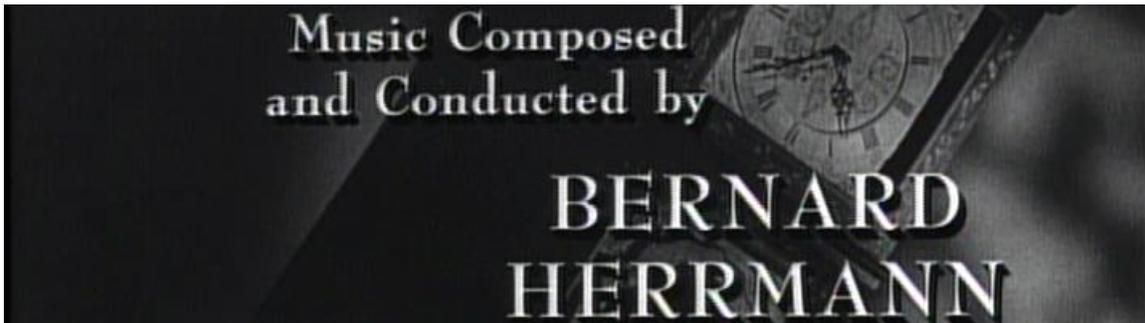


“NINETY YEARS WITHOUT SLUMBERING”
THE TWILIGHT ZONE

MUSIC BY BERNARD HERRMANN

Rundown Analysis
by
Bill Wrobel

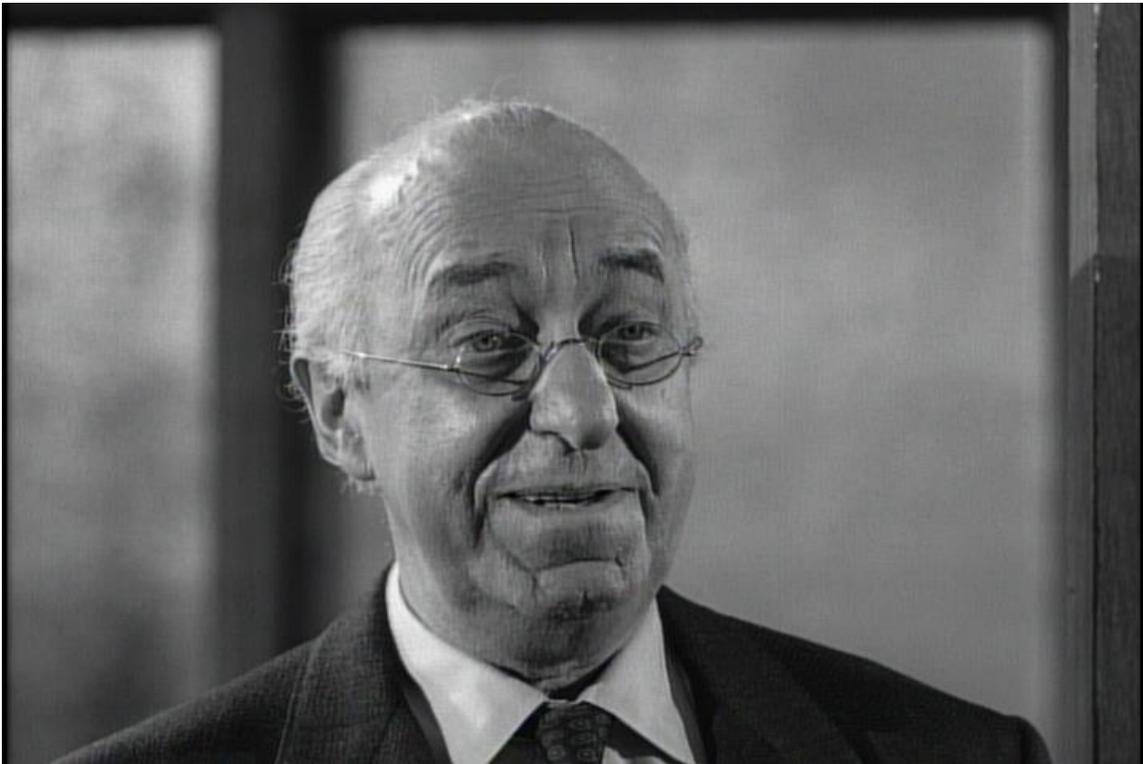


The following is a descriptive cue rundown analysis of the charming Twilight Zone episode, "Ninety Years Without Slumbering." Music is by the "grand-daddy" of film composers, Bernard Herrmann. Composed date 10-29-63; airdate 12-20-63. The written score can be found in Box 139 in the CBS Collection at UCLA Music Library Special Collections. Note that, except for the last cue, no cue titles were written by Herrmann (just Roman numerals). I was lucky to be able to legitimately xerox a copy of this (and other Twilight Zone scores) in 1989 before UCLA changed the photocopying policy (despite Harry Heitzer's blanket permission when the Deed of Gift # 1 became available to researchers).

Now: The script and music is based on the delightful old folks song, "Grandfather's Clock." At the end of this rundown, I will include the lyrics. Note that just prior to the music of cue I commencing, Ed Wynn (who plays old man Sam) sings some of these lyrics. However, lyrics were changed to fit the specific plot of this story. For instance, in the song proper it says... "For it wasted no time, and had but one desire, At the close of each week to be wound..." But Sam sings "...one desire, Every two days it had to be

wound." Etc. The song implies that the clock dies when the old man dies. In the story, it is reversed: When the clock slows down and stops, the old man will then die. So in the song the clock reacts to the old man; in the TZ story, the old man reacts to the clock. The latter, of course, is more interesting dramatically!

I do not have the Definitive Edition dvd set for this season [UPDATE August 2019 : Yes, I do own now the complete series Definitive Edition], so as an audio reference source I will use the Vol 21 dvd of four episodes that included Episode 132 (the subject of this rundown) released in 1999. My guess is that the timings should be precisely the same as in the newer Definitive Edition (probably just transferred with some added touches).



Remember that I base my analysis strictly on the written score. I do not stop in mid-sentence when analyzing, say, the same written notes for the clarinets and bass clarinets, and write, “The clarinets play small octave Bb [written Line 1 C] whole note, and the bass clarinets also play small octave Bb [written Line 1 C] whole note—but actually the bass clarinet *sounds* an octave lower than the clarinet, so to the ear it plays Great octave Bb whole note....” This would only confuse the reader and would be inconsistent with my system of analysis when I transpose these transposing instruments back

to concert pitch in relation to the *written* score. Bass clarinets in the written range go only as far down as the small octave register note of Db. If I said, “the bass clarinet plays Great octave Db whole note,” this would confuse many readers because they would mentally have to always adjust to the three aspects involved: the written note on the score, how it plays in “C” conversion relative to the constraints of the written score, and how it actually *sounds* relative to ear (the actual sounding range). So I expect serious readers of my rundowns to know the relative differences of the instruments. O. Let’s get with Herrmann’s rather mild score (unusual for Herrmann in most cases!) for this episode of *The Twilight Zone*.

Ninety Years Without Slumbering

Orchestration: Flute, oboe, 2 clarinets, bass clarinet, harp and vibe. Herrmann used Pacific Music Papers 329: Seven unmarked staves surrounded by more or less a square box/block, one seven-stave block on the top half of the page, and another block of staves on the bottom half of the page.

[Grandfather's Clock] R1 M1512 Cue I. *Lento* in C time, 17 bars, 1:06. Dvd location: 03:12. Scene: After Sam (Ed Wynn) sings a variation of the Grandfather's Clock song, the cue starts. Actually, Sam giggles and says, "That's good!" and, almost under his breath, "That's sick." I guess he was laughing at the black humor nature of the song's lyrics he just sung to himself as he minded the clock. Herrmann composes a creative variation of the traditional song, specifically the repeated section ("Ninety years without slumbering, tick...tock...tick...tock...; It's life's seconds numbering, tick...tock...tick...tock...")

Twilight Zone 1 I
I Arranged *Bern.*

"90 Years Without Stravinsky"

RIM 1512
Lento

FL *tacet*

cb. *tacet*

cls 2 *mp*

Bass cl. Bb *p*

Harp *mf*

Batt. *tacet*

CPN 6113

The harp in the bottom (bass) clef starts the cue *mf* (mezzoforte) with a Contra-octave Bb acciaccatura (grace note with a slash through its stem, played before the principal note) up to Great octave Bb half note, and then back down to the grace note up to Great octave Bb half note. This is repeated thru Bar 9. After a quarter rest in Bar 1, the bass clarinet plays *p* (piano) small octave F quarter note [written note G], followed by another quarter rest and then sounds another F quarter note *p* >. Repeat thru Bar 9.

After a half and quarter rest in Bar 1, the two clarinets in very brief unison play *mp* < in the *chalumeau* register (lowest range) small octave F quarter note. Herrmann denotes the unison by having a stem both above the note (clarinet I) and below the note (clarinet II). Then, in Bar 2, clarinet I plays small octave Bb [written middle or Line 1 C] half note decrescendo hairpin while clarinet II plays small octave D note quarter note (or put differently, combined dyad D/Bb), and then back to unison F quarter note. Then, for the rest of Bar 2, the clarinets are again divisi playing dyad 8th notes Eb/G [written F/A] down to D/F 8th notes to D/F quarter notes. Sound dynamics are < > or crescendo-decrescendo for the second half of this bar.

