

House of Wax

Music by

David Buttolph

(1953) **** [music ****]

http://www.amazon.com/House-Wax-Vincent-Price/dp/B00009NHBC/ref=sr_1_1?s=dvd&ie=UTF8&qid=1292904647&sr=1-1

[NOTE: This material was lifted from my large DVD Collection analyses paper]

I really like this bizarre or macabre mystery (less “horror”) movie from Warner Bros! The rainy night scene Main Title credits are quite atmospheric. The cast is very strong: Vincent Price is perfectly cast; Carolyn Jones is terrific in her brief appearance; Paul Picerni (playing Scott Andrews) is the handsome, likeable, winning smile boyfriend of Phyllis Kirk (playing Sue Allen); Dabbs Greer is a police Sergeant that I like a lot (I’m A Dabbs Greer fan!); Paul Cavanagh is a proper-speaking (sounding British!) rich man (I like him too); Charles Bronson plays a real character, Igor, the deaf-mute; and so on. Here’s a picturesque website on the movie:

The early 1900’s New York City is a highly atmospheric period

<http://www.horrtalk.com/reviews/378-house-of-wax-1953.html#>

I always get a lot of chuckles from this movie, perhaps unintended by the writers and producer! This is true whenever I see Igor, especially when he was all dressed up in the opening of Jarrod’s House of Wax (Chamber of Horrors) watching the paddleball barker with a stupid but fascinated grin (dvd 00:44:01)! If you freeze-frame or frame skip at 00:44:08 you’ll see Igor starting to move his right hand out to the paddleball man—but the scene cuts abruptly, so I wonder what was intended and actually filmed here but later edited out? I really liked that whole sequence there in Chapter 15—the paddleball man (00:44:39 is a nice freeze-frame)—and “Well, there’s someone with a bag of popcorn!” as the 3-D effect causes the ball to be stretched out to the movie audience (really clever!); the girlfriends trio (especially Milly, the one wearing the gray dress who faints a lot!); I loved Vincent Price with his calm (but chilly underneath) voice giving a mildly gruesome tour guide of his wax horrors. By the way, Paul Picerni just died a few months ago (Jan 12). He was 88 years old. He did a tremendous amount of work on motion picture and television. Highly admirable experience. Of course he played FBI agent Lee Hobson in *The Untouchables* (starring Robert Stack). He should’ve been in the *Godfather* movies by Coppola. Now: Of course don’t forget another enjoyable part of the movie—the Can Can girls! You’ll see them in Chapter 20. My favorite Can Can girl of the eight is a blonde located at 00:59:19 for several seconds. She is the one at the far right of the screen. Apparently, according to IMDB, Grace Lee Whitney (Janice Rand fame in Season One of *Star Trek*) is one of the girls! If so, I could not specifically identify her. She was probably one of the brunettes not shown very clearly.

Perhaps the real star that permeated the entire movie was David Buttolph (his music!). As a side note, Max Steiner's music for the artistic theatrical trailer (an impressionistic art show that shows nothing from the movie itself!) is pretty darn dynamic! Scary stuff! You can see and hear it as a special feature on the dvd. I wonder why Steiner wrote the trailer music—was he initially picked to write the complete score for the movie?? If so, what happened? Back to Buttolph: I consider his score for this movie to be one of his best. I was really impressed by it and specifically had it pulled for me at Warner Bros. Archives. I did some hand-copying and also had some xeroxes made.

“Main Title” Reel 1/1, 10 pages, 38 bars. Maurice DePackh orchestrated this cue dated 2/24/53. As the Warner Bros. logo appears for several seconds, the first three bars of the Main Title reflect that. Two trombones and a bass Pos sound *ff open* small octave C dotted half note in 3/4 time down to (Bar 2) Great octave G dotted quarter note to F 8th up to small octave Db to C 16ths to Great octave Bb 8th tied to dotted half note next bar decrescendo hairpin. The C. Fag plays the same as the Pos. 4 VC/2 CB are also *col* the Pos. The tuba plays forte Great octave C dotted half note up to (Bar 2) G dotted quarter note to F 8th down to Db-C 16ths down to Contra-octave Bb 8th tied to (Bar 3) dotted half note decrescendo hairpin. The timp is trem rolled forte on small octave C dotted half note crescendo down to (Bar 2) G 8th (followed by an 8th and two quarter rests). After a quarter rest in Bar 3, the timp is trem rolled *f > p* on Great octave Bb half note. The piatti sounds *f* a diamond-shaped half note let vibrate in Bar 3 (followed by a quarter rest). Piano I sounds *f* Contra-octave and Great octave (bottom staff) and small octave (top staff) half notes let vibrate (followed by a quarter rest). After two quarter rests and an 8th rest in Bar 2, piano I plays Lines 2 & 3 C-D-E-G-A 32nd notes *ff* to (Bar 3) Lines 3 & 4 D 8ths (followed by rests). Piano II is *col* piano I.

After two quarter rests in Bar 1, piccolo I sounds *ff* Line 3 D quarter note down to (Bar 2) Line 2 B down to G 16ths to A 8th tied to half note to (Bar 3) Line 3 D sforzando-marked (^) dotted half note decrescendo hairpin. After two quarter rests, piccolo II plays Line 2 A quarter note down to (Bar 2) F# down to D 16ths to E 8th tied to half note to (Bar 3) A dotted half note. The oboe plays as piccolo I but an octave lower register. The English horn plays as piccolo I for the first two bars but an octave lower register to (Bar 3) Line 1 D [written Line 1 A] sforzando dotted half note. Clarinet I is *col* piccolo I (same register) but of course transposed since this is the transposing B-flat clarinet. So Line 3 D [written Line 3 E] quarter note, and so forth. Clarinet II is *col* piccolo I. Clarinet III plays *ff* Line 2 D [written E] quarter note to (Bar 2) Line 1 B down to G 16ths to A 8th tied to half note up to (Bar 3) Line 2 E [written F#] sforzando dotted half note decrescendo. The bass clarinet in Bar 2 plays small octave G [written A] dotted quarter note to F [written G] 8th up to Line 1 Db-C 16ths down to small octave Bb [written middle C natural] quarter note tied to dotted half note next bar. The bassoon plays as the oboe in the first two bars (Line 1 register) to (Bar 3) Line 1 A dotted half note. After two quarter rests in Bar 1, muted trumpet I sound *ff* Line 2 D [written E] quarter note down to (Bar 2) Line 1 B down to F 16ths up to A 8th tied to half note up to (Bar 3) Line 2 E [written F#] sforzando dotted half note decrescendo hairpin. Trumpets II-III (sharing the same staff_ play Line 1 A [written B] quarter note down to (Bar 2) F# down to D 16ths to

E 8th tied to half note to (Bar 3) Line 1 D/A sforzando dotted half notes. After two quarter rests and an 8th rest, 8 violins I plays *ff* Line 3 D-E-G-A 32nd notes legato to (Bar 3) Line 4 D dotted half note, while 8 violins II play this an octave lower register, and 4 violas two octaves lower.

In Bar 4 we start the House of Wax eerie theme. The theremin and novachord help to create a weird sound. The theremin in the *solo* or featured instrument sounding *mp* < Line 1 B half note up to Line 3 C half note down to (Bar 5) Line 2 F# dotted half note to E quarter note down to (Bar 6) C half note crescendo up to B half note down to (Bar 7 in 3/4 time) F dotted half note. The vibe sounds the exact same notes but as rolled trem notes (notated like the bowed trem of the strings). The novachord plays Line 1 B/Line 2 C half notes up to Line 2 B/Line 3 C half notes down to (Bar 5) Line 2 D#/G half notes to E/F quarter notes down to (Bar 6) C/Db half notes up to B/Line 3 C half notes to (Bar 7) F/Gb dotted half notes. Flute III and clarinet I play Line 1 B half note with the gliss line up to Line 3 C half note gliss line down to (Bar 5) Line 2 F# half note tied to 8th note (followed by an 8th rest for a well-deserved breath!) to E quarter note down to (Bar 6) C half note gliss up to B half note gliss downward. Also in Bar 4 (dvd 00:00:09), flute I plays what appears to be a trill on Line 1 B half note and then a rapid 32nd note ascent up to Line 3 C 8th (followed by an 8th and quarter rest) to (Bar 5) Line 2 F# dotted half note trill down to E quarter note trill to (Bar 6) C 8th (followed by an 8th and quarter rest) up to Line 2 B half note trill and then a rapid descent of 32nd notes Bb-A-G-Bb etc. After a half rest in Bar 4, flute II plays Line 3 half note trill and then the rapid descent of 32nd notes to (Bar 5) F# 8th (followed by an 8th and quarter rest) to E 8th (followed by an 8th rest) to (Bar 6) Line 2 C half note trill and then 32nd note ascent up to B 8th (followed by rests). The harp sounds *p* small octave B quarter note (followed by a quarter rest) to middle C quarter note (followed by a quarter rest) back to (Bar 5) B quarter note (followed by rests) to (Bar 6) middle C quarter note to B quarter note in that same rest pattern to (Bar 7 in 3/4 time) C quarter note (followed by a half rest). After a half and quarter rest in Bar 5, muted Pos I plays small octave B quarter note to (Bar 6) middle C-C quarter notes to B half note decrescendo. Three muted horns in Bar 4 sound *mp* small octave B-B [written Line 1 F#-F#] tenuto quarter notes to middle C [written G] tenuto half note to (Bar 5) B tenuto quarter note to same B tenuto half note to B quarter note up to (Bar 7) C-C tenuto quarter notes to B tenuto half note to (Bar 7) C-C-C tenuto quarter notes. All violins sound *mp* Line 1 A legato mini-slur to G# 8ths (crossbeam connected) to same G# to G 8ths to G-G# 8ths to G#-A 8ths to (Bar 5) A#-A 8ths to A-G# 8ths to G#-G 8ths to G-G# 8ths to (Bar 6) G-Gb 8ths to Gb-F to F-E to E-F 8ths to (Bar 7 in 3/4 time) F-E 8ths to Eb-D 8ths to Db-C 8ths. Violas play the same but an octave lower register. VC/CB/piano II play similarly but occasionally different notes. So Great octave A-G# 8ths to G#-G 8ths to G-F# 8ths to F#-F 8ths to (Bar 5) F#-G to G-G# to G#-A to A-G# to (Bar 6) Ab-A to A-Bb to A-G# to G#-G to (Bar 7) Ab-A to A-Ab to Ab-A 8ths. The bass clarinet plays the same but an octave higher register. The bassoon plays as the violas.

In Bar 8 (dvd 00:00:20), the music “accelerates” dramatically. Instead of 8th note figures, we have 16th note figures. The twelve violins are separated into three staves, four violins each. Top staff violins pluck *p* Line 1 F down to small octave Bb up to middle C

to Eb 16ths (connected as a figure by two crossbeams) up to Ab down to Db to Eb to Gb 16ths up to Line 2 C down to Line 1 F to Gb up to Line 2 Db 16ths up to F down to Line 1 Bb-Line 2 C-Eb 16ths to (Bar 9 in 2/4 time) Line 2 Ab down to Db to Eb to Gb 16ths down to C down to Line 1 F-Eb-Gb 16ths to (Bar 19 in 4/4 time) Line 1 F# down to small octave B up to Line 1 D to E 16ths crescendo up to A down to D-E-G 16ths, and so forth. Back in Bar 8, middle staff violins pluck middle C up to F down to small octave Bb up to C 16ths up to Eb up to Ab down to Db to Eb 16ths up to Gb up to Line 2 C down to F to Gb 16ths up to Line 2 C up to F down to Line 1 Bb up to C 16ths. Bottom staff violins pluck small octave Bb up to middle C up to F down to Bb 16ths up to Db-Eb up to Ab down to Db 16ths up to F-Gb-Line 2 Db down to F 16ths up to Bb-Line 2 C-Line 2 F down to Line 1 Bb 16ths. Violas pluck small octave Gb-Gb-Gb-Gb 16ths up to Bb-Bb-Bb-Bb 16ths up to Line 1 Db-Db-Db-Db 16ths up to Gb-Gb-Gb-Gb 16ths to (Bar 9 in 2/4 time) Bb-Bb-Bb-Bb 16ths down to Db-Db small octave Bb-Bb 16ths decrescendo hairpin to (Bar 10) G-G-G-G 16ths, to B up to Line 1 E to G 16ths in that pattern. Celli pluck small octave F 16th (followed by an 8th rest) to Eb 16ths (connected by two crossbeams) up to Ab 16th (followed by an 8th rest) to Gb 16ths up to middle C to Bb up to Line 1 F to Eb 16ths in the same rest pattern. CB play Great octave Bb whole note crescendo down to (Bar 9) F tenuto half note decrescendo to (Bar 10) E whole note tied to half note next bar in 2/4 time. Flute I sounds *p* Line 1 F-F-F-Eb 16ths up to Ab-Ab-Ab-Gb 16ths crescendo up to Line 2 C-C-C-Db 16ths up to F-F-F-Eb 16ths. Flute II plays the first two figures the same as flute I to Gb-Gb-Gb-Gb 16ths up to Line 2 C-C-C-C 16ths. Clarinet I plays Line 1 C-C-C-C 16ths up to Eb-Eb-Eb-Eb 16ths to F-F-F-F 16ths up to Bb-Bb-Bb-Bb 16ths. Clarinets II-III play small octave Gb/Bb 16ths 4X to Bb/Line 1 Db 16ths 4X to (clarinet III only) Db-Db-Db-Db 16ths up to (clarinet II only) Gb-Gb-Gb-Gb 16ths. The bass clarinet plays small octave Bb [written C natural] whole note down to (Bar 9 in 2/4 time) F [written G] half note, and so forth. The contra-Fag plays *p* Great octave BB whole note down to (Bar 9) F half note. Pos play the same. The tuba plays Contra-octave Bb whole note up to (Bar 9) Great octave F half note to (Bar 10) E whole note tied to half note next bar. The theremin plays Line 2 BB tenuto half note crescendo down to Line 1 BB half note up to (Bar 9) Line 2 Bb half note to (Bar 10) Line 2 F whole note tied to half note next bar. Piano I plays *pp* small octave Gb/Bb/middle C/F 16ths 3X to Gb/Bb/C/Db 16ths to next figure of Bb/Line 1 Db/Eb/Ab 16ths 3X to Bb/Db/Eb/Gb 16ths, and so forth. Piano II plays this an octave lower register *con pedale*.

