quality and aptness of music for the scenes did not suffer. I have not done a percentage of the cases but perhaps he tended to self-borrow far more in his radio and television scores that he considered less important than his feature films and concert works. After all, he hardly kept any of his radio and tv scores but insisted on clutching his film scores after a recording and keeping the originals in his collection.

The first image below shows two cues from the Crime Classics radio episode, "Death of a Picture Hanger" dated July 20, 1953. This image is my own personal research hand-copy that I worked in back in 1994 at UCLA. Cue I is an example of self-borrowing. Bars 1-4 were later utilized in the 1957 Western Saga suite, specifically the "Open Spaces" cue. So below the first image is my hand-copy of "Open Spaces." Instead of just three trombones as given in the Crime Classics episode, you have two trombones and a tuba, 3 trumpets, 4 horns, and timp. Same notes & chords. The first bar is actually a grace bar. Bar 2 shows major tonalities of F maj (F/A/C) to C maj (C/E/G).

Death of a Picture Hanger image:

{Image <http://img688.imageshack.us/img688/2765/img0005n.jpg>

<http://img688.imageshack.us/img688/2765/img0005n.jpg>

"Open Spaces" image:

{Image <http://img526.imageshack.us/img526/5245/img0006gw.jpg>

<http://img526.imageshack.us/img526/5245/img0006gw.jpg>

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talkingherrmann mailing list

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Talking Herrmann: 'Dracula Bell'

Reply by: Bill Wrobel ()

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Well, before you curse the darkness, "Jeff," with your apparent sarcasms, why don't you constructively light a candle and tell us about YOUR researches of Herrmann's primary

materials in the various educational institutions and movie studios? What light can you contribute based on actual research, and please use as many words as you want.

By the way, back in July 21, 2002 in Talking Herrmann, someone wrote: "..The appeal of this group is that people can disagree without resorting to insults and stupid comments...."

Maybe you can research who said that here:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1105>

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talkingherrmann mailing list

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11-8-09:

Talking Herrmann: 'Dracula Bell'

Reply by: Bill Wrobel ()

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Stick with my challenge to you, "Jeff." You complained that what I offered wasn't enough for you. So I just challenged you to provide the fruits of your own personal research on Herrmann rather than provide unconstructive & juvenile smart-alecky remarks. Tell us what research you have uncovered on Herrmann's primary materials. Put up or shut up.

Meanwhile, if you go in a few minutes to my new "A Breath of Air" posting, you will see evidence of some of my most recent researches and uncoverings of unknown Herrmann music.

Thank you and try to have a nice day, "Jeff."

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

New topic by: Bill Wrobel ()

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Below is an image of the autograph score (you can see Herrmann's signature in the upper right corner) of a Hallmark Playhouse radio episode he composed in 1951. This score and several others I uncovered at the Lyn Murray Papers in the University of Wyoming, American Heritage Center. Go to:

<http://rmoa.unm.edu/docviewer.php?docId=wyu-ah02928.xml>

I will provide more examples shortly. People were not aware that Herrmann ghostwrote for Lyn Murray in several episodes. Some episodes do not carry Herrmann's signature but the handwriting is definitely Herrmann's.

{Image <http://img697.imageshack.us/img697/1811/imgk.jpg>

<http://img697.imageshack.us/img697/1811/imgk.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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Below is the title (first) page of "A Man's Mother" episode of Hallmark Playhouse composed by Herrmann.

{Image <http://img687.imageshack.us/img687/9504/lynmurray46mansmother00.jpg>

<http://img687.imageshack.us/img687/9504/lynmurray46mansmother00.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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By the way, this "Mother's Day" or "A Man's Mother" title page is another prime example of Herrmann's self-borrowing habit. It was used later in a movie. Anybody recognize it? Hint: Tribute recorded it....

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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Below is an image of page 34 (of 35 pages) of the "Two Years Before the Mast" episode of Hallmark Playhouse. Herrmann composed most of the episode but not the first big cue

of 16 pages (I assume Lyn Murray did those!: ). At least that cue was not handwritten by Herrmann...I'll have to listen to the music again.

This autograph image, "Vivo" tempo-marking, is a highly vivid and robust theme. I never heard it before to my knowledge, so it is not a likely candidate for self-borrowing.

{Image <http://img36.imageshack.us/img36/6269/murray46twoyears0034.jpg>

<http://img36.imageshack.us/img36/6269/murray46twoyears0034.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

---

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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I re-listened to "Two Years Before the Mast." The announcer credited both composers at the end of the show: "The music was composed and conducted by Lyn Murray and Bernard Herrmann." Well, while Herrmann's handwriting is evident in pages 17 thru 35, a theme or two in the first 16 pages are there (as in the Herrmann's verified section). So either Herrmann adapted Murray's material to some extent (and added new themes like that Vivo motif), or Herrmann composed it all but Murray orchestrated the first 16 pages for some reason, or ????

Below is another image from "A Man's Mother." Herrmann always flirted with the concept of self-borrowing, and indeed this is another delightful example. It was not beneath him to do so in this case either. Can anyone guess where he later used this music?? I already gave a hint or two...

{Image <http://img63.imageshack.us/img63/9504/lynmurray46mansmother00.jpg>

<http://img63.imageshack.us/img63/9504/lynmurray46mansmother00.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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Below is page 20 (of 21) of the refreshing Breath of Air episode of Hallmark Playhouse, the final cue. Highly uplifting and scintillating music in the F# maj 7th tonality (F#/A/C#/E).

{Image <http://img682.imageshack.us/img682/1039/lynmurray46breath0020.jpg>

<http://img682.imageshack.us/img682/1039/lynmurray46breath0020.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HALLMARK PLAYHOUSE, 'A Breath of Air,' etc.

Reply by: Bill Wrobel ()

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Excuse me, I meant to write F# MINOR 7th tonality, not major.

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talkingherrmann mailing list

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Talking Herrmann: COLLECTOR'S ITEM cues

New topic by: Bill Wrobel ()

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The image below is from my own personal research hand-copy of "The Glass" cue from the Collector's Item pilot starring Vincent Price & Peter Lorre. It is located in Box 424 of the CBS Collection, although it was not an autograph score (but a copy). On the cd that

includes this suite, it is located in track #24 starting at 4:14. The CBS Library cue # is 1290 in the master tape reel IX 56-1 and also CBS IX-44 I believe. For the film the reel/part location is R2/pt 4. On the "Last Man on Earth" dvd, this episode is a bonus feature, located there at the 1:45 point of Chapter 4.

{Image <http://img94.imageshack.us/img94/3928/img0001x.jpg>

<http://img94.imageshack.us/img94/3928/img0001x.jpg>

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talkingherrmann mailing list

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Talking Herrmann: COLLECTOR'S ITEM cues

Reply by: Bill Wrobel ()

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Next is my research hand-copy of "The Discovery" cue from Collector's Item pilot. This was the second and final cue I was able to find of the score. Only this one and "The Glass: were available in the box folder that apparently was meant for rerecording (date 2/23/64). The cue # is 1293 or Reel 3/pt 1. On the cd it is located starting at the 7:23 point, and the start of Chapter 5 on the dvd. Bar 14 repeats Bar 13 except for the vibe that hits Line 2 A dotted half note.

{Image <http://img211.imageshack.us/img211/4336/img0002cw.jpg>

<http://img211.imageshack.us/img211/4336/img0002cw.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HOUSE ON K STREET cues

New topic by: Bill Wrobel ()

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The image below is my own personal research hand-copy of some of the initial cues of this pilot show for CBS fifty years ago! There is actually a rare video collector's copy (call it "Collector's Item!") of one of the pilots--the second one titled "Last Bomber Story." I discussed it in my rundown. Only the Main and Ending titles by Herrmann are in that episode.

As I wrote in my rundown on the score:

quote: The following is a cue rundown of Bernard Herrmann's little known

CBS-television score for the pilot show, House on K Street, a Sam Gallu Production. The manuscript is 11 pages in length, written in ink, held in Box 153 of the CBS Collection (Collection 072) within the UCLA Music Library Special Collections (I hand-copied the score in December 1994). It was notated on the first (title) page as being composed "April 1959." On that page was stenciled "CPN5798" which, I believe, stands for Columbia Production Number. Although the music was never listed officially in the CBS-TV Music Library Log Books, it was notated on the written score as being recorded on "X D Master 11"(presumably Library 10, Reel 11 D). Library X refers to the 1959-1960 season.

Obviously this pilot did not convince any potential buyers, so Sam Gallu produced another pilot (CPN 5841) with an actual episode title, "Last Bomber Story." The composer for that pilot was not Herrmann. Instead, Leith Stevens (known especially for his War of the Worlds score) did the new score that he notated as November 17, 1959. The score is located in Box 49 at UCLA, Collection 072. One of the cues he wrote (M21) is titled, "Jarrett Slugged." This is revealing because of the name "Jarrett" who is presumably the hero/main character of the series. The reference book on unsold pilots has no reference to House on K Street, but there is a reference(if I remember correctly)of a Jarrett of K Street. I do not remember the star, but I believe it was Dean Jagger. Although it is unusual to have two pilots of the same show, it is not unheard of. One famous example is Gene Roddenberry's Star Trek in which he produced a second pilot starring William Shatner instead of Jeffrey Hunter in the title role, and with a different script. That second pilot sold the series to NBC, but unfortunately the second pilot to House on K Street did not produce such good fortune for the producer!

Herrmann's music pretty much disappeared with the pilot. However, occasionally portions of the score were used by CBS music editor, Gene Feldman. The most noticeable example is the "One For The Angels" episode of The Twilight Zone starring Ed Wynn as Lew Bookman, an old street salesman trying to outwit Mr. Death. Well, the orchestral chord used to portray Mr. Death at the end of the opening scene was in fact the very first cue of House on K Street titled "Fade-In." Most effective! Mr. Feldman was quite talented in knowing what music to use where in episodes of CBS shows in lieu of original music.

The most frequent use (which is only several times) of a K Street cue was the cue, "Finale." It was used, for example, a few times in a Rawhide episode, "Incident of the Devil and His Due," and in a Have Gun Will Travel episode, "Ransom"(both episodes available for sale by Columbia House Video). In the latter HGWT episode, portions of a few other cues were also used, including "Stone's House" and the soli horns section of "The House." That episode can be purchased in the 4 episode vhs #15073 that starts off with the episode "Taffeta Mayor," "Lady With A Gun," and "Lazarus." Columbia House Video Library has a website site as well.

Instrumentation: 8 horns, 3 Pos (trombones), 2 tubas, Timp I and Timp II, 2 vibes, cymbals, bass drums (small and large).

{Image <http://img36.imageshack.us/img36/9569/img0003rg.jpg>

<http://img36.imageshack.us/img36/9569/img0003rg.jpg>

talkingherrmann mailing list

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Talking Herrmann: HOUSE ON K STREET cues

Reply by: Bill Wrobel ()

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Next from House on K Street is "The Shack" cue, CBS cue # 1606. Unfortunately I never heard this music. If a music editor ever synched it in some CBS show episode (like HGWT or Gunsmoke) I never heard it. Besides, the score was supposed to be "Restricted--not in Library X"). The music for this episode was not supposed to be routinely used in needle-dropping clips as "stock" transcription disc music for CBS shows--although it did occur at least once in a Have Gun, Will Travel episode, several Twilight Zone episodes for the "Mr. Death" music, and so forth.

I like the classic Herrmann layering approach in the opening of this cue. He did this a lot, such as the opening of the Mushroom Forest cue in JTTCOTE.

