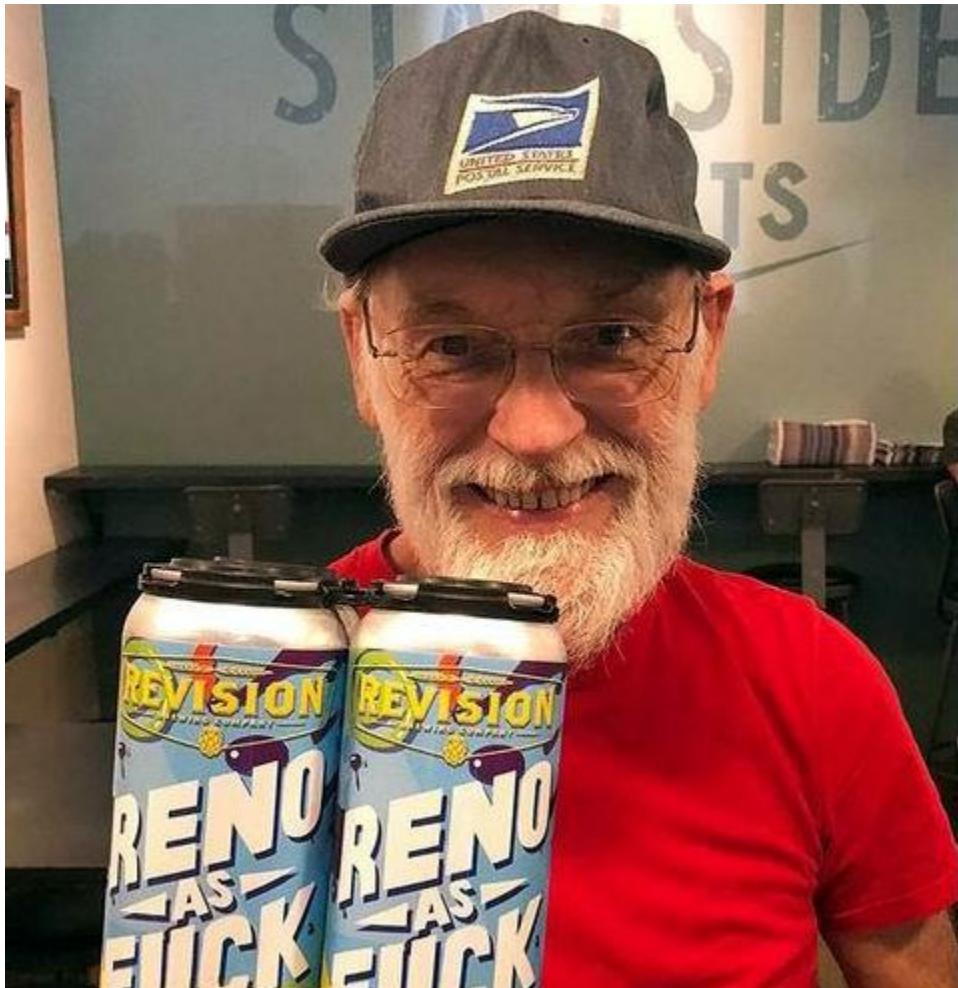


[Film Score Blogs] Blog #62
Saturday, September 15, 2018 2:10 pm
9-8-2018:



Here is a proper & conservative photo of me on Friday, August 3, 2018 at my favorite retail beer specialty shop--the place to go for fresh & cold beer! Especially on these hot summer months I love to drink refreshing craft beer. In fact, on a whim, I decided to create an Instagram site the day before (August 2) to focus on beers--[wildbill4552](https://www.instagram.com/wildbill4552/)

<https://www.instagram.com/wildbill4552/>

Of course I also post there on film music (such as my very first post), favorite Golden Age tv shows such as *Wild Wild West* and *Gunsmoke*,

astrology now & then, and so on. But beer is the largest fun focus, usually of late posting clips of *Gunsmoke* characters such as Matt Dillon and Doc Adams drinking beer. Right now my site is overflowing like foamy beer with a total of eight followers! :).....

Anyway, just for fun. I much prefer YouTube and Twitter (Facebook I rejected long ago). There at least I can install video clips, whereas on Instagram I cannot in my special circumstance (posting via my desktop since I do not own a mobile phone). I discovered after Google search that I can at least post static photos if I use the Google Chrome browser. 99% of the time I use the Firefox browser (61.0 version) on Windows 7. You right click on one's Instagram site, scroll down to "Inspect" at the bottom and click, then refresh the page. After that the camera icon appears at the bottom of the page in the middle where you can post a new photo and write a message. I try to post at least once a day there to keep it fresh and active.

I discovered two breweries nearby that I visited:

<https://www.instagram.com/steadybrewing/> [Steady Brewing]

I really liked their Grasshopper IPA and purchased six paks of them on two different occasions.

<https://www.instagram.com/riipbeer/?hl=en> [RIIP Beer Company]

This one we visited only once since it is considerably further away from us, and I don't like to travel in hot weather too far just to get beer! But I had a positive experience. I really liked their "Dank Poets Society" beer that was very smooth yet had depth. "Old School Values" IPA had a tasty & unique taste.

Usually, or most frequently, we go to The Social List since I can even walk there if I feel ambitious (normally we bicycle):

<https://www.instagram.com/thesociallistlb/> [The Social List]

They have one of the best deals for Happy Hour food and drink M-F 3 to 6 pm. This week they had Anderson Valley Cerveza Crema cream ale on nitro plus Strand "Atticus" IPA, plus six other taps.

"Long Beach Beer Lab"

Adagio 2=70 (Version A) Bill Wrobel

Clarinet I (B^b) 7.17.9.2018

Clarinet II (B^b) 7.17.9.2018

Clarinet III (B^b) 7.17.9.2018

Tenor (C) 7.17.9.2018

(1) (2)

G major D major

Adagio 2=70 "Long Beach Beer Lab" (version B) Bill Wrobel

Clarinet (B^b) 7.17.9.2018

(1) I (C) 7.17.9.2018

Violins (C) 7.17.9.2018

(2) II (G) 7.17.9.2018

(3) Violas (G) 7.17.9.2018

(2) VC (F) 7.17.9.2018

(2) CB (D) 7.17.9.2018

(1) (2)

D/G/B → D/F/A

"Long Beach Beer Lab"

Adagio 2=70 (Version C) Bill Wrobel

I (C) 7.17.9.2018

Bassoons II (F) 7.17.9.2018

III (C) 7.17.9.2018

Double Bass (C) 7.17.9.2018

Adagio 2=70 "Long Beach Beer Lab" (version D) Bill Wrobel

(3) Trumpets (A) 7.17.9.2018

(4) Horns (F) 7.17.9.2018

(3) Posa (F) 7.17.9.2018

Timp (F) 7.17.9.2018

(1) (2)

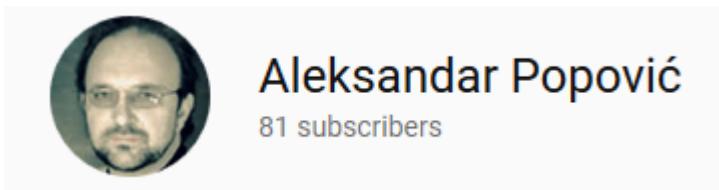
Speaking of both beer and music, I spontaneously wrote music for another local establishment that we usually bike to:

<https://www.instagram.com/lbbeer/> [Long Beach Beer Lab]

They have guaranteed great quality beers, terrific air conditioning on these hot days, and healthy/tasty foods made right there fresh (vegetarian). I told Levi, the owner there, that I did not write a symphony! :).....just simple logo-type music that felt "kosher" to me. I especially wanted to orchestrate with a mid-range to higher range solo clarinet. Version B works best. I believe we biked there last Sunday. He said they plan to use the music for educational videos on beer making.

Here is my YouTube video link of the music:

<https://youtu.be/BpTsqbfUISg> [Long Beach Beer Lab]



Aleksandar Popovic graciously volunteered to do the excellent Midi renditions of the music.

Yesterday I spent over twelve hours finishing up my projects for the new *Film Score Rundowns* original site:

(1) "CBS Music Library Cue # System" I spent much of July working on this 214 page single-spaced document (though loaded with images). It is a logical extension of my previous "CBS Collection" paper that is a 189 page document:

http://www.filmscorerundowns.net/other/cbs_collection.pdf

Here is an image of my new CBS paper:

[Box # 424] Foreign Library folders : 1119,1123,1124. **Lava, William.** *Goodbye Keith!* [Note: Fortunately I pulled this box at least once (date unknown now) because two *Collectors Item* cues (copies) were found in this box. So far I have not discovered the other cues.

-#1120 "Ghost Town, Sneak to Curtain" **Morawec, Lucien** CBS 9-58-E1, [25] [28]
-#1121 "Ghost Town #1" **Morawec, Lucien** CBS 9-58-E-2, master # 25, [1:51] [Box 12]
-#1122 "Ghost Town # 2" **Morawec, Lucien** [1:25] or [1:34]
-#1125 "Punctuation & Background Theme" (HGWT series) **Garriguenc, Rene** 20 bars, [31]

<https://youtu.be/g9sxRu1SZLU> [Punctuation & Background (HGWT)]

<https://youtu.be/5Jd5s9hBf3U> [Punctuation & Background (HGWT)]

-#1128 "Neutral Mood—Bridges & Background" **Garriguenc, Rene** CBS IX 58-E-1.

<https://youtu.be/JDvCkH951> [Neutral Mood]

-#1129 "Action Bridge & Background" C **Garriguenc, Rene** CBS 9-58-E-1. 17 bars, [:18 duration]
-#1130 "The Prairie" **Garriguenc, Rene** [1:11] CBS 9-58-E-1, master # 24. [Box 12]
-#1131 "Emotional Dramatic (HGWT series)" **Garriguenc, Rene** [1:04] CBS 9-58-E-1
-#1132 "Heavy Suspense" **Garriguenc, Rene** *Modio Pesante* in ¾ time, 20 bars, [:50 duration] or [1:07 another document] [Box 12]
-#1236 "Pioneer #4" **Morawec, Lucien** CBS 9-51-E
-#1145 "Suspense Motion No. 6" **Garriguenc, Rene** CBS 9-46-A [Box 12]

[Box # 13] Foreign Library : folders[CBS cue #] 1151-1200

-#1146 "Western Pastoral Sneak & Finale No. II" **Garriguenc, Rene?? Garcia, Russ** CBS 9-47-A, master # 33
-#1159 "Desert Scene (*Ranville scene*)" **Garriguenc, Rene** CBS 9-58-A
-#1164 "Fringe" **Constant, Maurice** CBS 9-57-A [2:04] [Box 13]
-#1165 "Poetry" **Constant, Maurice** [2:02] CBS 9-57-A [Box 13]
-#1167 "The Lover's Ballad" [3:22] [Reel 57-A = "Romantic Bridges & Backgrounds"] **Garriguenc, Rene**
-#1168 "Chanson" [3:35] **Garriguenc, Rene**
-#1179 "City Melancholy" Version 1 **Garriguenc, Rene** CBS 9-43-E
-#1183 "Passage of Time #6" **Garriguenc, Rene** CBS 9-43-E
-#1192 "City Melancholy" Version 2 **Garriguenc, Rene** CBS 9-43-E
-#1200 "City Melancholy #3" **Garriguenc, Rene** CBS 9-43-E
-#1209 "Confession #2" **Garriguenc, Rene** CBS 9-56-E
-#1210 "Shock Therapy #1" **Garriguenc, Rene** [2:50] CBS 9-46-A
-#1211 "Shock Therapy #2" [2:35] **Garriguenc, Rene**

-#1236 "The Pioneer #4" CBS 9-51-E [51] **Morawec, Lucien**
-#1240 "Dramatic Suspense Sneak & Finale" **Garriguenc, Rene** [23] CBS 9-47-E
-#1245 "Western Pastoral Sneak #1" **Garriguenc, Rene** CBS 9-47-A
-#1246 "Western Pastoral Sneak & Finale #2" **Garriguenc, Rene** CBS 9-47-A, master 33
-#1247 "Dramatic Western Sneak & Finale" **Garriguenc, Rene** [37] CBS 9-47-A
-#1255 "Cayo Mambo" [2:46]
-#1257 "Bon Bon" [2:40]

[Box # 14] Foreign Library : folders[CBS cue #] 1261-1350

-#1268 A "Lady Detective" **Garriguenc, Rene** CBS 9-58-E
-#1268 "On the Make" **Goldsmith, Jerry** CBS 9-71-D
-#1269 "Sergeant and the Lady Main Title" **Goldsmith, Jerry** CBS 9-58-D-1. CPN 5727.