The music changes again in Bar 12 (dvd 00:00:29) in 4/4 time. After an 8th rest, all violins sound *mf espr* Line 3 C# tenuto 8th up to A tenuto half note tied to 8th note to F# tenuto 8th to (Bar 13) Eb tenuto 8th legato down to Line 2 G 8th > *pp* up to Bb half note tied to whole note next bar and whole note in Bar 15. The timp is trem rolled *pp* on Great octave Bb whole note tied to quarter note next bar and tied to non-trem 8th (followed by an 8th and half rest). The tuba plays Contra-octave Bb tenuto half note to another Bb half note tied to quarter and 8th notes next bar. The piano plays the same and also an octave higher register. The harp sounds Contra-octave and Great octave Bb quarter notes let vibrate (followed by rests). VC/CB play as the tuba but an octave higher register (Great octave Bb notes *p*). The same applies to the bass Pos. After a half rest, muted Pos I-II play *mf* small octave G/middle C tenuto half notes tied to quarter notes and 8ths next bar. After a half rest, muted trumpets play Line 1 Eb/F# tenuto half notes

tied to next bar as given. The bass clarinet plays small octave Bb half note to another Bb half note tied to next bar as given, while the C. Fag plays this on Great octave Bb notes. After a half rest in Bar 13, flutes play *p* middle C#/F# half notes tied to dotted quarter notes next bar (followed by rests). The oboe plays this on Line 1 F# tied notes, the English horn on small octave B, clarinets on small octave G/B/Line 1 C# tied notes, and the bassoon on small octave G. The theremin returns in Bar 14 on Line 1 E up to A tenuto half notes to (Bar 15) F# tenuto whole note. In Bar 15 the muted horns sound *p* < > small octave Bb/middle C# [written Line 1 F/G#] tenuto 8ths legato to A/C 8ths to A/C tenuto 8ths legato to Bb/D 8ths tied to 8ths (followed by an 8th and quarter rest). Muted Pos play small octave E/G# tenuto 8ths legato to Eb/G 8ths to Eb/G tenuto 8ths to D/F# 8ths tied to 8ths. Flute I plays Line 1 E half note trill and then E-F#-G etc. gliss note to A 8th (followed by rests). After a half rest in Bar 15, flute II plays Line 1 A half note trill. Etc. Divisi arco violas in Bar 15 play as the combined Pos/horns. The same applies to the celli. [end session Tuesday, March 29, 2011 at 11:01 pm]

In end Bar 38 in 4/4 time, flute I plays *p* Line 2 Eb legato to E 8ths (crossbeam connected) to F#-G 8ths to A legato to Bb quarter notes. This seques to the next cue where the camera slowly moves right towards the Professor's wax works studio. Flute II plays Line 2 C-C# 8ths to D#-E 8ths up to F# to G quarter notes. The celeste in Bar 38 plays as the flutes but an octave lower register. After a quarter rest in Bar 37, violas sound *ppp* < *pp* > small octave Bb/middle C# half notes tied to whole notes next bar. Top staff celli here play small octave F half note tied to whole note next bar. Bottom staff celli and contrabasses play Great octave A dotted half note in Bar 37 in 3/4 time tied to whole note in end Bar 38 in 4/4 time.

[resume session day off, Wednesday, March 30, 2011 at around 9:30 am:]

[The Wax Works] *Molto misterioso* in 2/2 time. Reel ½, 8 pages, 30 bars. DePackh orchestrated this one dated 2/25/53. Note: There is no cue title on the orchestrated title page. Dvd location 00:01:40. Scene: The cue ends on, "Hello, Matthew. What are you doing here so late?"

12 violins are used. I assume six are violins I that are in artificial harmonics (diamond-shape above each steadily progressing whole note in this cue). So we find violins I sounding *p* Line 2 F# whole note in harmonics (I believe sounding two octaves higher) with the diamond-shaped whole note a perfect 4th above that note [Line 2 B] legato to (Bar 2) F whole note [Bb harmonics note] to (Bar 3) E whole note [Line 2 A harmonics note] to (Bar 4, *meno*) Eb whole note [Ab harmonics note placement] to (Bar 5) D whole note [G harmonics note] to (Bar 6) Db whole note [Gb harmonics note] to (Bar 7) C whole note [F harmonics note] down to Line 1 B whole note to (Bar 9) Bb whole note. Then these violins become *nat* starting in Bar 10 *pp* on Line 3 A whole note down to (Bar 11) G# whole note down to (Bar 12) D whole note (then silent in Bars 13-14).

Back in Bar 1, violins II are bowed trem, *sul pont* effect on Line 3 F# whole note to (see violins I thru Bar 9 but of course an octave higher register) to (Bar 10) Line 3 F whole note non-trem down to (Bar 11) Line 2 B whole note non-trem to (Bar 12) G whole note (silent next two bars). After a half rest in Bar 1, 4 celli play Great octave F#

half note legato up to (Bar 2) small octave G whole note down to (Bar 3) C whole note. After a half rest in Bar 4, VC then play Great octave F half note up to (Bar 5) Gb whole note down to (Bar 6) Great octave Bb whole note. After a half rest in Bar 7, VC play Great octave Eb half note legato up to (Bar 8) small octave Fb whole note down to (Bar 9) Great octave Ab whole note decrescendo hairpin. Then in Bar 10 they play Great octave A half note to another A half note tenuto, *p* up to (Bar 11) small octave D# whole note up to Bb whole note (silent next two bars). Pos sound *p* the same as the VC in Bars 1 thru 6. Two CB in Bar 1 play *p* Great octave and small octave F# whole notes tied to next two bars to (Bar 4) F whole notes tied to next two bars to (Bar 7) Eb whole notes tied to next two bars to (Bar 10) D whole note (silent in Bars 11-12) to (Bar 13) F whole notes tied to next bar. The piano in Bar 1 is trem between Contra-octave and Great octave F# whole notes thru Bar 3, then F notes in Bars 4-6, then Eb notes in the next three bars to (Bar 10) B half notes trem to quarter notes non-trem. The oboe in Bar 1 sounds *p* Line 2 A# whole note to (Bar 2) B whole note to (Bar 3) Line 3 C whole note. Then it sounds in Bar 4 Line 2 A whole note to (Bar 5) Bb whole note to (Bar 6) Gb whole note. Then in Bar 7 it sounds F dotted half note to F# quarter note to (Bar 8) G whole note down to (Bar 9) D whole note. In Bar 4, muted horns play *mf* > small octave B/Line 1 F# [written F#/Line 2 C#] rinforzando whole note tied to whole notes next bar *dim* and tied to 8ths in Bar 6 (followed by rests). In Bar 6, muted trumpets play Line 1 D/A whole notes tied to next bar. After a half rest in Bar 3, the harp plays *p* Line 1 E/G/B/Line 2 C/G quarter notes “let it sound” followed by a quarter rest. After a half rest in Bar 6, the celeste (*ped*) plays small octave D/A/Line 1 D/Line 2 C quarter notes (followed by a quarter rest). After a half rest in Bar 7, the bass clarinet joins in to play *p* small octave Eb [written F] half note crescendo up to (Bar 8) Line 1 Fb [written Gb] tenuto whole note down to (Bar 9) small octave Ab whole note to (Bar 10) A half note tied to 8th and 16th. In Bar 10, flutes come to play now on Line 2 F/A whole notes to (Bar 11) Line 1 B/Line 2 G# whole notes to (Bar 12) G/Line 2 D whole notes. In Bar 13, clarinets play *p* Line 1 Eb/Ab [written F/Bb] whole notes to (Bar 14) F/Bb whole notes to (Bar 15) G/Line 2 C half notes tied to 8ths and 16ths decrescendo. The bass clarinet in Bar 13 plays small octave F whole note tied to next bar and tied to half note and 8th and 16th in Bar 15. Fags play *p* small octave C/Gb whole notes to (Bar 14) D/Ab whole notes to (Bar 15) E/Bb half notes tied to 8ths and 16ths (followed by a 16th and quarter rest).

In Bar 15 (00:02:13), violins I return to sound *ppp* < Line 2 C whole note legato to (Bar 16) Db whole note *p* to (Bar 17) Eb whole note to (Bar 18) E whole note tied to whole note next bar to (Bar 20) F up to Ab half notes, and so forth. Violins II play Line 1 G whole note to (Bar 16) Ab whole note to (Bar 17) Bb whole note to (Bar 18) B whole note tied to next bar to (Bar 20) Line 2 C up to Eb half notes. Violas play small octave Bb whole note to (Bar 16) middle Cb whole note to (Bar 17) Db whole note to (Bar 18) D whole note tied to next bar to (Bar 20) E up to Gb half notes. VC top staff play *ppp* < small octave E whole note up to (Bar 16) Gb whole note to (Bar 17) G whole note to (Bar 18) G# whole note tied to next bar to (Bar 20) A up to middle C half notes. Bottom staff celli and contrabasses play Great octave F whole note tied thru Bar 20 at least. In Bar 18 (dvd 00:02:20) the chimes sound Line 2 C# to same C# half notes to (Bar 19) C# whole note. The chimes strike softly upon seeing the Joan of Arc wax work. Interesting tonalities in this sequence here. Remember that the F tone is sustained throughout like a

drone. If I read them right, in Bar 15 you hear the combined C Dom 7/11th chord (C/E/G/Bb/F) to (Bar 16) Db Dom 7/11th (Db/F/Ab/Cb/Gb) to (Bar 17) Eb Dom 9th (Eb/G/Bb/Db/F). Bars 18-19 I'm not sure of (C#/E/G#/B/D/F perhaps). Then in Bar 20 we initially have the F major 7th chord F/A/C/E to F/Ab/C/Eb/Gb. There is more tonal ambivalence in the opening of the cue since we the CB and piano sustained on F# and yet in Bar 2 the violins sound F natural and the VC on G and the oboe apparently on B—so moderate dissonance here for the unsure night scene depicted on the screen.

[The Professor Greets Sidney Wallace] Reel 1/3, 16 pages, 69 bars. *Mod con movimento* in 3/4 time. Orchestrated by DePackh dated 2/27/53. Dvd location 00:04:26.

