

## Film Score Blogs by Bill Wrobel

Monday, October 11 (Columbus Day) at 7:06 pm [Blog # 9]

This morning thru the Google search engine, I finally got the address and phone # of Batjac Productions, the John Wayne Estate that is releasing (with Paramount) the Tiomkin-scored classic, *The High & the Mighty*. Unfortunately, the person I needed to talk with would not be in until the afternoon. So I'll phone again tomorrow to see if the estate possesses the full score (since it's not at the Warner Bros Archives or the Tiomkin Collection at USC). If so, I'll request if I can come over and make notes, and maybe even get some title pages xeroxed.

Right after that call around 9:30 am, I phoned Bob at Paramount to see if I can possibly come in today to research Herrmann's score to *The Man Who Knew Too Much*. Answer: Yes! The Music Library/Department would only be open until 1 pm or a bit longer, so I wasn't about to miss this rare opportunity to finally see the score. In the past I tried but at each instance they were busy with a project or two and couldn't accommodate researchers. Then, after 9/11, security was ultra-tight and they did not allow outside researchers in the studio. The situation relaxed a bit six months ago and started to let researchers study then if it was slow. Fortunately, it was very slow this week, so my wife and I hurried and drove up there in the rental car. Since it was Columbus Day, the traffic was relatively light and we zipped up there in 40 or 45 minutes up the 10 to 101 to the Melrose off ramp. This was my first visit to the studio. I've been to Disney several times, Columbia several times, Warner Bros a few times. Fox, I've never been there. I never researched in Universal but of course I was in the lot to take the tour! : )

The guard inspected our car very thoroughly, including looking for a bomb under the car. He took our driver licenses temporarily and confirmed we were scheduled to come in, parked, and then walked a short way to the Crosby Building to Room 100. Bob was very nice and quickly accommodated us to a desk with the Herrmann score and papers all readied for me. He's been at the studio for 27 years, and obviously loves it! I thanked him profusely for this opportunity to study the score. Except for an assistant, the big room was empty, silent (except for occasional phone calls). So I immediately took out my blank Carta No. 32 score paper (24 staves) and Paper Mate #2 sharpwriter pencil, and went to work! I only had about two hours or slightly more to cram in all that work. And I made full use of it, never stopping once except to scratch my nose one or twice!

First I quickly took notes from the blue cue sheets dated Nov 4, 1955. Then I looked at the score itself. The Conductor sheets were there and also most of the full score (but as photo stats). There was no full score for the "Prelude" so I asked Bob if they were still with Paramount. He replied they probably are but in storage somewhere (not in the room I was in). So I started work with the first photo stat full cue, "Nocturne."

The cue's tempo marking was *Andante* in \_ time, 63 bars, 2:44 duration. The instrumentation was a flute, harp, 1 *sord* violin, 1 *sord* (muted) viola, and 1 muted cello. The cello plays *pp* Great octave A dotted half note tied to half note next bar (followed by a quarter rest). Repeat Bars 1-2 in Bars 3-4, etc. After a quarter rest in Bar 1, the viola

plays *pp* < > small octave E/B half notes tied to half notes next bar (followed by a quarter rest). Repeat these bars in Bars 3-4, etc. After a half rest in Bar 1, the harp plays *p* (*with a mandolin pick*) middle C to small octave B 8<sup>th</sup> notes to (Bar 2) A half note let vibrate (followed by a quarter rest). Repeat these two bars in subsequent bars. After a quarter rest in Bar 2, the violin plays small octave G/Line 1 D quarter notes with very short gliss lines up to A/E quarter notes. Repeat in Bar 4, 6, etc. In Bar 5, the flute comes into play *p dolce* (*non vibrato*) on Line 2 E dotted half note legato to (Bar 6) F dotted half note to (Bar 7) Ab dotted half note to (Bar 8) A dotted half note and so forth.

Next cue: “Arab Trio I” *Allegretto* in Cut time, 64 bars, 1:20. One muted violin, 1 clarinet, and a harp. The violin in the grace bar plays Line 1 B quarter note *p* < to (Bar 1) Line 2 E-E-D# quarter notes to C-D 8<sup>th</sup> notes to (Bar 2) E dotted half note decrescendo, etc. After a quarter rest in Bar 1, the clarinet plays *mf* > small octave B [written middle C#] quarter note to C [written D] quarter note (followed by a quarter rest) to (Bar 2), after a quarter rest, B-B quarter notes followed by a quarter rest. Repeat these two bars next two bars. The bottom staff of the harp plucks small octave E half note let vibrate (followed by a quarter rest). Repeat thru Bar 6. After a quarter rest in Bar 1, the top staff plucks Line 1 G-G quarter notes (followed by a quarter rest). Repeat next five bars as well.