[20] CBS cue description: "Fast intense progressive jazz" Contract February 13, 1957.

-#1270 "Sergeant and the Lady End Title" [39 take 2] [1:19 longer version, take 7]

20. 1269 (take 2)	"Sergeant and the Lady Main Title" J. Goldsmith <i>Contract Feb. 13, 1957</i>	Fast intense progressive jazz to :20 short staccato tag	
21. 1269 (take 5)	Ditto	Ditto	:19
22. 1269 (take 7)	Ditto	Ditto	:19
23. 1270 (take 2)	"Sergeant and the Lady End Title" J. Goldsmith	Fast intense progressive jazz to big, staccato tag	:39
24. 1270 (take 6)	Ditto	Ditto	:39
25. 1270 (from bar 25) (take 1)	Ditto	Ditto	:17
26. 1270 (take 7)	Ditto	Ditto - longer version	:1:19

-#1271 "Discovered" **Goldsmith, Jerry** CBS 9-71-D-1.

-#1272 "Enroute #1" **Goldsmith, Jerry** CBS 9-71-D-1

-#1273 "Enroute #2" **Goldsmith, Jerry** CBS 9-71-D-1

-#1277 "On the Prowl (Sergeant and the Lady)" **Goldsmith, Jerry** CBS 9-71-D-1.

-#1281 "Landmark Opening" **Herrmann, Bernard** *Landmark* [contract March 1, 1956]

9-58-D1 CBS cue description: "Intense vigorous military Main Title" CBS 9-58-D-1

-#1282 "Landmark Finale" **Herrmann, Bernard** *Landmark* [contract March 1, 1956] [1:13 t. 5]

-#1283 "House of Prentiss" **Herrmann, Bernard** [Box 424] [Collector's item] Contract December 21, 1957. CBS 9-44 (IX-Reel 44).

(2) "Gunsmoke Part 3 (Hour B/W)" Parts 1 & 2 were for the July 3, 2018 update that included all of the relevant half-hour black & white episodes. Part 3 is the start of hour black & white seasons from Season 7 thru season 12. Part 3 is 148 pages in length encompassing Seasons 7 & 8 plus a sneak peek into Season 9. Will there be a Part 4?.....Not sure yet. I had a lot of music materials I researched over the years for the previous seasons regarding the music but very little starting with Season 9. Besides, the 10th & 11th seasons became dicey and uncertain regarding the true sources of music because Herschel Burke Gilbert came in then as supervisor & conductor, plus Rudy Schrager and then Leon Klatzkin. More on this later. I have all of the dvds for the black & white episodes (both half-hour and hour). Currently the first color season (12th season, 1966-67 season) is available on dvd. I may get that one because Goldsmith did an original score in that season, Ernest Gold, Morton Stevens (he did a somewhat Herrmannesque score for "The Jailer" episode). Fred Steiner returned for one more then. But starting with the 10th B/W season everything seemed to change. Most of the old reliable good composers did not return, and you rarely got music from the old CBS Music Library that included Rene Garriguenc, old Goldsmith & Fred Steiner music edits, etc. The first nine seasons kept true and reliable, the best seasons. As for the color seasons, I did not care much for the relatively poor quality of color. During that period the sister CBS series *Wild Wild West* was far superior with colors and set direction and imagination!

(3) "Gunsmoke Original Score Master List" Just out of my own curiosity, I decided to write a Master List of *all* episodes of the 20-year series to determine which ones were original scores (or claimed to be). While I did not have the color dvds, I referenced the episodes on YouTube and used other sources. Here are examples:

Elmer Bernstein:

- "Hostage!" December 11, 1972 (Season 18)

Jerry Goldsmith:

- "Doc Judge" February 6, 1960 (Season 5)
- "The Blacksmith" September 17, 1960 (Season 6)
- "The Wake" December 10, 1960 (Season 6)
- "Love Thy Neighbor" January 28, 1961 (Season 6)
- "Old Faces" March 18, 1961 (Season 6)
- "The Whispering Tree" November 12, 1966 (Season 12, now in color)

But I have serious doubts of the music attributions, as noted just earlier, starting with the tenth season when H.B. Gilbert took over. For instance, he did not attribute properly in many episodes. "The Pariah" episode on April 17, 1965 end credits Fred Steiner but I heard "stock" music from the past of other composers, including Herrmann. Rudy Schrager is credited to the "Big Man, Big Target" episode on November 28, 1964--yet I heard music from other composers from the old CBS Music Library.

Moreover, I have serious doubt that Leon Klatzkin wrote original scores he was credited for about 85 or more episodes, many of them done sequentially each week, week after week. Perhaps the end credits meant music was composed by him but not each score was an *original* one (editing in previously composed music by him). Very misleading. It would've been better to simply not credit a particular composer unless it definitely *was* an original score (the norm of attribution thru Season Nine). Oh, well. That is partially why I don't care to work on anymore *Gunsmoke* episodes after that ninth season.

(4) "CBS EZ Cue Catalog" This EZQ catalog was a means to license out music culled from the old CBS Music Library stock of cues. Unfortunately, the vast majority of cues inserted in this catalog were *not*

from the early years of the music library that, in my opinion, were the best, and certainly not the music usually heard in the early seasons of *Gunsmoke*, *Have Gun Will Travel*, *Perry Mason*, *Rawhide*, etc. Here is a sample page that in red ink have my annotations:

EZQ 118 - Side 1

EZT 518 A

W E S T E R N B A C K G R O U N D S

["OLD Faces" episode *Gunsmoke*]

- | | | | | |
|--|---|--|------|----------|
| 1. The Gun-Man
#3842 t.2 | " | Dark intense somber tragic suspense | :44 | Track #1 |
| 2. The Tormentors
#3843 t.3 | " | Dark intense tragic suspense to dark
lyric bridge | :35 | # 2 |
| 3. The Visitor - Faces
#3844 t.2 | " | Soft neutral somber bridge | :20 | # 3 |
| 4. The Truth
#3845 t.4 | " | Soft melancholy bg; 2nd half of cue
somewhat lighter and more panoramic | 1:03 | # 4 |
| 5. The Confession - Faces
#3847 t.2 | " | Dark ominous somber suspense | 1:01 | # 5 |
| 6. River Girl
#3848 t.1 | " | Dark rich dramatic bridge | :14 | # 6 |
| 7. The Challenge
#3849 t.2 | " | Dark chord leads into intensely-somber
suspense (banjo featured) | 1:30 | # 7 |
| 8. Re-union
#3850 t.3 | " | Pleasant sustained bg to melancholy-
neutral bg | 2:33 | # 8 |

- ABOVE COMPOSED BY J. GOLDSMITH - BMI -

["Stolen Horses" episode *Gunsmoke*]

- | | | | | |
|-----------------------------------|---|-------------------------------------|-----|------|
| 9. The Horse Theft
#3852-X t.2 | " | Violent bridge to soft modto motion | :43 | # 9 |
| 10. Jeff
#3854-X t.1 | " | Dark rich dramatic-motion bridge | :17 | # 10 |

- ABOVE COMPOSED BY J. MOROSS - ASCAP -

(5) "YouTube Master List" For ease of reference, I decided to create a Master List of the videos I put online in my Film Score Rundowns YouTube account. Here below are the first two pages.

YOUTUBE Links [Film Score Rundowns]	
https://www.youtube.com/user/FilmScoreRundowns	[updated to August 10, 2018]
https://youtu.be/8oCNsFYKsQk	[A.P. Theme] Aleksandar Popovic June 7, 2017
https://youtu.be/ObUDQH9Kzii	[Sad Reflection] Aleksandar Popovic Sept 30, 2017
https://youtu.be/13dwwevEBzA	[Ninth Descent] Aleksandar Popovic Oct 5, 2017
https://youtu.be/PYmORiu57g	[Aspic] Gustavo <i>Perra</i> Arevalo March 3, 2018
https://youtu.be/KIfiQOMEPE6	[Masako sings, HAWAIIAN EYE ep.] Makssako 4-5-18
https://youtu.be/TS50odGu8TM	[Isle of <i>Virgen Magra</i>] Erich Wolfgang Korngold
https://youtu.be/Sam0nHL_DGrI	[Reel 8 pt B SEA WOLF] Erich Wolfgang Korngold
https://youtu.be/2vWcOEpkGU	[Archduke Maximilian Fanfare] E. W. Korngold
https://youtu.be/nvQC_BYRqlq	[SHE WOLF medley] Erich Wolfgang Korngold
https://youtu.be/ayu-TMlIca0	[Opening Titles, GOLDEN VOYAGE OF SINBAD] Miklos Rozsa
https://youtu.be/3R9wIY42RF8	[Exit the Killers, THE KILLERS] Miklos Rozsa
https://youtu.be/dlw9opGis-Fw	[Song] Rene Challan
https://youtu.be/dZPPSVnLapQ	[Song (complete) Midi] Rene Challan
https://youtu.be/fF11ChVeF2I	[Au Crepuscule] Rene Challan
https://youtu.be/MSnihXoWoLg	[Au Crepuscule(complete) Midi] Rene Challan
https://youtu.be/EFvdSF2cfog	[Jurassic Park Suite] John Williams
https://youtu.be/MNsXSD5zVa4	[Vikings Love Theme] Mario Nascimbene
https://youtu.be/Yv-a8IQq7co	[A-Story#1] Marius Constant
https://youtu.be/dw133PkSoM	[D-Story#1] Marius Constant
https://youtu.be/mBXksbZ9LRY	[F-Story 1, 3, 7] Marius Constant
https://youtu.be/MSMA92javi8	[Light Rain] Marius Constant
https://youtu.be/VgArcTREsJA	[MAD MAD MAD MAD World R3] Ernest Gold
https://youtu.be/kxrxyTfQUI	["No Rash" THE COMMAND] Dimitri Tiomkin
https://youtu.be/F0CuSdVKM5c	[The Thing, Main Title] Dimitri Tiomkin
https://youtu.be/j-fuPn2qHO	[Main Title, BLACK LEGION] Bernhard Kaun
https://youtu.be/TabVAXUb-rE	[Riding, CRY WOLF] Franz Waxman
https://youtu.be/Fs9GSEFvAzo	[Table Music, SILVER CHALICE] Franz Waxman
https://youtu.be/tF3V30LTPEg	[Tandem Bike Ride, ONE SUMMER AFTERNOON, David Buttolph
https://youtu.be/Omv65gW1k7o	[Return to the Temple Pt I ABOMINABLE SNOWMAN] Humphrey Seale
https://youtu.be/X5_wSahZQ8E	[Visiting the Lama, ABOMINABLE SNOWMAN] Humphrey Seale
https://youtu.be/0QIEk33Ktgc	[Maria & Paul Part I, DRACULAS HAS RISEN FROM THE GRAVE] James Bernard
https://youtu.be/4dkla5Ts4bU	[Maria & Paul, version] James Bernard
https://youtu.be/3Siifug5jkPY	[Swiss Mountain Sequence, Goodbye Mr. Chips] Addinsell
https://youtu.be/piNf5mhVOUE	[As the Wind Bloweth, KING OF SCHNORRERS] B.H.
https://youtu.be/OUIBFn2Ys0I	[Nathan Hale, The Great Adventure] Herrmann
https://youtu.be/JJSAv3VcbU	[Ethan Allen] Herrmann
https://youtu.be/Q_gE_WmrO5E	[The Jail, ETHAN ALLEN] Herrmann
https://youtu.be/PzPXH3o56g	[Assassination of Abraham Lincoln, Crime Classics]
https://youtu.be/fHkWAN75jvo	[Crime Classics Potpourri] Herrmann
https://youtu.be/nhQwXkk7j6o	[Your Loving Son, Nero, Crime Classics] Herrmann
https://youtu.be/zeT-Ikdp08	[Nero Suite] Bernard Herrmann