Strings are soli in the first two bars as Jarrod walks up to the front entrance to greet rich Sidney Wallace and his friend. All 12 violins sound *mp* Line 1 D# 8th legato mini-slur up to F# quarter note to E stand-alone 8th up to G# to A 8ths (crossbeam connected) down to (Bar 2) D# 8th up to G# quarter note down to stand-alone E 8th up to A-B 8ths (crossbeam connected) to (Bar 3) Line 2 C# dotted half note decrescendo hairpin. Violas are *col* the violins but an octave lower register (small octave register). Four VC play as the violas in the first two bars to (Bar 3) small octave A dotted half note (top staff) and small octave D dotted half note (bottom staff). CB show up in Bar 3 on Great octave and small octave F# whole notes *p* >. Horns in Bar 3 sound *ppp* small octave A/middle C# [written Line 1 E/G#] dotted half notes tied to 8ths and 16ths next bar (followed by a 16th and two quarter rests). The English horn in Bar 3 plays *p* Line 1 G# [written Line 2 D#] 8th to F# [written C#] dotted quarter note tied to quarter note and tied to 8th note next bar (followed by rests). After a quarter rest in Bar 3, the flute plays Line 1 E-F# 8ths up to A-Line 3 C# 8ths down to (Bar 4) Line 2 A 8th (followed by rests). In Bar 4, violins I play Line 2 A down to F# 16ths to G# 8th tied to 8th note up to C# 8th down to next figure of Line 2 G# down to E 16ths to F# 8th tied to 16th next bar (followed by rests). Violas in Bar 4 play middle C#/A quarter notes legato down to small octave B/Line 1 G# quarter notes to A/F# quarter notes to (Bar 5) Line 1 D/G dotted half notes crescendo to (Bar 6) D#/G# tenuto dotted half notes held fermata and decrescendo hairpin. VC in Bar 4 play small octave F# dotted half note to (Bar 5) Great octave B/small octave G dotted half notes to (Bar 6) D#/B# dotted half notes held fermata. CB return in Bar 5 to play small octave E dotted half note to (Bar 6) G (perhaps it should be G# if I hand-copied it wrong on G) tenuto dotted half note held fermata. Violins II in Bar 5 play Line 1 D/G dotted half notes crescendo to (Bar 6) D#/G# dotted half notes held fermata. The harp is arpeggiando in Bar 6 on small octave E/B/Line 1 D/G quarter notes. Clarinets in Bar 4 play Line 1 A/Line 2 D quarter notes to G#/C# quarter notes to F#/B quarter notes to (Bar 5) D/D quarter notes followed by rests. Fags in Bar 4 play middle C#/F# quarter notes to small octave B/Line 1 E quarter notes to A/D quarter notes to (Bar 5) E/B quarter notes followed by rests. After an 8th rest in Bar 5 (00:04:36), the oboe plays *p* Line 2 G down to F# to D 16ths down to Line 1 A to B 8ths up to Line 2 D-F# 8ths down to (Bar 6) D# tenuto dotted half note held fermata.

Skipping to Bar 14 (dvd 00:05:06), divisi violins I play *pp* Lines 2 & 3 D half notes tied to 8th notes down to Lines 1 & 2 A to G 16ths to A quarter notes tied to (Bar 15) whole

notes. Violins II are bowed trem on Line 1 D# whole note to (Bar 15) E whole note bowed trem. Violas are bowed trem on small octave F# whole note to (Bar 15) G whole note. VC are bowed trem on small octave C whole note to (Bar 15) same C whole note. CB are non-trem on small octave E whole note in both bar. Horns play small octave F#/Line 1 D# [written C#/A#] whole notes to (Bar 15) G/Line 1 E whole notes. Fags play Great octave E/small octave C whole notes in both bars.

In Bar 16 (dvd 00:05:15) we come to a new section of music (two bar lines traverse down the entire cue at the end of Bar 15) in 2/2 time with the tempo-marking of *modto orientale* as the Professor gives a brief tour guide first on the wax works of Cleopatra and Mark Anthony. After a quarter rest, three flutes play *p stacc.* (staccato with a dot over each note). Actually the dots are placed in Bar 16 followed in Bar 17 with *stacc.* (no dots needed to be placed with that direction). So we find Line 2 E/G/B staccato 8ths to D#/F#/A# staccato 8ths (crossbeam connected) to E/G/B stand-alone staccato 8ths (followed by an 8th rest) to C/E/G to B/D#/F# staccato 8ths to (Bar 17) C/E/G 8ths (followed by an 8th rest) to A/Line 2 C/F 8ths to G/B/E 8ths (crossbeam connected) to F#/A/Line 2 D 8ths to G/B/E 8ths (crossbeam connected) to F/A/middle C 8ths to E/G/B 8ths. Fags play Great octave E/B whole notes tied to next bar at least. The tambourine “with 2 fingers” play four 32nd notes to 8th note figure (followed by a quarter and half rest) and repeated next bar at least. After a half rest, the cymbal (not sure if they are finger cymbals or not) sound an x-headed quarter note (notated on the middle line of the staff) down to x-headed quarter note (notated on the bottom space of the staff) and repeated next bar at least. The harp at the end of Bar 15 is gliss from small octave C quarter note gliss line up to (Bar 16) I believe Line 3 B quarter note. After a quarter rest on the bottom harp staff, the harp then plays Great octave B up to small octave B down to Great octave B quarter notes down to (Bar 17) E up to B up to small octave B down to Great octave B quarter notes. The piano top staff plays *ppp* Line 4 B-B-B-B staccato 32nd notes to B 8th (followed by a quarter and half rest) and repeated at least next bar. This was notated on Line 2 B notes with the *16va* above the notes. The bottom staff shows Line 3 B notes in the same pattern, notated as Line 2 B notes with the *8va* ottava above the notes. Violins are bowed trem *ppp* on Lines 2 & 3 B whole notes thru at least next bar (I only hand-copied thru Bar 17!). Violas are silent here. After a quarter rest in Bar 16, VC top staff pluck *pizz* Great octave B up to small octave B down to Great octave B quarter notes (repeated next bar). Bottom staff celli are *arco div* on Great octave E/B whole notes tied to whole notes next bar. CB plays *pp* small octave E quarter note (followed by a quarter rest and half rest) and repeated next bar. Etc. [end session temporarily on Wednesday at 1 pm]

[Wax Inferno] Reel 2/part 1, cue # 35117. *Molto Modto* in 4/4 time, 19 pages, 75 bars. This was orchestrated (I believe all of the cues were) by Maurice De Packh, dated 2/28/53, on Hollywood Music Papers # 217 sheets of 34 staves. Dvd location 00:10:32. Scene: The Professor’s business partner, greedy Matthew Burke, sets fire to the wax works for insurance purposes!

The cymbal is solo in Bar 1 with a trem roll (“roll on cymbal”) *pp* on a diamond-head whole note tied to next bar and tied to (Bar 2 in 2/4 time) half note and tied to (Bar

4 in 4/4 time) whole note, and so forth. In Bar 2, three horns sound *ff* small octave Bb/Line 1 Db/F [written Line 1 F/Ab/Line 2 C] rinforzando-marked dotted half notes (Bb minor tonality) tied to 8th notes > *p* (followed by an 8th rest). Three trumpets sound *ff* small octave Bb/Line 1 D/F [written middle C/Eb/G] rinforzando dotted half notes tied to 8th notes. After a quarter and 8th rest in Bar 2, three trombones sound *ff* Great octave Ab/middle Cb/Eb (Ab min) rinforzando 16ths to Gb/Bb/small octave Db (Gb maj) rinforzando 16ths to Ab/Cb/Eb rinforzando half notes > *p*. After a quarter and 8th rest, the timp beats forte Great octave B down to F# 16ths to B 8th (followed by an 8th and quarter rest). After a half and quarter rest, the snare drum sounds *f dim* a quarter note roll tied to (Bar 3 in 2/4 time) half note (he actually notated it wrong as a whole note) decrescendo. After a half and quarter rest in Bar 2, violins I are trill *mf* on middle C# quarter note tied to half note next bar *dim* >. Violins II are trill here on small octave A tied notes, and four violas trill on small octave A/middle C# tied notes. VC/CB are silent here. In Bar 4 (*Allo* in 4/4 time), the bass clarinet plays *ff* small octave E [written F#] rinforzando whole note. The bassoon and C. Fag play Great octave E rinforzando whole notes. The pianos play Contra-octave and Great octave E sforzando-marked whole notes. 4 VC and CB play *ff* Great octave E whole note. After a quarter rest in Bar 4 (00:10:40), trumpets sound *ff* Line 1 Bb/Line 2 Db/F rinforzando quarter notes to Ab/Cb/Eb to Gb/Bb/Db rinforzando 8ths to Ab/Cb/Eb rinforzando quarter notes. After a quarter rest in bar 4, the flutes play *ff* Line 3 Db/F rinforzando quarter notes to Cb/Eb to Bb/Db 8ths back to Cb/Eb quarter notes. After a quarter rest, the oboe plays Line 2 Bb quarter note to A-Gb 8ths to Ab quarter note all rinforzando-marked). After a quarter rest, the Eb clarinet plays Line 2 F [written Line 3 D] quarter note to Eb [written C] to Db 8ths to Eb quarter note. Clarinets II-III play Line 2 Bb/Line 3 Db [written C/Eb] quarter notes to Ab/Cb to Gb/BB 8ths to Ab/Cb quarter notes.

In Bar 5, all violins play *ff* Line 1 Fb rinforzando 8th note trill to “3” triplet value 16ths Fb-Gb-Ab to next four-note figure of Bb rinforzando-marked 8th note trill to “3” triplet value Bb-Line 2 Cb-Db 16ths to next figure of Line 2 Eb rinforzando-marked trill 8th to Eb-Fb-Gb-Ab 32nd notes to Bb quarter note trill (to b) tied to 8th note next bar (followed by an 8th/quarter/8th rest) down to Line 1 E stand-alone 8th to legato up to G 8ths (crossbeam connected) to (Bar 7), after an 8th rest, E stand-alone 8th to E-G 8ths (crossbeam connected) to same G up to Bb to same BB down to G 8ths (crossbeam connected). Violas play as the violins but an octave lower register. VC play this two octaves lower. CB play as the VC in Bar 1 except the end small octave Bb quarter note stands alone (no tied next bar) to (Bar 2), after a quarter rest, small octave F# 8th *pizz* (followed by two 8th rests), to *arco* E rinforzando 8th to E-G legato 8ths. After a half rest in Bar 5, both flutes play *ff* Line 2 Eb rinforzando-marked trill to Eb-Fb-Gb-Bb 32nd notes to Bb quarter note trill to (Bar 6) same B rinforzando trill on a whole note thru the next two bars at least. The piccolo is trill on that Line 2 Bb whole note as well. The oboe plays as the violins in Bar 5 to (Bar 6) Line 1 Bb whole note trill for the next bars. The Eb clarinet plays as the flutes (octave lower register). Clarinets play as the violins but an octave lower register to (Bar 6) small octave Bb/Line 2 F whole notes trill. The Fag and C. Fag play as the VC. After a quarter rest in Bar 5, Pos play small octave Bb/Line 1 Db/F rinforzando quarter notes to Ab/Cb/Eb to Gb/Bb/Line 1 Db rinforzando 8ths back to Ab/Cb/Eb quarter notes tied to quarter notes next bar down to Great octave F#/A/small

octave C# quarter notes *ffz* (followed by a half rest). Horns play similarly but without the final F#/A/C# quarter notes *ffz*. Trumpets are silent here. Etc.

Skipping to Bar 33 (dvd 00:11:33), clarinets and bass clarinet play *p* Line 1 (small octave for clarinet III) E-F-F#-G [written F#-G-G#-A] 16ths (connected by two crossbeams) and repeated again (followed by a quarter rest) to (Bar 34) F-F#-G-Ab 16ths figure played 3X. After two quarter rests in Bar 33, the flutes and piccolo play *p* Line 2 E-F-F#-A legato 16ths (silent next bar) to (Bar 35) F#-G-G#-A 16ths 3X. Horns play middle C/D# half notes to same quarter notes to C#/E half notes to same quarter notes tied to half notes next bar, and so forth. One horn plays small octave E quarter note to E half note tied to quarter note next bar to E half note tied to quarter note next bar, etc. Pos I plays the same as the last horn. The gone (“light strikes”) are trem rolls *ppp* on dotted half note diamond-shaped thru next bars. Piano I plays as the flutes and piccolo by Lines 3 & 4 registers. Violins II are trill on small octave B#/Line 1 D# dotted half notes *p cresc* to (Bar 34) C#/E dotted half notes to (Bar 35) D/F dotted half notes to (Bar 36) E#/G# dotted half notes. Violas play the same. VC/CB/Fags plays, after two quarter rests, Great octave A 8th (followed by an 8th rest) to (Bar 34) G#-A 8ths to Bb rinforzando 8th forte (followed by an 8th and quarter rest).