In Bar 3, the "tick, tock" beats or ostinato of the clarinets are played in unison as quarter notes D up to F, and again D to F.

Bar 4 repeats Bar 2.

In Bar 5, we find unison clarinets on small octave D up to F quarter notes, then D quarter note up to two F 8th notes (crossbeam connected) with the start of a long crescendo hairpin that extends thru the next bar.

In Bar 6 [dvd 3:32], the divisi clarinets play dyad quarter notes D/Bb (followed by a quarter rest) then dyad Eb/middle C quarter notes (followed by a quarter rest). In Bar 7 [dvd 3:36], as written initially but later changed, clarinet I shows Line 1 D-D 16ths to D 8th [written E] figure to Eb rinforzando-marked dotted 8th to D 16th figure. Herrmann then changed it above the staff with two separate 8th note figures with each figure designated as two stems connected with a crossbeam. So we have D-D 8ths (crossbeam connected) to Eb-D 8ths (crossbeam connected). Meanwhile, clarinet II still plays (I believe) the pattern originally intended for clarinet I but with lower notes. So we find small octave F-F 16ths to F [written G] 8th figure to G [written A] dotted 8th to F 16th figure. Then, as written (not changed), clarinets play small octave Eb/G [written F/A] tenuto-marked quarter notes to Eb/middle C tenuto quarter notes to (Bar 8) small octave D/Bb [written E/middle C] half notes legato mini-slur to Eb/A [written F/B] half notes to (Bar 9) D/Bb whole notes decrescendo hairpin.

By Bar 10 [dvd 3:49], Herrmann enters a new section until the end of the cue. Here the *f* (forte) harp strums the same Bb acciaccatura up to Great octave Bb whole note, marked L.V. The bass clarinet is *mf* on small octave Bb dotted half note (followed by a quarter rest) and repeated thru Bar 16. The clarinets, after a quarter rest, play a three quarter note legato slur smooth pattern of small octave dyads D/F to Eb/G and back to D/F crescendo-decrescendo hairpins.

Rod Serling magically shows up to tell us that each man "measures his time" in different ways, followed by a commercial break.

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RIMISI3 Arranger _____

Mediante

In the grace bar, the unison clarinets (sharing the same staff) play *mf* crescendo small octave F quarter note legato to (Bar 1) D/Bb quarter notes decrescendo hairpin to unison F quarter note to Eb/G to unison F to Eb/G quarter notes (these four quarter notes are under the legato/phrase slur), and then (start of a new four-note slur) unison F quarter note crescendo to (Bar 2) a repeat in this bar of Bar 1) to (Bar 3) D quarter note to F legato to D quarter notes < > to F quarter note legato mini-slur and crescendo hairpin to (Bar 4) D whole notes (two adjacent whole notes to signify clarinets I & II in unison) decrescendo and tied to whole notes *pp* next bar.

Back in Bar 1, the bass clarinet plays *mf* < small octave Bb [written middle C] half note legato down to F [written G] half note decrescendo (repeated next two bars). After a half rest in Bar 1, the harp sounds *f* Contra-octave F grace note up to Great octave F half note let vibrate extending curve line (repeated next two bars). In Bar 4 [dvd 5:03], the harp now sounds Contra-octave Bb grace note up to Great octave Bb whole note (repeated thru Bar 7). After a half rest in Bar 4, the bass clarinet small octave F half note *mf* > (repeated next bar) to (Bar 6) Bb legato down to F half

notes $p < >$ (repeated next bar). Back in Bar 4, the “Vibraph.” (vibraphone or simply vibrate) sounds pp Line 2 D/Bb quarter notes to C/Ab quarter notes down to Line 1 Ab/Line 2 F quarter notes up to C/Ab quarter notes (repeated thru Bar 7).

The implied complete tonality in Bars 4-5 is the Bb Dom 9th (Bb/D/F/Ab/C) but of course you never hear that chord struck in a full manner but you do hear the Bb maj (Bb/D/F) in the second half of each bar with the vibrate then striking A/F to C/Ab quarter notes to imply a fuller chord.

In Bar 6 [dvd 5:10], the flute shows up now to play $p < >$ Line 2 D-Line 1 Ab-Line 2 C legato quarter notes (under the legato curve/slur line) up to (Bar 7) Line 2 Bb-Ab-F-Ab legato quarter notes $< >$. Note that originally Herrmann simply wrote a standard repeat sign for Bar 7 (a diagonal line with a dot on each side in the middle) but he changed his mind and wrote these new notes over it. The oboe in Bar 6 plays $p < >$ Line 2 Bb-Ab-F-Ab legato quarter notes down to (Bar 7) Line 2 D-C-Line 1 Ab-Line 2 C quarter notes. Note that here also Herrmann originally wrote a repeat sign but then changed his mind and inserted these notes over the repeat symbol. The clarinets return in Bar 7 to play $p < >$ Line 1 D/Bb [written Line 1 E/Line 2 C] quarter notes legato to C/Ab quarter notes down to small octave Ab/Line 1 F quarter notes up to middle C/Ab quarter notes.

In Bar 8, the flute plays crescendo Line 1 Bb legato mini-slur to Ab quarter notes and then F legato down to C quarter notes to (end Bar 9) D whole note ff held fermata. The oboe in Bar 8 plays the same quarter notes as the flute to (Bar 9) small octave Bb whole note held fermata. The clarinets in Bar 8 play small octave Bb/Line 1 D legato to Ab/C quarter notes and then F/Ab legato to Ab/C quarter notes down to (end Bar 9) D whole notes ff and held fermata. The bass clarinet in Bar 8 plays small octave Bb to Ab quarter notes and then F to Ab quarter notes to (Bar 9) Bb [written Line 1 C] whole note sff and held fermata. The harp in Bar 8 plays Contra-octave Bb grace note up to Great octave Bb half note down to Contra-octave F grace note up to Great octave F half note down to (Bar 9) Contra-octave Bb grace note up to Great octave Bb whole note sff held fermata. The vibrate in Bar 8 sounds Line 1 Bb/Line 2 D to Ab/C down to Line 1 F/Ab to Ab/Line 2 C quarter notes crescendo to (Bar 9) Bb/Line 2 D whole notes ff and held fermata.

End of cue.

[The Old Man] R1 M1514. Cue III. *Lento* in C time, 9 bars, :28.
 Dvd location: 4:52. Scene: After commercial title and credits scene.

The clarinets play the same notes in the grace bar and Bar 1 as in the previous cue (Cue II). So we find both clarinets playing *mf* < small octave F [written G] quarter note to (Bar 1) divisi D/Bb to unison F quarter notes back to D/Bb legato to F quarter notes (repeated thru Bar 5) to (Bar 6) Bb/Line 1 D legato to Ab/C quarter notes to Eb/Bb to Ab/C quarter notes to (Bar 7) Bb/D to Ab/C to F/Bb quarter notes to D/F quarter notes tied to whole notes in Bar 8 (silent in end Bar 9).

In Bar 1, the harp plays *mf* Contra-octave Bb grace note up to Great octave Bb whole note let vibrate (repeated next five bars thru Bar 6). Silent in the final three bars (whole rest held fermata in end Bar 9).

In Bar 1, the bass clarinet plays *mp* < > small octave BB [written Line 1 C] half note legato down to F [written G] half note, repeated thru Bar 6. It returns in Bar 8 to play *p* < > small octave Bb legato to Ab quarter notes and then F legato to D quarter notes with that D note tied to whole note next bar held fermata and decrescendo hairpin.

In Bar 1, the “Vib” (vibe) located at the bottom staff sound *pp* Line 2 D/Bb to C/Ab half notes down to (Bar 2) Line 1 Ab/Line 2 F whole notes (repeat these two bars in Bars 3-4). In Bar 5, the vibe then sounds Line 1 Bb/Line 2 D half notes to Ab/C half notes to F/Bb whole notes next bar (repeated in Bars 7-8). Then we find a whole rest held fermata in end Bar 9 for the vibraphone.

In Bar 3 [dvd 5:33], the flute shows up to play *p* < Line 2 D legato to C half notes down to (Bar 4) Line 1 Ab whole note decrescendo hairpin up to (Bar 5) Line 2 Bb to Ab half notes crescendo to (Bar 6) F whole note decrescendo (silent next three bars). The oboe in Bar 3 plays Line 2 Bb to Ab half notes down to (Bar 4) F whole note down to (Bar 5) D to C half notes down to (Bar 6) Line 1 Ab whole note decrescendo (silent next three bars).

End of cue.

["You Really Believe That?"] R2 M1521. Cue IV. *Lento* in C time, 26 bars, 1 minute. Dvd location: 10:23. Scene: At Carol's suggestion, Sam visits a psychiatrist who asks, "You really believe that?" when Sam states that if the clock stops, he'll die.