(6) "Blog #62" The final project for the new FSR update this early September is of course this blog! It's 9:26 am as I write at this moment. Probably I'll be done by late morning, and then I'll send it off to Sarah. Perhaps by even Sunday or Monday the site will be fully updated. I have no other projects precisely in mind for the update after this one, but normally that spontaneously happens. I remember last year at this time when the Max Steiner Symposium was starting to gel, I got quite busy doing a ton of Steiner projects at this time last year, including my four Steiner videos ---- unfortunately never used in that symposium : (.....)

There is a likely probability that I may finally get back to composing, and perhaps doing more Herrmann re-orchestrations. We shall see! Of course I will be preparing material for new YouTube videos--more Herrmann most likely since I had deleted a lot of old inadequate videos. I need to replace some of those.

Here is a list of old YouTube videos of mine that I deleted back on a Saturday morning five months ago:

You Tube Deleted Sat April 7, 2018

Hermann

- LEAD Ins, middle ✓ P.F.
- Night
- Suspects
- climax
- House K ✓ along Game; Fallen; Find ✓
- Echo Th. T.C. H. at
- TO Journey (P.S.)
- Preractic I III ✓
- Clues
- Watch w. Sogal
- Hunt "
- Red Rock (D.S.)
- East Horizon (P.S.) ✓
- Miraso. "
- South Horizon "
- Clouds, Shig (D.S.)
- MTS "
- Street m. w. Sogal
- Ghost Town (D.S.)
- Sand Town (D.T.)
- Trail (D.S.)
- Ambush (P.S.)
- Indian Dance (I.S.)
- Mad man (w. Sogal)
- Shadows (w. Sogal)
- Dark Valley ✓ w. Sogal
- Rain clouds "
- Sun clouds "
- Rundown

Hermann

- Meadows (w. Sogal)
- Victory (w. Sogal)
- Travel II (w. Sogal)

- Gone Burg
- Coyote Bluffs
- How Super
- Madame La Rose
- Wm Carter
- More "

- Lucky crew VII
- Use of man
- Surrealism
- Moby Dick I, II
- Farewell Steve
- Final Chase
- Brelde (w. Sogal) 1

(Preparation for Storm)

- Cliff Desert "
- Reel 1 PT 3 "

- Flight 801 "
- Reel 4 (6370) "
- Reel 62 "
- Angie "

- Wardri Tom
- Tinker Man

Phoe Woods (now written)

Papa's Gang Goldsmith

The Drawing

Reel 810 T813 (max)

27

max Stein

- Hugo children
- Stains Desert (max)
- Bad Good Day "
- R213 1st visited "

- Letter. Tracy
- Turlock; Humboldt
- Glacier Lucia
- Ministry Police
- Teddy bear max

Annie

Speaking of Max Steiner, the Music Library Association (MLA) came out with a video of a Steiner talk presented seven months ago before even the Max Steiner Symposium event at Cal State Long Beach:

<https://vimeo.com/254032439> [A Look At Early Film Music]

<http://conferences.blog.musiclibraryassoc.org/videos/> [MLA videos]

A Look At Early Film Music: From Max Steiner to Bernard Herrmann

James D'Arc and Jeff Lyon, Brigham Young University; Joshua Henry, Westminster Choir College

Over a 41-year career as a film curator at Brigham Young University, James D'Arc was instrumental in acquiring fascinating film collections for the Harold B. Lee Library. Over his career, he helped acquire the collections of Max Steiner, Hugo Friedhofer, Cecil B. DeMille, Howard Hawks, and Jimmy Stewart. D'Arc will speak about these collections, his involvement in acquiring them, and the BYU Film Music Archives series of Max Steiner studio recordings.

Two presentations about current research in film music will complement D'Arc's presentation. Jeff Lyon of Brigham Young University will present on his current research in creating a thematic catalog through a corpus study of themes composed by Max Steiner. Lyon's research will look at the greater than 300 film scores composed by Steiner. Joshua Henry of Westminster Choir College will present on the dichotomy between film music and concert music of Aaron Copland and Bernard Herrmann.

Of the three speakers, I particularly liked Jeff Lyon's talk about his ambitious corpus project of collating all of Max's thematic material, focusing his talk on *Gold Is Where You Find It* (GIWYFI). He is in an ideal position to attempt such a project because he is at Brigham Young University (BYU) in Utah that holds the Max Steiner Papers:

<http://files.lib.byu.edu/ead//XML/MSS1547.xml> [Max Steiner Collection]

All of Steiner's sketch scores are available there, so pursuing a thematic corpus project is doable there--but it will be a huge "Hollywood Production" (years in the making! :) So don't interrupt him and his helper there (I believe Brent Yorgason ?) because they are "Men At Work" (see the Reel 10 pt 1 page where orchestrator Friedhofer inserted an image!):

FLUTES Picc. 10/11 p. 7 Go! D
 OBOES (shot) 1:28.11 (1:28.13)
 CLARINETS DUD
 BASS CLARINET
 BASSOONS
 HORNS
 TRUMPETS 1/2 open as
 TROMBONES
 TUBA
 TIMPANI PTG. Gym Roll, Gong Roll
 VIBRAPHONE HPI
 HARP Harp II chiss
 PIANO and CELESTE Celeste + Piano
 Piano
 VIOLIN H Solo
 VIOLA
 CELLO

Gold Is Where You Find It (1938)

- 41 themes
 - 8 of which had variants
 - 49 total variants
- 19 gestures
- 6 weeks of work, meeting twice a week
 - About 96 hours of combined effort
- 93 minute film, 209 page score
- 168 database entries
- 105 music transcriptions
- 3 self-quotations
- 4 song quotations



Gesture Example: Wind

A musical score excerpt titled "Allegretto". The score is written for two staves. The top staff uses a bass clef and has a key signature of one flat. The bottom staff uses a treble clef and has a key signature of one sharp. Both staves have a common time signature. The music consists of several measures, each containing multiple notes and rests, creating a rhythmic pattern. The notes are represented by vertical stems with horizontal dashes indicating pitch and duration.



I discussed Steiner's themes in many papers and videos but I would never attempt a thematic corpus study. I have too many interests (especially Herrmann, CBS music, etc) to have such a long-term laser focus to spend many years on it, devoted to one sole project. I would rather spend more time writing my own music and Herrmannesque music since I am 68 years old now. Last year around this time I wrote a paper (and made a long video) of Steiner's Self-Borrowings. I also did a video on Max's themes, one on Max's "mickey-mousing," and one of Max's use of other composers' music incorporated into his own scores.

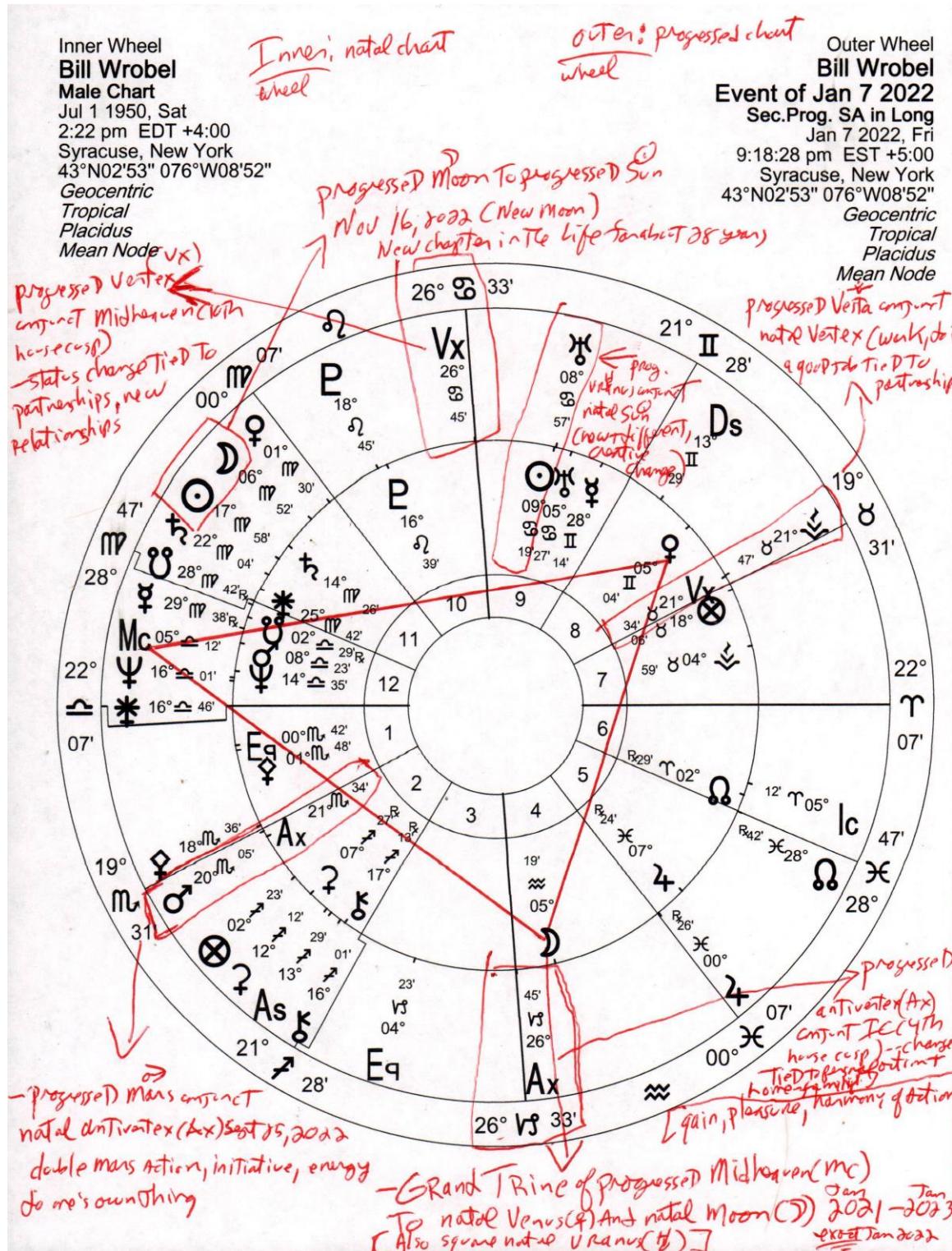
Perhaps to shorten the work load a bit, perhaps Jeff can shorten the themes presented. For instance, he claims that there are 41 themes in GIWYFI. Well, I studied the full score, and to my mind there are certainly