Skipping to Bar 42 (00:11:53) the roaring fire music is really pronounced here. The harp is on a “tonal gliss” down & up and down and up to (Bar 42) down & up, etc. Flutes are trill on Line 3 F whole note in 4/4 time to (Bar 43) C/Eb whole notes trill to (Bar 44) F whole note trill. The piccolo is trill on Line 2 Ab whole note (silent next bar) to (Bar 44) same Ab trill. The oboe is trill on Line 1 Ab whole note to (Bar 43) Line 2 CB whole note to (Bar 44) Ab trill. Clarinet I is legato trem (notated like the fingered trem of the strings) between Line 3 C and D whole notes to (Bar 43) Line 2 Bb-A whole notes to (Bar 44) C-D whole notes. Clarinet II is legato trem (shakes, if you wish) between Line 2 A-B whole notes to (Bar 43) G-F# whole notes to (Bar 44) A-B whole notes. Clarinet III plays small octave E whole note to (Bar 43) E half note to E-E quarter notes to (Bar 44) E-E half notes. The bass clarinet plays Lin 1 E whole note to (Bar 43) E half note to E-E quarter notes, and so forth. The C. Fag plays small octave F# whole note to (Bar 43) FE half note to F#-F# quarter notes. The Fag plays small octave E whole note to (Bar 43) E half note to E-E quarter notes. Horns I-II are *flutter* trem (notated like the bowed trem of the strings) on Line 1 AB [written Line 2 Eb] rinforzando whole note to (Bar 43) Line 2 Cb rinforzando whole note flutter to (Bar 44) Ab whole note. Other horns (bottom staff) play the flutter on small octave E/Line 1 F whole notes to (Bar 43) Ab whole note for horn II while horn IV plays small octave E half note to E-E quarter notes. Open trumpets are flutter forte on Line 1 F/Ab whole notes to (Bar 43) Ab/Line 2 CB rinforzando whole notes to (Bar 44) F/Ab whole notes. Pos I-II are also flutter on small octave D#/E whole notes to (Bar 43) D#/E half notes (non-trem) to D#/E to D#/E quarter notes to (Bar 44) same two half note dyads. The bass trombone plays Great octave D# whole note to (Bar 43) D# half note to D#-D# quarter notes. The tuba plays the same. The gong is trem. The pianos are trem whole notes. Violins I (divisi) are fingered trem between Line 2 A/Line 3 C whole notes and B/Line 3 D whole notes to (Bar 43) Line 2 G/Bb and F#/A whole notes. Violins II are fingered trem between Line 3 C and Line 2 A whole notes to (Bar 43) Line 2 G up to Bb whole notes. Violas are fingered trem between Line 1 Ab down to

F whole notes to (Bar 43) Line 2 Cb down to Ab whole notes. Bottom staff are fingered trem between Line 1 F up to Ab whole notes to (Bar 43) Ab-Line 2 Cb whole notes. VC are fingered trem between small octave D#-E whole notes thru next two bars at least. CB are non-trem on small octave D# whole note to (Bar 43) D# half note to D#-D# quarter notes to (Bar 44) D#-D# half notes. Etc.

Skipping to Bar 65 (dvd 00:12:47), violins and piano right hand, all clarinet family play Line 1 (small octave for bassoon/viola/celli/piano bottom staff) Line 1 D legato mini-slur to E 8ths to D# to G tenuto-marked 8ths (all four notes are crossbeam connected) to next figure of F-G legato 8ths to A-Bb tenuto 8ths to (Bar 66) G-G legato 8ths to B-Line 2 C tenuto 8ths to Bb-B legato 8ths to D-Eb tenuto 8ths, and so forth. CB play divisi Great octave and small octave F# tenuto whole notes to (Bar 66) F tenuto whole notes to (Bar 67) E to (Bar 68) Eb to D tenuto half notes. Piano II is legato trem between Contra-octave and Great octave F# whole notes to (Bar 66) F whole notes, and o forth. The timp is rolled on Great octave F# whole note to (Bar 66) F whole note, etc. The gone is trem. I believe the snare drum I rolled. Pos III-bass Pos play Great octave F# whole note, and o forth.

Skipping to Bar 70 (00:12:57), the harp is “cross glissandi” *fff* with the added direction “Helluva racket way up.” Funny! So it is notated like X’s several times per bar starting on Line 3 B quarter note gliss line down and also up! Flutes and piccolo and clarinets are trill on Line 2 B whole note thru the next bars (oboe trill an octave lower register). Violas are also trill on Line 2 B whole note thru next bars. Celli are trill on Line 1 B whole notes. Divisi CB play *ff* < Great octave and small octave A dotted quarter notes to Ab stand-alone 8ths to G to F# 8ths (crossbeam connected) followed by a quarter rest to (Bar 71), after a quarter rest, A half notes to Ab quarter notes to (Bar 72) G quarter notes to F# half notes tied to 8ths (followed by an 8th rest). The Pos and tuba play the same on the Great octave register. Etc.

[Wax Inferno, Part II] Reel 2/2, cue # 35118. *Allo* in 9/8 time, 26 pages, 103 bars. Orchestrated by DePackh dated 3/1/53. I believe this cue starts (seques) at 00:13:05 during the start of the fight scene during the fire.

Skipping to Bar 65 (dvd 00:14:31) we have the tempo-marking of *Tragic (Slow)*. The Professor is on the floor, struggling to crawl away. Soon there is a gas explosion. Flutes are legato trem (shakes) *ff* between Line 2 G/Line 3 D whole notes and Ab/Line 3 Eb whole notes (repeated next bar). The piccolo is legato trem between Line 2 G-Ab whole notes, clarinets between Line 1 Bb/Line 2 Eb/G whole notes and A/Line 2 C/Ab whole notes (lots of dissonance here!). Violins I are trill on Line 3 G whole note thru next bar to (Bar 67) C# whole note trill up to (Bar 68) G whole note trill. Violins II are fingered trem between Line 3 G-D whole notes into next bar. Violas are fingered trem between Line 2 EB-C whole notes, and celli between Line 1 Bb-A whole notes I believe. CB play non-trem Great octave Bb sforzando whole note in Bar 65 only. The harp top staff plays 32nd notes Line 3 G up to Line 4 D-G-D-Line 3 G-Line 4 D-G-D figure 4X and repeated next bar. The bottom staff is *loco*. The piano plays 16th note figures Line 3

G up to Line 4 D up to G down to D 4X while the left hand plays contrary motion Line 3 Ab-Eb-Line 2 Ab up to Eb 16ths 4X. Etc.

[Matthew Returns To Office] Reel 3/2, *Modto* in 4/4 time, 3 pages, 10 bars. Orchestrated by DePackh on 3/1/53. Dvd location 00:18:16. Scene: Arsonist Burke returns to his office to get the insurance money out of his safe. Waiting behind the couch is a mysterious, deformed Darkman (the Professor himself, alive!) ready to kill his soon-to-be ex-partner, get the money to open a new studio, and hang him in the elevator shaft. Twelve violins are initially *sol* playing *p* small octave A tenuto dotted quarter note legato up to middle C 8th to D 8th legato to E quarter note to C 8th down to (Bar 2) small octave A up to middle C up to F up to A 8ths up to Line 2 C half note legato slur up to (Bar 3) Line 3 C whole note tied to (Bar 4) dotted quarter note down to Bb 8th to A down to F down to C to D 8ths down to (Bar 5 located at 00:18:29) Line 1 B dotted half note tied to (Bar 6 in 2/4 time) half note.

After a half rest in Bar 2, the celeste (top staff) plays *p* Line 1 (bottom staff *8va lower*) F/A 8ths up to A/Line 2 C 8ths to G/Bb 8ths to Bb/Line 2 D 8ths to (Bar 3) A/C up to Line 2 F/A 8ths (crossbeam connected) to same F/A to E/G# 16thths to F/A 8ths down to Line 1 G/Bb up to Line 2 E/G# 8ths, and so forth. Four violas in bar 3 play *p* > middle C whole note tied to half note and 8th note next bar (followed by an 8th and quarter rest). After a half rest in Bar 2, 4 VC play *p* > small octave F half note tied to half note and 8th note next bar. After a quarter rest in Bar 5, the violas (top staff) play small octave G# 8th to B staccato 8th (crossbeam connected) to A 8th up to middle C# staccato 8th. The bottom staff violas play, after a quarter rest, small octave E 8th to G# staccato 8th and then F# to A staccato 8th to (Bars 6-7) a continuation of that waltzy melody line. Flute I in Bar 7 is solo playing *pp* < Line 2 B half note tied to (Bar 8 in 4.4 time) 8th note to same B up to Line 3 E 16ths to next figure of G# 8th to E-C# 16ths to next figure of Line 2 A-B legato 16ths up to Line 3 D#-F# staccato 16ths to next figure of E-C# down to Line 2 A-F# 16ths, and so forth.

[Matthew Murdered] Reel 3/2A, *Slowly* in 4/4 time, 8 pages, 37 bars. Scene: The black-caped ghoul (the Professor!) emerges from behind the couch and kills Burke. Dvd location 00:18:46. Twelve violins are bowed trem *sul pont* on Lines 2 & 3 A# to A to G# to G quarter notes to (Bar 2) F# to F to E quarter notes to C quarter note tied to non-trem 8th note in Bar 3 (followed by rests). Violas are silent here. Four VC are bowed trem on small octave F# to F to E to Eb quarter notes to (Bar 2) D to Db to C quarter notes down to Great octave Ab quarter note tied to 8th note next bar. The bassoon plays the same notes as the celli. The two flutes play as violins II (Line 2 register). Etc. CB are silent here. The theremin is prominent playing Line 1 B up to Line 3 C half notes down to (Bar 2) Line 2 G whole note. In Bar 5 the violins now play 16th note figures Line 3 G-F#-F-E to Eb-D-Db-C to Line 2 B-Bb-A-Ab to G-F#-F-E. VC play *pp* Great octave D# legato to E quarter notes back to D# to E quarter notes. CB play the same written an octave higher register but “div col 8va ad lib.” The theremin plays Line 1 E up to Line 2 F half notes to (Bar 6) Line 2 C whole note.

Skipping to Bar 20 (dvd 00:19:37), after an 8th rest, the muted horns play *fp* small octave E/G/B [written B/Line 1 D/F#] rinforzando dotted quarter notes tied to half notes and tied to whole notes next bar. VC/CB pluck Great octave G# rinforzando 8th (followed by rests) to (Bar 21) F# 8th (followed by an 8th and quarter rest) G# 8th (followed by an 8th and quarter rest) to (Bar 22), now *arco*, Great octave A whole note *pp*. After a quarter rest in Bar 22, 8 violins I play *pp* Line 3 G/B half notes bowed trem to Gb/Bb quarter note, while 4 violins II play Line 3 E half note bowed trem to Eb quarter note bowed trem. The theremin in Bar 22 (00:19:45) plays Line 1 E whole note up to (Bar 23) Line 2 F whole note down to (Bar 24) C whole note tied to next bar. After a quarter rest in Bar 23, the muted Pos play *pp* small octave D/F/A (D min) half notes to C/Eb/G (C min) quarter notes. After a quarter rest here, violas show up to play bowed trem small octave A half note to G quarter note. VC are trem on D/F half notes to C/Eb quarter notes. CB are pizz on Great octave and small octave Eb 8ths followed by rests. After a quarter rest in Bar 24, the muted trumpets now take over the same pattern *p < >* on middle C#/E/G# [written D#/F#/A#] half notes to D/F/A quarter notes tied to quarter notes next bar. I like this trading off of moody instruments. It's rather Herrmannesque to me! In Bar 26, violins are ½ trem and ½ non-trem on Line 3 D/F/A (D min) whole notes to (Bar 27) C/E/G whole notes to (Bar 28) Bb/Line 3 D/F whole notes. The theremin in bar 27 plays Line 1 E whole note up to (Bar 28) Line 2 F whole note down to (Bar 29) C# whole note tied to next bar. VC pluck various 8th notes between various 8th rests.

Skipping to Bar 34 (00:20:31) the violins are separated into three staves with four violins each. The top and bottom staves show artificial harmonics (diamond-shaped notes above the written notes) while the middle staff shows natural harmonics (tiny circle above the notes). Interesting effect. So, after an initial quarter rest, the top staff violins play *pp* Line 1 Bb dotted half note (diamond note on Line 2 Eb) tied to whole note next bar and half note in Bar 36. The middle staff violins play Line 3 E dotted half note (tiny circle above the note) tied similarly to the next bars. Bottom staff violins play small octave B dotted half note artificial harmonics (diamond-shaped) tied to next bars. After a quarter rest, VC also play artificial harmonics on small octave D dotted half note (diamond on G) tied to next bars as given. After a half & quarter and 8th rest in Bar 34, Pos play small octave D/F/A tenuto 16ths to C/Eb/G tenuto 16ths to (Bar 35) D/F/A tenuto whole notes tied to 8ths next bar. After an 8th rest in Bar 38 (00:20:46) I appears the bass clarinet is solo playing a gliss *ff* from small octave AB [written Bb] dotted quarter note up to (Bar 39) Line 2 F 8th. Etc.

[Cathy & Sue] Reel 3/part 3, 16 pages, 75 bars. Orchestrated by DePackh dated 3/2/53. Scene: Cathy says, "Pull it tighter, Sue!"