{Image <http://img39.imageshack.us/img39/4233/img0004cal.jpg>

<http://img39.imageshack.us/img39/4233/img0004cal.jpg>

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talkingherrmann mailing list

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Talking Herrmann: HOUSE ON K STREET cues

Reply by: Bill Wrobel ()

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Next image is my research hand-copy of "Stone's House." "Stone's House" 1604 (M-23) Lento in C time, 13 bars, :44. Quarter note =60.

Dynamic cue, and one used in the "Ransom" episode of HGWT right after the night scene when at daybreak Paladin and the others race off into the rocky terrain. However, the music editor used various isolated bars in this sequence, and in a later scene, others bars. Although fragmented because of the strange editing, it sounded very exciting to me!

{Image <http://img130.imageshack.us/img130/6717/img0005k.jpg>

<http://img130.imageshack.us/img130/6717/img0005k.jpg>

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

New topic by: Bill Wrobel ()

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The image below is my own personal research hand-copy of a highly interesting musical effects cue Herrmann composed for the "Kitty Shot" episode of Gunsmoke airdate February 11, 1961. The written score to this episode used to be available for researchers to study at UCLA, Music Library Special Collections, Room B-425, within Box 112 of the CBS Collection. Nowadays you have to read the score in the temporary reading room at SRLF itself (the central storage area of materials). There used to be an old Columbia House vhs-video of this episode (#14153) but hopefully this last half-hour season of the series will be available as a dvd set. Right now I believe Season 3 and maybe 4 is available on dvd.

This particular cue is #3763 {R3 M1531} or cue X, 14 bars, 1:05. Scene: Shot upon by the unknown stalker, Matt tells Bayloe to stay put behind rocks while he tries to sneak up on the new "bad man." Here we have the cup-muted Pos playing glissando figures, both rising and falling. Herrmann rarely used this fascinating device. My only memory of its use is here and in "The Jar" episode of the Alfred Hitchcock Hour in terms of prominent use. I believe it was towards the end of the episode but I'm not sure.

{ Image <http://img36.imageshack.us/img36/484/img0008eb.jpg>

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talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'  
Reply by: Bill Wrobel ()

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Next is cue # 3755 (alternately 1513 or cue II for this episode) titled "Search for Bad Man." The image below that is the CBS Music Timing sheet for that specific cue. Scene: Matt leaves Doc's office, leaving Chester and Doc to attend to Kitty who was shot accidentally in a bar brawl between Bayloe and one of his partners. Matt goes out to the prairie to track down Bayloe (played by George Kennedy). The music starts On Center of dissolve as Matt closes the door of Doc's office. We then dissolve to the day exterior long shot of Matt riding on top of a ridge.

Loads of simple minor triads here, and cup mutes galore!

{ Image <http://img63.imageshack.us/img63/4519/img0009b.jpg>

<http://img63.imageshack.us/img63/4519/img0009b.jpg>

{ Image <http://img38.imageshack.us/img38/2746/img0010pk.jpg>

<http://img38.imageshack.us/img38/2746/img0010pk.jpg>

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talkingherrmann mailing list

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11-9-09:

Talking Herrmann: Herrmannesque Cues

New topic by: Bill Wrobel ()

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The image below is my own personal research hand-copy of the Descent cue of B. Kaper's THEM!

“The Descent” Reel 5 pt 2. Cue #35618. Agitato in 4/4 time signature. 1:58 duration (cue sheets). Compact disc location: start of track #9.

This is perhaps one of the best, atmospheric cues in this score. It is one of my favorites, almost rather Herrmannesque. Scene: Ben, Robert Graham, and Pat Medford don their gas masks and start to descend into the bowels of the mutant ant nest.

Kaper was a highly imaginative, clever, intelligent composer. It is, however, a bit difficult to describe his style since he adapted so well with each film. You will not find, for instance, an Auntie Mame sensibility or stylistic practices in Them and so forth. Herrmann had a distinctive and recognizable "voice" in practically any score he did, and so did Steiner, Tiomkin, Korngold, Goldsmith to large extent, Barry, and so forth. Kaper was in a certain grouping that was not as popular or who had a cult following (as Herrmann and Steiner) but still had a Class A rating as a fine composer. THEM! has a pretty solid cult standing, however, and Kaper's excellent music really contributes to the atmosphere. This particular cue is certainly one of "them" (atmospheric suspense mood music scenes). To me it is rather Herrmannesque in quality and I have always wondered how Herrmann would've treated this scene if he had the opportunity to score this film. But Kaper approached it wonderfully with his fast-moving measured tremolo strings that descend (and the woodwinds descend too as our three heroes descend deeper into the giant ant hole).

{ Image <http://img41.imageshack.us/img41/9829/imgsk.jpg>

<http://img41.imageshack.us/img41/9829/imgsk.jpg>

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talkingherrmann mailing list

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Talking Herrmann: Herrmannesque Cues

Reply by: Bill Wrobel ()

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The image below is my own research hand-copy of a small portion of "The Cloud" cue composed by Jerry Goldsmith for Star Trek: The Motion Picture. Of course this is a very famous, revered cue always cited as being quite Herrmannesque in approach. I sometimes wonder if Goldsmith consciously or unconsciously was paying a not-so-subtle homage to Herrmann's style here (perhaps his most sustained Herrmannesque cue). Nevertheless the "voice" is still clearly Goldsmithian. I think he was far more inventive and experimental in his percussive effects than Herrmann, one of his enduring strengths, along with his rhythmic varieties. The only problem is that I wonder if future generations can accurately reproduce those sounds with such unusual effects created by even now dated synthesizers and samples, etc?

This cue starts off with the D min tonality (D/F/A) as the base triad but you can interpret the D minMaj 7th (D/F/A/C#) or narrowly with the triplet 8th figures of D min to F# aug (F/A/C#).

{Image <http://img188.imageshack.us/img188/717/img0001al.jpg>}

<http://img188.imageshack.us/img188/717/img0001al.jpg>

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talkingherrmann mailing list

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11-11-09:

Talking Herrmann: Herrmannesque Cues

Reply by: Bill Wrobel ()

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Well, "Jeff," I see that you escaped the last Topic thread (where I challenged you but you ran out the door) and decided to be a pest here too. Just to remind readers of that other thread:

quote: Well, before you curse the darkness, "Jeff," with your apparent sarcasms, why don't you constructively light a candle and tell us about YOUR researches of Herrmann's

primary materials in the various educational institutions and movie studios? What light can you contribute based on actual research, and please use as many words as you want.

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Meanwhile, if you go in a few minutes to my new "A Breath of Air" posting, you will see evidence of some of my most recent researches and uncoverings of unknown Herrmann music.

Thank you and try to have a nice day, "Jeff."

Meanwhile, why don't you go to the Image Police and report me! Oh, by the way, you might want to improve your image in public in these forums. Right now you have absolutely no credibility here. Why don't you start by giving us your real name and valid contributions.

Try to have a nice day, "Jeff."

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talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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Tom:

Yes, indeed. You are correct, sir. There is an image of the same cue in my UCSB PhotoTour but it is an image of the actual autograph score. But I thought my hand-copy might be bigger and clearer on a message board. The Expanded photo-tour will be even further expanded down the line. The images were already cleared long ago (eh....are you reading this, "Jeff"?? :) And there might be other surprises in time for the 2011 Centennial Celebration...

talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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The image below is the next-to-last cue from this episode titled (by somebody else--not Herrmann) "Death and Kitty." NotHitch will undoubtedly be keen to the observation that trumpet I plays a nice dolce melody/lyric line here--the only one in this score--as Matt is relieved to find that Kitty is going to be okay, speaking with her gently as she recuperates. Herrmann can probably make the grunts of a tuba sound quite lyrical in a cue if he wanted to!

Remember, these are "C" trumpets, not the usual B-flat transposing standard.

{Image <http://img5.imageshack.us/img5/1259/imgvo.jpg>

<http://img5.imageshack.us/img5/1259/imgvo.jpg>

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talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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Below is the image of the very first cue of the episode, appropriately titled by someone, "Kitty Shot." Interesting 5/4 asymmetrical time signature. Nice downer or sad minor triads (but that's not particularly dissonant). Herrmann didn't want to be strikingly dissonant here but appropriately dark and dramatic.

{Image <http://img38.imageshack.us/img38/5650/img0001uj.jpg>

<http://img38.imageshack.us/img38/5650/img0001uj.jpg>

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talkingherrmann mailing list

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11-12-09:

Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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Quote:

quote: In your research have you been able to determine under what circumstances Herrmann opted for a C over a B flat? I.e., what sort of effect he was trying to achieve?

The effect he was trying to achieve when he switched to "C" trumpets, my research could not possibly know. One would have had to ask Herrmann that subjective judgment call. But my research can show where he used "C" trumpets. I need to spend time to be meticulous about all the instances, and I don't have time right now for that (!), but I can give several examples.

In the image below from the "Eye of the Beholder" episode of TZ, we see on top cue VII's "Declaration" cue--all of two bars! Not only does Herrmann use "C" trumpets in this call but in this case he also uses "Hard" mutes. I can easily speculate why he used so-called hard mutes in this scene. The hallway monitor went on and the militaristic leader comes on.

{Image <http://img697.imageshack.us/img697/2119/imgspn.jpg>

<http://img697.imageshack.us/img697/2119/imgspn.jpg>

Herrmann used "C" trumpets consistently in Jason & the Argonauts except for the "Scherzo" cue when Jason and his doomed buddies fight the skeletons. There is he used Bb trumpets, but this is understandable because he self-borrowed it from his 1936 Scherzo that of course had Bb trumpets, and he did not want to spend the extra effort to change the notation!

Herrmann used "C" trumpets in Taxi Driver and Garden of Evil and Hatful of Rain and Prince of Players and Three Worlds of Gulliver and Journey to the Center of the Earth and White Witch Doctor. I'll need to check for more. As far as I can tell so far, his Early Works are all Bb trumpets.

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talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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Below is another example of "C" trumpets used in the oft-used CBS Fanfare that Herrmann composed in 1960. Bar 4 was deleted in the final version. The tonality is Bar 1 is C maj (C/E/G) to A min (A/C/E) to (Bar 2) C maj 7th (C/E/G/B) to A min/9 (A/C/E/B). The fanfare ends on the exuberant E maj (E/G#/B) chord. There are actually

six versions of the last two bars that Herrmann composed. Others had inversions of the E major chord; one ended in C major; one on F# maj (F#/A#/C#).

{Image <http://img301.imageshack.us/img301/4038/img0001xa.jpg>

<http://img301.imageshack.us/img301/4038/img0001xa.jpg>

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talkingherrmann mailing list

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Talking Herrmann: Herrmannesque Cues

Reply by: Bill Wrobel ()

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quote: I think it probably takes quite a bit to get under the skin of the usually mild-mannered and unflappable Mr. Wrobel.

As for "Oh, and Jeff Chandler is my real name. I was named after the movie star"... If that were the case, you'd be called Ira (and look absolutely darling in Esther Williams's cast-offs).

Scratch:

Thanks for the good belly laugh I got from your last comment!

At any rate, no, "Jeff" did not get under my skin. I simply wanted to indirectly help facilitate seeing him put a noose over his own head--which he did--by running away from my challenge. He "had better things to do" --yes, like continue being a pest and a drag, so to speak, on this Forum, by lowering the normal quality of contribution from posters. It is unfortunate that some people prefer to be clowns, and be stumbling blocks instead of stepping-stones in life, but sometimes you have to reveal them as the fools they chose to be. So be it. (By the way, Herrmann never suffered fools and routinely blow-torched them! : )

Now I choose to consider him PNG as far as I'm concerned. Hope he changes his ways for the better (for his own good)...