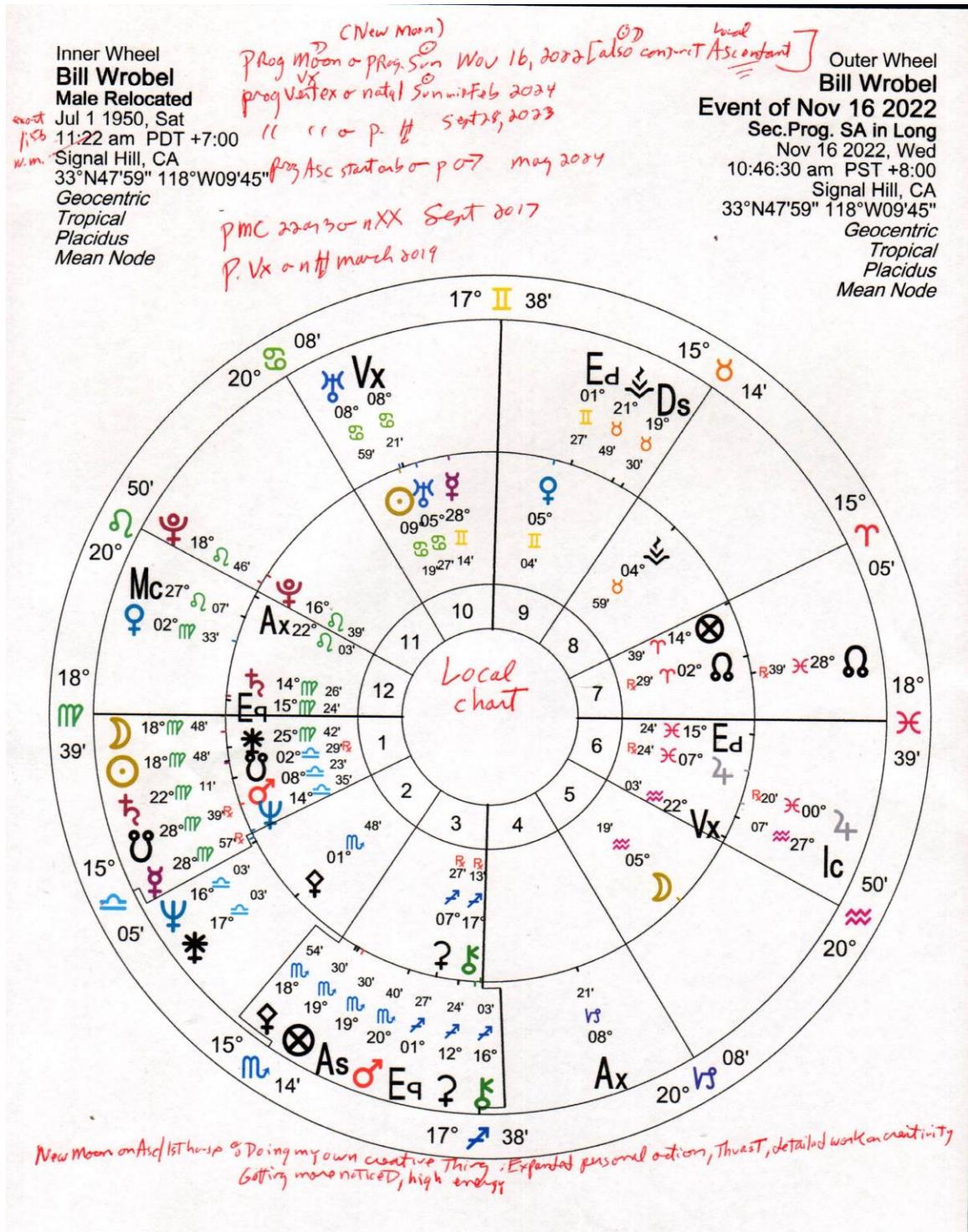
not 41 principal or main themes. For instance, the "Farmers" (based on the cue sheets)--I would name it the "gold" motif--is central, and so is the "Serena" theme (that will later be self-borrowed in the Margaret theme in *Jim Thorpe, All American*). But maybe if you include all of the subsidiary small themes, including one-only passing motif structures, then maybe you can get a few dozen or more "themes." That would be a lot of work to place them all down on image and Finale audio clips. God help them doing the *Gone With The Wind* long movie! Personally I would only do the primary and secondary themes/motifs, and that's it. Those are the most important. Maybe focusing on a very minor motif would be of note if, say, it was earlier or later something self-borrowed. And remember that Steiner would often incorporate themes from other composers. A good example of that is *Sergeant York* where the Main Title alone completely borrows from "You're In the Army Now" and "Beaulahland" and other composers' themes. So technically they are not examples of Max's own material. It would require a ton of footnote explanations or caveats! I would not want to be, say, 35 years old starting a massive project, and then be 75 years old when it's finally done! :) But I guess one has to be strongly Scorpio-Pluto-Virgo obsessive-compulsive---be really thorough, to carry something through to the death & finish it--- in academia to do really serious & important projects. I have too much air in my chart and tend to thumb the nose at such long-term projects (although I did that with my Herrmann Self-Borrowing project). Must be my Scorpio in the 1st house and its modern ruler, Pluto, in the 10th! :)

Speaking of astrology, I spontaneously worked on my 2022 chart a month ago. As I wrote somewhere:

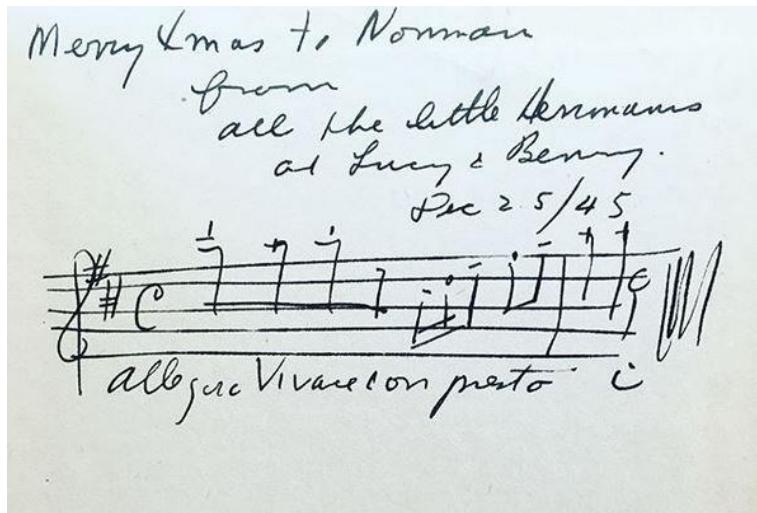
Out of curiosity, I decided to look at my own progressed astrology chart. Looks like 2021-2023 (exact 2022) should be rather interesting & promising. There is a nice harmony Grand Trine in Air with progressed Midheaven (MC) trine natal Moon & natal Venus)--potential for gain and pleasure (Venus) and home life (Moon) tied to my status in the world (MC). It should be an exceptionally fruitful period (probably music). Progressed Vesta (key to dedicated work, doing a good job) conjunct natal Vertex (key to partnerships) in that period suggests working hard for a greater good. Progressed Vertex (like another 7th house cusp) conjunct the Midheaven (or 10th house cusp) and conversely, progressed Antivertex (key to personal action) conjunct the IC (or 4th house cusp) suggests angular overt changes in the life then, manifested, tied to changes in personal activity, home, partnerships and subsequently status in the world). Progressed Mars conjunct natal antivertex suggests double potent action/activity/personal will & independence to do my own creative thing, but also involvement with deep partnerships of consequence (Scorpio sign). Moreover, progressed Moon will conjunct progression

Sun November 16, 2022--a New Chapter in the life starting then. Until then, I hope to continue building a good solid foundation for that promising period. Progressed Uranus conjunct my natal Sun in the 9th house for the rest of my life suggests change & creativity, the new & the different.





Switching to Herrmann now, here is an interesting image I found on Instagram when I was surfing the site:



master #composer. Can someone play this??? "Benny" Herrmann and his wife (and the little Herrmanns) gave #stephenspender 's book of #poetry to Norman Corwin in 1945. Available for a price at #sideshowbookstore.

patatat_tat It's in D major and sort of looks like a little melodic figure then and ascending scale!

sideshowbooks Maybe a sting from a film score?

wildbill4552 I know Herrmann's music very well after years of research but I can not identify this festive tune, at least initially. I was thinking it might be something from his WUTHERING HEIGHTS that he was writing at that general period, but I don't think so. Just might be a spontaneous original idea in his head that he wrote for his friend at the holiday season.

I as "wildbill4552" made a comment on it.

Here is something else of historical interest tied to film music:

<https://www.loc.gov/resource/molden.5424/> [Les Ombres image]

<https://www.loc.gov/collections/moldenhauer-archives/articles-and-essays/guide-to-archives/les-ombres/> [Honneger page LOC]

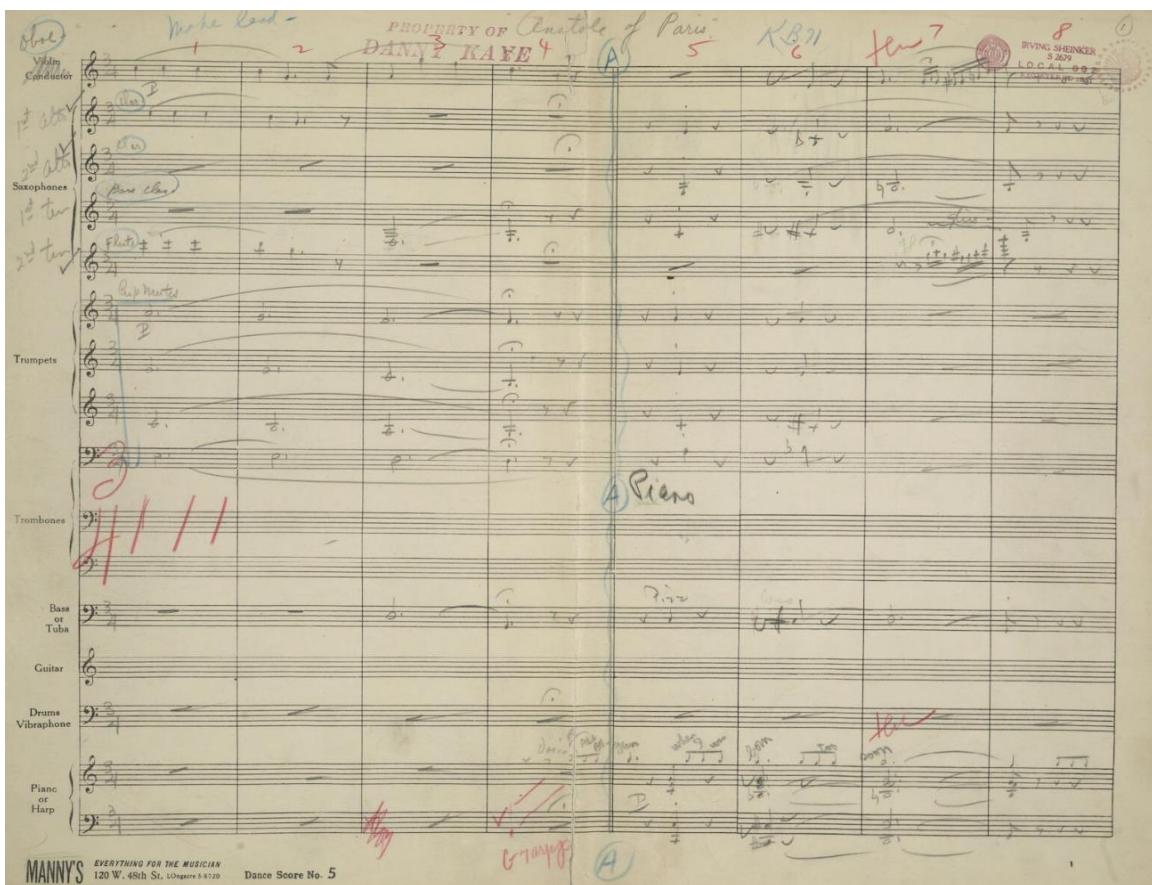
You might be delighted by Danny Kaye's "Anatole of Paris" from *The Secret Life of Walter Mitty*:

<https://www.youtube.com/watch?v=uJ9bnC1v1xc> [Anatole of Paris]

<https://www.youtube.com/watch?v=Con2aOB6A5M> [LP better audio]

If you want to read the written full score as you listen, go here:

<https://www.loc.gov/resource/ihas.200184399.0/?sp=1> [written score]



Earlier I discussed *Gunsmoke* tv series where James Arness played Marshal Matt Dillon. Well, he played Mr. Thing earlier in 1951! I made a video of the Main Title of the Dimitri Tiomkin score:

<https://youtu.be/F0CuSdVKM5c> [*The Thing* Main Title]

The "Flying Saucer Sequence" is M-27. Here are some images:

March 9, 1951

"THE THING"

PRODUCTION #734

"FLYING-SAUCER SEQUENCE" (PART 1)

REEL 2 - M:27

START MUSIC WHEN THE DOOR OF THE PLANE STARTS TO OPEN... .00

NOTE: The crew members immediately step out of the plane.

MIDDLE OF THE DISSOLVE TO THE DOG SLED STARTING TO03 2/3
LEAVE THE PLANE.

MIDDLE OF THE DISSOLVE TO A MEDIUM LONG SHOT OF THE08 2/3
DOG SLED MOVING ALONG THE FLAT COUNTRY.

NOTE: This is shooting on the side.

MIDDLE OF THE DISSOLVE TO THE DOG SLED COMING UP12
A SLIGHT HILL.

CUT TO A MEDIUM SHOT OF THE IMPRINT IN THE SNOW15 1/3
WHERE THE FLYING SAUCER CRASHED.

NOTE: Immediately the shadow of the first man appears, then he enters, followed by a dog team.

THE MAN STOPS AND OTHERS START TO ENTER AT22

CUT TO THE SHOT OF THEM STANDING FACING THE CAMERA29 1/3
AND WE KNOW THEY ARE LOOKING AT THIS SCENE AND DIALOGUE.

PAT: THERE WE ARE.

END OF THE DIALOGUE AND DIALOGUE AT30

SCOTT: HOLY CATS. WOULD YOU LOOK THAT! (SLEIGH BELLS START) LET ME GET A PICTURE BEFORE YOU TRACK UP THE WHOLE PLACE.

END OF THE DIALOGUE AND DIALOGUE AT35

BOB: GEIGER COUNTER'S GOING CRAZY.

VOORHEES: SOMETHIN'S MELTED THAT SURFACE CRUST. IT'S FROZEN OVER AGAIN INTO CLEAR ICE.

1 sheet.

The Flying - Rec. 734.

Flying Saucer Sequence - PART I.

m. 27.

Dmitri Tiomkin

Flutes

Piano 1-2

Drums

Tamb., Tamb., Bass, Harp.

Tremolo

PP

fuses

1

2

+18, 22, 28, 30, 34

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<ff>

<ff>

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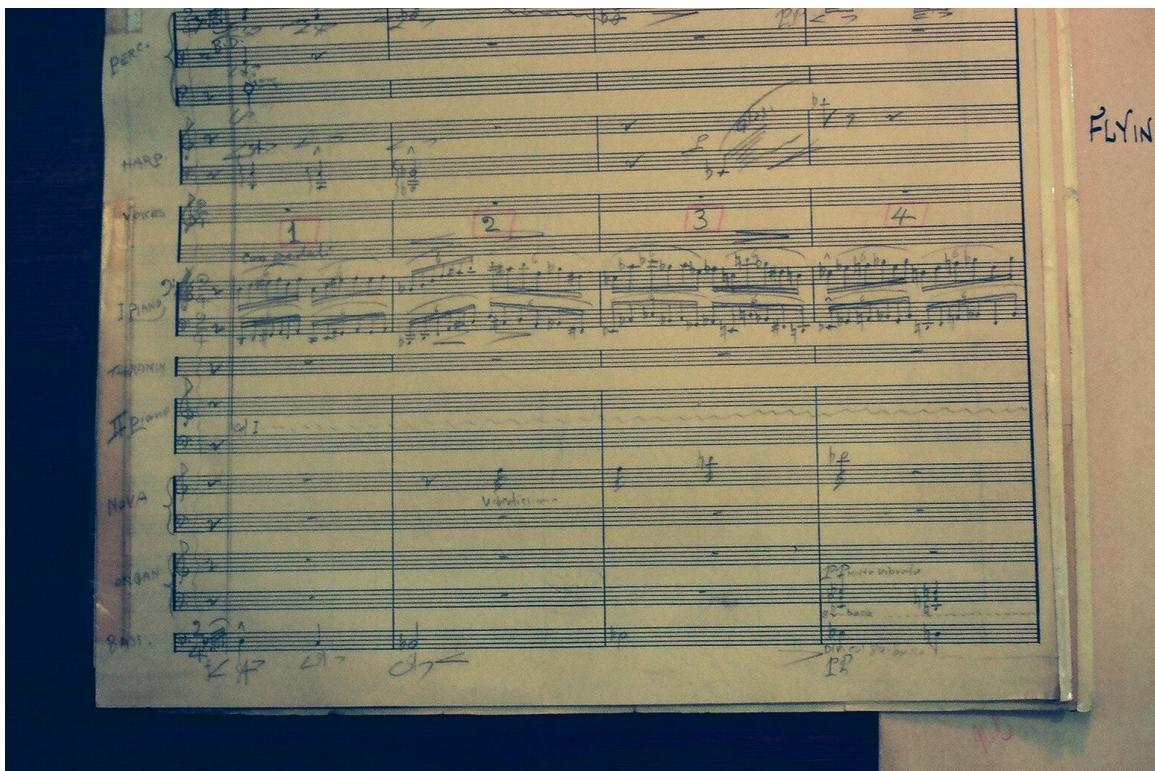
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Here below are the first four bars orchestrated of the same cue, bottom portion:



<https://www.youtube.com/watch?v=dGjJ8vh5CI> [Flying Saucer]



M 27

FLUTES

TROMBONES

HORN

TRUMPETS

TROMBONES

BASSOON

CELLO/BASS

66

601

Measures

Here is "D-Story #1" by Marius Constant (of the Twilight Zone Theme fame) and the video I made recently:

<https://youtu.be/dw133PqkSoM> [D-Story #1]

CBS# 857
XII-66
D-STORY 1

marius constant

Clavichord $\text{♩} = 110$

Violins A 1, 2, 3

Violins B 1, 2, 3

Violins C 1, 2, 3

Violas 1, 2, 3

VC 1, 2, 3

CB 1, 2, 3

Hand-copied by Bill Wrobel

(cont) D-Story 7

Marius Constant

Chavichord

Vlns A 2

Vlns B 2

Vlns C 2

Violas

VC

CB

Hand-copied by Bill Wrobel]

Here below is Constant's "F-Story #1" and inclusion video:

<https://youtu.be/mBXksbZ9LRY> [F-Story 1, 3, 7]

C65c#850
 XII 66
 "F-STORY I"
 Marius Constant

Celeste
 Clavichord
 Vlns A
 Violins B
 Violins C
 Violas
 VC
 CB

[Hand copied by Bill Wrobel]

(cont) F-Story 1

Solo

Celeste *mfp*

Clavichord

Marius Constant

VlnSA 1 2 3 1 1 b₁ 0 0 80 10 3 2

VlnSA 2 2 1 1 b₁ 0 0 80 10 3 2

VlnSA 3 3 1 1 b₁ 0 0 80 10 3 2

VlnS B 1 2 3 1 1 b₁ 0 0 80 10 3 2

VlnS B 2 2 1 1 b₁ 0 0 80 10 3 2

VlnS C 1 2 3 1 1 b₁ 0 0 80 10 3 2

VlnS C 2 2 1 1 b₁ 0 0 80 10 3 2

VlnS C 3 3 1 1 b₁ 0 0 80 10 3 2

Violins 1 2 3 - - - b₂

Violins 2 2 1 1 b₁ - - b₂

Violins 3 3 1 1 b₁ - - b₂

VC 1 2 3 - - - b₂

VC 2 2 1 1 b₁ - - b₂

VC 3 3 1 1 b₁ - - b₂

CB 1 - - - - b₂

(10) (11) (12) (13) (14)

[Hand-copied by Bill Wrobel]

i55
[Space-Fantasy]
"SOFT UNWORLDLY b₂ TO
Agitated TO SOFT UNWORLDLY b₂."

And here below is Constant's "A-Story #1" and YouTube video:

<https://youtu.be/Yy-a8IQg7co> [A-Story #1]

CBS cue# 863 "A-STORY I" Marius Constant

Carta NO. 32

[Hand-copied by Bill Wrobel]

Russell Plows did this Herrmannesque-enough Intro to *The Birds* (Hitchcock) that you might enjoy. I thought he did a fine job!

https://www.youtube.com/watch?v=P2cVvQ_GbXg&feature=youtu.be&a=1 [Birds]

Speaking of *The Birds*, I heard from a few little birds chirping somewhere that it is probable that Christopher Palmer's semi-biographical book/notes on Bernard Herrmann (thought missing long ago) might be released in a year or so. It is some sort of a "restoration" of a previously unreleased bio manuscript. Palmer arranged the "So Close To Me Blues" music of Herrmann's in *Taxi Driver* from Benny's *King of Schnorrers*. I bet the manuscript being worked on is Palmer's previously lost or misplaced journal of his various conversations and working relationship with Herrmann. We shall see.

[Completed Saturday, September 9, 2018 at 1:01 pm PDT]
 [Copyright (c) 2018 by Bill Wrobel]

[resume Saturday, September 15, 2018 at 9:33 am]

Since the site hasn't been updated yet, I decided to continue my blog.

The biggest new development since my last session on the ninth is that I created a new YouTube video on Jerry Goldsmith's *Baby: Secret of the Lost Legend* (1985). Here is the direct link:

https://youtu.be/lGnry_zt52I [BABY]

I provided PostImage links for the hand-copied sheets I made but I will also provide images below at the end of this blog.