Clarinets in Bar 1 play *ff* > small octave D/Ab dotted half notes (followed by a quarter rest) to (Bar 2) D/Ab dotted half notes once again but *p* >. In Bar 3, the unison clarinets then play *p* < small octave Bb legato to Ab half notes to (Bar 4) F whole notes decrescendo hairpin. Back in Bar 1, the bass clarinet plays *ff* > small octave E [written F#] dotted half note (followed by a quarter rest) to (Bar 2) F [written G] dotted half note (followed by a quarter rest) to (Bar 3) Line 1 D legato to C half notes *p* < to (Bar 4) Ab [written Bb] whole note decrescendo hairpin. Back in Bar 1, the harp sounds *sff* Contra-octave Bb grace note up to Great octave Bb half note let vibrate extending curve line (followed by a half rest). Harp returns in Bar 5, after a half and quarter rest, on Contra-octave Bb grace note *mf* up to Great octave Bb quarter note (repeated next two bars) and then returns in Bar 9 repeating Bar 1. After a quarter rest in Bar 1, the vibe sounds *pp* (*L.V*) ascending quarter notes Ab-Bb-Cb (repeated next bar and also Bars 4 and 9 (the Cb held fermata in Bar 9).

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R2 M 1521 TV
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Lento 4) *Allegretto*

Fl
 Ob
 Cls
 Bcl
 Hr
 Vib

pp (clw) 1 ✓ 3 pp 4 5 6 7 8 pp 9 10 11 12

In Bar 5, the flute shows up to play *pp* < > Line 3 D legato mini-slur to C quarter notes down to Line 2 Ab half note. The oboe plays Line 2 Bb to Ab quarter notes to F half note. In Bar 6, the clarinets return after a bar break (a quick beer!) to play *pp* < > Line 1 F/Line 2 D [written G/E] quarter notes legato to Eb/C [written F/D] quarter notes to C/Ab [written D/Bb] half notes. In Bar 7, the flute plays *mp* < > Line 1 Ab to F quarter notes to Eb half note, while the oboe plays Line 2 F down to D quarter notes to C half note. Clarinets in Bar 8 play *p* < middle C/Ab to small octave Ab/Line 1 F to F/Line 1 D to Eb/C quarter notes to (Bar 9) D/Ab small octave dotted half notes *ff* > *p* (followed by a quarter rest held fermata). The bass clarinet in Bar 8 plays *p* < Line 1 D-small octave Bb-Ab-F legato quarter notes to (Bar 9 at 10:58) E dotted half note *ff* > *p* (followed by a quarter rest held fermata). Double bar lines traverse the page after Bar 9, suggesting a change in the character of music immediately following.

In Bar 10 [dvd 11:03] the tempo-marking is *Allegretto* in 6/8 time.

The flute and oboe are soli for three bars. The flute plays *f* two delayed triplet figures (some call it the forlana rhythm) that Herrmann employed in his musical business quite a lot! We Line 2 D *rinforzando*-

marked 8th to C 16th down to Line 1 Ab 8th (connected as a figure by a crossbeam) down to F dotted 8th rinforzando-marked up to Ab 16th up to Line 2 C 16th figure, repeated next bar. In Bar 12, the flute continues on Line 2 D rinforzando quarter note legato mini-slur to Eb 8th down to C rinforzando quarter note legato to Ab 8th to (Bar 13) Line 2 D rinforzando dotted half note decrescendo hairpin.

Back in Bar 10, the oboe plays the same pattern but on Line 2 Bb rinforzando dotted 8th to Ab 16th to F 8th figure down to D dotted 8th up to F 16th up to Ab 8th figure (repeated next bar) to (Bar 12) Line 2 Bb rinforzando quarter note up to Line 3 C 8th down to Line 2 Ab rinforzando quarter note down to F 8th up to (Bar 13) Bb rinforzando dotted half note decrescendo.

In Bar 13 [dvd 11:09], clarinet I sounds *f* the same pattern on Line 1 Bb rinforzando dotted 8th to Ab 16th to F 8th figure, and so forth (see the oboe notes) thru Bar 16 where clarinet I settles on Line 1 Bb [written Line 2 C] rinforzando dotted half note decrescendo. Clarinet II in Bar 13 plays Line 1 D dotted 8th to C 16th down to small octave Ab 8th figure, and so forth (see the flute notes) thru Bar 16 where it settles on Line 1 D [written E] rinforzando dotted half note decrescendo.

In Bar 17 [dvd 11:16], the flute returns to play forte Line 2 D rinforzando dotted 8th to C 16th down to Ab 8th figure played twice up to (Bar 18) Line 2 D rinforzando dotted half note decrescendo. The oboe plays Line 2 Bb rinforzando dotted 8th to Ab 16th to F 8th figure played twice to (Bar 18)

Line 2 Bb rinforzando dotted half note decrescendo. In Bar 18, clarinet I takes over this pattern on Line 1 Bb rinforzando dotted 8th to Ab 16th to F 8th figure played twice to (Bar 19) Bb dotted half note decrescendo. Clarinet II plays Line 1 D dotted 8th to C 16th down to small octave Ab 8th figure played twice to (Bar 19) Line 1 D dotted half note. In Bar 19, the bass clarinet returns to sound forte small octave Bb rinforzando dotted 8th to Ab 16th to F 8th figure played twice to (Bar 20) Bb quarter note legato to middle C 8th down to Ab quarter note down to F 8th crescendo-decrescendo hairpins in this bar, repeated next bar (but with a crescendo hairpin only) to (Bar 22) small octave B [written C#] dotted half note *ff* tied to dotted half notes next two bars > *pp*.

Starting in Bar 22 we have the sub tempo marking of *poco rall*----- to end of cue. After a quarter and 8th rest in Bar 22, the flute plays Line 1 A dotted quarter note *p* < to (Bar 23) B dotted quarter note legato to A dotted quarter note. After a dotted quarter rest in Bar 22, the oboe plays Line 2 C# dotted quarter note legato to (Bar 23) D# dotted quarter note back to C# dotted quarter note. After a quarter and 8th rest in Bar 24, the flute now plays *p* > Line 3 D# dotted quarter note legato to (Bar 25) C# dotted half note to (end Bar 26) a whole rest mark held fermata. After a quarter and 8th rest in Bar 24, the oboe plays *p* > Line 2 B dotted quarter note to (Bar 25) A dotted half note. After a quarter and 8th rest in Bar 25, the vibe returns to sound *pp* Line 1 B/Line 2 D# dotted quarter notes to (end Bar 26) A/C# dotted half notes held fermata.

End of cue.

[Clock Stops] R2 M1522. Cue V. *Moderato* in C time, 4 bars.
Dvd location: 11:42. Scene: The movers set the clock down and it stops.
Sam falls to the floor.

Clark
st. p. 1

Moderato

1147

Fl. *ff* (sost)

Cl. *ff* (sost)

Ob. *ff* (sost)

Bcl. *ff* (sost)

Harp *ff*

Vib. (A) (B) (C)

R 2 M 15 2 2

VA

Fl.

Ob.

Cl. Copy A Copy B

Bcl.

Harp

Vib.

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Clarinets in Bar A play *sff* (*sost*) small octave D/Ab dotted half notes (followed by a quarter rest) and repeated next two bars, while the bass clarinet plays small octave E [written F#] dotted half notes in this same pattern. The harp sounds *sff* Contra-octave Bb grace note up to Great octave Bb whole note let vibrate. In Bar 2, however, the harp plays *ff* descending to ascending 32nd note figures. We find descending 32nd notes Line 3 E-D-Line

2 Bb-Ab- to E-D-Line 1 Bb-Ab down to E-D-small octave Bb-Ab down to E-D-Great octave Bb-Ab down to ascending 32nd notes Great octave E-Ab-Bb-small octave D-E-Ab-Bb-Line 1 D up to E-Ab-Bb-Line 2 D-E-Ab-Bb-Line 3 D. Repeat in Bar 3 (or Bar C as Herrmann notated it this time). After a quarter rest in Bar A, the vib sounds *ff* Line 2 E/G/B (E min tonality) dotted half notes, repeated next two bars. After a half rest in Bar A, the flute plays *sff* (*sost*) Line 1 A# grace note up to Line 2 A# half note (repeated next two bars). After a half rest in Bar A, the oboe plays Line 2 C# grace note up to Line 3 C# half note (repeated next two bars). You'll notice that in this stressful scene we have a nice hodgepodge of combined dissonant notes: Bb/D/E/Ab/B/A#/C#.

In end Bar D, the vib sounds *sff* Lines 2 & 3 D dotted half notes let vibrate and held fermata (followed by a quarter rest). After a quarter rest, the flute plays *sff* (*sost*) Line 1 Gb grace note up to Line 2 Gb half note held fermata legato to I believe Bb rinforzando 8th note *sff* (followed by an 8th rest). After a quarter rest, the oboe plays Line 1 Bb grace note up to Line 2 Bb half note held fermata down to Gb rinforzando 8th note *sff* (followed by an 8th rest). After a half rest in Bar D, the harp plays *sff* Contra-octave Bb grace note up to Great octave Bb quarter note held fermata (followed by a quarter rest). After a half rest, the clarinets play *sff* small octave D/Ab quarter notes held fermata to same D/Ab 8ths sounded rinforzando *sff* (followed by an 8th rest). After a half rest, the bass clarinet plays small octave F [written G] quarter note held fermata to E rinforzando 8th *sff* (followed by an 8th rest).