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talkingherrmann mailing list

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11-13-09:

Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

NotHitch:

Various sources say different subjective descriptions between the "C" and the "Bb" trumpets sound. I am not a trumpet player but you definitely are, so I would defer to your expertise and opinions on the matter.

m In "The Technique of Orchestration" by Kent Kennan, he states, "Although not so widely used as the Bb instrument, the C trumpet seems to find flavor with contemporary composers, many of whom write for it entirely. It is a bit more brilliant but its tone is generally not quite so rich..." Would you agree with that assessment, NotHitch?

Other subjective opinions suggests that the C trumpet is "lighter" and "cleaner" sounding. Do you?

It appears that most European orchestras, especially the French traditionally, tend to work with the C non-transposing trumpet, whereas American and I guess Canadians prefer the Bb transposing one.

I have a copy of the old "Brass Anthology" book, a Compendium of Articles from The Instrumentalist On Playing the Brass Instruments. Only one article on the C trumpet (see the image below) dated 54 years ago.

{Image <http://img208.imageshack.us/img208/584/imgkg.jpg>

<http://img208.imageshack.us/img208/584/imgkg.jpg>

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talkingherrmann mailing list

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Talking Herrmann: KITTY SHOT: 'Bad Man Shoots'

Reply by: Bill Wrobel ()

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Other colleague composers occasionally used C trumpets in scores besides Herrmann. One was Leonard Rosenman. The image below is my personal handwritten research copy of the "Last Judgment" episode of HGWT, specifically the "Paladin Shot" cue dated February 1961. Not only were they C trumpets but muted as well (along with the other brass) to, I guess, help signify the tension of Paladin being gunshot.

Jerry Goldsmith also occasionally used C trumpets. For example, in his "CBS Eye # 1" he utilized 3 C trumpets, 4 horns, 3 trombones, 2 tubas, and timp.

You know, I've been trying to recall any instance when the great Max Steiner used C trumpets. So far I could not find any such instance! But I need to do a lot more looking. I'll also check out other composers that I've worked on, including Rozsa, Williams, etc.

{Image <http://img691.imageshack.us/img691/2963/img0001es.jpg>

<http://img691.imageshack.us/img691/2963/img0001es.jpg>

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talkingherrmann mailing list

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November 22, 2009:

Talking Herrmann: hangover square

Reply by: Bill Wrobel ()

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Margherita Pirri (a prettier name than "TwisterNerve85"):

Below is my personal research hand-copy of the "Netta's Death" cue from Hangover Square Reel 6/1B. I could not scan the complete cue in one shot so I have two scans (with obvious overlaps).

The Concerto cue is 59 pages in length, Molto appassionato in C time. Initial instrumentation: 2 flutes, 2 oboes, 2 clarinets, bass clarinet, 2 bassoons, Contra bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, vibe, timps, piano, 12 violins I, 8 violins II, 6 violas, 6 VC, 4 CB.

{Image <http://img146.imageshack.us/img146/3668/imgmm.jpg>

{Image <http://img266.imageshack.us/img266/5696/img0001yv.jpg>

<http://img146.imageshack.us/img146/3668/imgmm.jpg>

<http://img266.imageshack.us/img266/5696/img0001yv.jpg>

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talkingherrmann mailing list

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Talking Herrmann: hangover square

Reply by: Bill Wrobel ()

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TwistedNerve85 (shouldn't it be HangoverSquare85 ?):

9And what does the "85" mean??)

It is interesting that you are under the spell of a relatively obscure or little discussed feature film score by Herrmann. Probably the least talked about (or ever!) is A Hatful of Rain.

At any rate, since you are under the spell, here is an appropriate cue for study purposes:

{Image <http://img101.imageshack.us/img101/9863/img0002uk.jpg>

<http://img101.imageshack.us/img101/9863/img0002uk.jpg>

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talkingherrmann mailing list

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Talking Herrmann: hangover square

Reply by: Bill Wrobel ()

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HangoverNerve85:

Below for study purposes is "The Cat" cue from the score. Interesting that Herrmann has the alternate flutes playing gliss technique once the cat appears. Such a universal device (usually with violins) used by film music composers, including Waxman in his Jack Benny score, Horn Blows at Midnight, Max Steiner (such as in Distant Trumpet) when it involves cats or, especially, "catty" femme fatale line.

In Herrmann's cue, it appears that the piccolo in Bar 5 plays Line 1 B quarter note gliss up to Line 2 Ab 8th initially, and that's a very dissonant m7 interval, and then it sounds Line 1 A quarter note gliss up to Line 2 Eb, and that's a rather expected (for Herrmann!) tritone interval--in this case, the dim 5th interval. So, hinted at musically as constructed, it's not going to be a pleasant episode, that scene!

In the Waxman R8/3 segment bars, we have the violins in harmonics playing the rising to falling catty glisses. The flutes play the fully written out "11" figure on the rise. This is such a great score. I always enjoy listening to it. I don't know if it would sell well if re-recorded but it is a masterful, fun score. I believe Stalling was involved in the final cue(s) action scenes but I'll have to check my notes. But I don't recall seeing Stallings's name written down on the music there that I researched--but I did not have the cue sheets.

I'm looking for the Steiner segment and the catcall violins device, but so far I cannot locate my notes. Maybe I'll include it later....

{Image <http://img695.imageshack.us/img695/2794/img0003jq.jpg>

<http://img695.imageshack.us/img695/2794/img0003jq.jpg>

{Image <http://img513.imageshack.us/img513/5035/img0004r.jpg>}

<http://img513.imageshack.us/img513/5035/img0004r.jpg>

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talkingherrmann mailing list

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Talking Herrmann: hangover square

Reply by: Bill Wrobel ()

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Below is my hand-copy of "The Dealer" short cue after the Prelude. Gb maj 7th tonality here (Gb/Bb/Db/F).

{Image <http://img136.imageshack.us/img136/9220/img0005mh.jpg>}

<http://img136.imageshack.us/img136/9220/img0005mh.jpg>

Hangover Square (1944)

Additional Note

20th Century-Fox, directed by John Brahm.

Initial Publisher: 20th Century Music Corporation {ASCAP}

Concerto: Photostat of the manuscript full score in Bernard Herrmann's autograph, bound.

Incidental Music: Manuscript full score in Bernard Herrmann's autograph, bound.

I/1a Prelude Ending

I/1c The Dealer

I/2 Murder and Fire (Allegro vivo in 6/8 time)

Confession (clarinet solo here)

II/1 The Clock (Slow in 3/4 time)

II/3 The Knife

III/1 Barbara (Andante in C time, 4 bars) E. Horn & strings

III/5 Netta (Slowly in 5/4 time)

III/7 Netta's Goodnight

III/8 Departure (3 bars)

IV/2 Midnight (5/4 time-C)

IV/3 The Spell

IV/3a The Murder (Allegro vivo in 6/6)

IV/4 Theme (Lento in Cut time) 7 bars

V/4-6 Fame 2/2 time, Slow

V/7 Anger (Vivo)

VI/1 Second Spell (Lento)

VI/1a The Cat  
VI/1b Netta's Death  
VI/1c The Bonfire (Modto in C)  
VI/1d Recovery (Slow in C)  
VII/2 The Invitation  
IX/1a Coda 3/2 time

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talkingherrmann mailing list

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Talking Herrmann: Herrmann Lecture at UCSB 1969  
New topic by: Bill Wrobel ()

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To Interested Researchers:

Below is a scan of some of what is available in burned cd format (from tapes) at UCSB. Highlighted towards the bottom are two cds of the lecture Herrmann gave at UCSB in early 1969. My copies cost me \$30--basically \$10 a cd and \$10 processing fee.

The first cd opens with the Prelude music shown on screen of North by Northwest. Then the host introduces Herrmann. The host starts with a quote from Herrmann regarding the usefulness of music in a film. Then he asks, "Why do movies need music in the first place?..."

Herrmann: "Well, I don't want to make this discussion a historic one, but in spite of new fashion and aesthetic theories, film is one medium that needs other arts because it's a cooperative mosaic enterprise. The use of music has always been necessary even from the silent days to its present day. And people always ask me this question: Why does a film need music? Well, I'd like to say something--I've never met a producer who said to me, 'I just finished a film and I don't need you!' ...{rather} 'So, composer, you must come and see what you can do to help us' Now that alone is a crying need of a film because music is a sort of cement or veneer that finalizes the art of making a film...." ETC.

After about 8 or 9 minutes of talking, they show the opening of Citizen Kane without music, then more comments about the lack of a traditional Main Title opening, and then the same opening with the soundtrack. Later at about the 20 minute point, they show the montage clip from Kane at the dinner table (disintegration of the marriage). ETC.

The first cd is 57:20 in duration; the 2nd cd is 55 minutes.

{Image <http://img214.imageshack.us/img214/3441/img0006n.jpg>

<http://img214.imageshack.us/img214/3441/img0006n.jpg>

The top of the scan shows On Dangerous Ground tracks. I do not know the facts about them (never heard them) but I would surmise logically that Film Score Monthly used these tapes for its FSM cd release.

In the middle are the Herrmann Symphony tapes. As I commented in that Topic:

quote: UCSB has the old tapes. One recording is conducted by Howard Barlow on September 20, 1942 (A1651/D12-A1654/D12). Another recording is conducted by Herrmann himself on July 27, 1941 (A1312/D12-A1311/D12).

I found out from David Seubert in a list he gave me that the Barlow version is available for cd, originally on 12 inch disc. I am not sure how much it would cost to have a copy made for you--at least \$30, maybe even \$50 or \$60 since 3 cds may have to be made. I know that I paid \$30 for two cds of the Herrmann lectures he gave at UCSB back in 1969 (commenting on clips of Kane and other movies)--basically \$20 for the cds and \$10 for processing/costs. I may be tempted to get the symphony but I doubt it, at least for awhile. My money is low after this expensive weekend on vacation!  
<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3320>

I am tempted to get it eventually but right now discretionary money is very low in my household due to property taxes, vet bill, etc!

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talkingherrmann mailing list

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Talking Herrmann: Christmas Carol DVD

Reply by: Bill Wrobel ()

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The image below is my hand-copy of the beginning of the Finale from the show. It's terrific to have such a festive and joyful score (overall) by Herrmann. Too bad he didn't write ala Tchaikovsky a Christmas Carol ballet! Actually, any immortal ballet. I would've loved seeing him do something in the manner of Tchaikovsky. His rare Christmas Carol music showed that he had it in him.

{Image <http://img687.imageshack.us/img687/5928/img0007z.jpg>}

<http://img687.imageshack.us/img687/5928/img0007z.jpg>

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talkingherrmann mailing list

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11-24-09:

Talking Herrmann: The John Player Lecture  
Reply by: Bill Wrobel ()

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Steve:

I vaguely recall from somebody (or I read it somewhere) that Herrmann gave a lecture at UCSB, and he talked (at least in part) about Ives. That's my recollection anyway, and it may indeed be faulty. That's partially why I ordered the UCSB cds ahead of time of my research there several weeks ago, hoping it was material on Ives and other subjects. Apparently, however, it was the so-called John Player material. Screw-up somewhere by somebody.

At any rate, I just e-mailed David Seubert at UCSB for possible clarification on the lectures. If I recall, however, David mentioned to me that he never listened to the tapes/cds anyway but arranged to have a copy made for me for \$30. So probably we need to have Chris Husted to hopefully clarify this confusion but I don't think he has ever chimed in here at Talking Herrmann since he left the Herrmann Estate job. Too bad.