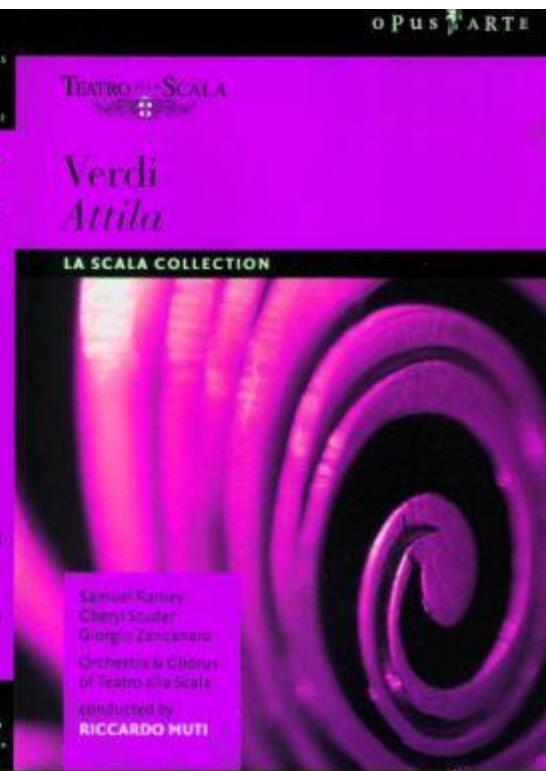
<https://twitter.com/ZeffanieandBill> [Twitter site]

If you go to Twitter site (see link immediately above) you will note that I posted at least three video clip's of Verdi's ATTILA that I enjoyed, conducted in 1991 by Riccardo Muti (who did the excellent WILLIAM TELL opera).

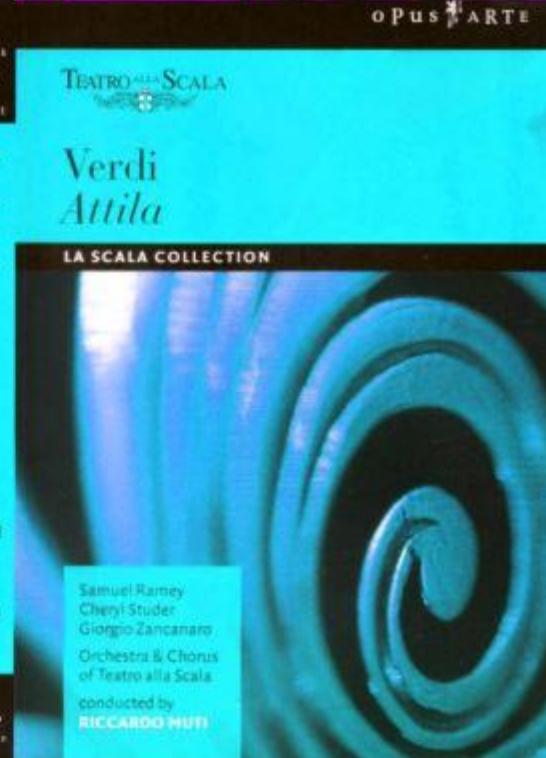
Anyway, I decided this late morning (now it is 11:51 am) to create a new YouTube video (just posted) of what I consider the gavotte-like section in No. 11 Finale Secondo.

https://youtu.be/W81vOd_ysCs [ATTILA gavotte]

A handwritten musical score on lined paper. At the top left is a '9' and at the top right is a '10'. Below these numbers is the title 'TEMPO DI GAVOTTA (MOLTO GRAZIOSO)' written in cursive. The score consists of two systems of music. The first system starts with a 'Chorus' section, indicated by a small sketch of a person singing. The key signature is F major (one sharp), and the time signature is common time (indicated by a 'C'). The lyrics for this section are: 'DUKE AND EARL AND REEL IS HERE; EV'RY ONE WHO SHOULD BE'. The second system begins with a single melodic line. The lyrics for this section are: 'DUKE AND EARL AND REEL IS HERE; EV'RY ONE WHO SHOULD BE'.



The image shows the front cover of a DVD box set for the opera "Attila". The top half features the Teatro alla Scala logo with its name in a stylized font and a crest. Below it is the title "Attila" in large letters, followed by "Giuseppe Verdi (1813-1901)". The central part of the cover has a black and white photograph of the stage during a performance. The bottom half contains text about the production, including "Riccardo Muti conducts a fine cast in the powerful and atmospheric 1991 production of Verdi's ninth opera, whose story of the heroic fumble between Ezio, a Roman general, and Attila, the Nordic invader, was written for the 1846 Teatro la Fenice season and premiered there to huge acclaim. Unlocked from the archives of RAI television, this is a classic recording from one of the world's great opera houses.", the names of the cast members (Attilio Samvel Raméy, Ezio Giorgio Zancanaro, Oidiceño Cheryl Studer, Farano Kaludi Kaludov, Ulisse Ernesto Gavazzi, Linceo Mario Luperi), and the orchestra and chorus information. It also states "Sung in Italian with English subtitles". The RAI logo is at the bottom right, and a barcode is at the bottom left.



93 *Allegretto assai moderato* L.=108

Fl. VUOTA

Ob. VUOTA f

Cl. VUOTA f

Do VUOTA f

A. VUOTA f

(Tutti si assidono. Le Sacerdotesse, schieratesi nel mezzo, alzano il seguente canto)

93 *Allegretto assai moderato* L.=108

I. VUOTA

Vni pizz. mf VUOTA f

II. VUOTA f

Vle pizz. mf VUOTA f

Vc. pizz. mf VUOTA f

I like the *arpeggiando* harps here by Verdi. Herrmann very often utilized that technique, especially in scores like *Mysterious Island* and *Journey To the Center of the Earth*.

You can listen to the gavotte chorus at the 33 second point in this YouTube video:

<https://www.youtube.com/watch?v=q5Sq1Pax7h8> [Ascot Gavotte]

music composed and conducted by . . .
Bernard Herrmann

Promo B. Herrmann The Whirlwind Skater.

In the last week or so I created a PINTEREST site (besides earlier an INSTAGRAM account, as discussed before) , a familiar social media option. Here are the links:

<https://www.pinterest.com/filmscorerundowns/> [Bill Wrobel Pinterest]

<https://www.pinterest.com/filmscorerundowns/bernard-herrmann-film-score-rundowns/>
 [Pinterest re: Bernard Herrmann]

<https://www.pinterest.com/filmscorerundowns/max-steiner-film-score-rundowns/>
[Pinterest re: Max Steiner]

<https://www.pinterest.com/filmscorerundowns/bill-wrobel-music-film-score-rundowns/>
[Bill Wrobel Music Pinterest]

<https://www.pinterest.com/filmscorerundowns/john-barry-film-score-rundowns/>
[Pinterest re: John Barry]

<https://www.pinterest.com/filmscorerundowns/jerry-goldsmith-film-score-rundowns/>
[Pinterest re: Jerry Goldsmith]

Most probably over the next month I will create new boards tied specifically to various composers such as Elmer Bernstein, Miklos Rozsa, James Horner, E.W. Korngold, and others.

The screenshot shows a Pinterest board titled "Bill Wrobel Music (Film Score Rundowns)". The board has 4 pins. The pins include:

- "Warship at sea" cue by Bill Wrobel...
- "Pursuit" [Suspense Suite] August 27, 2016
- "Clues" A thru D [Suspense Suite] August 23, 2016
- Long Beach Beer Lab (version D)
- Long Beach Beer Lab (version B)

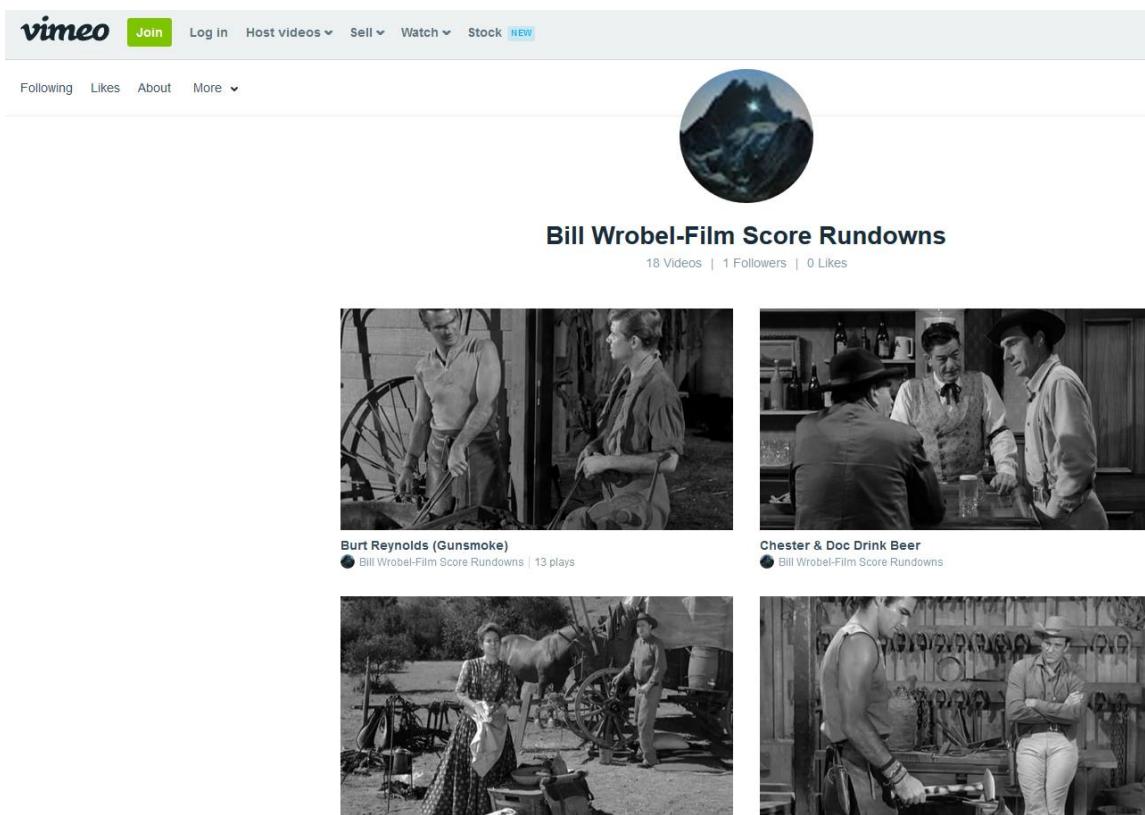
Each pin features a thumbnail image, a title, and a small profile picture of Bill Wrobel.



II
Violins
VC
C

I also have a VIMEO account that I used occasionally to upload videos instead of YouTube:

<https://vimeo.com/user85483110> [Vimeo]



But by far I use & update most frequently on TWITTER:

<https://twitter.com/ZeffanieandBill>

FACEBOOK, however, I will never return to in terms of starting up a new account. I object to that site & policies, don't like Zuckerberg, don't like his snoozing on the job in regards to Russian meddling in 2016, etc.

[Home](#) [Moments](#) [Notifications](#) [Messages](#) [Twitter](#) [Search](#)



Tweets **2,389** Followers **34** Likes **6** Lists **0** Moments **0**

Film Music

@ZeffanieandBill

youtube.com/user/FilmScore...
instagram.com/wildbill4552/

📍 California, USA
 ⚡ filmscorerundowns.net
 📅 Joined June 2017
 🎂 Born on July 1, 1950

🖼 2,292 Photos and videos



Tweets [Tweets & replies](#) [Media](#)

Film Music @ZeffanieandBill · 1h youtu.be/W81vOd_ysCs
 New video. Verdi's ATTILA gavotte-like section in No. 11 section of Finale Secondo. The style strongly reminds me of Loewe's "Ascot Gavotte" in MY FAIR LADY.