End of cue.

[Fallen Sam] R2 M1522. Cue V-A. *Moderato* in C time, 4 bars. Dvd location: N/A (unused cue). Scene: After the commercial break apparently, this short collapse scene was intended to be repeated but it was cut out. The music copies the same first two bars but Herrmann changed the final two bars.

Bars A-B = Bars A-B in Cue V.

In Bar C, the clarinets play *sff* small octave D/Ab whole notes tied to dotted half notes held fermata next bar to D/E rinforzando-marked 8ths (also *sf* under the note) followed by an 8th rest. The bass clarinet in Bar C plays *sff* small octave E [written F#] whole note tied to dotted half note next bar held fermata up to G# rinforzando 8th (followed by an 8th rest). After a half rest in Bar C, the harp sounds *sff* Contra-octave Bb grace note up to Great octave Bb half note let vibrate. After a quarter rest held fermata in end Bar D, the harp then sounds *ff* ascending 32nd notes Great octave E-Ab-Bb-small octave D to E-Ab-Bb-Line 1 D up to (top staff) E-Ab-Bb-Line 2 D up to E-Ab-Bb-Line 3 D 32nd notes to E 8th notes (followed by an 8th rest). After a half rest in Bar C, the vibe sounds *sff* Line 2 D and Line 3 D half notes to (Bar D) Line 2 Gb/Bb dotted half notes *sff* let vibrate and held fermata (followed by a quarter rest).

The flute in Bar D plays *ff* Line 1 E dotted half note trill held fermata to E rinforzando 8th *sff* (followed by an 8th rest). The oboe plays a dotted half note trill on Line 1 D to D rinforzando 8th note *sf*.

End of cue.

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R 2 m 15 z 3 VI Arranger _____

(31) 12.04

Lento Tranquillo

1 2 3 4 5 6 7 8 9 10

["Not Yet"] R2M1523. Cue VI. *Lento* in C time, 16 bars, :54. Dvd location: 11:53. Scene: The clock starts up spontaneously, and so does Sam. The movers (including the actor of I believe "Mr. Wipple" from the old Charmin toilet paper television commercials!) had a fright there for a minute!

Clarinets in Bar 1 play *sff* > small octave D/E whole notes (repeated in Bar 3). After a quarter rest in Bar 1, the bass clarinet sounds *p* < *ff* small octave E legato to F to G [written F#-G-A] quarter notes to (Bar 2) Ab [written Bb] whole note. Repeat these two bars in Bars 3-4. In Bar 2, the harp plays *sff* Contra-octave Ab grace note up to Great octave Ab whole note let vibrate extending curve line (repeated in Bar 4).

In Bar 5 [dvd 12:08], the clarinets play *p* < *f* small octave D/F to E/G to F/A to G/B legato quarter notes to (Bar 6) F/A whole notes *f* >. In Bar 6, the bass clarinet plays *p* < small octave B [written middle C#] quarter note to middle (Line 1) C [written Line 1 D] quarter note legato to D [written E] to E [written F#] quarter note to (Bar 7) D whole note *f* >. After a quarter rest in Bar 7, the clarinets play small octave G/B to A/middle C to B/D quarter notes crescendo to (Bar 8) A/C whole notes decrescendo hairpin. After a quarter rest in Bar 8, the vibe sounds *pp* Line 2 D/F# to C/E to Line 1 B/Line 2 D quarter. Then double bar lines traverse the page at the end of Bar 8, signifying a change of character in the music starting next bar.

In Bar 9 (*Tranquillo* in 3/4 time), we find a delightful and soothing musical sequence, reminiscent of something from *Ghost & Mrs. Muir*. The flute and oboe play the melody line. The flute in Bar 9 [dvd 12:24] play *dolce* *p* < Line 2 G legato to F# down to C quarter notes up to (Bar 10) E quarter note to D half note decrescendo hairpin. The oboe plays Line 2 B-A-E quarter notes legato to (Bar 10) G quarter note to F# half note. The clarinets play *p* < small octave G/B [written A/middle C#] dotted half notes legato to (Bar 10) D/B dotted half notes decrescendo. The bass clarinet plays small octave E [written F#] dotted half note to (Bar 10) G [written A] dotted half note. The harp plays *p dolce* ascending "3" triplet value 8th note figures Great octave E-B-small octave D (crossbeam connected) to E-G-B (crossbeam connected) to (top staff) Line 1 D-E-G up to (Bar 10) descending triplet 8ths B-G-E to D-small octave B-G to (bottom staff) E-D-Great octave B. The vibe sounds Line 2 C/E half notes in Bar 9 (followed by

a quarter rest) and does not return for the rest of the cue. The clarinets, bass clarinet, and harp repeat Bars 9-10 in Bars 11-12.

The image shows a handwritten musical score for five instruments: Flute (Fl.), Clarinet (Cl.), Bass Clarinet (Cb.), Harp (Hrp.), and Viola (Vib.). The score covers measures 11 through 16. The Flute part has a melodic line with slurs and accents. The Clarinet and Bass Clarinet parts have similar melodic lines, often in octaves. The Harp part features a triplet in measure 13 and various arpeggiated figures. The Viola part has a melodic line with slurs and accents. The score is written in a standard musical notation with various dynamics and articulations.

The flute in Bar 11 continues the melody or lyrical line on Line 2 A down to G down to C quarter notes legato up to (Bar 12) F# half note to E quarter note down to (Bar 13) Line 1 B half note decrescendo down to F#-G 8ths up to (Bar 14) B quarter note to A dotted quarter note to A 8th crescendo up to (Bar 15) Line 2 F down to D quarter notes to C-D 8ths to (end Bar 16) E dotted half note decrescendo and held fermata. The oboe in Bar 11 plays Line 2 F#-E-Line 1 A quarter notes legato up to (Bar 12) Line 2 D half note to C quarter note down to (Bar 13) Line 1 G half note decrescendo (these six notes, as along for the flute, are under the legato/phrase slur). Then the oboe plays crescendo A-B 8ths up to (Bar 14) Line 2 D quarter note to C dotted quarter note (these four notes under the phrase slur) down to Line 1 F 8th up to (Bar 15) Line 2 D down to Line 1 B quarter notes to A-B 8ths to (Bar 16) Line 2 C dotted half note held fermata.

In Bar 13, the clarinets play small octave G/B dotted half notes crescendo to (Bar 14) A/middle C dotted half notes decrescendo. The bass clarinet plays small octave E dotted half note legato under-slur to (Bar 14) F dotted half note. The harp in Bar 13 plays “3” triplet value ascending legato slur 8th notes Great octave E-B-small octave D (crossbeam connected) to E-G-B (crossbeam connected) up to Line 1 normal value D 8th (followed by an 8th rest) down to (Bar 14) ascending triplet 8th figures Great octave F-small octave C-D to F-A-middle C up to Line 1 F 8th (followed by an 8th rest).

In Bar 15, clarinets play small octave D/A dotted half notes legato slurs to (Bar 16) unison E [written F#] dotted half note decrescendo and held fermata. The bass clarinet plays small octave D dotted half note up to (end Bar 16) A [written B] dotted half note decrescendo hairpin and held fermata. The harp in Bar 15 plays Great octave D up to A up to small octave D “3” triplet value 8ths up to F normal value 8th (followed by an 8th and quarter rest). In end Bar 16, the harp plays Great octave A-small octave E-A triplet value 8ths up to Line 1 C to E normal value 8ths up to (top staff) A 8th followed by an 8th rest held fermata.

End of cue.

Prod. _____ Title _____ Page 6
 R2 M1524 VII Arranger _____

Moderato

Fl *13:32*

cb

cl

bcl

Hr

Vib

1 2 3 4 5 6 7

pp *mf* *p* *pp* *pp* *pp* *pp*

15

[Expected Baby] R2 M1524. Cue VII. *Moderato* in C time, 7 bars, :15. Dvd location : 13:32. Scene: The two mothers discuss the expected baby and the neighbor asks Sam where he's going to stay, thinking he has to leave to make room for the baby. The character of the music is pretty much the same as Cue II.

The harp in Bar 1 sounds *f* Contra-octave Bb grace note up to Great octave Bb half note and then sounds *mf* Contra-octave Bb grace note up to Great octave Bb half note (repeated thru Bar 6 but in the *p* sound level).

The vibe in Bar 2 sounds *pp* Lines 1 & 2 Bb whole notes let vibrate, repeated in Bars 4 and 6.

The bass clarinet in Bar 1 plays *f > p* small octave Bb [written middle C] quarter note legato mini-slur down to F [written G] quarter note up to Bb legato to F quarter notes once again (repeated thru Bar 6).

After a half and quarter rest in Bar 1, the clarinets play *p* small octave F quarter note crescendo to (Bar 2) divisi D/Bb quarter notes decrescendo to unison F quarter note and then Eb/G quarter notes crescendo to unison F quarter note decrescendo. In Bar 3, the clarinets continue on D/Bb quarter notes crescendo and legato to unison F quarter note to Eb/G to F quarter notes to (Bar 4) D legato to F and then D up to F quarter notes once again to (Bar 5) D/Bb half notes to Eb/middle C half notes crescendo to (Bar 6) D/Bb whole notes decrescendo followed in end Bar 7 by a whole rest held fermata.