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talkingherrmann mailing list

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Talking Herrmann: Herrmann Lecture at UCSB 1969  
Reply by: Bill Wrobel ()

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Steve:

I paid for two cds:

A1720/R7--Dated on the sleeve 1/11/1969 "Lecture at UCSB tape 1" Time, 57:20

A1721/R7--Dated 2/11/1969 "Lecture at UCSB tape 2" Time, 55:00.

Well, it is obviously a printing error on the sleeve of the first cd. Instead of 1/11/1969 it should be 2/11/1969. Historically I do not know if indeed Herrmann was there giving a lecture on 2/11/1969. The OAC url and excerpt below states Feb 11, so I can only assume that date is correct. Moreover, the A1721 cd is a continuation (segue) of the exact same lecture as given in 1720. The cut off of the first cd is when Herrmann talks about the "singing" telephone wires he used for All That Money Can Buy (Devil & Dan Webster). Then at the start of the second cd, Herrmann continues his discussion on the movie. Then he discusses DTESS. A film clip was shown of it. Then a film clip of the Bird sequence from Mysterious Island. Then a long discussion (and clips shown) of PSYCHO. Then Fahrenheit 451. Then I believe ENDLESS NIGHT clip towards the end.

Personally I was a bit disappointed with the "lecture" because a huge portion of the so-called lecture was actually the showing of many film segments from a lot of different movies, and that took up valuable time.

At any rate, I assume that my two cds encompasses all four-line entries given in that data sheet I first scanned and provided above. However, if you look at the OAC entries, you see more perhaps more confusion involved:

quote: February 11, 1969.  
item A1720/R7-A1721/R7,  
tape {TR# 8-9}

Apparently that is what I have. But then the third entry is:

quote: Bernard Herrmann lectures at UCSB.  
January 1, 1969.  
item A1722/R7 Radio Memorials.

That is mysteriously dated January 1, 1969--a major holiday. School is closed on New Year's Day. And what does "Radio Memorials" mean if it is also "UCSB lectures at UCSB" ??? Sloppy entries, bad documentation.

Too bad Chris Husted is still not involved in the Herrmann Estate (or at least posting here). Being there long-term at UCSB, he probably could have cleared up the confusion regarding these tapes. Martin Silver even more so but, alas, he passed away fairly recently.

If David Seubert is reading this, perhaps HE can clear this all up....

<http://www.oac.cdlib.org/data/13030/jd/tf438nb3jd/files/tf438nb3jd.pdf>

Subseries G: Lectures and Interviews

May 25, 1968.

item A1719/D12,

tape {MT# 52}

A Musical profile of Bernard Herrmann by Jack Henderson.

February 11, 1969.

item A1720/R7-A1721/R7,

tape {TR# 8-9}

Bernard Herrmann lectures at UCSB.

January 1, 1969.

item A1722/R7 Radio Memorials.

talkingherrmann mailing list

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11-25-09:

Talking Herrmann: The John Player Lecture

Reply by: Bill Wrobel ()

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Steve:

I'll have more time after today to research into this more. Hopefully David will respond today (although because of Thanksgiving perhaps he's already away for the rest of the week). But I'd swear I heard somewhere that Herrmann did indeed lecture there, and he talked about Ives. I'll try to nail that one down.

Your comments on Chris are indeed noted. Not too many people seemed happy with! : ) However, even though I had an issue with him once or twice (one documented on Talking Herrmann), and I think his position there at the estate got to his head, he still deserved respect because he personally loved Herrmann's music and did a lot of work. That other guy there now at the Herrmann Estate (is his name Patton??) does not deserve my personal respect. He never once responded to my own several research requests (and I both e-mailed and sent snail mail requests). That's unprofessional. The Estate website has been dead or inactive for a few years now. Someone needs to clear away the cobwebs there! I feel that Norma made a hasty mistake hiring him. Either bring back Chris or find someone who'll at least respond to research requests--and who would at least now and then say something to this official Herrmann site! Chris did, lots of times. The guy there now never once communicated with us--especially about our beefs about the lack of communication to requests. So I sympathize with you, Steve!

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talkingherrmann mailing list

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11-26-09:

Talking Herrmann: Herrmann Lecture at UCSB 1969

Reply by: Bill Wrobel ()

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I checked Smith's bio on Herrmann, and indeed he states in several footnotes (and one large quote) that Herrmann did indeed lecture at UCSB in 1969. You can check it out on Google Books. The footnotes on Chapter Two are highlighted on page 379. For instance:

3.BH, lecture on Ives, UCSB, 1969.

5. BH discussed his meeting with Copland in the UCSB lecture, 1969.

23. BH, lecture, UCSB, 1969.

62. BH lecture, UCSB, 1969 {references pages 38-39 in the hard text with Smith quoting Herrmann }

So obviously Smith listened to the 1969 lecture tapes on Ives. But where are they now? Did somebody make a switch? Is it still in the Herrmann Papers somewhere but now unidentified or mislabeled? This will need to be an internal detective job within Special Collections to determine what happened to those actual 1969 tapes. I hope the tapes are still there (not in somebody's private collection!) and found.

I'll send David these Smith references in a new e-mail today.

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talkingherrmann mailing list

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11-27-09:

Talking Herrmann: WARNER ARCHIVE 4-Day Thanksgiving Super Sale  
New topic by: Bill Wrobel ()

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Starting Today (Friday, November 27) is the special four-day Thanksgiving weekend sale at Warner Archive. Those in America at least can order ten dvds for \$99.95 (half-off the normal price). This sale won't happen again until next Thanksgiving or Xmas 2010.

I can recommend several titles in case anybody is interested in terms of terrific music. For instance, ICE PALACE (Max Steiner) is excellent. There are other Steiner titles there, like DISTANT TRUMPET and SINS OF RACHEL CADE.

[http://www.wbshop.com/Over-380-Movies-Reduced-to-\\$14.95-or-Pick-10-DVDs-for-\\$99.95/WACHOLIDAYPRICE,default,sc.html?adid=WACNwPrsEml](http://www.wbshop.com/Over-380-Movies-Reduced-to-$14.95-or-Pick-10-DVDs-for-$99.95/WACHOLIDAYPRICE,default,sc.html?adid=WACNwPrsEml)

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talkingherrmann mailing list

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Talking Herrmann: WARNER ARCHIVE 4-Day Thanksgiving Super Sale  
Reply by: Bill Wrobel ()

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I decided to take advantage of the special offer and purchased ten dvds online:

(1)Darby's Rangers (Max Steiner)

- (2)I was A Communist for the FBI (Steiner)
- (3)Ice Palace (Steiner)
- (4)Iron Mistress (Steiner)
- (5)Lightning Strikes Twice (Steiner)
- (6)Majority of One (Steiner)
- (7)The Man I LOve (Steiner)
- (8)Mission to Moscow (Steiner)
- (9)Saratoga Trunk (Steiner)
- (10) Confessions of a Nazi Spy (Steiner)

Merchandise Total:

\$99.95

Promotions:

-\$5.00

Shipping:

FREE

Sales Tax:

\$9.78

Total:

\$104.73

If you order ten dvds, use the coupon code: CABINWB

You'll get \$5 off your order. Shipping is free anyway since it's over \$50 or whatever the minimum is. But, alas, you must pay sales tax here in California so I paid \$9.78 extra. Otherwise I believe that if order outside of California, your order will only be \$94.95 if you use the coupon code.

NAKED & THE DEAD is not yet available, so that one would've been on the top of the list. Maybe in 2010. I suspect it will be out soon.

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talkingherrmann mailing list

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11-29-09:

Talking Herrmann: WARNER ARCHIVE 4-Day Thanksgiving Super Sale

Reply by: Bill Wrobel ()

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Yes, you are correct. Somehow I missed that one. I could only order ten dvds for that \$94.95 price. The 11th one would cost \$14.95 and each successive dvd. I passed up on

Crime school, Four Daughters, Breaks of Hearts. Those older Steiner scores did not interest me anywhere as much as Confession of a Nazi Spy. For some reason, unless it was a glitch on their software, Room for One More always came up \$14.95. But I didn't much care for that movie and score in terms of priority.

I already have many of the old VHS formats of the movies I ordered (Ice Palace, Darby's Rangers, Saratoga Trunk) but I wanted the dvd format. Darby's Rangers is a particularly dynamic score, and it influenced since I was a kid. Ice Palace is also terrific to hear, in glorious color as well (unlike the previous title). I also have the old VHS formats of King Richard & the Crusaders, Hanging Tree, Beast with Five Fingers, Desperate Journey, Miracle of Our Lady of Fatima, Pursued, Distant Drums, Cash McCall so I suspect they will eventually be released.

My biggest hope is that two movies will be released soon:

- Naked & the Dead Herrmann
- Lion & the Horse Steiner

That Steiner movie and score I consider to be just about a perfect "B" family movie entertainment experience but I bet nobody on this forum (except for maybe John Morgan) have ever seem or even heard the movie. There was a tape of it (or at least selections) from the old Steiner Society, but I haven't seen the movie since I was a kid. I requested it on TCM but so far, no luck. TCK did release several months back Steiner's The Decision of Christopher Blake because it was an Alexis Smith day. What a fun, highly interesting score, especially the several dream sequences!

As I mentioned in other posts, a major section of the Main Title of I Was A Communist for the FBI was self-borrowed from She.

The Gary Cooper theme (I believe "Clint") in Saratoga Trunk is quite memorable, especially when first heard. I was always impressed by it. See the image of my hand-copied version below...

Charge at Feather River would be a great film and score to be released. Really a fun movie. I like the stars a lot, and the music is pretty darn good! Like those accentuated finger cymbals.

Overall I tend to like better the latter-era Steiner from about the late Forties to his retirement (about when Cutter took over the orchestrator job). Leaner and meaner--like Herrmann! Of course I prefer the Technicolor-CinemaScope era the best for movie entertainment. The peak was probably the mid to late Fifties.

{Image <http://img12.imageshack.us/img12/1262/imgfr.jpg>

<http://img12.imageshack.us/img12/1262/imgfr.jpg>

talkingherrmann mailing list

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13-3-09:

Talking Herrmann: Herrmann Lecture at UCSB 1969

Reply by: Bill Wrobel ()

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David has always been helpful to me; in fact, he e-mailed me three or four days ago stating that he was going to the UCSB Annex to determine where that 1969 Herrmann lecture tapes are. Hopefully they are clearly labeled and, more importantly, correctly identified! Look for how long those two tapes advertised as the UCSB 1969 lecture were actually the 1972 London lecture tapes. I would like to hear the actual 1969 lecture anyway (as originally intended when I ordered the tapes) in case Herrmann had more interesting things to say about Ives and other composers, and in case he offered insights now & then on other matters (including film music). Even if the reel-to-reel tapes are found, there is no guarantee I can get a copy because they haven't been converted to cd yet (as far as I know).

Realize that David is not solely involved in the Herrmann Papers. He has a whole range of archival material there at UCSB to be responsible for. I'm sure there are lots of requests for assistance, especially from students during active semesters, so it takes time. For instance, at the American Heritage Center, I made a request to get the precise location of the Rozsa scores available there (since I could not find them online). I got a response back fairly quickly but now it will take weeks (maybe several weeks) before an assistant comes to my request and is able to do a personal search & find mission. Staffing is less these days, and overworked.

Another issue in universities is that people retire or otherwise go to other positions (or completely different jobs altogether). For instance, Tim Edwards at UCLA was the hands-on guy there at Special Collections, extremely helpful and knowledgeable. But he left some years back, and ever since then things went downhill there. Nobody seems to know nothing! That's what a few researchers had told me anyway! :) Nobody knows where the CBS transcriptions discs went, and so forth.