ATTILA [Verdi] Gavotte-like No. 11 Finale Secondo
 -reminds me in style of Loewe's "Ascot Gavotte" in MY FAIR LADY
youtube.com

Film Music @ZeffanieandBill · 4h
 And here is the ATTILA section whose chorus piece reminds me of Loewe's "Ascot Gavotte" piece of MY FAIR LADY



▶ 9 views 0:11 / 1:40 🔍 ↗

I like the Leigh Phillips Twitter site, and the professional awesome orchestration work he has been performing over the years. I like the colors (especially the blues in the *Curse of Frankenstein* poster) & graphics of his front page:



Leigh Phillips @LPFilmMusic

Composer & orchestrator (classic film-score reconstructor: Lawrence of Arabia, Ben Hur, Dracula, Karloff's Thriller etc.), Jerry Goldsmith fanatic...sci-fi nerd

London, Prague, Vulcan
lpfilmusic.co.uk
Joined October 2010

Tweets 3,856 Following 1,914 Followers 1,922 Likes 4,374

Tweets **Tweets & replies** **Media**

Leigh Phillips @LPFilmMusic · 4h Smashing LP release from @VareseSarabande #jerrygoldsmith #filmmusic #soundtracks #vinyl #startrek #scifi

Varèse Sarabande Records @VareseSarabande · 1d Purchase: found.ee/STRNemesisLP - Now shipping our deluxe 2LP gatefold jacket on green thaloron colore...

Who to follow · Refresh · View

- Cinematic Sound Radio
- FilmScoreLove @ScoreA...
- Frederik Wiedmann @f

Leigh Phillips @LPFilmMusic

Composer & orchestrator (classic film-score reconstructor: Lawrence of Arabia, Ben Hur, Dracula, Karloff's Thriller etc.), Jerry Goldsmith fanatic...sci-fi nerd

London, Prague, Vulcan
lpfilmusic.co.uk
Joined October 2010

Tweets 3,857 Following 1,915 Followers 1,924 Likes 4,375

Tweets **Tweets & replies** **Media**

Leigh Phillips @LPFilmMusic · Mar 19 So excited to finally be able to share our new Goldsmith release with everyone...available to pre-order from Tadlow Music! #jerrygoldsmith #karloff #soundtracks #horror #thrillers #cultv #1960s #orchestration #recording #filmmusic

Thiller 2 Jerry Goldsmith HD youtube.com

Leigh Phillips @LPFilmMusic · 6h → a nice, intense, Saturday morning's work 😊 #filmmusic #soundtracks #epiccinema #miklosrozsa #arranging #orchestration #orchestra #battlemusic #recordingprope

Who to follow · Refresh · View all

- Cinematic Sound Radio ...
- FilmScoreLove @ScoreA...
- Krakower Group @LosAn...

Trends for you · Change

- #BatmanDay
- Batman Day is officially here! 🎉
- Pulg

When I think of Leigh Phillips, I think of Arthur Morton (especially of Jerry Goldsmith orchestration fame), of Murray Cutter (Max Steiner's orchestrator since 1946), of Edward Powell (Alfred Newman), of Eugene Zador (Miklos Rozsa), Raab (Franz Waxman), and others. I tried my hand on orchestration Rozsa's *The Killer's* cue "Exit the Killers" some time ago. Here are images:

<https://www.youtube.com/watch?v=3R9wIY42Rf8>

The Killers (cue 30)

"Exit The Killers"

Miklos Rózsa

(1946)

Andante $\text{♩} = 80$

(3) CLs

(1) B-CL

(1) C-B-CL

(1) F-CL

(2) C-Fox

(4) H-CL

(3) T-CL

(3) P-CL

(1) Tuba

S. 2n

Glock.

Celite

Pno

Andante $\text{♩} = 80$

(8) T

(8) II

(6) V

(4) Vc

(2) CA

[Hand-drawn, archetected & modified by Bill Wrobel] 7-17-2017 6:50pm

(cont.) Exit The Killers

- 2 -

Miklos Rozsa

j = 90
poco & poco cresc.

j = 95

CLS (B³)

Bass Clar. (B³)

C. Bass Clar. (A³)

Fag. (F³)

C. Fag. (G³)

Horn (F³)

TPTs

Pos. (F³)

Tuba (E³)

S. Dr. (D²)

Glock

Celeste

PNO (G²)

I

II

V

VC

C

12) 13) 14) 15) 16) 17) 18)

(soats) *(soats)*

cold

[Hand-copied, orchestrated & modified by Bill Wrobel] 7-18-2017 11:26 AM

PPT

(cont.) Exit The Killers
(shortened cue of original)

Allegro modato $\lambda=100$

Miklos Rozsa

-3-

CLS (B^b)
Bassoon (B^b)
C.B.Clar. (B^b)
Fogs
C.Fogs
Horns
TPTs (B^b)
Pos.
Tuba
D
Cymbal
Clock
Celeste
Pno col. Violin

slowen
Andante $\lambda=80$
meno mosso

[Hand-refined orchestrated & mediated by Bill Werbeck] 7-18-2017 1:35pm PDT
7-19-2017 2:11 AM

Allegro modato $\lambda=100$

I
II col.
V
VC
CB

slowen
Andante $\lambda=80$
meno mosso

(19) (20) (21) (22) (23)

Dinah Shore sings Max's Steiner's Love Theme from *Saratoga Trunk*:

<https://www.youtube.com/watch?v=NySibkrXh20> [As Long As I Live]



The image shows the musical score for the song. It features two staves. The top staff is for voice and piano, with lyrics: "As long as I live you'll always be part of me you'll live in the heart of me". The piano part includes chords D97, G7, C, and D97. The bottom staff is for bass. The score is labeled "Refrain" and "Slowly with expression".

Now to images of Goldsmith's BABY (1985).

Reel 4pt 3 "The Family")

[BABY]

Tony Goldsmith
G.P.

Flutes (2) - - - - - - - - - -

Oboes (2) - - - - - - - - - -

Clarinet (2) - - - - - - - - - -

Horns I (2) - $\frac{3}{4}$ - - - - - - - -

Horns II (2) - $\frac{3}{4}$ - - (2) $\frac{3}{4}$ - - (2) $\frac{3}{4}$ - -

Bassoon (2) - $\frac{3}{4}$ - - - - - - - -

Vibraphone - - - - - - - - - -

Snare Drum (B.Dr.) - - - - - - - -

Timpani - - - - - - - - - -

Harp - - - - - - - - - -

G.S.I. - - - - - - - - - -

Drums II - - - - - - - - - -

Drums III - - - - - - - - - -

Violins I (2) - - - - - - - - - -

Violins II (2) - - - - - - - - - -

Violas - - - - - - - - - -

Cello (2) - - - - - - - - - -

Bass (2) - - - - - - - - - -

[Hand-copied by Bill Wrobel]

G.P.

(8) (9) (10) (11) (12) (13)

(Cont.) "The Family"

Baby

(a)

Flutes

Oboes

Clarinet (B³)

Bassoon (B³)

Fog

C. Fog

Tpt (I)
Tpt (II)
Tpt (III)

Xylophone

Hang

Hand-copied by Bill Wrobel

Expander

Violins

Violas

VC

CB

(14) (15) (16) (17)

(Cont.) "The Family"

[BABY]

Jerry Goldsmith

Flutes

Oboes

Clar. (OB)

Bassoon (Bassoon)

Fag.

Contrabassoon

(4) Harry

Pos

Tuba

African Marimba

Tam-Tam

TimP

Dx7

OB 8

Jupiter

Violins I unison

Violins II

Violas

VC

C.B.

[BABY]

[Hand-copied by Bill Wrobel]

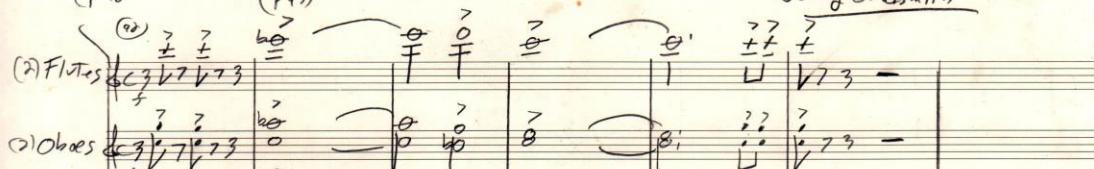
(25) (26) (27) (28)

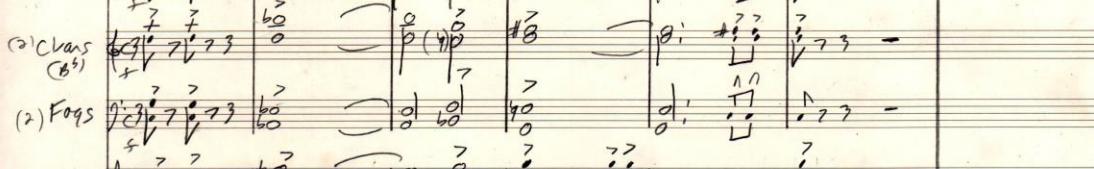
(cont.) "Baby" Alive (Finale)

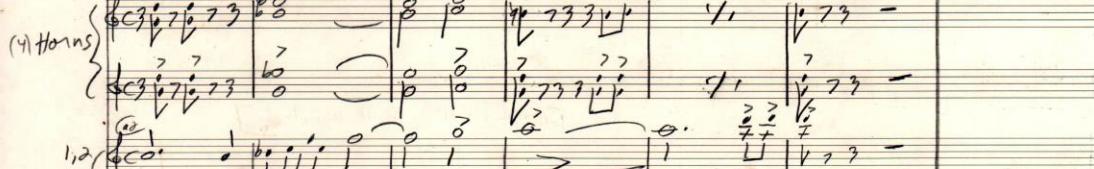
[BABY]

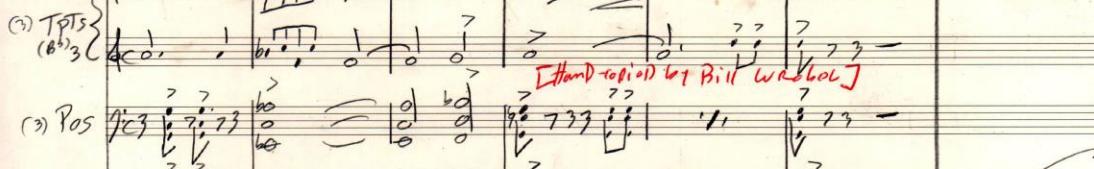
Jerry Goldsmith

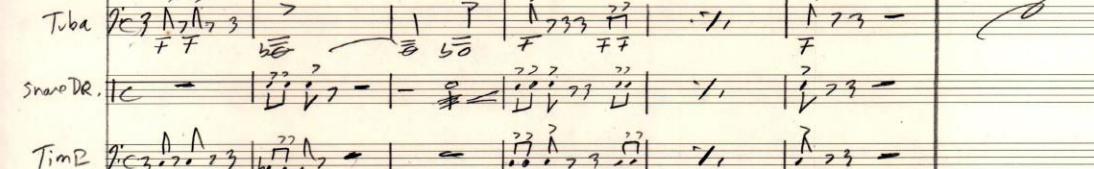
(P.42) (P.43)