In Bar 2, the flute plays *pp <* Line 2 Bb half note legato down to G half note to (Bar 3) F whole note decrescendo hairpin. Then the flute in Bar 4 plays crescendo Line 2 Bb legato to Line 3 C half notes to (Bar 5) D quarter note to C half note to Line 2 Bb quarter note down to (Bar 6) G quarter note to F half note down to D quarter note up to (Bar 7) Ab whole note decrescendo and held fermata. The oboe in Bars 2 thru 5 plays the same notes as the flute but an octave lower register to (Bar 6) Line 1 G quarter note to F half note (followed by a quarter rest) and followed in end Bar 7 by a whole rest held fermata.

End of cue.

["Good Morning"] R2 M1525. Cue VIII. C time, 9 bars (no tempo-marking this time around). Dvd location: 15:23. Scene: Sam and Marnie exchange good mornings. He is about to go next door to wind the clock when she informs him that George and Carol are out of town, and the doors and windows are shut.

The bass clarinet plays *mp* > small octave Bb [written Line 1 C] dotted quarter note (followed by an 8th rest) to another Bb dotted quarter note *mp* > (followed by an 8th rest). Repeat thru Bar 8. The harp plays *f* Contra-octave and Great octave Bb quarter notes down to Contra-octave and Great octave F quarter notes back up to Bb down to F quarter notes (repeated thru Bar 8). The vibe in Bar 2 plays *pp* Lines 1 & 2 Bb whole notes let vibrate, repeated in Bars 4 and 8.

After a half and quarter rest in Bar 1, the clarinets play *p* small octave F [written G] quarter note to (Bars 2 thru 5) the same notes and pattern as given in the previous cue in Bars 2-5 (Cue VII). In Bar 6, the clarinets then play small octave F/Line 1 D 8ths to same F/D 8ths legato to G/Eb back to F/D 8ths (all 8ths crossbeam connected) to Eb/G legato to Eb/middle C quarter notes to (Bar 7) D/Bb to Eb/A half notes to (Bar 8) D/Bb whole notes decrescendo (silent in end Bar 9).

The flute in Bar 2 plays *p* < Line 1 Bb down to G half notes to (Bar 3) F whole note decrescendo (just as in the previous cue in these bars but there played an octave higher register). In Bar 4 [dvd 15:33], the flute then plays Line 1 Bb to Line 2 C half notes to (Bar 5) D quarter note to C half note to Line 1 Bb quarter note to (Bar 6) G whole note decrescendo. In Bar 7, the flute finishes the phrase line on Line 1 F quarter note down to D half note to

C quarter note to (Bar 8) D half note crescendo to F half note decrescendo up to (end Bar 9) Ab whole note decrescendo and held fermata.

The oboe in Bar 2 plays *p* < Line 1 Bb down to G half notes to (Bar 3) F whole note decrescendo (just as in the previous cue but there an octave *higher* register) up to (Bar 4) Bb half note to Line 3 C half note to (Bar 5) D quarter note to C half note down to Line 2 Bb quarter note to (Bar 6) G whole note decrescendo. Then in Bar 7 the oboe plays Line 2 F quarter note down to D half note to C quarter note to (Bar 8) D up to F half notes up to (Bar 9) Ab whole note held fermata.

End of cue.

[Borrowed Time] R2 M1526/R3 M153.1 Cue IX. *Moderato* in C time, 29 bars, 1:56. Dvd location: 16:11. Scene: Sam sneaks over to George's house and eventually smashes the window. A patrol car policeman catches him in the act.

Prod. _____ Title _____ Page 7

R2/3 M1526/31 IX Arranger _____

Moderato (-1=60) (16) (26)

The image shows a handwritten musical score for Cue IX. The score is for a 29-bar cue in C major and 4/4 time, marked *Moderato* with a tempo of 60. The score includes staves for Flute (Fl.), Oboe (ob), Clarinet (cls), Bassoon (bsn), Horns (Hr), and Violin (Vib). The music is in C major and 4/4 time. The score is marked with 'P (tremolo)' and 'mf'. The page number is 7.

Clarinets in Bar 1 play *p* < small octave Gb/Bb [written Ab/Line 1 C] quarter notes legato down to Eb/Gb [written F/Ab] quarter notes and then back to Gb/Bb to Eb/Gb quarter notes *p* < (repeated next bar) to (Bar 3) F#/A down to D#/F# quarter notes in that same pattern (repeated in Bar 4). The bass clarinet in Bar 1 plays *pp* < small octave Eb [written F] whole note legato slur to (Bar 2) F [written G] dotted half note decrescendo hairpin (followed by a quarter rest). In Bar 3, the bass clarinet then plays Gb [written Ab] whole note crescendo and legato to (Bar 4) F dotted half note decrescendo. Herrmann paces the music as a clock with each quarter note in C time per second so that the start of Bar 2 is marked at “4” and then the start of Bar 3 at “8” and the start of Bar 4 at “12” and so forth. This is no accident. Herrmann designed the tempo pace purposefully and methodically, marking each bar and even occasional notes, as I’ll describe shortly.

In Bar 5 [dvd 16:27], the flute and oboe take over the quarter note pattern but in another variation. The flute plays *p* (*tenuto*) Line 2 Bb down to Gb to F down to D quarter notes (each note with the tenuto symbol above the note head) and repeated next bar. In Bar 7, the flute then plays Line 2 Bb to Gb tenuto quarter notes to F non-tenuto-marked half note *p* tied to whole note next bar. The oboe in Bar 5 plays *p* (*tenuto*) Line 2 Gb down to Eb up to A down to F quarter notes (each note tenuto-marked) repeated next bar. In Bar 7, the oboe then plays Gb to Eb tenuto quarter notes up to A half note *p* tied to whole note next bar. The bass clarinet in Bar 5 plays *pp* < small octave Eb half note legato up to Gb half note to (Bar 6) Bb to Line 1 C half note decrescendo to (Bar 7) Bb down to Gb quarter notes down to D half note *p* tied to whole note next bar. After a half and quarter rest in Bar 7, the harp shows up to play *mf* small octave Ab grace note up to Line 1 Ab quarter note to (Bar 8) small octave Ab grace note up to Line 1 Ab quarter note (this two-note pattern played four times).

In Bar 9 [16:44 or 16:45], the harp plays for the last time the small octave grace note up to Line 1 Ab quarter note (followed by a quarter and half rest). After a half rest in Bar 9, the vibe takes over the pattern effect with a variation. It sounds *p* Line 1 B-Line 2 C-E-G grace notes (notated as 32nd notes) up to B quarter note to another such five-note pattern to (Bar 10) four more such figures. Also in Bar 10, the harp returns after the brief break and sounds *p* the same pattern as the vibe but on grace notes small octave Ab-Bb-Line 1 Db-Fb up to Ab quarter note (played 4X).

After a quarter rest in Bar 9, the flute plays *p* Line 2 G dotted half note tied to dotted half note next bar (followed by a quarter rest). After a quarter rest, the oboe plays *p* Line 2 B dotted half note tied to dotted half note next bar. After a quarter rest, clarinets play *p* small octave E/B [written F#/Line 1 C#] dotted half notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, the bass clarinet plays *pp* < small octave E half note up to G quarter note tied to quarter note next bar to B half note to Line 1 C quarter note.

In Bar 11, the flute plays Line 2 Fb whole note tied to dotted half note next bar (followed by a quarter rest) to (Bar 13) G whole note tied to dotted half note next bar (followed by a quarter rest). The oboe in Bar 11 (Bar 11 marked “40” by Herrmann) plays Line 2 Ab whole note tied to dotted half note next bar, and then B whole note in Bar 13 tied to dotted half note next

bar. The clarinets in Bar 11 play small octave Bb/Line 1 Db whole notes tied to dotted half notes next bar (followed by a quarter rest) down to (Bar 13) small octave E/B whole notes tied to dotted half notes next bar. After a quarter rest in Bar 11, the bass clarinet continues the fluid line or phrase on Line 1 E half note crescendo to Db quarter note tied to (Bar 12) quarter note down to small octave Bb half note decrescendo to Ab quarter note (all notes under the phrase curve/arch line). After a quarter rest in Bar 13, the bass clarinet continues on small octave G half note to E quarter note tied to quarter note next bar to G half note to Ab quarter note (these notes under the arc) sounded crescendo. The harp plays the same five-note pattern as given in Bar 10 followed by a quarter rest and then another such figure (followed by a quarter rest), repeated next bar. After a quarter rest in Bar 13, the harp plays 3X this pattern to (Bar 14) three more such figures (followed by a quarter rest on the 4th beat). In the same rest pattern the vibe plays its own five-note pattern as delineated earlier.