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talkingherrmann mailing list

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12-27-09:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

New topic by: Bill Wrobel ()

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I wonder if anybody here knows (perhaps Steve P. if he's reading this??) if Disney in fact actually considered Herrmann as the prospective composer for 20,000 Leagues Under the Sea?? As I wrote in my draft below of the score:

“The sound of the Disney orchestra is not terrific. The 20th Century Fox and Warner Bros. “sound” was far better in this general period, as was MGM in large part. Paramount, Columbia and Disney recordings in my opinion did not sound anywhere as powerful and dynamic and full. The brass choir especially seemed diminished. I especially liked the Warner Bros. Orchestra but 20th Century under Alfred Newman was excellent nevertheless. As far as the opening credits scene itself, I really enjoyed the setup with the stage and the scintillating waves cascading across, the credits in sea blue, and so on. Very nice atmosphere.

Personally I would've preferred that Herrmann had done the score. I heard the rumor somewhere that he was at least considered by Disney (if not actually approached) but stayed with the in-house composer, Paul Smith. I'll try to nail down that speculation and see if it was based on truth. I liked what Smith composed but wondered how Herrmann would've approached the project (especially after just coming from Beneath the 12 Mile Reef) or even Max Steiner! Herrmann and Steiner were “bigger guns” (or harpoons!) than Smith, artistically and historically speaking from the present perspective. Smith did a perfectly able job here but I feel that Herrmann would've done a more memorable score.

I'd like to nail this down. When I very briefly studied the Smith score years ago I did not have time to search office documents or memos on the matter.

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talkingherrmann mailing list

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Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

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Incidentally, the same Disney animators who did the blue electrical charges (see the 1 hr.28 min on the dvd) against the cannibals on the Nautilus hull also did the animation for Forbidden Planet--and to immense credit (especially the Creature from the Freudian ID!). So I'm glad Avie brought up that later movie. While not a great sci-fi movie, it had terrific visuals and art design. The "score" attempted to be futuristic avant-garde as well but did not succeed as well as the visuals (obviously, as Avie pointed out). If I had to

choose between that movie and 20,000 Leagues Under the Sea, I would pick Forbidden Planet--although the former had many credits to it. But overall the sci-fi movie made a greater impression upon me as a kid. Needless to say, both movies needed a score by Herrmann!

Avie made good comments but I would not necessarily call it cartoon music per se--although Smith does "mickey-mouse" the music fairly often. A lot of the music sequences involve the Ned Land motif, which is essentially the Whale of a Tale song-melody. It's not cartoon music per se but definitely COMICAL in nature, and a bit overdone in this movie in terms of frequency. While I think Kirk Douglas was a big plus in the movie, and gave it a lot of energy (and I wonder what leit-motif Max Steiner would've given the Ned Land character!), Avie is right when he hints that there is no characterization or deepness here, except perhaps for the Nemo character to some extent (excellently cast by James Mason). I enjoyed the Abbott & Costello great chemistry between the Kirk Douglas and the Peter Lorre characters, but once again it diminishes the dramatic potential of the movie. The writers did not practice a moderate discretion here: Enough & Not Too Much. The Professor Aronnax character is okay but I don't think casting Paul Lukas for the part was ideal! I loved the matte painting effects, the Nautilus ship itself, and many other features in this movie. The score itself is competent, and at times quite good or effective. There are even a few isolated Herrmannesque points... "Justified Hate" Reel 8/B. 4/4 time, 3 pages, 10 bars. Dvd location: 1:06:46. Scene: Nemo and Aronnax argue over the justification of the attack. Violas and celli are soli in the first two bars. Towards the end of this cue (dvd 1:07:23), there is a nice and rather Herrmannesque sonority as the Professor states that "it's a bitter substitute." There are other sections in the score I liked and appreciated, so I would not label Smith's work as atrocious, especially after researching the actual written score. But he seemed in many cases to lack the dramatic instinct necessary for a memorable score, a quality that Herrmann had in spades, and also Max Steiner and other film music Top Guns. At times Smith's music reminded me in character to Leith Stevens' music, and I was not terribly impressed by his music--although he was quite capable and intelligent and even "interesting" with his choices. For instance, I liked the War of the Worlds score. But their music never really moved me in most cases. Not terribly distinct and impressive (as Herrmann's music was, or Steiner's, Goldsmith in many cases, etc.). I would definitely STUDY all of their music if I had the time and opportunity, but I would normally care to listen to their music as a steady musical diet. Herrmann's music was "meat & potatoes" in dramatic substance, while Steven's and Smith's music for me would be the occasional desert. Herrmann's music is the main course meal. Of course that is my own personal tastes.

I was just watching the opening scene music (after the Main Title) of the Alan Ladd movie, The Iron Mistress that I bought as part of the ten-dvd deal at Thanksgiving. Fantastic, energizing music! This is when the three brothers chase and fight over the bag of money to see who goes to New Orleans. Max Steiner did a memorable piece of work here at this point, although the film itself is weak. The music animates again when the famous Bowie knife is made. Anyway, while I "appreciate" what Smith did in the Disney movie, none of it really "excited" me as Steiner's music did in that one opening scene.

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12-28-09:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

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Back in September 2003, after my Herrmannesque score for Hitchcock's *The Birds* (see images on my site), I decided to start a Herrmannesque score for Disney's film as well. I started with the Main Title sketch (and the first four bars orchestrated) and the sketch for "The Drawing" (Smith did not compose music for that scene). My approach in part was to simulate, especially with the Main Title, the same overall approach Herrmann took on *Journey to the Center of the Earth*--but applied to the depth of the ocean instead of the depths of the earth! I did not want to replicate the approach Herrmann took just earlier on *Beneath the 12 Mile Reef*, and I am confident Herrmann would have done the musical design differently as well. He might have two harps at least, maybe four, but not nine! I employed three english horns, 4 clarinets, 2 bass clarinets, 4 bassoons, 2 Contra bassoons, 8 horns, 6 trumpets, 6 Pos, 4 tubas, 2 timp, 2 cymbals, bass drum, Tam Tam, chimes, 4 harps, vibes, strings. I avoided the organ(s).

Perhaps I will revisit this score project. If completed I'll put it online just as I did for *The Birds*.

{Image <http://img709.imageshack.us/img709/5594/img0003nm.jpg>

<http://img709.imageshack.us/img709/5594/img0003nm.jpg>

{Image <http://img94.imageshack.us/img94/505/img0004rfq.jpg>

<http://img94.imageshack.us/img94/505/img0004rfq.jpg>

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Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

{ Image <http://img109.imageshack.us/img109/4343/img0013dk.jpg>  
{ Image <http://img686.imageshack.us/img686/7481/img0014eq.jpg>

<http://img109.imageshack.us/img109/4343/img0013dk.jpg>  
<http://img686.imageshack.us/img686/7481/img0014eq.jpg>

Above are the top and bottom halves of my own hand-copied version of the beginning of the Main Title meant for personal research study. You can see that Smith used a pretty conventional orchestra. Herrmann, on the other hand, would predictably use a fairly unconventional orchestra in terms of augmented instrumentation of certain instrumental choirs. Herrmann would certainly use more than one harp, unlike Smith. He would also use instrumentation that would signify (to him) a liquid sensibility to the score, and of course "deepness" especially when the Nautilus is very deep underwater. I think he would have augmented the brass section for sure. He would've come up with an instrument(s) that would have a special significance for the nature of the film (just as he did with the Serpent woodwind for JTTCOTE). His probable score would also not be as light or comical as Smith's score, de-emphasizing the Whale of a Tale melody! Of course Max Steiner would, like Smith, emphasize it up to the mast!

Time for bed.

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12-29-09:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

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It's not all that risky to intelligently predict what an established composer would've done. After all, much of what a composer does in his busy career is habitual, and it shows in his scores if you are fortunate enough to be able to study most of them (as in the case of Herrmann). First you get to know the general approach of a composer. In Max Steiner's case, we all know his approach: leitmotifs for the major characters, "mickey-mousing" actions, and so forth. I had already discussed Herrmann's approach in my online essay on the matter. You cannot of course always specify the precise details of how Herrmann would implement his generalized style/ The theme can be expressed in any of many details in terms of choices of instruments, for instance, but one can make educated guesses if one studies Herrmann's scores long enough so that you get into the subjective "feel" or world view of his approach. A composer may creatively change a standard approach for the sake of the film's subject matter. Jerry Goldsmith, for example,

was far more adaptable and willing to change than Herrmann in most cases (freely doing both tonal and atonal scores, being highly experimental with percussive effects, asymmetrical meters, etc). Herrmann was quite unique in his voicing but he was also quite predictable because he tended to "stay the course" (tonal composer 98% of the time; a fondness for minor chords/half-diminished 7ths; fondness of lower register instruments; tendency for slow moving and parallel chords, etc etc). So it's not risky business trying to capture Herrmann's style if you can get into his music and had studied his written scores for years.

Herrmann would not have avoided all "underwater" associations in LEAGUES musically speaking. He certainly didn't with REEF and those nine harps. Harps have long been associated with water (I think of Tchaikovsky's SWAN LAKE ballet, for example) and other-dimensional subjects (being underwater is considered "other-dimensional" in certain respects).

TGSET is a fine Newman score (though a bit too sedate overall!). I researched the conductor score at USC back in 2004. Written on one of the documents is the annotation: "Truly an honor and privilege to have the opportunity to work with you, Alfred. Thank you so very much--with much affection. Jack Hayes." Also: "A wonderful birthday! So much love...Dolly Kahn...3-17-65." Also: "To Alfred--from those who love you!...Louis & Annette Kaufmann, Sarah Leibole...3/17/65."

Leith Stevens is a competent composer indeed but his music rarely moved me personally or consistently (whereas Herrmann's and Steiner's music consistently moved me). Leith did various GUNSMOKE episodes for CBS. I studied several of them. I remember he did "The Do-Badder" in the hour-long 7th season. The unusual looking Abraham Sofaer starred in it, and Warren Oates. He did a nice half-hour episode titled "Where'd They Go?" starring Jack Elam, and "Big Tom" starring J. Wilke of LEAGUES fame. He did the Cale sequel, "The Search" for the opening 8th hour season. But overall I never much cared for his style that seemed a bit nondescript to me, although I do like some of his feature film works. I thought Fred Steiner was a far more interesting composer than Leith Stevens. I simply liked his music a lot more. This includes his works for Gunsmoke, Have Gun Will Travel, and certainly Star Trek, and so much more. There was a Sundance episode he did (Earl Holliman, the star) titled "Black Widow" (or something of that nature) that was quite interesting to hear. But I guess I liked Stevens better than what Van Cleave did for Gunsmoke and the other CBS shows, or Moraweck.

Sorry, no "Wrobesque" scores in the works! Composing is just a hobby/avocation right now. I'm too busy presently in my I-Have-To-Make-A-Decent-Living job, my research activities, my site, etc. Maybe after I retire!

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talkingherrmann mailing list

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1-1-10:

Talking Herrmann: THE VIRGINIAN tv series now on The Westerns Channel  
New topic by: Bill Wrobel ()

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Heads Up Notice: There is a marathon of the early to mid-Sixties western series The Virginian today (New Year's Day) on the Westerns Channel (Encore). They are showing the first 18 episodes non-stop and commercial free. At this moment as I write (10:40 am) they started episode # (, "It Tolls For Thee" (11-21-62) starring Lee Marvin and Albert Salmi. Lee J. Cobb is featured in this episode from the first season. Just before this they showed "Impasse" starring Eddie Albert and a very young Tom Skerritt. Coming up at 4 pm is "The Accomplice" starring Bette Davis. At 6:40 pm is "Duel at Shiloh" starring DeForrest Kelley, Geraldine Brooks, Brian Keith.