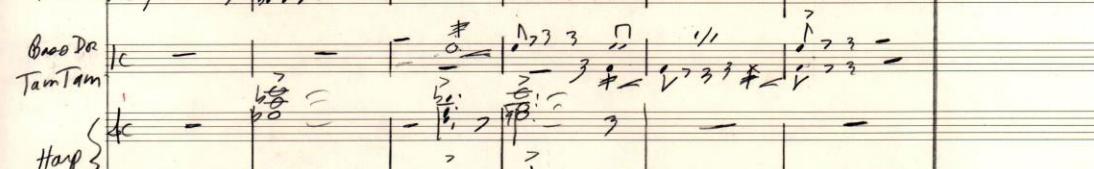
(2) Flutes 

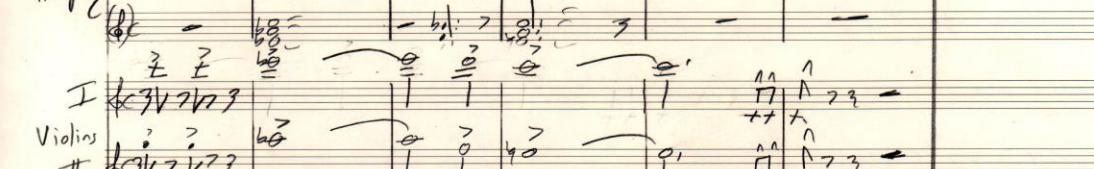
(2) Oboes 

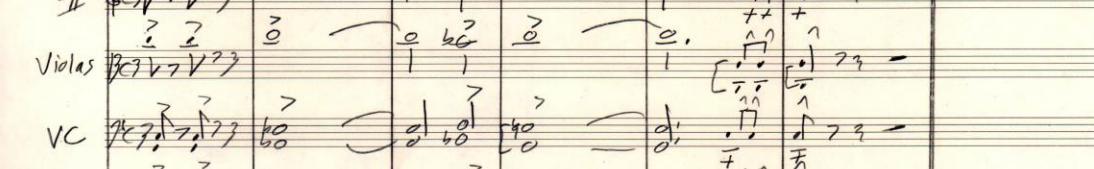
(2) Clarns (B^b) 

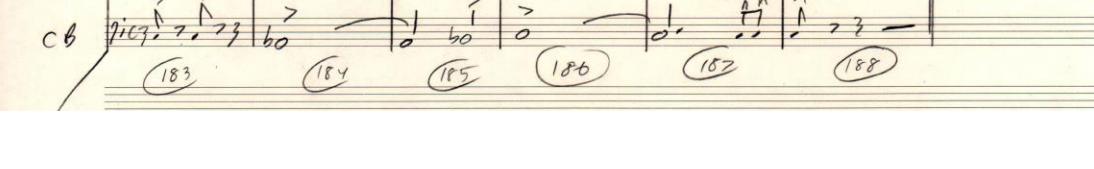
(2) Fugs 

(4) Horns 

(2) Tpts (B^b) 

Tuba 

Snare DR. 

TimB 

Bass DR. 

Tam Tam 

Harp

I

Violins

Violas

VC

CB

[Handwritten note: Hand-drawn by Bill Winkler]

(183) (184) (185) (186) (187) (188)

Real 8 PT I
 ("The Cave")

[BABY]

(2) Flutes (2:23)
 (2) Oboes
 (2) Clar.
 (2) Bass
 Fugs I
 Fugs II
 I, III
 Trumpet I
 Trumpet II
 Tuba
 Timpani
 Harp
 Dx7 II
 Dx7 III
 (4) Violins A
 (8) Violins B
 8vns
 (8) Violins C
 Violas
 VC
 CB

(P.24) (2:23) (P.25) Batso (P.26)

(Hand-copied by Bill W Robel)

Sub Pno 8vns
 Selmer 8vns

(116) (117) (118) (119) (120) (121) (122)

(cont.) 8 PTI "The Cave" (P.28) (2:38)

[BABY]

Jerry Goldsmith (P.29)

Flutes 1 (2) 3 (2) 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 117 119 121 123 125 127 129 131 133 135 137 139 141 143 145 147 149 151 153 155 157 159 161 163 165 167 169 171 173 175 177 179 181 183 185 187 189 191 193 195 197 199 201 203 205 207 209 211 213 215 217 219 221 223 225 227 229 231 233 235 237 239 241 243 245 247 249 251 253 255 257 259 261 263 265 267 269 271 273 275 277 279 281 283 285 287 289 291 293 295 297 299 301 303 305 307 309 311 313 315 317 319 321 323 325 327 329 331 333 335 337 339 341 343 345 347 349 351 353 355 357 359 361 363 365 367 369 371 373 375 377 379 381 383 385 387 389 391 393 395 397 399 401 403 405 407 409 411 413 415 417 419 421 423 425 427 429 431 433 435 437 439 441 443 445 447 449 451 453 455 457 459 461 463 465 467 469 471 473 475 477 479 481 483 485 487 489 491 493 495 497 499 501 503 505 507 509 511 513 515 517 519 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3417 3419 3421 3423 3425 3427 3429 3431 3433 3435 3437 3439 3441 3443 3445 3447 3449 3451 3453 3455 3457 3459 3461 3463 3465 3467 3469 3471 3473 3475 3477 3479 3481 3483 3485 3487 3489 3491 3493 3495 3497 3499 3501 3503 3505 3507 3509 3511 3513 3515 3517 3519 3521 3523 3525 3527 3529 3531 3533 3535 3537 3539 3541 3543 3545 3547 3549 3551 3553 3555 3557 3559 3561 3563 3565 3567 3569 3571 3573 3575 3577 3579 3581 3583 3585 3587 3589 3591 3593 3595 3597 3599 3601 3603 3605 3607 3609 3611 3613 3615 3617 3619 3621 3623 3625 3627 3629 3631 3633 3635 3637 3639 3641 3643 3645 3647 3649 3651 3653 3655 3657 3659 3661 3663 3665 3667 3669 3671 3673 3675 3677 3679 3681 3683 3685 3687 3689 3691 3693 3695 3697 3699 3701 3703 3705 3707 3709 3711 3713 3715 3717 3719 3721 3723 3725 3727 3729 3731 3733 3735 3737 3739 3741 3743 3745 3747 3749 3751 3753 3755 3757 3759 3761 3763 3765 3767 3769 3771 3773 3775 3777 3779 3781 3783 3785 3787 3789 3791 3793 3795 3797 3799 3801 3803 3805 3807 3809 3811 3813 3815 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cat. "The Cave" REPT 1
 (p.34)

SnareDr. $\frac{1}{2}$ (p.35) [Baby]

HarP $\frac{1}{2}$
 Violins $\frac{1}{2}$
 Violas $\frac{1}{2}$
 VC $\frac{1}{2}$
 CB $\frac{1}{2}$

(cont.)
 [Hand-copied by Bill Wadsworth]

(170) (171) (172) (173) (174)

(cont.) Reel 8 PT 1
 (Cast) The Cave
 (P.45) (C.101)
 [Baby] Jerry Goldsmith

(2) Flutes *col. I*
 (2) Oboes *col. II*
 (2) Clar.
 (2) Bassoon
 (2) Fagots
 (4) Horns (F)
 (2) TPTs
 (3) Posa
 Tuba
 Snare DR.
 Timpani
 Bass DR.
 Tim 2
 DC G²-E¹ FG A¹
 Harp
 G.S.I
 Moog
 DX7 II
 Violins
 Violins II
 Violas
 VC
 CB

[Hand-copied by Bill Wroblesky]

(209) (210) (211) (212) (213) (214) (215) (216)

Reel 3pt 4 "A Little Joke"

[BABY]

Jerry Goldsmith

Reel 6pt I "Baby and Monkey" [BABY] Jerry Goldsmith

(2) Oboes
 (2) Clar.
 (2) Bassoon
 Xylophone
 Dx7 II
 Dx7 III
 Harp
 Moog
 I
 Violins
 II
 Violas
 Vc
 Cello

(Hand-copied by Bill Wrobel)

(cont.) Baby & monkey

Handwritten musical score for orchestra and woodwind ensemble, likely page 51. The score includes parts for Oboes, Clarinets, Xylophone, Harp, Drums (Dx), Moog, I (Violins), II (Violins), Violas, VC (Double Bass), and CB (Cello). The score consists of three staves, each with three measures. Measure 1: Oboes play eighth-note patterns, Clarinets play eighth-note patterns, Xylophone rests, Harp plays eighth-note patterns, Drums play eighth-note patterns, Moog rests, Violins I play eighth-note patterns, Violins II play eighth-note patterns, Violas play eighth-note patterns, Double Bass plays eighth-note patterns, and Cello rests. Measure 2: Oboes play eighth-note patterns, Clarinets play eighth-note patterns, Xylophone rests, Harp plays eighth-note patterns, Drums play eighth-note patterns, Moog rests, Violins I play eighth-note patterns, Violins II play eighth-note patterns, Violas play eighth-note patterns, Double Bass plays eighth-note patterns, and Cello rests. Measure 3: Oboes play eighth-note patterns, Clarinets play eighth-note patterns, Xylophone plays eighth-note patterns, Harp plays eighth-note patterns, Drums play eighth-note patterns, Moog rests, Violins I play eighth-note patterns, Violins II play eighth-note patterns, Violas play eighth-note patterns, Double Bass plays eighth-note patterns, and Cello rests. The score is annotated with various dynamics (e.g., ff, f, ff, ff) and performance instructions (e.g., nonmale, b.o.). A red note at the bottom of the page reads: "Hand copied by Bill Wrobel". Measure numbers 59, 60, and 61 are circled at the bottom of the page.

Reel 2 pt 4 "The Drawing" [BABY] Jerry Goldsmith

Dx 7 II *[Handwritten musical notation for DX 7 II instrument]*
 Hang *[Handwritten musical notation for Hang instrument]*
 Timpani *[Handwritten musical notation for Timpani instrument]*
 VC *[Handwritten musical notation for VC instrument]*
 CS *[Handwritten musical notation for CS instrument]*

(cont.)

[Hand-copied by Bill Wrobel]



Reel 2 pt 4 *(cont.)* *"The Drawing"* BABY

Hand-copied by Bill Wrobel (cont.)

Measures 8, 9, 10, 11, 12

Reel 1091 "Baby's Alive" (Pinata)

Jerry Goldsmith

(P.36) (a2) (P.37)

Flutes $\frac{4}{4}$ 3 \downarrow \circ $\circ \sim +$ $\#$ 3 \downarrow \circ

Oboe $\frac{4}{4}$ 3 \uparrow \circ $\circ \sim +$ $\#$ 3 $b\downarrow j$ \circ \circ

Clars (B \flat) $\frac{4}{4}$ 3 \downarrow \circ $\circ \sim +$ $\#$ 3 (a) j \circ \circ

Fags $\frac{2}{4}$ C 0 \circ \circ \circ \circ \circ

(4) Hbrns $\frac{2}{4}$ C - \downarrow \circ \circ \circ \circ \circ \circ (etc)

small Tambourine

DXTM (a4) Hand-copied by Bill Wrubel

I Violins $\frac{4}{4}$ C \downarrow \circ $\circ \sim +$ $\#$ \downarrow \circ (cont.)

II C COL II

Violas $\frac{2}{4}$ B \downarrow \circ \circ \circ \circ \circ

VC $\frac{2}{4}$ C \circ \circ \circ \circ \circ

CB $\frac{2}{4}$ C \circ \circ \circ \circ \circ

(156) (157) (158) (159) (160) (161)

(cont.) "Baby" Alive (Finale)

[BABY]

Jerry Goldsmith

(2) Flutes (p.42) (p.43)

(2) Oboes

(2) Clarns (B^b)

(2) Fugs

(4) Horns

(2) Tpts (B^b)

(3) Pos

Tuba

Snar. DR.

TimB

Bass DR.

Tam Tam

Harp

I

Violins

II

Violas

VC

CB

[Hand copied by Bill Wrobel]

(183) (184) (185) (186) (187) (188)

[Completed Saturday, September 15, 2018 at 2:10 pm]
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