In Bar 15 [dvd 17:07 or “56” notated by Herrmann on the score timing], the music becomes more agitated as old Sam gets more agitated. The flute plays *ff marcato* Line 1 Ab down to D up to Bb down to E rinforzando-marked quarter notes to (Bar 16) A down to E up to A down to F rinforzando quarter notes. Repeat these two bars in the next two bars. The oboe plays *ff marcato* Line 1 Bb down to E up to Ab down to D rinforzando-marked quarter notes to (Bar 16) B down to F up to A down to E quarter notes (repeated next two bars). The clarinets play *ff marcato* small octave Ab/Bb down to D/E up to Ab/Bb down to D/E rinforzando quarter note dyads to (Bar 16) A/B down to E/F up to A/B down to E/F quarter notes (repeated next two bars). The bass clarinet plays *sff* > small octave Bb dotted half note (followed by a quarter rest) down to F dotted half note *sff* > (followed by a quarter rest), repeated next two bars. The harp plays *sff* Contra-octave Bb grace note up to Great octave Bb whole note let vibrate down to (Bar 16) Contra-octave F grace note up to Great octave F whole note (repeated next two bars). The vibe strikes *sff* Line 2 Ab/Bb dotted half notes (followed by a quarter rest) to (Bar 16) A/B dotted half notes *sff* (followed by a quarter rest). Instead of being repeated the next two bars, the vibe continues the descent in Bar 17 on Line 2 D/E dotted half notes (followed by a quarter rest) up to (Bar 18) E/F dotted half notes *sff*.

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Arranger _____

In Bar 19 [dvd 17:23], the harp sounds *fff* Contra-octave Gb grace note up to Great octave Gb whole note down to (Bar 20) Contra-octave F grace note up to Great octave F whole note down to (Bar 21) Contra-octave Gb grace note up to Great octave Gb whole note let vibrate. The bass clarinet in Bar 19 plays *fff* > small octave Gb [written Ab] dotted half note (followed by a quarter rest) to (Bar 20) F [written G] dotted half note *fff* > (followed by a quarter rest) to (Bar 21) Gb whole note *ff* decrescendo to (Bar 22) F dotted half note (followed by a quarter rest). After a quarter rest in Bar 19, the clarinets play *ff* rinforzando-marked quarter notes small octave Ab/Bb sounded three times to (Bar 20), after a quarter rest, two more such Ab/Bb dyads (followed by a quarter rest) to (Bar 21), after a quarter rest, Ab/Bb rinforzando quarter notes (followed by a quarter rest) to same Ab/Bb quarter notes to (Bar 22), after two quarter rests, one more Ab/Bb quarter note dyad (followed by a quarter rest).

In Bar 23 [dvd 17:37], the vibe plays *f* Line 1 B-Line 2 C-E-G grace notes up to B whole note (repeated next bar) to (Bar 25) B-C-E-G 32nd notes up to B quarter note (followed by a quarter rest) to another such figure followed by a quarter rest (repeated next bar) to four such five-note figures in Bar 27 fortissimo (repeated next bar). After a half rest in Bar 23, the harp plays *f* small octave Ab-Bb-Line 1 Db-Fb grace notes up to Ab half note let

vibrate (repeated next bar). After a quarter rest in Bar 25, the harp plays the same grace notes to Line 1 Ab quarter note (followed by a quarter rest) and then another such figure (repeated next bar). In Bar 27, the harp plays four such figures, repeated next bar.

In Bar 23, the bass clarinet plays *sff* small octave E whole note tied to dotted half note next bar (followed by a quarter rest) to (Bar 25) Bb whole note tied to dotted half note next bar down to (Bar 27) E whole note *sff* tied to dotted half note next bar (followed by a quarter rest).

The image shows a handwritten musical score for measures 140 through 152. The staves are labeled on the left as Fl (Flute), Cb (Bass Clarinet), Cl1 (Clarinet I), Cl2 (Clarinet II), Bsn (Bassoon), Hr (Harp), and Vla (Viola). The measures are numbered 140, 144, 148, and 152 at the top. The score contains various musical notations including grace notes, slurs, and dynamic markings. There are some handwritten annotations and corrections throughout the score, such as 'a2' in the Cl1 part and '1-56' in the Cl2 part.

In Bar 27, the clarinets return to play *ff* and *a2* small octave B-Line 1 C-E-G grace notes to B [written Line 2 C#] quarter note (followed by a quarter rest) down to small octave Ab-Bb-Line 1 Db-Fb grace notes to Ab quarter note (followed by a quarter rest). In Bar 28, the clarinets are now divisi. Clarinet I plays the same B-Line 1 C-E-G grace notes to B quarter note figure 4X while clarinet II plays Ab-Bb-Db-Fb grace notes to Ab quarter note figure 4X.

Back in Bar 24 (“132” timing marked by Herrmann), the flute returns to play *p* < > Line 1 B half note legato to Ab half note to (Bar 25) “3” bracketed triplet value half notes B-Ab-B crescendo-decrescendo) to (Bar 26) Ab legato to Ab quarter notes decrescendo back to B legato to Ab quarter notes decrescendo. In Bar 27, the flute then plays “3” top-bracketed

triplet value quarter notes B-Ab-B to B-Ab-B to (Bar 28) normal value 8th notes B-Ab-B-Ab (crossbeam connected) to "3" triplet value 8ths B-Ab-B to B-Ab-B. There is a steady crescendo hairpin in Bars 27-28 ending *ff*. End Bar 29 shows a whole rest held fermata. Back in Bar 24, the oboe returns to play *p* < > Line 1 B to Ab half notes, and so forth (see the flute line but written an octave lower register for the oboe).

In end Bar 29 [dvd 18:01], the only instrument you hear is the bass clarinet sounding *fff* small octave Eb [written F natural] whole note held fermata.

End of cue.

Prod. _____ Title _____ Page 9
R3 M1532 X Arranger _____

Molto agitato

FL. *f* *Molto Rall* ---
 ob. *p*
 Cl. *f*
 B.C. *fff*
 Hr. *f*
 V.l. *f*

1 2 3 4 5 6 7 8

["The Plea"] R3 M1532. Cue X. *Molto agitato* in C time, 8 bars, :18. Dvd location: 18:40. Scene: Sam pleas with the policeman to let him in the neighbor's house to wind the clock. Finally we have clear-cut triads/chords in this score.

The flute in Bar 1 plays *f* < Line 1 Ab legato to Bb half notes to (Bar 2) Line 3 Cb whole note decrescendo hairpin. In Bar 3, the flute then plays

Line 1 Ab to Bb half notes to (Bar 4) Line 2 Cb whole note decrescendo. In Bar 5 (*molto rall*), the flute plays Line 2 D to Db half notes to (Bar 6) C to Line 1 B half notes decrescendo to (Bar 7) Bb whole note (silent in end Bar 8). Back in Bar 1, the oboe plays *f* < Line 1 Ab to Bb half notes to (Bar 2) Line 2 Cb whole note. In Bar 3, the oboe plays Line 2 Ab to Bb half notes to (Bar 4) Line 3 Cb whole note. In Bar 5, the oboe plays Line 3 D to Db half notes to (Bar 6) C to Line 2 B half notes to (Bar 7) Bb whole note. Note that the oboe is the mirror image of the flute in terms of the registers played although the same lettered notes.

Back in Bar 1, clarinets play *ff* a series of rinforzando-marked quarter notes small octave Eb/Ab to F/middle Cb back to Eb/Ab to F/Cb to (Bar 2) Ab/Line 1 D to F/Line 1 Cb to Ab/D to F/Cb. Repeat these two bars in Bars 3-4. The bass clarinet in Bar 1 plays *ff* Line 1 Cb down to small octave F up to Cb down to F rinforzando quarter notes (repeated next three bars). The harp in Bar 1 sounds *ff* Great octave and small octave Cb rinforzando half notes to another pairing of C-flat half notes (repeated thru Bar 4) and then silent to end of cue. The vibe in Bar 1 sounds *ff* (*L.V.*) Line 2 Cb/Eb/Ab (Ab min 1st inversion) half notes down to Line 1 Ab/Line 2 Cb/Eb (Ab minor tonality root position) half notes, repeated next three bars. In Bar 5, the vibe ends its participation in this cue forte on Line 2 Eb/Gb/Bb (Eb min) whole notes let vibrate.

In Bar 5, the clarinets now play decrescendo small octave Gb/Bb whole notes tied to whole notes next bar while the bass clarinet plays small octave Eb whole note tied to whole note next bar. In Bar 7, the clarinets play *p* > small octave D/Ab whole notes tied to whole notes next bar held fermata. The bass clarinet plays small octave E whole note tied to whole note next bar held fermata.

Bars 5-6 are interesting in a tonality perspective. Initially we have the simple Eb minor chord played by the vibe and the bass clarinet with the two clarinets. If you add the initial D half note of the flute and oboe, you have the Eb minMaj 7th (Eb/Gb/Bb/D). One author claimed this is the “Hitchcock” chord (the minor-major seventh). If you then add the Db half note played by the flute and oboe, you have the Eb min 7th (Eb/Gb/Bb/Db). In Bar 6, if you add the C, you have the C half-dim 7th (C/Eb/Gb/Bb). You could also claim to have the Eb min 6th (Eb/Gb/Bb/C) but that is unlikely in most of what Herrmann did. Finally, if you add the B half note, then you have the ambiguity present with both the B and the B-flat tones. You also

have ambiguity in the end two bars. Bar 7 offers D/E/Ab/Bb. The D up to Ab of the clarinets shows the d5 version of the tritone.