[Cathy Gray Descends Stairs] Reel 3/4, *Allegretto* in 4/4 time, key signature of four flats, 4 pages, 12 bars. Cue # 35121. Orchestrated ("Arranger") by DePackh dated 3/3/53. Dvd location 00:24:16. Scene: Sue Allen's best friend and roommate, Cathy Gary (played by lovely Carolyn Jones), is all dressed up to go out, and descends to the first floor of the rooming house. The music mimics her descent down the stairs. I think Max Steiner would've done exactly the same!

In the grace bar, the harp, celeste and piano play *p* Line 1 F/Ab/Line 2 Db/Ab/Line 3 Db (Db maj) staccato 8ths (followed by an 8th rest) to (Bar 1) Eb/Bb/Line 2 C/G/Line 3 C (C min 7th) staccato 8ths (followed by an 8th rest) to Db/F/Bb/Line 1 F/Bb (Bb min) staccato 8ths (these two 8th chords are crossbeam connected) followed by an 8th rest to C/G/Ab/Line 2 Eb/Ab (Ab maj 8th) staccato 8ths (followed by an 8th rest) to small octave Bb/Line 1 Db/G/Line 2 Db/G (G dim) staccato 8ths (followed by an 8th rest) to (Bar 2) small octave Ab/Line 1 Eb/F/Line 2 C/F (F min 7th or F/Ab/C/Eb) staccato 8ths (followed by an 8th rest) to G/Bb/Line 1 Eb/Bb/Line 2 Eb (Eb maj) staccato 8ths (followed by an 8th rest) to F/middle C/Db/Ab/Line 2 Db (Db maj 7th) staccato 8ths (followed by an 8th and quarter rest). The flutes play the top notes in each chord, so Line 3 D staccato 8th in the grace bar (followed by an 8th rest) to (Bar 1) Line 3 staccato 8th, and so forth. The oboe plays the same but an octave lower register. Clarinet I plays the second from the top notes, so Line 2 A staccato 8th to (Bar 1) G 8th, and so forth. Clarinet II plays Line 1 A 8th to (Bar 1) Bb down to F to G to Db 8ths with the same rest pattern to (Bar 2) Eb down to small octave Bb to C 8ths. The bassoon plays Line 1 F staccato 8th to (Bar 1) Eb to Db to C to small octave Bb staccato 8ths to (Bar 2) Ab to G to F 8ths in the same rest pattern.

After a half and quarter rest in Bar 2, the pizzicato strings take over the descent. So we find violins I plucking Line 2 C 8th (followed by an 8th rest) to (Bar 3) Line 1 Bb 8th (followed by an 8th rest) to Ab 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to Ab 8th (followed by an 8th rest), and so forth. Violins II pluck Line 1 G 8th to (Bar 3) F to Eb to Db to Eb 8ths in the same rest pattern. Four violas pluck the same as violins I but an octave lower register. Two top staff celli pluck small octave G 8th to (Bar 3) Ab down to Eb to Fb to Eb 8ths in that rest pattern. Two bottom staff celli pluck small octave Eb 8th to (Bar 3) Db to C to Great octave Bb to C 8ths. CB are silent here.

Skipping to Bar 7 (dvd 00:24:28) 3 top staff violins are on artificial harmonics on Line 1 F/Bb/Line 2 F whole notes. Three middle staff violins are bowed trem *ppp sul ponticello* on Line 3 F whole note, while six divisi bottom staff violins are bowed trem *sul pont* on Line 2 F/Bb whole notes. Violas are bowed trem *ppp* on Line 1 F/Bb whole notes. CB play small octave D whole note tied to whole notes next two bars. After a half rest, VC are *sol* playing *p espress* small octave C half note legato down to (Bar 8) Great octave Ab half note up to small octave F half note down to (Bar 9) C half note to D-Eb-F-G legato 8ths to (Bar 10) Ab half note to Bb to middle C quarter notes. The small cymbal sounds *pppp* a “shimmer” of a diamond-shaped whole note trem thru the next several bars. The harp plays “10” 32nd note figures 4X of Line 3 F down to Line 2 Bb down to F down to Line 1 F up to Bb up to Line 3 F down to Line 2 Bb down to F down to Line 1 F up to Bb (connected as a figure by three crossbeams). The celeste is arpeggiando *pp* on small octave F/Bb/Line 1 F/Bb/Line 2 F half notes let vibrate (followed by a half rest). Flutes play Line 2 F/Bb whole notes, and clarinet I on Line 1 Bb whole note. I’ll pass on delineating the rest of the bars!

[The Chase] Reel 4/1, *Moderato* in 4/4 time, 23 pages, 91 bars, orchestrated by Maurice dated 3/4/53. Hmmm, I was about 2 years and under 8 months old at that date (totally oblivious to film music then!). Dvd location 00:26:29. Scene: Sue discovers the

body of her friend, Cathy. She screams since the black-caped ghoul is there in the room and starts to chase after her in the late night empty streets! Ends on, “It’s Sue!”

The novachord this time (no indication of a theremin) sounds *p* Line 1 B crescendo up to Line 3 C half notes decrescendo down to (Bar 2) F# whole note. Clarinet plays Line 2 C half note with a gliss line up to Line 3 C half note gliss line down to (Bar 2) F# whole note decrescendo. Flute II plays Line 1 B half note gliss up to Line 3 C half note down to (Bar 2) F# 8th. Flute I plays Line 1 B half note followed by tiny 32nd notes up to Line 3 C half note held there and then descending 32nd notes to (Bar 2) F# whole note. The vibraphone is rolled between Line 1 B and Line 2 C half notes up to Line 3 C-Line 2 B half notes roll to (Bar 2) F#-G whole notes roll. After a quarter rest in Bar 2, trumpets play *p* < small octave G/middle C/ dotted half notes. Pos here play Great octave G/small octave C# dotted half notes, and tuba on Contra-octave BB. After a quarter rest, the “large cymbal” sounds a diamond-shaped dotted half note *pp cresc*. In Bar 3 with the tempo-marking of *mosso agitato*, all 12 violins play *p e cresc* “3” triplet value 8th note figures Line 1 D# legato mini-slur to E down to C 8ths to next figure of E-F-Db to next figure of F-F#-D to next triplet figure of F#-G-Eb to (Bar 4) G-G#-E to G#-A-F to A-Bb-Gb to Bb-B-G. Four violas are trill on small octave G dotted quarter note to G# 8th and then a trill on small octave A dotted quarter note to Bb 8th to (Bar 4) B dotted quarter note trill to middle C 8th to C# dotted quarter note trill to D 8th. Four celli pluck pizzicato Great octave Bb 8th (followed by an 8th rest) to B 8th (followed by an 8th rest) to small octave C 8th (followed by an 8th rest) to Db 8th (followed by an 8th rest) to (Bar 4) D 8th down to Great octave D 8th (followed by a quarter rest) to small octave E down to Great octave E 8ths (followed by a quarter rest). CB pluck 8th notes in Bar 3 exactly as the celli to (Bar 4), after an 8th rest, small octave D to Eb 8ths (followed by two 8th rests) to E-F 8ths (followed by an 8th rest). Fag I is *col* celli. Fag II is *col* CB but written an octave lower register. The clarinet is *col* violas.

Skipping to Bar 42 after the police whistle is sounded again (dvd 00:27:44), piano II plays Contra-octave and Great octave G# whole note gliss line upward and then we come to (Bar 43) Contra-octave and Great octave B sforzando quarter notes to Bb down to F sforzando 8ths to A to G# sforzando quarter note crescendo to (Bar 44) Contra-octave and Great octave E sforzando whole notes. After a quarter rest in Bar 43, piano I plays small octave B quarter note gliss up to Line 5 A quarter note to (Bar 43) Line 4 C whole note trill down to (Bar 44) Line 3 F# whole note trill. After a quarter rest, the harp is gliss from small octave B quarter note up to Line 4 C quarter note to (Bar 43), after a quarter rest, same C quarter note gliss down to (Bar 44) Great octave E quarter note. After a quarter rest in Bar 42, two flutes play *ff* Line 1 B half note gliss up to Line 3 C quarter note to (Bar 43) same C whole note trill down to (Bar 44) F# whole note trill. Two clarinets play the same as the flutes. The horns here play small octave B [written Line 1 F#] half note gliss line up to Line 2 C quarter note to (Bar 43) same C whole note and maybe an end gliss (looks like a gliss line) to (Bar 44) Line 1 F# 8th followed by rests. The fag and C. Fag play as the celli, and so does the bass clarinet in the small octave register. Pos are *col* the celli in Bars 42-43 to (Bar 44), after an 8th rest, small octave F/Ab/middle C to Eb/Gb/Bb rinforzando 16ths to F/Ab/C rinforzando dotted half notes. Open trumpets here in Bar 44 return to play *ff* the same notes and pattern as the

Pos but an octave higher register. The tuba is *col* VC but an octave lower register. The violins are *col* the flutes, and so too the violas (same register). VC/CB play as the R.H. piano, so Great octave G# whole note crescendo up to (Bar 43) B sforzando quarter note, and so forth as given.

[The Stalker] Reel 4/2-5/1. *Slowly* in 4/4 time, 9 pages, 29 bars. I believe this is simply a continuation of the previous cue (a seque) with the black-caped ghouls stopping to sniff out Sue who has stopped nearby against a wall. I managed to have Bars 17-20 but cannot precisely pinpoint the dvd location right now.

In Bar 17, trumpets (“open in hat”) sound *pp* Line 1 C# [written D#] whole note held fermata. Trombones play Great octave Ab/small octave D/F# whole notes held fermata. The tuba sounds *pp* Great octave Eb whole note held fermata. This is a strange, ambiguous tonality! It seems to me to be the D maj b 5th b 9th (D/F#/Ab/C#/Eb). I don’t know but it would seem to be a spooky chord for a spooky scene! After a half rest in Bar 17, the harp is *bisbigliando* (kinda like a murmuring, delicate tremolo effect) *ppp* of Line 3 B down to Line 2 B to Line 2 A# up to Line 3 A# 32nd notes played seven or 8th times roughly but with the fermata hold over the slash (repeat) pattern. IN Bar 18, the novachord plays the now-familiar three-note Wax Museum motif of Line 1 B half note up to Line 3 C half note down to (Bar 19) Line 2 F# whole note. Flutes, clarinet and another instrument (Not sure but on the vibre staff) play the same but as trills. After a quarter rest in Bar 18, violas play *ppp* small octave B half note to middle C quarter note. After a quarter rest, VC play Great octave D#/small octave F# half notes to E/G quarter notes. After a quarter rest, CB play Line 1 D (not D# like the cello) half note to middle C quarter note. Etc.

[Matthew Burke Corpse] Reel 5/2, 4/4 time, 3 pages, 9 bars. Dvd location 00:43:06. Orchestrated by DePackh dated 3/5/53. This cue and scene is immediately followed by the Intermission. Scene: The Professor shows his rich friend (soon-to-be new partner) ostensibly the wax work of Matt Burke who was hanged in the elevator shaft (by the Professor!). The body falls down from the upright casket or container. Buttolph has much of the orchestra play an ascending 16th note figures (and one gliss of the harp) and then descending series of glisses from the orchestra. Nice effect!

In the grace bar, two trombones sound forte Great octave E quarter note crescendo and gliss line up to (Bar 1) Great octave A 8th (followed by rests). Pos II-IV (bottom staff) in Bar 1 come into play *p* > Great octave A whole note, and the tuba here plays Contra-octave A whole note. The timp in the grace bar plays forte Great octave E quarter note gliss up to (Bar 1) A 8th “short” (followed by an 8th, quarter and half rest. Four cello in the grace bar also play the Great octave tenuto quarter note forte with the gliss line up to (Bar 1) A half note *fp* > (followed by a half rest). CB in Bar 1 play *p* > Great octave A half note (followed by a half rest). In Bar 1, three horns play forte initially on middle C/E/A *rinforzando* dotted 8ths to (now *p*) small octave A/middle C/E to G/B/Line 1 D 32nd notes to A/C/E [written Line 1 E/G/B] dotted half notes tied to (Bar 2 in 2/4 time) 8ths (followed by an 8th and quarter rest). Trumpets play forte Line 1 C/E.A *rinforzando* 8ths (followed by rests). In Bar 2, clarinets sound *p* small octave A dotted 8th to E to D

32nd notes to E 8th (followed by an 8th rest). The bass clarinet plays small octave E half note. The violas play as the clarinets but to final E quarter note instead of 8th note. VC play Great octave E half note.