So if you've never seen the well-casted western tv series (each episode nearly 1 hour and a half), then here's your chance. Then they'll be showing an episode every day in the evening Monday thru Friday, kicking off the new season. Tomorrow (Saturday) they will kick off back-to-back episodes of Have Gun Will Travel starring with the 1st season's "Three Bells to Perdido" (music by Bernard Herrmann).

Incidentally, Herrmann composed original episodes of The Virginian so you might be lucky to come across a Herrmann-scored episode or two later in the year. We know that he did "Nobility of Kings" (Nov 10, 1965) from the 4th season and then "Show Me A Hero" (Nov 17, 1965). He composed the 6th season opening "The Reckoning" (Sept 13, 1967) and the 7th season's "Last Grave at Socorro Creek" (1-22-69). But there maybe more! So I will try to record every episode especially from the 4th season on. He may have done earlier episodes but I do not know. But there are many seasoned composers doing the series, including Leonard Rosenman "A Love To Remember"), David Shire (eg., "Halfway Back from Hell"), Lyn Murray ("Crime Wave at Buffalo Springs"), Franz Waxman, and many others.

<http://epguides.com/Virginian/>

<http://www.starz.com/guides/1001WST1.pdf>

<http://www.starz.com/channels/encore>

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talkingherrmann mailing list

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Talking Herrmann: THE VIRGINIAN tv series now on The Westerns Channel  
Reply by: Bill Wrobel ()

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I forgot to mention that the Westerns Channel is also showing the hour-long black & white episodes (starting 7th season in 1961-1962) of Gunsmoke. There will be a marathon of the first season on Monday, January 3rd starting at midnight. Episode # 2 at 1 am "Old Yellow Boots" has an original score by Van Cleave. At 5 am is "All That" music by Fred Steiner. But the one to really watch (and record) is "The Squaw" (11-11-61) at 8 am. That original score by Fred Steiner is fabulous, and one cue in particular is quite Herrmannesque (fight scene). It stars John Dehner, Vitina Marcus, and Paul Carr. Excellent episode too. At 7 am strangely is "Chesterland" (original airdate November 18, 1961)--strange because it was broadcast a week after "The Squaw" but it's showing Monday the episode before. It has stock music but it's a really fun episode, and one of Dennis Weaver's favorites. "The Squaw" will air again at 7 pm on Thursday, January 14th, and "Chesterland" on Wednesday.

At 1 pm is "A Man A Day" at the co-star is Leonard Nimoy (pre-Star Trek years). If I remember correctly it too is an excellent episode (but stock music). Then at 2 pm is "The Do-Badder" that I mentioned in another thread a few days ago that Leith Stevens composed. It stars Abraham Sofarer as Harvey Easter, Warren Oates and Strother Martin. Next at 3 pm is "Lacey" with an original score by Van Cleave. At 11 pm Monday evening is "Coventry" starring Joe Maross. Stock music but the episode is quite excellent.

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talkingherrmann mailing list

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1-2-10:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

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You stated, "Jeff," that I am "unqualified to be a prediction maker." Well, when I predicted several weeks ago in my direct challenge to you to put up or shut up, you ran the other way (both times).

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3358>

My prediction that you would run was correct. It was an easy prediction because you have no credibility regarding serious Herrmann studies and primary materials research. Your pretense was easily exposed. I had hoped that you would've learned from the incident and start to build anew a sense of credibility and civility. Since you have regrettably decided not to in your latest post on this thread I started, and went on the attack (a very weak one at that!), then I have no other choice but to finally declare you PNG. In case you did not understand what that meant when I first stated it in the previous thread (see the above url), it means "persona non grata." Nothing further that you write on this Talking Herrmann forum will be read by me. And of course this means henceforth

I will not respond to your statements (statements that I will never read anyway). In effect, you do not exist, "Jeff Chandler," as far as I am concerned.

Now: In response to John J. and NotHitch, I never made a statement that I can predict the details of what Herrmann would write. Everything specific cue is unique (except when frequent self-borrowing occurs! : )

"Herrmannesque" means "ala Herrmann" or in the style of Herrmann. Some composers did very good Herrmannesque at times. This included Fred Steiner, Jerry Goldsmith occasionally, even John Williams. Some of this was intentional. For instance, an acquaintance of mine thought that a cue he heard on the Have Gun Will Travel marathon today on the Westerns Channel was "obviously" Herrmann. Well, while it sure sounded a lot like Herrmann, the music was by Rene Garriguenc. That composer purposefully mimicked Herrmann, especially in the suite of cues he did for the series, cues he titled "Have Gun series." Such Herrmannesque cues, HGWT or not, included "Trouble No. 2" (cue # 191), "The Desert No. I" (cue # 178), "Dramatic Journey" (#1065), and many others. Many times these cues by Garriguenc and by Steiner were so convincing that they fooled the experts, so to speak, thinking it was music by Herrmann. Unless you had the written music, you could never be really sure, or happen to hear the cue(s) in question and know that it was an original score by a different composer (such as Fred Steiner's music for "The Squaw" upcoming Monday morning at 8 am I believe on the Gunsmoke marathon. But Herrmann had a definite style that is pretty much instantly recognizable by film music fans, and this "generalized" style can be predictably replicated in a Herrmannesque score, but of course it will be unique music because the musical "thought-form", so to speak, or specific structure is a detailed application of that generalized style. It cannot of course be Herrmann's music because Herrmann did not compose it, obviously! A principle or theme or generalized style can be applied in any of many details, and those applications will be unique in most cases.

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1-3-10:

Talking Herrmann: THE VIRGINIAN tv series now on The Westerns Channel

Reply by: Bill Wrobel ()

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Actually right now in the 8 am time slot is "The Squaw." Sorry! I need a cup of coffee! : ) The "Cully Fights" cue is at the 20 minute point.

On Monday, they will start showing Gunsmoke routinely on two time slots (East time/West time). At 7 am will be "The Widow" episode (#25). You can download and print the schedule. Stars Joan Hackett. Stock music for that episode. At 7:05 pm is the first episode from the black & white "first" season in that now-hour format: "Perce." Moraweck composed the original score.

Also the same duo setup applies to HGWT. At the 6:30 am time slot is episode 49, "The Lady" from the second season:

"The Lady" November 15, 1958 \*\*\* C+

If you like Indian type music (such as warpath music!) then you'll like this episode. Otherwise I am not too impressed with the story, partially because the Diana Coulter character (played by Patricia Medina) is a rather difficult lady to like. Paladin shouldn't have taken an Indian arrow for her!

- Chapter 2 from 4:23 to 4:36: "Travel III (The Meadows)" {Western Suite}
- Chapter 2 from 4:37 to 5:23: "Shadows" (Western Suite) Bars 1-9, etc.
- Chapter 2 from 6:19 to 7:29: "Indian Ambush" (Indian Suite) Bars 1-7, 5-7, 5-7, 5, 6.
- Chapter 2 from 7:30 to 7:55: "Travel" (HGWT) Bars 33-34, 42-45.
- Chapter 3 from :01 to :53: Collector's Item cue
- Chapter 3 from 3:46 to 4:22: "Indian Fight" (Indian Suite) Bars 5-24. Scene: Paladin is shot by an arrow.
- Chapter 3 from 4:23 to 4:54: "The Journey" (Indian Suite) & "Indian Suspense" (Indian Suite) Bars 31-34, etc. Scene: The music seques to the hidden cellar in the house where the Lady and Paladin hole up.
- Chapter 4 from 1:07 to 1:49: "Indian Suspense" Bars 31-38
- Chapter 4 from 2:03 to 3:56: "Indian Suspense" Bars 1-5, 17-33.
- Chapter 4 from 3:57 to 5:01: "Indian Fight" (Indian Suite) Bars 1-24, etc.
- Chapter 4 from 5:02 to 5:29: "The Journey" cue # 227, Bars 9-10, etc.
- Chapter 4 from 5:52 to 6:01: "The Journey"

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The 6:36 pm time slot for HGWT on Monday will be episode # 1, the pilot show: "Three Bells To Perdido" with then only original Herrmann score for the entire series.

The Virginian episode on Monday at 4:30 pm will be the very first episode from the first season, "The Executioners" (9-19-62) starring Hugh O'Brien and Colleen Dewhurst. I missed this episode so hopefully I'll find out who composed the original score. Curiously I noticed that they did not credit original compositions in the first season episodes, just Percy Faith's theme, but I would swear there were original scores. Later seasons of course credited composers. I liked what I saw of the "Impasse" episode (# 8) on Friday's marathon starring Eddie Albert. I also liked "The Accomplice" starring Bette Davis. On Friday will be episode # 5 "The Brazen Bell" starring George C. Scott and Royal Dano. I missed that one so it should be very good.

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talkingherrmann mailing list

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1-3-10:

Talking Herrmann: THE VIRGINIAN tv series now on The Westerns Channel

Reply by: Bill Wrobel ()

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The ideal, James, is to obtain the official cue sheets of all episodes of the series I'm interested in from the Golden Age of Television. From researchers I've come in contact with, that's impossible these days since ASCAP does not allow such information out anymore unless you're involved in some production capacity. In the past limited referencing was allowed for a fee to researchers but apparently that has all changed. Cue sheets are not infallible (I've seen many mistakes or insufficient data) but they can be extremely helpful. It would be great in this digital age to simply access the information via the Internet but I do not know if ASCAP has digitalized the old hardcopy database yet. Perhaps someone here knows....

If I or any other researcher had all the cue sheets, we would be living high off the hog (opps!--too much influence watching the dialog on the GUNSMOKE marathon today !: ) because we could determine easily which composers scored the episodes of The Bob Hope Chrysler Theatre and Convoy and Kraft Suspense Theatre and The Virginian and other series to make sure what Herrmann did (to make sure nothing slipped thru the cracks!). I really doubt if an obscure show like The Bob Hope Chrysler Theatre will ever see the light of day in terms of dvd release. Even Encore's Mystery Channel does not appear to offer old tv series from the mystery genre beyond, maybe, the Alfred Hitchcock Hour in the past (and AHH was not obscure but had instant name recognition). One alternative route would be to go to Universal and search all of their hardcopy cue sheets--if they allowed researchers in (but they don't!). If they had, I would've gone in long ago to study the actual written scores of Herrmann for the Revue series such as The Virginian.

On Wednesday they'll be showing episode # 3 titled "Throw a Long Rope" starring Jack Warden and the lovely Jacqueline Scott. She did one of the hour B/W episodes titled "Kitty Cornered" and she was great in that one. I sent her a fan letter ten years ago or so and she actually replied with a glossy and a fine letter. "Brazen Bell" on Friday with George C. Scott should be mighty interesting to watch. Just seeing all of those big stars on a westerns television show in Technicolor (or whatever) is exciting. I vaguely remember long ago when I was a teenager watching a VIRGINIAN on their original release on NBC from the later seasons and I would swear it had a spooky Herrmann score. I'm hoping I'll eventually come to see it this year on the Westerns Channel!

Vera Miles is in episode # 19, "The Man Who Couldn't Die." Nina Foch and Michael Rennie are in # 22, "Vengeance Is the Spur." Robert Duvall is in # 24, "The Golden Door." Robert Redford is in # 35, "The Evil That Men Do" (10-16-63). Leonard Nimoy is in a few episodes such as # 44 "Man of Violence" and # 99 "Show Me A Hero" (Herrmann scored that one!).

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1-4-10:

Talking Herrmann: 'The Psycho Theme' published

Reply by: Bill Wrobel ()

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You have two articles available at:

<http://stephenhusarik.cgpublisher.com/>

How about providing a link so that we can read this Psycho paper you are personally advertising?? I may even be willing to spend \$5 for the electronic version (although I am a practitioner of free dissemination of knowledge).