End of cue.

["Your Time Has Come"] R3 M1533. Cue XI. *Lento* in C time, 53 bars, 3:30. Dvd location: 19:17. Scene: Carol says goodnight to the distraught Sam. As he tries to fall asleep, his ghostly alter ego appears to him in a manner and tells him "his time has come." But Sam counters with reason. After all, Sam's been to a psychiatrist! The belief that if the clock stops he dies is nonsense. The clock has no power; *he* has the power! This is the longest and probably the most memorable cue in the score. At least I personally find it appealing, as I did cues IV and VI.

The clarinets in the grace bar sound *p* unison small octave F [written G] quarter note crescendo hairpin to (Bar 1) D/Bb divisi quarter notes to unison F quarter note to Eb/G quarter notes to F quarter note decrescendo (repeated next bar) to (Bar 3) unison small octave D quarter note crescendo up to F quarter note back to D crescendo up to F quarter notes to (Bars 4-5) a repeat of Bars 2-3. The bass clarinet in Bar 2 plays *pp* < small octave Bb [written middle C] whole note to (Bar 3) Ab [written Bb] dotted half note decrescendo (followed by a quarter rest) to (Bar 4) G [written A] whole note

crescendo and legato to (Bar 5) F [written G] dotted half note decrescendo (followed by a quarter rest).

In Bar 6 [dvd 19:36 or “20” seconds as written by Herrmann), the clarinets play small octave D/Bb half notes crescendo and legato mini-slur to Eb/middle C half notes to (Bar 7) F#/Line 1 D whole notes decrescendo. The bass clarinet plays small octave G to F half notes to (Bar 7) D whole note >. In Bar 8, the clarinets continue on D/Bb to Eb/C half notes once again to (Bar 9) D/Bb whole notes decrescendo. The bass clarinet plays G to F half notes to (Bar 9) Bb whole note decrescendo. In Bar 10 [dvd 19:51], clarinet I plays Ab to Bb half notes (repeated next bar) while clarinet II plays D whole note (also repeated next bar). The bass clarinet plays E to F half notes (repeated in Bar 11).

Prod. _____ Title _____ Page 10
 Arranger _____

The image shows a handwritten musical score for measures 12 through 22. The staves are labeled: Fl (Flute), ob (Oboe), Cl I (Clarinet I), Cl II (Clarinet II), Bcl (Bass Clarinet), Hr (Horn), and Vb (Violin/Bass). The score includes various musical notations such as notes, rests, slurs, and dynamics (p, pp, ppp). There are also some handwritten annotations and circled numbers (45, 50, 102) above the staff. The bottom of the page shows measure numbers 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, and 22.

In Bar 12 (start of page 10 of the score), clarinet I plays crescendo Ab whole note legato to (Bar 13) Bb whole note decrescendo, while clarinet II plays D whole note tied to whole note next bar. The bass clarinet plays E whole note to (Bar 13) F whole note.

In Bar 14 [dvd 20:04 or “45” as written by Herrmann], the flute and oboe are soli for a short while. The flute plays *p* Line 1 Bb-Bb half notes to

(Bar 15) Bb-Bb half notes once again to (Bar 16) Bb whole note tied to whole note next bar. The oboe plays Line 2 Bb-Bb half notes (repeated next bar) to (Bar 16) Bb whole note tied to whole note next bar. After a half rest in Bar 16, the bass clarinet plays *pp* < small octave Bb half note legato to (Bar 17) Gb to F half notes to (Bar 18) E whole note decrescendo.

In Bar 18 [dvd 20:19], the vibe shows up to play a familiar pattern *pp*. We find ascending grace notes (32nd notes) Line 1 B-Line 2 C-E-G up to B half note back to the same grace notes up to B half note. In Bar 19 [dvd 20:23], the flute, oboe and clarinets respond with *pp* whole notes. The flute plays Line 2 Bb whole note, the flute Line 2 Gb whole note, and clarinets small octave Eb/Bb whole notes (combined Eb minor tonality). The vibe in Bar 20 repeats Bar 18. The flute in Bar 21 responds *pp* on Line 2 Gb whole notes while the oboe plays Line 2 Bb whole notes, and the clarinets sound Eb/Bb whole notes once again.

The bass clarinet is the only woodwind you hear in Bar 22 sounding *pp* small octave Eb [written F natural] whole note. The harp finally shows up to start playing easy-on-the-ear arpeggio ascending to descending 16th note figures (four figures per bar). The harp sounds *pp* small octave Ab-Bb-Db-Fb 16ths (connected as a figure by two crossbeams) legato up to Ab-Bb-Line 2 Db-Fb 16ths (connected by two crossbeams) up to (top staff) descending 16ths Ab-Fb-Db-Line 1 Bb (connected by two crossbeams) down to Ab-Fb-Db-small octave Bb 16ths (all sixteen notes are played legato under the phrase arc or arch curve line). The linear tonality is the consistent Bb half-diminished seventh (Bb/Db/Fb/Ab). As I pointed out in various papers and rundowns, Herrmann's favorite or most used seventh chord was the half-dim 7th. It was not the minMaj 7th, by the way! *Playfully* now, we can label the half-dim 7th as the "Herrmann Seventh" or "Herrmann Chord."

In Bar 23, the altri woodwinds make a whole chord response. The flute plays *p* Line 2 B whole note, the flute sounds *pp* Line 2 G whole note, and the clarinets play *pp* small octave E/B [written F#/Line 1 C#] whole notes.

In Bar 24 [dvd 20:43], the bass clarinet returns about a one-bar break to sound *pp* small octave Eb whole note. The harp also returns to sound *pp* ascending 16ths exactly as delineated in Bar 22. In Bar 25, the flute plays *pp* < > Line 2 G whole note legato to (Bar 26) Gb whole note. The oboe plays

Line 2 B whole note to Bb whole note next bar. Clarinets play E/B whole notes to (Bar 26) Eb/Bb whole notes.

In Bar 27 [dvd 20:55], the bass clarinet plays small octave E whole note. This time around the vibe plays. It sounds *pp* Line 1 B-Line 2 C-E-G grace notes up to B half note back down to the same grace note up to Bb half note.

In Bar 28, the flute plays *p* Line 2 Bb whole note. The oboe plays *pp* Line 2 Gb whole note, and the clarinets play small octave Eb/Bb whole notes. The harp plays the same Bb half-dim 7th 16th note figures as given in Bar 22 (repeated in Bar 29). In Bar 29, the bass clarinet plays *pp* < small octave Eb whole note to (Bar 30) E whole note decrescendo. The vibe in Bar 30 repeats the pattern given in Bars 18, 20, 27).

In Bar 31 [dvd 21:12, start of page 11 of the manuscript], the flute plays *pp* > Line 2 Bb legato to Ab half notes (repeated next bar) to (Bar 33) Line 1 Bb to Ab half notes (repeated next bar). The oboe in Bar 31 plays Line 1 Bb to Ab half notes (repeated next bar) to (Bar 33) Line 2 Bb to Ab half notes (repeated next bar). Clarinets play *pp* < (crescendo, not decrescendo as the flute and oboe) small octave D/G# half notes to E/Bb half notes (repeated next bar) to (Bar 33) G#/Line 1 D half notes crescendo to Bb/Line 1 E half notes (repeated next bar).

Prod. _____ Title _____ Page 11
 Arranger _____

2117

Fl
 Clb
 Clc2
 Bsc
 Hrp
 Vib

31 32 33 34 35 36 37 38 39 40 41 42 ✓

In Bar 35, the bass clarinet plays *pp* < small octave E whole note legato to (Bar 36) Eb whole note decrescendo. The vibe in Bar 35 repeats the pattern delineated in Bars 18, 20, 27, 30, In Bar 36, the harp plays *pp* the same ascending to descending 16th note figures as delineated in Bar 22.

In Bar 37, the flute returns to play *p* < Line 2 Ab legato to Bb half notes (repeated next bar) down to (Bar 39) Line 1 Ab to Bb half notes (repeated next bar). The oboe plays *p* < Line 1 Ab to Bb half notes in Bars 37-38 to (Bar 39) Line 2 Ab to Bb half notes (repeated next bar). The clarinets in Bar 37 play *p* > (decrescendo, not crescendo as for the flute and oboe) E/Bb half notes to D/G# half notes (repeated next bar) to (Bar 39) Bb/Line 1 E half notes to G#/Line 1 D half notes decrescendo (repeated next bar).

The bass clarinet in Bar 41 plays *pp* < small octave E whole note to (Bar 42) Eb whole note decrescendo. The vibe repeats the earlier pattern as given. In Bar 42, the harp repeats the same Bb half-dim seventh 16th note pattern. This changes in the next two bars, however. In Bar 43, the vibe plays *pp* Line 2 E/G/B (E min) half notes down to C/Eb/G (C min) half notes

down to (Bar 44) Line 1 Ab/Line 2 Cb/Eb (Ab min) whole notes. IN Bar 44, the harp now plays something different! We find ascending 16ths *pp* Line 1 Cb-Eb-F-Ab (connected as a figure by two crossbeams) up to Line 2 Cb-Eb-F-Ab 16ths up to (top staff) descending legato 16ths Line 3 Cb-Line 2 Ab-F-Eb to Cb-Line 1 Ab-F-Eb. The linear tonality is the F half-dim 7th (F/Ab/Cb/Eb). No surprise here! Herrmann was a purposeful, consistent, stay-the-course composer.