The massive glisses start in Bar 4 but the ascending 16th note figures commence in Bar 3. By the way, in Bar 2 is when you hear, “It can’t be a death mask.” In Bar 3 is when the Professor replies, “No, it’s from memory.” The woodwinds play “6” sextuplet 16th note ascending figures in Bar 3, followed in the next bar by the rapidly descending glisses. So, in Bar 3 (00:43:15), violins I, flute I, clarinet I and pianos play *p accel* < (so not only louder but also faster!) Line 1 G#-A-B-Line 2 C-D-E 16ths *molto* crescendo to F#-G#-A-B-Line 3 C-D sextuplet 16ths to (Bar 4) E quarter note *fff* gliss line down to Line 2 E quarter note gliss line down to (Bar 5) Line 1 E 8th (followed by rests). Back in Bar 3, flute II, clarinet II, pianos, 6 violins II play the same pattern but on different notes. So we find Line 1 E-F#-G#-A-B-Line 2 C 16ths to D-E-F#-G#-A-B 16ths to (Bar 4) Line 3 C## quarter note gliss line down to Line 2 C# quarter note gliss line down to (Bar 5) Line 1 C# 8th (followed by rests). Towards the end of Bar 4 is *dim* >. There are more glisses in Bar 5 but by other instruments (more on that later).

Back in Bar 3, bottom staff violas play small octave G#/Line 1 D side-bracketed double-stopped 8ths *rinforzando*-marked to same dotted quarter notes also *rinforzando*-marked and *molto* crescendo. After an 8th rest, top staff violas play Line 1 G/B dotted quarter notes bowed trem. Celli play Great octave E/B double-stopped *rinforzando* 8ths to E/B dotted quarter notes (non-trem). CB play small octave E *rinforzando* 8th to same E dotted quarter note. The timp sounds *pp* small octave E 8th to same E dotted quarter note trem roll. Pos sound *p* Great octave E/B/small octave G# 8ths to same dotted quarter notes *molto* <. After an 8th rest, two trumpets play *p* Line 1 G/B tenuto dotted quarter notes. Horns play *p* Line 1 D [written A] 8th to D tenuto dotted quarter note. The bassoons play *p* Great octave B/small octave G# 8ths to same dotted quarter notes. The bass clarinet plays small octave E 8th to dotted quarter note to (Bar 4) E 8th *fff* (followed by rests).

In Bar 4 (start of page 2 for this cue), the oboes show up now to play *ff* Line 2 C#/E quarter notes tied to quarter notes followed by gliss lines down to (Bar 5) Line 1 C#/E 8ths followed by rest marks. Clarinets play the same glisses in Bar 4 as the flutes but continue on in Bar 5 on unison Line 1 E [written F#] quarter note gliss line down to small octave E quarter note decrescendo hairpin. The bass clarinet in Bar 5 returns to play Line 2 C# quarter note gliss line down to Line 1 C# quarter note. Fags in Bar 4 play Great octave A/small octave G 8ths (followed by rests) to (Bar 5) Line 1 C#/E quarter notes gliss lines down to small octave C#/E quarter notes decrescendo. The brass are silent in Bar 5. But in Bar 4 the horns play small octave G/Bb/middle C# 8ths followed by rests. Trumpets in Bar 4 play small octave Bb/Line 1 Eb/F# 8ths followed by rests. Pos in Bar 4 sound *fff* Great octave E/A/small octave G 8ths, and the tuba on Contra-octave A 8th, and timp on Great octave A 8th. The gong sounds a diamond-shaped half note, while the bass drum sounds *fff* an 8th note. The harp in Bar 4 is gliss from Line 4 E quarter note down to (Bar 5) small octave E quarter note and then in Bar 5 Line 3 E quarter note gliss down to small octave C# 8th (followed by an 8th rest). Piano I is gliss

from Line 3 E 8th down to (Bar 5) not indicated for some reason (probably small octave E). Then Line 3 E again down to Great octave E 8th. I think the first gliss probably should be Line 4 E like the harp but the orchestrator forgot to insert the ottava. I don't know. In Bar 4, violins I are gliss *fff* from Line 3 E quarter note down to Line 2 E quarter note down to (Bar 5) Line 1 E 8th followed by rests (just like flute I). Similarly, violins II are *col* flute II. Violas top staff play *fff* small octave A#/Line 1 F# sforzando 8ths (followed by an 8th rest) to Line 2 E quarter note gliss line down to (Bar 5) Line 1 E quarter note gliss line down to small octave E tenuto quarter note. Bottom staff violas play Line 1 Db/Eb 8ths (followed by an 8th rest) to Line 2 C# quarter note gliss down to (Bar 5) Line 1 C# quarter note gliss line down to small octave C# tenuto quarter note. Top staff celli play small octave G sforzando 8th (followed by an 8th and quarter rest) to (Bar 5) Line 1 E quarter note gliss line down to small octave E tenuto quarter note. Bottom staff celli play Great octave E/A double-stopped 8ths (followed by an 8th rest and quarter rest) to (Bar 5) middle C# quarter note gliss line down to small octave C# tenuto quarter note. CB play *fff* Great octave A sforzando (^) 8th in Bar 4 followed by rests thru Bar 6.

In Bar 6 in 4/4 time is when the Professor dryly states, "He hanged himself from an elevator shaft." All violas are trill on small octave C# whole note. Cello I is trill on small octave C# whole note while celli II-III-IV are trill on Great octave A (to flat) whole note. The bass clarinet is trill on middle C# [written D#] whole note. Bassoons are trill *p* on Great octave A whole note. That's it for the instruments in Bar 6. Most of the orchestra returns in Bar 7. VC/CB play *ff* Great octave A rinforzando quarter note tied to 8th note (followed by an 8th and quarter rest) to A down to E rinforzando 8ths. After a quarter rest in Bar 7, violas are trill on Line 2 Db dotted half note, while violins here are trill on Line 3 Db dotted half note (as also the flutes and piccolo). Oboes play Line 2 Db dotted half note trill as also the clarinets. Fags and timp play as the celli, and also the bass clarinet (one higher octave). After a quarter rest, the Pos play *ff* Line 1 Db/F/Bb quarter notes to small octave Bb/Line 1 Db/F 8ths to Ab/middle Cb/Eb 8ths to Bb/Db/F quarter notes. Trumpets play the same but an octave higher register. After a quarter rest, the cymbal crashes a dotted half note. Etc. [end session Thursday, March 31, 2011 at 8:46 pm]

[Paddle Ball Barker] Reel 6/1, cue # 35124 in 6/8 time, 23 pages, 111 bars, key signature of one sharp. Orchestrated by De Packh dated 3/6/53. Dvd location 00:43:40. The intro section lasts only with the grace bar and Bars 1-2, then the paddleball man music starts with the beat perfectly aligned with the hitting of the ball.

Trumpet I (with its own staff) sounds *ff* Line 2 D-E-F# 8th note crescendo hairpin to (Bar 1) G sforzando 8th note (followed by two 8th rests) to same G sforzando 8th (followed by two 8th rests) to (Bar 2) a repeat of Bar 1). Trumpets II-III play *ff* Line 1 E/A dotted quarter notes to (Bar 1) G/B sforzando 8ths (followed by two 8th rests) to same G/B 8ths (followed by two 8th rests) and repeated next bar. Pos I-II play Line 1 C dotted quarter note down to (Bar 1) small octave B sforzando 8ths in the pattern just delineated. I believe it is the bass trombone that plays small octave D dotted quarter note down to (Bar 1) Great octave G sforzando 8ths in the same rest pattern. The tuba plays the same but an octave lower register. Horns play small octave A/middle C/E dotted

quarter notes to (Bar 1) B/Line 1 D/G sforzando 8ths in the same rest pattern thru Bar 2. The timp is rolled forte on small octave D dotted quarter note down to (Bar 1) Great octave G sforzando 8ths in the same rest pattern. The bass drum sounds an 8th note in the grace bar to (Bars 1-2) 8ths by the “foot B.D.” in the rest pattern as given. The harp is gliss from small octave D dotted quarter note up to (Bar 1) Line 3 G 8th (followed by two 8th rests) to Line 1 G/B/Line 2 D/G/B/Line 3 D/G (G major tonality) 8ths (followed by two 8th rests) to (Bar 2) two more such chords. The piano top staff plays Line 4 D-E-F# 8ths to (Bar 1) Line 3 G/Line 4 G 8ths (followed by two 8th rests) to Line 1 G/B/Line 2 G sforzando 8ths (followed by two 8th rests) to (Bar 2) two more such 8th note chords. The piano bottom staff plays Line 1 and Line 2 D to E to F# 8ths to (Bar 1) Lines 1 & 2 G 8ths (followed by two 8th rests) to Great octave G/small octave D/B 8ths (followed by two 8th rests) to (Bar 2) two more such 8ths. Piano II is *col* the 1st piano. CB play *f < ff* small octave D dotted quarter note down to (Bars 1-2) Great octave G sforzando 8ths. Violins I in Bar 1 play *ff* small octave G/Line 1 D/Line 2 B/Line 3 G sforzando 8ths and repeated next bar in the same rest pattern. Violins II play small octave G/Line 1 D/B/Line 2 G sforzando 8ths in that same pattern. Violas play this on small octave G/Line 1 G/B 8ths. Celli play Great octave G/small octave D/B sforzando 8ths. The cymbal in Bar 1 plays diamond-shaped 8th notes in the same rest pattern. Two flutes sound *ff* play Line 2 D-E-F# 8ths to (Bar 1) Line 1 B/Line 2 D sforzando 8ths (followed by two 8th rests) to same 8th note (followed by two 8th rests) and repeated next bar. The piccolo plays Line 3 D-E-F# 8ths to (Bars 1-2) Line 3 G sforzando 8ths. Oboes play this an octave lower register, as also the Eb clarinet and the two B-b clarinets (same Line 2 register as the oboe). The bass clarinet plays Line 1 D dotted quarter note down to (Bar 1) small octave G sforzando 8ths in this bar and next in the same rest pattern. The Fag plays small octave D dotted quarter note down to (Bar 1) Great octave G 8th (followed by two 8th rests) down to D sforzando 8th (followed by two 8th rests) to (Bar 2) same two D 8ths. The C. Fag plays small octave D dotted quarter note down to (Bars 1-2) Great octave G 8ths.

In Bar 3 (00:43:42), the flutes, piccolo, top staff piano I and all violins start to play the paddle ball theme Line 2 (Line 1 for oboe/Eb clarinet/clarinets/bottom staff piano I/violas) G-A-B 8ths (crossbeam connected) up to Line 3 D quarter note down to Line 2 F# 8th to (Bar 4) same F#-A-Line 3 C 8ths up to F# quarter note to E 8th to (Bar 5) Line 3 D-C-Line 2 B 8ths (crossbeam connected) up to Line 3 C-Line 2 B-A 8ths (crossbeam connected) to (Bar 6) B-A-G 8ths to same G down to D to E 8ths, and then the start of the theme again in Bar 7. The C. Fag in Bar 3 plays the same Great octave G sforzando 8th (followed by two 8th rests) to same G 8th followed by two 8th rests to (Bar 4) E 8ths in that pattern to (Bar 5) A to B 8ths to (Bar 6) small octave C 8th (followed by two 8th rests) D 8th (followed by an 8th rest) to same D 8th. The bassoon in Bar 3 plays Great octave G 8th (followed by an 8th rest) up to small octave D 8ths down to G 8th once again (followed by two 8th rests) down to (Bar 4) E 8th (followed by an 8th rest) up to B 8th down to E 8th (followed by two 8th rests) to (Bars 5-6) *col* C. Fag. The bass clarinet plays small octave G 8th (followed by an 8th rest) up to Line 1 D 8th down to small octave G 8th (followed by two 8th rests) to (Bar 4) E 8th (followed by an 8th rest) down to small octave B 8th up to E 8th (followed by two 8th rests) to (Bar 5) small octave A 8th (followed by two 8th rests) to B 8th (followed by two 8th rests) to (Bar 6) C 8th (followed by two 8th rests) to D 8th (followed by an 8th rest) to same D 8th. Horns in Bar 3 play Line 1 D