Next Herrmann composed “Arab Trio II” and then III.

Next cue is “The Chase” *Allegro vivo* in C time, 42 bars, 1:01 duration. Snare drum, tenor drum, timp., Tam Tam, bass clarinet, tuba, and piano. The snare drum hits softly *pp* four figures per bar of four 16<sup>th</sup> notes to (Bar 2) 16<sup>th</sup> note followed by rests. But also in Bar 2, snare drum II takes over that pattern, and the drums alternate as given. Repeat. In Bar 3, the piano plays *pp* (*no pedal*) 8<sup>th</sup> notes Great octave E-F-E-F to E-F-E-F. In Bar 5, the timp sounds figures. In Bar 11, the bass clarinet plays small octave Bb whole note to (Bar 12) A 8<sup>th</sup> (followed by rests) while the tuba plays Contra-octave Bb whole note to A 8<sup>th</sup>. In Bar 12, the Tam Tam sounds *ppp* a whole note let vibrate.

Next cue is “The Knife,” 14 bars, :55. *Molto sost* in C time. Two bass clarinets, Fag, C. Fag, 3 *sords* trumpets, 3 muted Pos, tuba, 4 VC, 3 CB. In Bar 1, Pos play *sfp* < small octave Ab/middle Cb/Eb (Ab min) whole notes to (Bar 2) G/Bb/D (G min) *rinforzando* 8ths (followed by rests). The trumpets play G/Bb/D *rinforzando* whole notes to (Bar 2) Ab/Cb/Eb *rinforzando* 8ths. Etc.

Next cue is “L.B. Death,” *Largo* in C time, 6 bars, :27. Two bass clarinets, 4 muted celli, and 3 muted bassi. They play small octave (Line 1 for bass clarinets) Eb to Cb half notes to (Bar 2) G up to Bb half notes to (Bar 3) Gb dotted half notes, etc.

Next is “The Warning” *Moderato* in 12/8 time for the 14 muted violins (but C time for the vibe). The violins play *sempre pp* bowed trem 8<sup>th</sup> notes Line 3 C up to Eb down to Line 2 Ab (crossbeam connected) up to D down to A down to F# 8ths (crossbeam connected), and so forth. The vibe softly strikes *ppp* Line 1 Ab/Line 2 C/Eb dotted half notes to F#/A/D quarter notes tied to half notes next bar, etc.

Next cue is “Loneliness” *Adagio e mesto* in C time, 32 bars, 1:51. We have here only 8 muted violins I and 6 muted violins II. They play Lines 2 and 3 B half notes to A quarter notes legato down to E quarter notes to (Bar 2) F# dotted half notes decrescendo hairpin to same F# quarter note, etc.

Next is “The Alley” *Slowly* in C time, 12 bars. Violins I play *pp* < > *non-vibrato* Line 2 Ab/Cb/Eb half notes legato to F#/A/D half notes. Repeat next four bars. In Bar 2, violins II play the same but an octave lower. In Bar 3, violins play the same but an octave lower. In Bar 4, VC play it an octave lower still. Etc.

Next is the delightful “A Close Call” when Stewart fights to get out of that taxidermist shop. *Allegro Vivace* in 6/8 time. Snare drums and strings. Violins play triplet 8<sup>th</sup> figures of Line 2 C up to Eb down to Line 1 Ab 8ths (crossbeam connected) to D down to Line 1 A-F# 8ths (crossbeam connected) to (Bar 2) Eb up to Ab down to middle C 8ths, and then D-F#-A 8ths. After a quarter and 8<sup>th</sup> rest in Bar 1, violins play Line 2 D rinforzando 8<sup>th</sup> down to A down to F# 8ths. VC/CB pluck pizzicato small octave C quarter note (followed by an 8<sup>th</sup> rest) down to F# quarter note (followed by an 8<sup>th</sup> rest). Snare Drum I sounds *p* (at the rim) two triplet 8<sup>th</sup> figures (repeated next bar), etc.

Next is “Ambrose Chapel,” 4 bars, :15. Two clarinets, a bass clarinet, and harp. The harp plays *mf* the ever-insistent repeat of Line 1 D-D-D-D quarter notes (repeated next bar), etc. Clarinets and bass clarinet play *pp* < > small octave Bb legato to A half notes to (Bar 2) Ab to E half notes, etc.

Next is “The Chapel” *Lento* in C time, 23 bars, 1:41. Pretty much the same but in Bar 3, the violins play Line 1 A/Line 2 F/A half notes legato to Ab/Fb/Ab half notes (repeated next bar). In Bar 7, the violins play all down bow quarter notes *mf* > small octave D-D-D-D, while the harp plays small octave and Line 1 D-D-D-D notes. The clarinets and bass clarinet play Bb to A half notes, etc.