In Bar 45, the flute returns to play *p* > Line 2 E half note legato down to C half note up to (Bar 46) Line 2 B half note down to G half note. The oboe plays *pp* > Line 2 B down to G half notes down to (Bar 46) E to C half notes. The clarinets play *p* > small octave G/B half notes down to Eb/G half notes (repeated next bar). The vibe in Bars 46-47 repeat Bars 43-44. The harp in Bar 47 repeats the F half-dim 7th pattern just given in Bar 44.

In Bar 48 [dvd 22:24], the clarinets play *p* > small octave G/B half notes legato to Eb/G half notes (repeated next bar). The bass clarinet plays *pp* < E to G half notes legato to (Bar 49) B back to G half notes decrescendo to (Bar 50) E whole note *pp* > tied to whole note next bar. The vibe in Bar 50 [dvd 22:33] plays once again Line 2 E/G/B down to C/Eb/G to (Bar 51) Line 1 Ab/Line 2 Cb/Eb whole notes. The vibe is solo in the final two bars. It sounds *ppp* in Bar 52 Line 2 C/Eb/G whole notes down to end Bar 53) Line 1 Ab/Line 2 Cb/Eb whole notes held fermata.

End of cue.

[Stopped Ticking] R3 M1534. Cue XII. *Moderato* in C time, 12 bars, :35. Dvd location: 23:28. This cue and the next (final) one are written on final page 12. Scene: Sam tells Carol that the clock stopped ticking but *he* is still ticking! Here we find Herrmann playing the main body of the Grandfather's Clock song performed by clarinet I.

Prod. _____ Title XII Page 12
R3 M1534 Arranger _____

Moderato

23:28 *delco*

Clars I
Bassoon Cello

Clars I
Bassoon Cello

Rall. ---

35

Clarinet I in the grace bar plays *p* < Line 1 F [written G] quarter note up to (Bar 1) Bb [written Line 2 C] quarter note to A-Bb [written B-C] 8ths up to Line 2 C [written D] quarter note down to Bb-C 8ths to (Bar 2) Line 2 D [written E] decrescendo to Eb-D [written F-E] 8ths down to Line 1 G [written A] quarter note (these 11 notes are under the phrase arc/slur). The new phrase begins on Line 2 C quarter note crescendo to (Bar 3) Bb quarter note to Bb-Bb 8ths down to A quarter note to G-A 8ths to (Bar 4) Bb dotted half note decrescendo (these 8 notes are under the legato phrase slur). Then clarinet I plays start of a new phrase) Bb-Line 2 D 8ths crescendo to (Bar 5) F quarter note down to D-C 8ths down to Bb quarter note to A-Bb 8ths to

(Bar 6) Line 2 C-Bb-A-G decrescendo 8ths (crossbeam connected) to F quarter note (these notes under the legato-phrase slur). Then this clarinet plays Bb-Line 2 D 8ths up to (Bar 7) a repeat of Bar 5 to (Bar 8) Line 2 C dotted half note decrescendo (these 9 notes under the phrase arc). Then clarinet I plays Line 1 F quarter note to (Bar 9) Bb up to Line 1 C half notes to (Bar 10) D quarter note to Eb-D 8ths down to Line 1 G quarter note (these seven notes under the phrase slur). Finally this clarinet plays Line 2 C quarter note to (Bar 11, *Rall*) Line 1 Bb to A half notes to (Bar 12) Bb dotted half note decrescendo (followed by a quarter rest held fermata).

Back in Bar 1, clarinet II plays Line 1 D [written E] half note legato mini-slur to Eb [written F] half note crescendo to (Bar 2) F [written G] to Eb half notes decrescendo to (Bar 3) D to Eb half notes crescendo to (Bar 4) D dotted half note decrescendo (followed by a quarter rest). In Bar 5, clarinet II plays Line 1 Bb quarter note down to F-Eb 8ths to D up to F quarter notes crescendo to (Bar 6) Eb half note decrescendo down to small octave A quarter note (followed by a quarter rest). Then clarinet II plays Line 1 F dotted quarter note to F# 8th crescendo to D half note to (Bar 8) middle C half note up to F quarter note decrescendo (followed by a quarter rest). Then clarinet II plays Line 1 D to Eb half notes to (Bar 10) F quarter note to G-F 8ths to Eb half note to (Bar 11) D to Eb half notes to (Bar 12) D dotted half note (followed by a quarter rest held fermata).

Back in Bar 1, the bass clarinet plays *p* < small octave Bb down to F half notes [written middle C-small octave G] crescendo to (Bar 2) Bb up to middle C half notes decrescendo. Then the bass clarinet in Bar 3 plays Line 1 F half note leaping downward to small octave F half note crescendo to (Bar 4) Bb-Line 1 C-D legato quarter notes decrescendo (followed by a quarter rest). Then the bass clarinet in Bar 5 plays small octave BB legato up to Line 1 D to F back to D quarter notes crescendo to (Bar 6) C to Eb to F quarter notes (followed by a quarter rest). In Bar 7, the bass clarinet continues on D down to small octave Bb up to Line 1 G to F quarter notes crescendo to (Bar 8) G down to C down to small octave F quarter notes decrescendo (followed by a quarter rest). In Bar 9, the bass clarinet then sounds *p* > small octave Bb legato mini-slur down to F quarter notes back up to Bb legato to F quarter notes (repeated next two bars) to (end Bar 12) Bb down to F quarter note decrescendo hairpin to Bb dotted half note *pp* and held fermata. The implied tonality is Bb maj (Bb/D/F). The story has resolved itself, so no need for minor chords and half-dim sevenths!

End of cue.



"Finale" R3 M1535. Cue XIII. Note: Herrmann actually wrote down "Finale" here. *Moderato* in C time, 4 bars, :14. Dvd location: 24:18. Scene: All is well as Rod Serling comes back in a voice-over.

Sinfonia
R 3 M 1535

Finale

The flute plays *p dolce* Line 2 Bb to Line 3 C half notes to (Bar 2) D quarter note to Eb-D 8ths down to Line 2 G quarter note (these six notes are under the legato phrase slur) up to Line 3 C quarter note to (Bar 3) Line 2 Bb to A half notes to (end Bar 4) Bb whole note held fermata. The oboe plays the same but written an octave lower register. Clarinets play *p dolce* Line 2 D/F [written E/G] half notes legato mini-slurs to Eb/G [written F/A] half notes up to (Bar 2) F/Bb half notes down to C/Eb half notes. In Bar 3, clarinet I plays Line 2 F whole note to (Bar 4) same F whole note held fermata. Clarinet II plays Line 2 D legato to Eb half notes to (Bar 4) D whole note held fermata. The bass clarinet plays *mp* > small octave Bb legato down to F quarter notes back up to Bb down to F quarter notes *mp* > (repeated next two bars) to (Bar 4) Bb whole note *p* and held fermata.

The harp in Bar 1 plays *mf* Contra-octave Bb grace note up to Great octave Bb quarter note let vibrate (followed by a quarter rest) back down to Contra-octave Bb grace note up to Great octave Bb quarter note (followed by a quarter rest), repeated next two bars and followed in end Bar 4 by a whole rest held fermata. The vibe in Bar 1 sounds *ppp* Line 1 Bb/Line 2 D/F (Bb maj) half notes up to Line 2 C/Eb/G (C min) half notes to (Bar 2) D/F/Bb (Bb maj 1st inversion) half notes down to C/Eb/G half notes to (Bar 3) Line 1 Bb/Line 2 D/F half notes to C/Eb/F half notes to (Bar 4) D/F/Bb whole notes held fermata.

End of cue.

* * *

LYRICS

My grandfather's clock was too large for the shelf,
So it stood 90 years on the floor.

It was taller by half than the old man himself,
Though it weighed not a penny weight more.

It was bought on the morn of the day that he was born,
And was always his treasure and pride.

But it stopped, short, never to go again,
When the old man died....

90 years without slumbering, tick, tock, tick, tock.
It's life's seconds numbering, tick, tock, tick, tock

It stopped, short, never to go again,
When the old man died....

In watching its pendulum swing to and fro,
many hours had he spent while a boy.

And in childhood and manhood the clock seemed to know,
And to share both his grief and his joy.

For it struck 24 when he entered at the door,
With a blooming and beautiful bride.

But it stopped, short, never to go again,
When the old man died.....

90 years without slumbering, tick, tock, tick, tock,
It's life seconds numbering, tick, tock, tick, tock

And it stopped, short, never to go again,
When the old man died....

My grandfather said that of those he could hire,

Not a servant's so faithful he found.

For it wasted no time and had but one desire,
At the close of each week to be wound.

And it kept in its place, not a frown upon its face,
And its hands never hung by its side.

But it stopped, short, never to go again,

When the old man died....

When the old man died!

* * * * *

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