[written A] dotted quarter note tied to 8th note to a resounding of same D to same D 8ths to (Bar 4) E dotted 8th tied to 8th note to E-E 8ths up to (Bar 5) G to F# tenuto dotted quarter notes to (Bar 6) E tenuto dotted quarter note to F#-E-F# staccato 8ths. Trumpets in Bar 3 play small octave A/Line 1 D/B 8ths (followed by an 8th rest) to same 8th notes to same 8ths again (followed by two 8th rests) to (Bar 4) small octave B/Line 1 E/G 8ths (followed by an 8th rest) to same B/E/G 8ths to B/E/G 8ths (the first two chords are crossbeam connected) followed by two 8th rests to (Bar 5) Line 1 G/Line 2 C/E 8ths (followed by two 8th rests) to the same 8th note (followed by two 8th rests) to (Bar 6) E/A/Line 2 C 8ths (followed by two 8th rests) to D/F#/A 8ths (followed by an 8th rest) to same D major 8ths. The bass Pos and Pos I-II play in Bar 3 Great octave G/small octave B 8ths (followed by an 8th rest) to same G/B 8th to G/B 8ths (followed by two 8th rests) to (Bar 4) Great octave E/B/small octave G 8ths in the same rest pattern as the trumpets to (Bar 5) A/small octave E/middle C 8ths (followed by two 8th rests) to B/small octave F#/B 8ths (followed by two 8th rests) to (Bar 6) C/G/A 8ths (followed by two 8th rests) to D/A/middle C 8ths (followed by an 8th rest) to same 8ths. The tuba repeats Bar 2 in Bar 3 to (Bar 4) Great octave E 8ths in that rest pattern down to (Bar 5) Contra-octave A to B 8ths in that pattern to (Bar 6) Great octave C 8th (followed by two 8th rests) to D 8th (followed by an 8th rest) to same D 8th. The timp beats Great octave G 8th (followed by an 8th rest) up to small octave D 8th down to Great octave G 8th (followed by two 8th rests) up to (Bar 4) small octave E 8th (followed by an 8th rest) down to Great octave B 8th up to E 8th (followed by two 8th rests) down to (Bar 5) Great octave A 8th (followed by two 8th rests) to small octave D 8th (followed by you-know-what!) to (Bar 6) Great octave A 8th (followed by two 8th rests) to small octave D 8th (followed by an 8th rest) to same D 8th. The snare drum plays an 8th note (followed by an 8th rest) to 8th note to a rolled dotted quarter note (repeated next bar). The foot bass drum plays these all as 8ths. The harp returns in Bar 5 on Line 1 G/Line 2 C/E/G/Line 3 C/E 8ths (followed by two 8th rests) to F#/B/Line 2 D/F#/B/Line 3 D 8ths (followed by two 8th rests) to (Bar 6) E/A/Line 2 C/E/A/Line 3 C 8ths (followed by two 8th rests) to D/F#/A/Line 2 D/F#/A 8ths (followed by two 8th rests). Piano II in Bar 3 plays Contra-octave G/Great octave G/B/small octave D/Line 1 G 8ths (followed by an 8th rest) to Great octave D/F#/B/Line 1 B 8ths back to the first notes, etc. Celli in Bar 3 play Great octave G/small octave D/B 8ths (followed by two 8th rests) to same 8ths (followed by two 8th rests) to (Bar 4) Great octave E/B/small octave G 8ths twice in that same rest pattern to (Bar 5) Great octave A/small octave E/middle C 8ths to Line 1 D to Line 1 C 8ths (crossbeam connected) to D-C-small octave B 8ths (crossbeam connected) to (Bar 6) C-B-A 8ths down to D 8th (followed by an 8th rest) to same D 8th. CB in Bar 3 play small octave G 8th (followed by an 8thbrest) down to D 8th (crossbeam connected) up to G 8th (followed by two 8th rests) to (Bar 4) E 8th (followed by an 8th rest) down to Great octave B 8th up to E 8th (followed by two 8th rests) down to (Bar 5) Great octave A 8th (followed by two 8th rests) to B 8th (followed by two 8th rests) to (Bar 6) small octave C 8th (followed by two 8th rests) to D 8th (followed by an 8th rest) to D 8th.

Okay. Enough on this cue! I think the reader has gotten a very good idea of how this music was constructed. [end session Saturday, April 02, 2011 at 7:56 pm]

[Reel 7/part 1] 3 pages, I believe 19 bars.

[Reel 7/2] Reprise Reel 6/1, 6 pages, 48 bars. Ends on “Not again!”

[Reel 7/3] *lento* in 4/4 time, 10 pages, 39 bars plus separate effects track.

[Can Can Prelude] Reel 7/Part 4. Key signature of F maj (one flat) in 6/8 time, 5 pages, 16 bars. Orchestrated by Maurice DePackh dated 3/8/53 (he worked on a Sunday!). Cue # 35126. Dvd location 00:57:23. Scene: Sue and Scott attend the 14th Street Music Hall Sunday matinee. In the grace bar (Bar “A”), 12 violins sound forte Line 1 F#-G-G# 8ths (crossbeam connected) to (Bar 1) A 8th (followed by an 8th rest) to G 8th (crossbeam connected) to F# 8th (followed by an 8th rest) to G 8th (crossbeam connected) down to (Bar 2) E 8th (followed by an 8th rest) up to Line 2 G 8th (crossbeam connected) to F# 8th (followed by an 8th rest) to G 8ths (crossbeam connected) to (Bar 3) A 8th (followed by an 8th rest) to G 8th to F# 8th (followed by an 8th rest) to G 8th. Muted trombones I-II sound *mf* the same notes as the violins in Bar A and Bar 1 but an octave lower register and as staccato notes to (Bar 2) small octave E staccato 8th (followed by rests). Pos III in Bar 1 play small octave C staccato 8th (followed by two 8th rests) to same C 8th (followed by two 8th rests) to (Bar 2) same C staccato 8th (followed by rests). Muted trumpet I (rest silent) play *mf* as the violins (but as staccato notes) in Bar A and Bar 1 to (Bar 2) E staccato 8th followed by rests. Piano I top staff play as the violins (bottom staff an octave lower register). Piano II in Bar 1 sounds *mf* Great octave C/small octave C/Bb/Line 1 C/E 8ths (followed by two 8th rests) to same 8ths (followed by two 8th rests) to (Bar 2) same 8th notes (followed by rests) to (Bar 3) small octave C/Bb/Line 1 E/Bb/Line 2 E 8ths (followed by two 8th rests) to same 8th notes (followed by two 8th rests). The timp in Bar 1 plays *p* small octave C staccato 8th (followed by two 8th rests) to same C 8th (followed by two 8th rests) to (Bar 2) C 8th followed by rests. The “double drums” play the pattern of the violins (etc.) or at least the first one does completely. The other drum usually hits the strong beats only. Violas (top staff) in Bar A play middle C/E to C/E to C/E staccato 8ths forte to (Bar 1) C/E 8ths (followed by an 8th rest) to C/E 8ths to C/E 8ths (followed by an 8th rest) to C/E 8ths to (Bar 2) C/E 8ths (followed by an 8th rest) up to E/Bb 8ths to same E/Bb 8ths (followed by an 8th rest) to E/Bb 8ths to (Bar 3) E/Line 2 C 8ths in the same rest pattern the rest of the bar. Violas bottom staff play small octave BB/Line 1 E 8ths 3X to (Bar 1) Bb/E 8ths in the same rest pattern as top staff violas to (Bars 2-3) *col* top staff violas. Four celli play forte small octave C dotted quarter note legato up to (Bar 1) middle C dotted half note tied to 8th note next bar (followed by an 8th rest) up to G 8th to F# 8th (followed by an 8th rest) to G 8th to (Bar 3) A 8th (followed by an 8th rest) to G 8th to F# 8th (followed by an 8th rest) to G 8th. CB in Bar 1 play small octave C 8th (followed by two 8th rests) to same C 8th (followed by two 8th rests) to (Bar 2) C 8th followed by rests up to (Bar 3) middle C to C 8ths in the same rest pattern. After a quarter rest in Bar 2, the woodwinds come into play. Flutes play Line 2 E/G 8ths to E/F# 8ths (followed by an 8th rest) to E/G 8ths to (Bar 3) E/A 8ths (followed by an 8th rest) to E/G 8ths to E/F# 8ths (followed by an 8th rest) to E/G 8ths. The oboes are *col* flute I (but oboe II is an octave lower register). Clarinet II is *col* oboe II (Line 1 register). Clarinet I staff line I’m not sure about....Etc.

“Can Can Part 1” Cue # 35127.

“Can Can Part 2” Cue # 35128.

Note: For some reason I do not have these first two segments of the Can Can music, just Part 3. Perhaps they were not included in the materials pulled for me or ??? I do not remember now.

“Can Can Part 3” Cue # 35129. Key signature of four flats in 6/8 time. Orchestrated by DePackh dated 2/23/53 (a Monday). Dvd location 1:00:26. Scene: Scott tells Ann, “Now relax, honey, and enjoy the show!” Incidentally, Bar 186 is in effect Bar 1 here in this Part 3 section, and this Bar 186 is actually a grace bar (not full 6/8 duration).

All 12 violins (at least thru Bar 188) play forte Line 3 Eb stand-alone 8th to Eb-D-Eb legato 8ths (crossbeam connected) to (Bar 187) F quarter note to Eb 8th to D quarter note to Eb 8th to (Bar 188) C quarter note to divisi Line 2 C/Eb 8ths up to Line 3 C/Eb sforzando 8ths (followed by two 8th rests) to (Bar 189) Line 2 G/Line 3 F sforzando 8ths (followed by two 8th rests) down to Line 1 Bb/Line 2 G sforzando 8ths (followed by two 8th rests) to (Bar 190) Line 2 Db/Bb sforzando 8ths (followed by an 8th rest) to Line 3 Eb 8th to same Eb sforzando 8th to D 8th to Eb 8ths to (Bar 191) Line 3 G dotted half note trill tied to dotted quarter note and tied to 8th note down to non-trill Eb down to Line 2 Eb rinforzando 8ths to (Bar 193) Line 2 Ab rinforzando 8th (followed by two 8th rests) to Line 1 Bb/Line 2 G/Line 3 Eb 8ths (followed by two 8th rests) to (Bar 194) Line 3 Ab 8th (followed by rests). In Bar 189, violins II now play Line 2 Db/Bb sforzando 8ths (followed by two 8th rests) down to Line 1 G/Line 2 D sforzando 8ths (followed by two 8th rests) to (Bar 190) Line 1 G/Line 2 F 8ths (followed by an 8th rest) and then *col* violins I thru Bar 192. Two top staff violas play Line 1 Eb stand alone 8th to Eb-D-Eb legato 8ths to (Bar 187), after a quarter rest, Eb 8th to C/D quarter notes to C/Eb 8ths to (Bar 188), after a quarter rest, C/Eb to same C/Eb sforzando 8ths (followed by two 8th rests). Two violas bottom staff play the same as the top staff violas in Bar 186 to (Bar 187), after a quarter rest, small octave Ab/Line 1 Eb 8ths to Line 1 D quarter note to Ab/Eb 8ths to (Bar 188), after a quarter rest, Ab/Eb to Ab/Eb sforzando 8ths (followed by two 8th rests). Four celli play Line 1 Eb 8th to Eb-D-Eb legato 8ths to (Bar 187) small octave Eb dotted quarter note tied to quarter note to F 8th to (Bar 188) Eb quarter note down to Great octave Ab/small octave Eb to same Ab/Eb sforzando 8ths (followed by two 8th rests). After an 8th rest in Bar 186, CB play small octave Eb dotted quarter note down to (Bar 187) Great octave Ab 8th (followed by 8th/8th/quarter rests) to small octave Eb 8th up to (Bar 188) Ab 8th (followed by an 8th rest) down to Great octave Ab to Ab sforzando 8ths (followed by two 8th rests). The harp in Bar 187 is gliss from small octave Eb quarter note gliss line and crescendo hairpin up to (Bar 188) Line 4 Eb 8th (followed by two 8th rests). After an 8th rest in Bar 186, flutes are trill forte on Line 2 B (natural) dotted quarter note to (Bar 187) Line 3 C-Db-C-Line 2Bb-Ab-Bb 16ths to next figure of Ab-Bb-Ab-G-F-G 16ths legato to (Bar 188) Ab-G-Ab-Bb-Line 3 C-Db 16ths to Eb stand-alone 8th (followed by two 8th rests). After an 8th rest, the oboes play Line 2 G dotted quarter note trill to (Bar 187) Ab-Bb-Ab-G-F-Gb 16ths to F-G-F-G-F-G 16ths to (Bar 188) E-Eb-F-G-

Ab-Bb 16ths to Line 3 C stand-alone 8th (followed by two 8th rests). The Eb clarinet plays as the flutes but an octave lower register. The three B-flat clarinets play as the oboes.