Here is that Journal site I just googled:

[http://www.h-e-r-a.org/hera\\_journal.htm](http://www.h-e-r-a.org/hera_journal.htm)

However, it appears that the site has not been updated to reflect the current Fall 2009 issue (just shows the Spring 2009 issue). It would be nice to see the Table of Contents.

quote: "Transformation of the "Psycho Theme" in Bernard's Herrmann's Music for Psycho Stephen Husarik (University of Arkansas, Fort Smith)

Thirty years of research have uncovered many interesting facts about Bernard Herrmann's music for the film, Psycho. Fred Steiner (1975) convincingly discussed its modular organization, Royal Brown

(1982) uncovered its harmonic idiom and Graham Bruce (1985) sorted its themes into comprehensible groups. Recently, William Wrobel (2003) cataloged materials from Herrmann's Sinfonietta (1936) to show the influence of reused material upon Psycho.

Until now, however, no one

has shown how "The Psycho Theme" (labeled as such in the musical cues for the film) is transformed

in the music, how it functions within the film and its structural implications. Using transcriptions and portions of Herrmann's original manuscript, this paper explores the rhythmic and tonal

transformation of the Psycho Theme and illustrates how the celebrated slasher theme relates to it.

The author asserts that Norman's Bates' "mother" is represented by the concept of atonality (and not a theme) and explores the origins and dramatic implications of atonality in the second half of the film. The psychiatric death of Norman Bates is related to thematic transformation and atonality.

Constructs borrowed from the fields of drama and acoustics provide a new context for understanding how the timbre of Herrmann's monochromatic string orchestra is appropriate for this film."

Interesting assumptions. However, I wonder if Herrmann was ever asked about it?? What did HE intend?? What Husarik, Fred Steiner, Brown, Wrobel (etc.) may read into a Herrmann score may not necessarily be what Herrmann actually envisioned.... Perhaps he simply thought, "Well, Norman Bates is a looney tune (and a very dangerous one), so let's musically characterize that with atonal music (crazy music!)".....!!!

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1-7-10:

*Bombay Mail* by Roemheld on YouTube:

[http://www.youtube.com/watch?v=1pdDeQ3UL\\_M](http://www.youtube.com/watch?v=1pdDeQ3UL_M)

Talking Herrmann: Roemheld as Herrmann Precursor?

Reply by: Bill Wrobel ()

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I am no expert on Roemheld and have seen (or rather, heard) relatively few of his movies, but based on what I heard on *Bombay Mail* in that YouTube clip, I hear far more Max Steiner than I do Bernard Herrmann. At the 00:18 point, Roemheld really musically mimics train effects with the rhythmic patterns and the high tooting of the trumpets as the audience watches the approaching train. Herrmann wouldn't do that--or at least so obviously in that "mickey-mousing" manner that Steiner was adept at. Then at the 00:33 point he plays the rather Green Hornet rapid run figures (again at 00:56). True, at the 01:09 point in the teletape sequence, we hear the rather Herrmannesque ominous low woodwinds that is effective. At 03:43 we hear the stopped horns as the private secretary

gets a revelation at that instant when reading an official communication--a bit Herrmannesque but also reactive as Steiner would've done it.

Roemheld has a highly reactive (to screen) score here, not necessarily strongly mood setting as Herrmann would've done it (except at spots here by Roemheld). At 04:06 he mimics the drunk with the piccolo or flute with the tipsy music. Roemheld is reacting strongly to the events on the screen, just as Max Steiner usually did.

Don't get me wrong: I like the music. It has great locomotive propulsion and energy, but it's not Herrmannesque except for a few isolated spots. More Steiner with a hint of Tiomkin perhaps. I would think B. Kaun would be a far more likely candidate than Roemheld! I'm no expert of his music either but I appreciated his contributions in SHE (especially the highly atmospheric "Saber-tooted Tiger" cue), and his Black Legion score at times, especially the Main Title, and of course the M.T. of Frankenstein. Kaun demonstrates, I feel, more of the Herrmann sensibility than Roemheld--but, once again, I need to hear all or most of the scores of Kaun and Roemheld before I come to any final conclusion. But neither one of them would be a "precursor." They were maybe only a decade older, something like that. And Herrmann was writing his type of music in the late 1920's and early 1930's (in his Early Works) before sound pictures took hold.

Precursors would be the composers of merit who came before them, influenced them perhaps to some extent. This would include Balakirev, Wagner, maybe Alfvén, maybe a bit of R. Strauss, Charles Koechlin, and even Tchaikovsky had similar effects in his reactive ballets such as the Nutcracker in some of the moody scenes.

I agree with Avie in the sense that Herrmann tends to have a "deeper" effect, and even meditative at times (almost "dream-like" in effect). It cuts to the core or heart of the dramatic moment, so I guess that would be "primal."

Well, it's well past my bedtime--time to enter my own dreams....

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talkingherrmann mailing list

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1-10-10:

Talking Herrmann: chandos

Reply by: Bill Wrobel ()

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What does it mean here when the label says of this recording, "Arranged from the original manuscripts by Stephen Hogger"??? My initial reaction, ala Hans Solo, is that I have a bad feeling about it. The full scores exist so why "arrange" anything?? I can see if the producer wants to augment the strings, for instance, to reflect modern recordings, but otherwise I hope they didn't diminish instrumentation. Besides, I am not too excited about another Citizen Kane recording! I still haven't purchased a film music cd in a year so if I

do buy one soon after I get my Visa bill paid off in a month, I'll first buy Tribute's Prince and the Pauper, an exciting classic score composed by Korngold.

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talkingherrmann mailing list

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Talking Herrmann: chandos  
Reply by: Bill Wrobel ()

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Guenther:

Do not doubt any further. I have a copy of the full score and it's in excellent condition. If anything, the problem is that the complete score as written was never recorded (certainly not used in the film) except by McNeely. Here's a quote from my rundown on the score:

quote: One of the problems with the Kane score (unlike Vertigo and Psycho) is that a great deal of the music originally written was deleted, edited or dialed out. When you study the full score and then compare it to the final edit of the movie, it is unmistakably clear that the movie Herrmann composed was heavily altered over the course of time. Some of these changes are probably due to Herrmann himself (for instance, the deletion of music in the "Bernstein's Narration" scene), but many music-cued scenes in the final print simply did not have enough footage to accommodate the music as was originally written (for instance, "Valse Presentation"). It would've been fascinating to see the full version (an unedited albeit work-in-progress) of the film that Herrmann saw and composed for. It would not necessarily be a better movie, but it would be illuminating to see the deleted scenes that ultimately ended up on the editing room floor. That is why it is refreshing to at least hear the complete cues in the McNeely recording. As I discuss each cue, I will elaborate precisely on the bars of music not used in the final edit of the film.

Considering that Chandos has included the Hangover Square tracks, there's no way it will include everything that McNeely has done. I'm satisfied enough with his rendition. So I'm still wondering what Hogger "arranged"....Doesn't sound like a faithful recording of the actual score as written...Maybe if he is reading this post he can fill in the details and dispel fears from fans like myself...

I think I'll pass too (despite the Hangover Square tracks).

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talkingherrmann mailing list

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Sunday, 1-10-10

Talking Herrmann: chandos

Reply by: Bill Wrobel ()

No. In my opinion, it is not a great idea to include Citizen Kane ("Been-There-Done-That" resistance of most people) with Hangover Square. It is a poor combination--at least as a selling lure to prospective buyers of this new cd. The producers chose poorly. I would've been sold to the cd if it had an unreleased score of Herrmann, whether complete or not; for instance, A Hatful of Rain or On Dangerous Ground--two scores that are also as heavily dramatic as Hangover Square. Or Chandos could've gone a bit out on the limb and provide one or two World Premiere Herrmann scores for television. "Nightmare" from The Bob Hope Chrysler Theater comes to mind, or Companions in Nightmare.

The idea is to make a smart combination decision that would attract both the classical audience that doesn't know the material and the fans (who already have enough of KANE and may be easily turned off by the inclusion of it in the new cd). Make an appealing pitch to both audiences; have a great selling point to increase the potential pool of buyers. But of course they are the producers, not Bill Wrobel; they are paying the many thousands of dollars into the project, not the posters and fans in Talking Herrmann. They can do what they want. But it doesn't mean I am willing to fork my money over to them...

Probably what I will do at the release date is check out SAE and see if there are sample tracks to be heard over the Internet. I'll make my final decision then. I like to feel the fruits and vegetables at the farmer's market before I buy them!

talkingherrmann mailing list

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1-11-10:

Talking Herrmann: 20,000 Leagues Under the Sea: Was Herrmann Considered by Disney?

Reply by: Bill Wrobel ()

Welcome, Elnaz. Hope you like it here.

I am watching on the Westerns Channel the "Big Day, Great Day" episode of The Virginian starring Aldo Ray (he got pudgier since Naked & the Dead four years earlier, and I'd swear that if somebody said that Paul Smith composed the music, I would believe it. No credit was given for the score (typical for the first season so far except for Percy Faith) but apparently Faith composed it. There were many "mickey-mousing" instances of falling strings or trombones (etc.) when Trampis would fall, and so forth, so it is an original score. But a lot of the music sounds like Paul Smith's style. It was as if I was

hearing him compose for, say, Pollyanna here since this episode was similarly light-weight (not a heavy drama). I wish I had the cue sheets...

Tuesday's episode is "Riff-Raff: starring Ray Danton. Nobody could mistake that heavy voice of his! He was in Ice Palace for instance. Mainly a Warner Bros. player.

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1-13-10:

Talking Herrmann: GUNSMOKE's 'The Squaw' 1-14-10 Westerns Channel

New topic by: Bill Wrobel ()

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As a reminder from another thread, Encore's Western Channel will be showing "The Squaw" episode of the hour-long B/W Gunsmoke on Thursday, January 14 at 7:05 pm Eastern/Western time.

It is not Herrmann-scored but Fred Steiner-scored, and at least one cue is quite Herrmannesque. This cue is heard at about the twenty-minute point roughly. It's titled "Cully Fights," cue # M-0831A. Scene: Cully is in Dodge with the squaw wife of his dad, getting supplies at the store. Three or more guys there make fun of him. A fight develops. Instrumentation: piccolo, oboe, clarinet, bass clarinet, bassoon, 2 horns, 3 trumpets, trombone, bass trombone, timp, piano. Immediately the horns and trumpets play a furiously paced series of figures on Bb min (Bb/Db/F).

The episode is excellent, and the complete original score is very good indeed. If you can, watch it!

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1-17-10:

Talking Herrmann: Which Herrmann soundtracks are lost forever?

Reply by: Bill Wrobel ()

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I agree with Markus that Endless Night would be a top candidate for a good re-recording. The strong probable intent that I feel in you, Markus, is that you yourself will be conducting that score and filling in the void. You have the motivation and the excellent ability to conduct. All you need is (gulp!) the money! : )

Tribute is the next likely probability to record it but I think less so because an important factor for an already established film music label (unless it is filthy rich) is to consider the likely saleability of the product (especially in this poor economy that will continue thru

2010 and maybe into 2011). This especially pertains to expensive re-recordings. We live in a real world with real limitations, and one needs to be sensible and pragmatic.