After the Storm Clouds Cantata, we have “Exit,” 13 bars, :52. Next is “The Portent” but I don’t have the info on that one. Next is “Postlude” *Andante* in \_ time, 21 bars, :58. English horn, clarinet, bass clarinets, and muted Pos. The English horn plays *p* < small octave A half note to B quarter note to (Bar 2) middle C half note to D quarter note, etc. Pos play Great octave A/small octave E/F dotted half notes legato to (Bar 2) F/small octave C/A half notes decrescendo (followed by a quarter rest). In Bar 2, the clarinet plays *mf* > small octave A dotted half notes, while bass clarinets play F/middle C dotted half notes. Etc.

Next is “The Fight” *Lento* in C time, 24 bars, 2:04. It becomes *Allegro con brio* in Bar 9. After a quarter rest, the violins and violas and clarinets play *sff* Line 1 D-EB-D-C# 16ths notes (connected by two crossbeams) played 3 times to (Bar 10) the same figure played 4X. Pos play *sfp* < I believe G/Bb/D whole notes tied to half notes next bar, etc.

More later perhaps. My wife needs to use the computer!

...Next is “Arrival & Embassy” *Lento* in C time, 72 bars, 3:49. After a quarter rest, the clarinets play *ff* (*sost*) small octave G/Bb to F#/A to F/Ab quarter notes legato to (Bar 2) Eb/G quarter notes, and then Ab/middle C quarter notes to F#/Line 1 D half

notes. After a quarter rest, the bass clarinets play small octave G-F#-F quarter notes to (Bar 2) Eb quarter note to D dotted half note. Muted violins play *sff* Line 1 D whole note tied to half note next bar (followed by a half rest) while violas play Line 1 D in that fashion.

Next is “Embassy Hall” *Moderato* in C time. Next is “The Stairs” *Lento* in C time, 8 bars, I believe 30 seconds. 14 *sords* violins and 2 vibes. The violins play Lines 1 & 2 Bb to B half notes to (Bar 2) Lines 2 and 3 C to Db half notes to (Bar 3) D to Eb half notes, and so forth. Vibe I sounds *ppp* (*soft hammers*) Line 1 Bb to Line 2 C half notes, etc. After a quarter rest, vibe II sounds Line 1 D/F# half notes to Eb/G quarter notes tied to quarter notes next bar to I believe F/B half notes (??), and so on.

Next is “The Gun” *Lento* in \_ time (again violins and two vibes). 37 bars at 1:21. Here muted violins play Line 4 D dotted half note to (Bar 2) Db dotted half note to (Bar 3) C to (Bar 4) Cb dotted half notes. Vibe I plays Line 3 D dotted half note to (Bar 2) Db dotted half note to (Bar 3) C half note (followed by a half rest). After a quarter rest, vibe II plays Line 2 Gb/Bb (??) half notes, and so on.

Finally we have the “Finale” with the tempo marking of *Vivo (Brillante) (in 1)* in \_ time, 26 bars at :16 and 1/3. It was dated Oct 26, 1955. After a quarter rest, Pos and horns play *ff* Line 1 D to E quarter notes to (Bar 2) F half note down to small octave B quarter note to (Bar 3) middle C (for the horns) dotted half note tied to next two bars. Pos there play E/G/middle C dotted half notes tied to next two bars. Trumpets play E/G/Line 2 C dotted half notes tied to next two bars. Tuba in Bar 3 plays *ff* Great octave C dotted half note tied to next two bars. The timp plays C down to G up to A quarter notes (repeated next two bars) to (Bar 6) C quarter note (followed by a quarter rest). Flutes and violins and clarinets play Line 3 C quarter note trill down to G to A quarter notes (repeated next two bars) to (for flutes in Bar 6) C quarter note (followed by a quarter rest). Violins play small octave G/E/Line 2 C/Line 3 C *rinforzando* quarter notes (followed by a half rest). Viole play small octave C/G dotted half notes tied to next two bars, while VC play Great octave C/G notes, and CB on small octave C. The bass clarinet plays small octave G dotted half note tied to next two bars and (Bar 6) *rinforzando* quarter note. Fags play Great octave C. Etc.

So that’s it. I doubt if I will return to add to the notes for this score. I’d rather go back to study a few Fred Steiner STAR TREK episodes he did for Season 1 of the original series. I think they were classics little gems of tv scores. Forgot the title of the one I liked the best—the episode about the cube pursuing them.

I need now to reply to a Talking Herrmann post that was aimed at me, and then I’ll call it a night! After tomorrow, my vacation will be officially over and I’ll be back to the usual work routine. I’ll probably work overtime due to the political mail. So I won’t have a lot of free time for film music but will continue to blog as news occur.

Thank you!

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