[Resume session Sunday, April 03, 2011 at 8:35 am :] Horn I in Bar 186 (the first bar in this cue) plays forte Line 1 Eb [written Line 1 Bb] stand-alone 8th note to same Eb-D-Eb legato 8ths to (Bar 187) F [written Line 2 C] quarter note to Eb 8th to D quarter note to Eb 8th legato to (Bar 188) F quarter note down to C-C [written G-G] sforzando (^) stand-alone 8ths (followed by two 8th rests) to (Bar 189) F sforzando quarter note to Eb [written Bb] 8th to D sforzando quarter note to Eb 8th to (Bar 190) G [written Line 2 D] rinforzando 8th (followed by an 8th rest) down to Eb 8th to Eb-D-Eb 8ths. After an 8th rest in the grace Bar 186, horns II-III (sharing the same staff) play small octave G/Line 1 Db [written D/Ab] tenuto dotted quarter notes to (Bar 187) small octave Ab/middle C [written Eb/G] quarter notes to 8th notes to quarter notes to 8th notes legato to (Bar 188) Ab/C quarter notes down to Eb/Ab sforzando 8ths to same Eb/Ab stand-alone 8ths (followed by two 8th rests) to (Bar 189) G/Line 1 Db quarter notes to 8th notes to quarter notes to 8th notes to (Bar 190) G/Db 8ths (followed by an 8th rest) up to Line 1 Eb unison stand-alone 8th to same Eb rinforzando 8th to D to Eb 8ths. Trumpets and trombones also play but I don't really want to delineate each of the four trumpets as required in this section. The first trumpet plays the melody line (see horn I) in Bars 186-187. After an 8th rest, trumpet II plays Line 1 B dotted quarter note to (Bar 187) Line 2 C quarter note to 8th to quarter note to 8th to (Bar 188) trumpets I-II playing A/Line 2 C quarter notes up to C/Eb to C/Eb sforzando 8ths (followed by two 8th rests). After an 8th rest in Bar 186, trumpet III plays Line 1 G tenuto dotted quarter note to (Bar 187) A quarter note to 8th to quarter note to 8th. Trumpet IV plays Line 1 Eb 8th to Eb-D-Eb 8ths and so forth (melody line but in the Line 1 register). Etc. After an 8th rest in Bar 186, trombones play small octave Eb/G/Bb (Eb maj) quarter notes to (Bar 187) Great octave Ab/small octave Eb/middle C quarter notes to 8ths to quarter notes to Eb/F/Ab 8ths to (Bar 188) Great octave Ab/small octave Eb/middle C quarter notes to two stand-alone sforzando 8ths (followed by two 8th rests). The snare drum plays one stand-alone 8th to three more such 8ths (crossbeam connected) to (Bar 187) dotted half note trem roll tied to 8th note next bar (followed by an 8th rest) to two sforzando 8ths (followed by two 8th rests) to (Bar 189) a three-note ruff, and so on. The cymbal and bass drum in Bar 187 sounds a quarter note (followed by an 8th rest) to another quarter note (followed by an 8th rest) and so forth. After an 8th rest in Bar 186, piano II (bottom staff) plays Great octave and small octave Eb 8ths (followed by two 8th rests) down to (Bar 187) Contra-octave and Great octave Ab 8ths and so forth. The top staff plays small octave G/Line 1 Db/Eb sforzando 8ths (followed by two 8th rests) to (Bar 187), after a quarter rest, Ab/middle C/Eb 8ths to Ab/C/D quarter notes to Ab/C/Eb 8ths, and so forth.

In Bars 191-192 is when the woodwinds play fortissimo the string of legato 16th note figures. The three flutes play Line 2 C#-D-Eb-E-F-F# 16ths (connected as a figure by two crossbeams) to G-Ab-A-Bb-B-Line 3 C to (Bar 192) C#-D-Eb-E-F-F# 16ths to G 8th note (followed by two 8th rests). The oboes play Line 1 A-Bb-B-Line 2 C-Db-D 16ths to Eb-E-F-F#-G-Ab 16ths to (Bar 192) A-Bb-B-Line 3 C-D 16ths to Eb 8th (followed by rests). The Eb clarinet plays Line 1 C#-D [written Line 1 A#-B] and so forth (see flutes). The B-flat clarinets play exactly as the oboes. Trombones play Great octave Bb/small

octave Eb/Line 1 Db quarter notes to 8th notes to quarter notes to Eb/F/Bb 8ths to (Bar 192) Great octave Bb/small octave Eb/Line 1 Db quarter notes to 8ths to quarter notes to 8ths. The timp is trem rolled on small octave Eb dotted half note tied to dotted quarter note trem next bar. Then the cymbal crashes a half note. The harp is gliss from Great octave Bb quarter note up to (Bar 192) Line 4 G 8th just past the middle of the bar (followed by two 8th rests). Piano I is gliss in Bar 192 from Great octave Bb quarter note up to Line 3 G sforzando 8th (followed by two 8th rests). Etc.

Skipping slightly to Bar 195 (dvd 1:00:34) in 2/4 time, the melody line goes to the secondary section played by the violins and trumpets (and celli). So we find divisi Line 2 F/Line 3 Db quarter notes up to Ab/Line 3 Eb quarter notes to (Bar 196) Line 3 Db/F 8ths to Db/F quarter notes down to Line 2 F/Ab 8ths up to (Bar 197) Line 3 Db/F dotted 8ths down to Line 2 Ab/Line 3 Eb 16ths down to F/Line 3 Db 8ths up to Ab/Line 3 Eb 8ths to (Bar 198) Line 3 Db/F dotted quarter notes down to Line 2 F/Ab 8ths to (Bar 199, start of page 4) Line 1 Fb/Line 2 Db quarter notes up to Ab/Line 2 Eb quarter notes to (Bar 200) “7” septuplet 16th dyads Line 2 Db/Fb to Eb/Gb to Fb/Ab to Gb/Bb to Ab/Line 3 Cb to Bb/Line 3 Db to Cb/Eb crescendo to (not clearly written but maybe Db/Fb sforzando 8ths followed by an 8th rest). To (Bar 201) Line 3 Eb dotted 8th to Db 16th to C up to Eb 8ths to (Bar 202 in 6/8 time) Line 2 Bb 8th (followed by an 8th rest) to a return of the main melody line of Line 3 Eb stand-alone 8th to Eb-F-G 8ths (crossbeam connected), and so forth!

Back in Bar 195, the flutes play Line 3 Db 8th tied to “3” triplet value 16th to C down to Bb triplet value 16ths to next figure of Ab 8th tied to “3” triplet value 16th to Bb to Line 3 C triplet value 16ths (repeat this bar in the next two bars). Oboes play this an octave lower register (as also the two B-flat clarinets). The E-flat clarinet play as the other clarinets (same Line 2 register). The bassoon plays small octave Db 8th (followed by an 8th rest) down to Great octave Ab 8th note (followed by an 8th rest) and repeated next three bars. After an 8th rest in Bar 195, horns play small octave A/Line 1 Db/F 8ths to Bb/Db/F 8ths (followed by an 8th rest) and repeated in Bar 196. Trumpets play that secondary melody line starting on Line 1 Db/F/Line 2 Db quarter notes (trumpets II-III on F) to Eb/Ab/Line 2 Eb quarter notes to (Bar 196) F/Line 2 Db/F 8ths to same quarter notes to F/Ab 8ths to (Bar 197) Line 1 Db/F/Line 2 Db/F dotted 8ths to Eb/Ab/Line 2 Eb 16ths to F/Line 2 Db 8ths to Eb/Ab/Line 2 Eb 8ths. Pos in Bar 195 play small octave Db/F/Ab 8ths to Db/F/A 8ths to Great octave Ab/small octave F/Bb dotted 8ths to Ab/F/A 16ths, and so forth. The timp beats small octave Eb-Eb-Eb 8ths (followed by an 8th rest) and repeated next bar. After an 8th rest in Bar 195, violas to staff play Line 1 Db/F to same Db/F 8ths (followed by an 8th rest) and repeated next bar to (Bar 197), after an 8th rest, Db/F 8ths (followed by an 8th rest) to Db/F 8ths to (Bar 198) a repeat of Bar 195. After an 8th rest in Bar 195, bottom staff violas play small octave A/Line 1 F 8ths to Bb/F 8ths (followed by an 8th rest) and repeated next bar to (Bar 197), after an 8th rest, Ab/F 8ths (followed by an 8th rest) to Bb/F 8ths. Celli play the melody line of Line 1 Db quarter note to Eb quarter note to (Bar 196) F 8th to F quarter note down to small octave Ab 8th up to (Bar 197) F dotted quarter note to Eb 16th to Db to Eb 8ths to (Bar 198) F dotted quarter note up to Ab 8th, and so forth. CB play as the bassoon. The woodwinds in Bars 199 thru 201 now play “6” sextuplet 16th note figures. So oboes play Line 2 (flutes

Line 3) Fb-Gb-Fb-Eb-Db-Cb 16ths to Db-Eb-Db-Cb-Line 1 Bb-Ab 16ths to (Bar 200) Bb-Line 2 Cb-Db-Eb-Fb-Gb 16ths to Ab 8th (followed by an 8th rest). All the clarinets play in the oboes' register. Etc.

I think this should give the interested reader a good enough idea of how this music was constructed. Time to move on to the next cue. [Sunday at 11:22 pm]

[Reel 8/2] From R7/1.

[Sue Enters the Wax Museum] Reel 9/Part 1. *Modto misterioso* in 3/4 time. Cue # 35130, 17 pages, 70 bars. Dvd location 1:13:16. Orchestrated by DePackh dated 3/12/53.

The *solo* clarinet I plays *p* Line 1 C# [written D#] quarter note legato up to A [written B] dotted quarter note down to F# [written G#] 8th to (Bar 2) Eb down to small octave G 8ths to Bb dotted quarter note to B 8th to (Bar 3 in 4/4 time) C half note decrescendo and tied to 8th note (followed by an 8th and quarter rest). After two quarter rests in Bar 1, the contra-bassoon sounds *p* small octave C to C# 8ths to (Bar 2) D dotted half note (silent next bar). After an 8th rest, the bassoon plays *p* small octave E quarter note down to Great octave B 8th down to C 8th (followed by an 8th rest). After an 8th rest in Bar 1, CB sound *p* Line 1 E tenuto quarter note down to small octave B 8th down to C-C# 8ths legato to (Bar 2) D dotted half note decrescendo hairpin (silent next bar). Celli come into play in Bar 2 on small octave G quarter note to Gb tenuto 8th to F quarter note to E 8th to (Bar 3 in 4/4 time) D# whole note tied to whole note next bar.

In Bar 3 (dvd 1:13:25), *con sordini* violins I (six of them) sound *pp* Line 2 G 8th up to Line 3 E quarter note down to C# tenuto stand-alone 8th to C down to Line 2 E 8ths up to G quarter note up to (Bar 4) B down to E up to G to A legato 8ths (crossbeam connected) to B 8th up to Line 3 A quarter note to G# 8th. Muted violins II play the same but an octave lower register. Violas play a different line contrapuntally. They play *p* middle C-C#-D-D# legato 8ths (crossbeam connected) to E 8th to D# quarter note to D 8th to (Bar 4) D# legato to D quarter notes to C# to C quarter notes. After a half rest in Bar 3, muted horn I plays Line 1 E [written Line 1 B] *rinforzando* half note to (Bar 4) same E *rinforzando* half note to E# to F# quarter notes. Etc.

[Reel 9/2] Ends on “You shouldn’t have done that, my dear.”

[Sue Shackled For A Wax Job] Reel 9/3, 7 pages, 26 bars. Skipping to Bar 17 (1:18:10) the Professor states to the bound Sue Allen, “Everything that I ever loved was taken away from me, but not you, my Marie Antoinette, for I will give you eternal life...”

The solo violins sounds *p passionately* Line 1 Bb quarter note up to A half note down to F# quarter note to (Bar 18) “3” triplet value quarter notes Eb-C-F to normal value C quarter note up to Eb quarter note tied to (Bar 19) E 8th down to Line 1 Bb 8th up to A half note to F# quarter note to (Bar 20) “3” triplet value F quarter note to (unclear—either D or an quarter rest!) to Eb quarter note tied to 8th to F to D to E 8ths. Back in Bar

17, five violins I play *pp subito* fingered trem between Line 1 Db and small octave Bb half notes to Eb-F# half notes trem to (Bar 18) A down to F# whole notes fingered trem to (Bars 19-20) a repeat of Bars 17-18. Six violins II are fingered trem between small octave Bb and Line 1 Db half notes to F#-Eb half notes to (Bar 18) F# up to A whole notes trem (Repeat these two bars in the next two bars). Violas are fingered trem between small octave G-E half notes and then G-Bb half notes to (Bar 18) middle C#-small octave BB whole notes (repeat as given). Celli are fingered trem between small octave E-G half notes and then Bb-G half notes to (Bar 18) Bb to middle C# whole notes (repeat as given). Etc. [end session Sunday at 12:23 pm]

[Reel 10/A] 5 pages, 19 bars. *Moderato*. “Sue?”

[Reel 10/B] 40 pages, 157 bars.

[Reel 10/2] 11 pages, 42 bars.

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Completed July, 2011