Fans may want to buy cds but do not have the discretionary funds. For example, I truly love film music and have my own educational film music Internet site to share in my passion for it, but even I in this economy did not buy a film music cd for over a year, and I don't plan to for at least a month or probably two months until I pay off my credit card (vet bills, etc) and maybe later because property taxes, income taxes, house insurance (etc.) are coming up together in the early and mid-spring. Then maybe I'll buy one or two cds (such as Tribute's Prince & the Pauper and maybe a surprise Herrmann offering if available). So I would logically surmise that cd labels need to assess what is most likely to sell, even in a bad economy. They are not likely to spend the money on never-before-released World Premiere Herrmann television scores (such as Jeff Corey and I want!) because it's just too risky to offer relatively obscure scores such as these to the general film music population. They may not sell and hence threaten the demise of the cd label itself.

I wonder if there is a site that shows how well a cd label is selling its products?

Probably of all the titles Markus listed, my own personal TOP choice for a new rerecording would not be Endless Night but the more overt Naked & the Dead score. I researched and discovered a recording log document many years ago that showed that the original tracks were recorded in stereo, but apparently lost or misplaced. However, if they were recently found, then do not be surprised if you wake up some morning and read about FSM or Varese or some label announcing that they are going to release this score! I am hoping! I would rather have the original stereo tracks conducted by Herrmann than a rerecording.

At any rate, once again, I do not think film music labels are going to take big risks. I personally would love to hear the fun Waxman (with Carl Stalling and Lava) score to The Horn Blows at Midnight but I don't think it will sell as well as, say, Steiner's classic and more readily remembered score, The Adventures of Don Juan. Steiner is both a risky and not-so-risky choice of composer for re-recordings, depending on the score. I think King Kong did very very well due in part to instant name recognition, but other titles may not do as anywhere as well. Herrmann is probably far more popular with film music fans than Steiner in most cases. I love both pretty much equally (although I slightly favor Herrmann!). So while I personally think Steiner's Lion & the Horse is an exceptional score, it will probably never see the light of day (except perhaps the original tracks via Ray Faiola's label) because it's far too obscure and people just aren't likely to buy it.

I'd love to have the obscure television scores of Herrmann, music of which is nevertheless quite excellent. This would include three of The Virginian scores, the "Nightmare" episode of The Bob Hope Chrysler Theater, and many many more. Most of the Desert Suite cues for CBS television were never released, none of the Police Force cues, and so on. The "Kitty Shot" episode of Gunsmoke is exceptional, in my opinion.

I'd love to see a cd of Fred Steiner television scores (I'd have excellent suggestions!) but that will never happen (unless they are culled original tracks) because the cd probably will not sell in this economy! I'd love to hear "Cale" and "The Squaw" and several other scores from Gunsmoke, "Black Widow" from Sundance (Earl Holliman), of course original Star Trek episodes, and many others. I liked his music a lot. He was a natural. I'd love to have a cd of Rene Garriguenc music but that will never happen! And so on.

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talking herrmann mailing list

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1-18-10:

Talking Herrmann: More Herrmann and Steiner from TFC

Reply by: Bill Wrobel ()

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Yes, as I take that FSM post, understandably delayed due to a definite assignment to write music. Income work comes first. I wonder if it's a new score for a television-cable movie or ??? I'd like to hear it when it comes out..

Just checked out imdb.com. It appears to be post-production activity on a movie titled Angel Camouflaged starring James Brolin. IMDB states that John W. Morgan is the composer but the official website of the production doesn't seem to mention him at all:

[http://cinemaislandproductions.com/EXECUTIVE\\_SUMMARY\\_A\\_C.html](http://cinemaislandproductions.com/EXECUTIVE_SUMMARY_A_C.html)

As for his comment on Devil & Daniel Webster I am not surprised. I personally was never that enthusiastic about that Herrmann score except for isolated cues. It is lower drawer Herrmann, in my opinion, at least in terms of my interest in the music itself, much as the relatively forgetful A Hatful of Rain movie and score. I simply do not want to listen to the music very much. I was, however, enthusiastic about Steiner's music for The Adventures of Don Juan (although Faiola released the original mono tracks some years ago, so the market is somewhat saturated already). But I would definitely buy the new recording. It's a terrific Steiner score with almost instant title recognition (Errol Flynn vehicle, etc.). Perhaps, as Markus might suggest (see another recent Thread), a very good Herrmann replacement might now be Endless Night. Since there is no saturation already of that score, it might prove to be a good candidate in terms of potential cd sales (better than Dan Webster to be sure, in my opinion). Otherwise there is the riskier move of recording the excellent Herrmann television scores that would be a World Premiere.

If I won the lotto and now had a ton of money to spend on the arts, I would commission, if they are interested, Markus to do Endless Night and Tribute to do various Steiner/Herrmann scores I really want exposure, including Lion & the Horse, Miracle of Our Lady of Fatima, Decision of Christopher Blake, Springfield Rifle, Boy From Oklahoma, Hell on Frisco Bay, Darby's Rangers, Hanging Tree, FBI StoryRevue-

Herrmann television scores, various CBS scores, sketch scores by Herrmann never released, etc.

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1-19-10:

Talking Herrmann: The big contest

Reply by: Bill Wrobel ()

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1. Why veracity is good? Answer: I don't know, but perhaps politicians can tell you... Or Bob Barker.

2. Who is your pacemaker? why? Answer: I don't have the heart to tell you.

3. What do you like? why? Answer: I like Threads (unlike yours here) that have at least tiny relevance to this Bernard Herrmann forum.

4. What kind of moral is good? why? Answer: I don't know, but perhaps you can ask politicians...

Elnaz: You stated earlier that the music you really like is jazz. Herrmann was most definitely not into jazz. I suggest you go to a jazz forum and perhaps also a "Big Contest" forum. Your non-Herrmann focus and threads are certainly misplaced here on Talking Herrmann, don't you think?

Best of luck to you.

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talkingherrmann mailing list

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1-19-10:

Talking Herrmann: Herrmann's Self-Borrowings

Reply by: Bill Wrobel ()

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I haven't seen Avatar yet, and I don't know if I ever will except when it comes out on dvd. How does Horner's music here compare to Krull??--a score that I really liked, feeling that Horner was going to take the film music Olympic torch as representative of the Next Generation of great music, and have it burn brightly for many years (instead I became rather disappointed after his first several years in the business).

As for self-borrowing on his part, I never really got into it. I noticed that his four-note alarm motif (made famous in Brainstorm) was used several times again in other of his scores, it appears. That alarm or Fate motif is not all that removed from Beethoven's four-note Fate motif used famously in his 5th Symphony. Think about it. B's motif had such a generational impact that it probably even influenced Horner (although obviously not an exact quote). I believe Max Steiner had four-note motifs for villains, but I'll check.

I have however researched several of Horner's scores, two or three for Disney, and of course Krull. I liked his Rocketeer. I am hoping Horner was going back to the excitement and power engendered in that movie and Krull in his new movie, Avatar. The FSM discussion board many times discussed Horner's borrowings from classical composers, I noted. Some day maybe I'll try to substantiate that but so far I have better things to do!

As for Herrmann, my recent research on the radio Hallmark Playhouse episodes he did in the early Fifties shows that he self-borrowed from that show--including the "Flirtation" theme he used in Beneath the 12 Mile Reef. Also material there was later used in The Kentuckian.

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Talking Herrmann: FILMUS-L IS NOW HISTORY

New topic by: Bill Wrobel

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By "history" I mean gone, shut down, and not even available in archival form.

<https://listserv.indiana.edu/cgi-bin/wa-iub.exe?A0=FILMUS-L>

I was still able to access the archives (the above url) last evening but sometime today the administrators at Indiana U. pulled the plug. I believe it is possible the archives were saved and given to H. Stephen Wright but I am not certain if he will make the archives available again in another url format. I was alerted exactly a week ago about the demise of Filmus-L on the Lukas Kendal FSM discussion board:

<http://filmscoremonthly.com/board/posts.cfm?threadID=65565&forumID=1&archive=0>

I had already archived a fair number of interesting posts since it started March 1993 but decided to do more saving of posts into my Microsoft Office WORD just in case the Filmus-L archives themselves would become unavailable soon after the stoppage of new posts a week ago. My hunch was right.

Will this become the fate of Talking Herrmann some day??

I archived into Word whatever interested me from a wide range of posters but typically I focused on contributors such as David Neumeyer, Bill Rosar, Lukas Kendall, Tom DeMary (these four since the very beginning of Filmus-L), R.J. Stilwell, John Morgan, Bill Stromberg, Richard Bush, Jeffrey Wheeler, David Wishart, Mark Northam, and others. Guenther Koegebehn and Marc Allen also posted there way back then when Filmus-L pretty much started. I did not post there until I first obtained a computer back in mid-June 1998. Then I contributed until December 1998--leaving because I didn't care for the Moderator deleting "political" sensitive topics (usually relating to anything bad-mouthing conditions of the then SPFM)--including my own posts on the matter! It was about that time when Talking Herrmann came into existence in early 1999 I believe.

There were quite a lot of interesting topics but also a lot of Horner bashing (with various "Rip-Off" lists!), flame wars between Lukas and Ford (and other flame war pairings), etc. But normally there were highly informative posts discussing the Golden and Silver age composers (including Herrmann, of course). Then when Kendall came on the scene with his own online discussion forum, Filmus-L started to lessen in popularity as being the film music forum. I never participated in the FSM discussion forum, and never will.

Some very valuable topics that were quite informative included...

-THIS IS THE COMPLETE GOLDSMITH ON AOL TRANSCRIPT

Date: Thu, 13 Jul 1995 13:15:59 -0400

-Subject: Goldenthal interview, Part I-a, (etc)

From: Mikael Carlsson

Date: Tue, 21 Jan 1997 18:06:08 +0200

Etc.

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2-11-10:

Talking Herrmann: Escape from Zahrain...Any Collectors' Sites??

New topic by: Bill Wrobel ()

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I was reading Lyn Murray's journal/book, *Musician: A Hollywood Journal*, and commenting on my newest blog for my FSR site to be updated soon:

quote: Lyn Murray composed the score for *Escape To Zahrain* starring Yul Brynner and Sal Mineo. Shouldn't it be *Escape FROM Zahrain*??? I remember seeing it when I was 12 years old in 1962. It impressed me as a kid but I don't think there is a dvd of it to revisit the film for nostalgia sake. I vaguely remember a night scene and a large oil well tower or something. Maybe I would now think it was lousy. I remember seeing *Flame Over India* (aka *North West Frontier*) back in 1960 starring Kenneth More and Lauren

Bacall. I thought at the time it was good, but after watching the recently released dvd that I bought at DVD Planet, I no longer have that high opinion of it! But I like Kenneth More. At any rate, I'd love to have a video of the movie and hear Murray's music. Nothing on eBay...just checked. Maybe I can find a collector's site somewhere who has a personal copy that he can sell me...

It is apparently not available yet on dvd, and I found nothing on eBay (probably never on the old vhs format). Would readers here have any recommendations of good & reliable collectors' sites that offer old, obscure movies like this one? I'd like to hear Murray's music (and of course revisit the movie!). Such sites would include old television programs as well.

Thanks in advance.

By the way, if you enjoy reading about Herrmann, you should get a copy of Murray's journal-book. He interacted with Herrmann frequently until about 1961 when their relationship soured (thanks in no small part to Herrmann's insults! : )

Here's an account I blogged about today:

quote: In the Sunday, July 16, 1961 entry, Murray gave highly fascinating details on the mess tied to who was composing Tender Is the Night. He was taken off the project because Herrmann got the job back (although Herrmann turned it down after he was told he had to work with Fain's material. Herrmann tried to compose a commercial song but it failed to impress the producers! So Murray was given the job until Herrmann came back and literally cried (according to Henry King) that he wanted the job, and even cut his fee from \$17,500 to \$15,000 and agreed to swallow his pride and work with Fain's song. Interesting.

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talkingherrmann mailing list

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