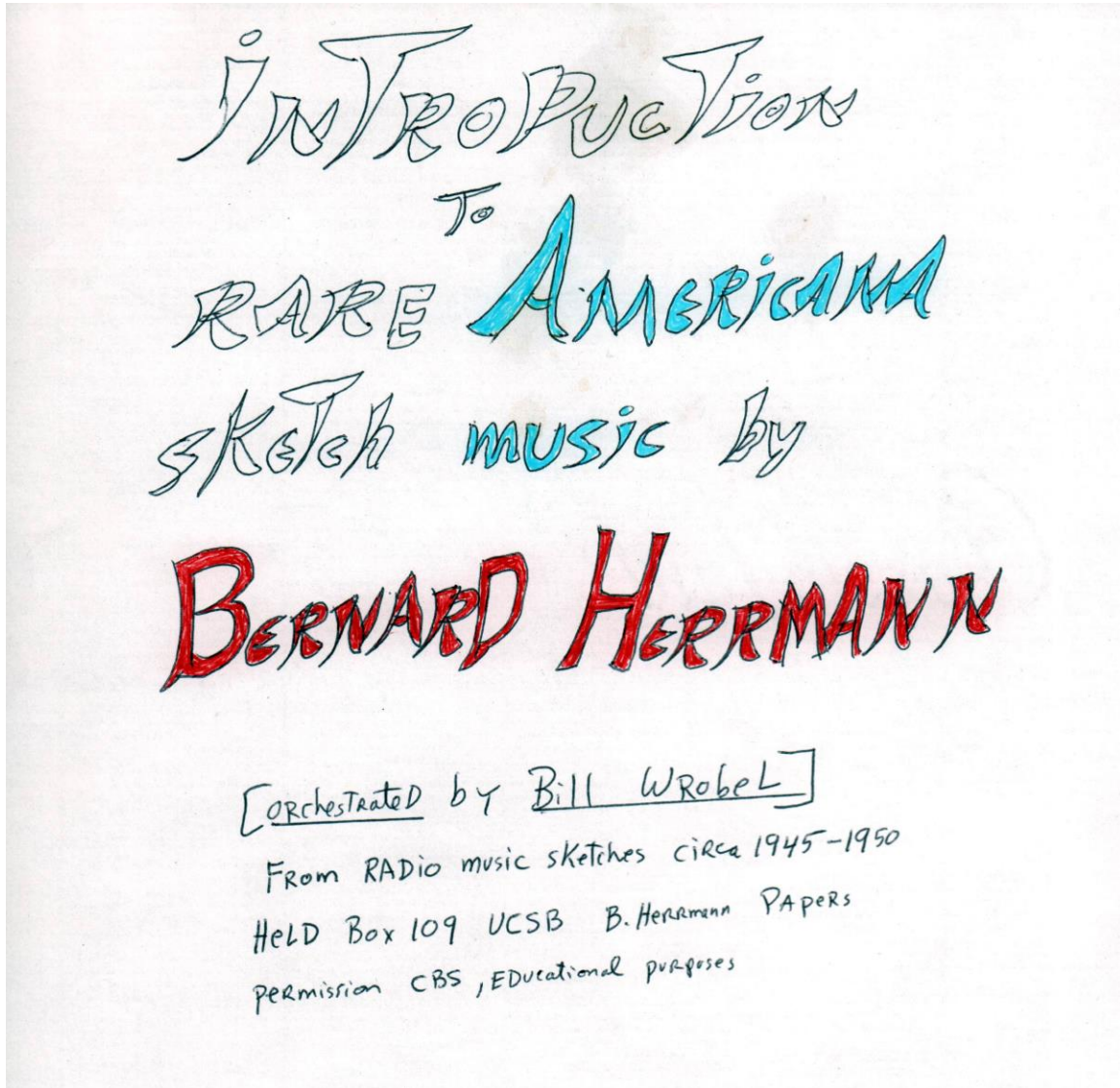


Bernard Herrmann Box 109 UCSB Unpublished Sketches
ORCHESTRATED



http://s32.postimg.org/f4s0rjfw5/Americana_sketches.jpg

While the Box 109 Herrmann sketch materials were previously known *about* (made available for many years at UCSB for research under the online description of "Box 109 **Miscellaneous Unidentified Sketches**"), few or, most likely, no researchers were sufficiently interested enough in the material to study this unidentified music in depth. I hoped to remedy this omission, first, when I discussed this material in my 2011 "Resources & Herrmann Research" paper in the JOURNAL OF POPULAR MUSIC HISTORY:

<https://journals.equinoxpub.com/index.php/PMH/issue/view/1074>

There are sixty folders of sketches in Box 109. Many folders have only one page while others have up to six or more pages (most are short cues normally designated only with Roman numerals I, II, III, and so forth). Each sketch # entry are in a separate folder except # 49 thru 52 that are all in one folder. Most sketches are named, most often Americana-themed. All sketches except one ("Return of the Private") are numbered. Missing cue numbers are 1, 2, 3, 4, 5, 6, 50, 54, 56, 63, 64 and 68. Sketch # 18 (2 pages) shows no cue title but ends on the name, "Father Richard." One of the few sketches that show a date is the "Easter Show" sketch # 12 (3 pages) showing the inscribed date of "April 6." No year is given; however, the only Easter Sunday that applied in the general period was 1947. "Steel" sketch # 11 (2 pages of 7 cues) is dated "Dec 15/45."

Starting July 21, 2015 I decided to engage in the big project to orchestrate Herrmann's sketches. Since I have been researching his written music since at least 1982, I felt I have acquired a good sense of how to faithfully reproduce his style of orchestration. In several sketch series I have even offered alternate instrumentation versions (say, one sketch version for woodwinds, one for brass, and one for strings). My project was, in certain terms, a sort of *Field of Dreams* goal that "If you build it, he will come." In other words, if I make available the orchestrated music, this will perhaps make it easier or more approachable for a future probable orchestra(s) to want to perform this rare, never-before-heard music as a World Premiere event thru the proper channels. We shall see! :)

Let's start with the first sketch series in numerical order as survived. There were no series marked # 1 thru 6 in the collection.

"Remember the Alamo" Sketch series #7 (start of the surviving sketch series in Box 109 University of California Santa Barbara).

The direct link image immediately below is Cue I "Remember the Alamo" orchestrated image #1. Note that the initial chord is the F half-diminished 7th (F/Ab/Cb/Eb). Herrmann did not indicate instrumentation specifications for cue I except for "ww" (woodwinds) at one point.

http://s32.postimg.org/3km25evnp/page_1_Box_109_UCSB_orchestrated_Remember_the_Al.jpg

The link below initially shows Cue II "Remember the Alamo" that I orchestrated. Note that the initial chord in the G minMaj 7th (G/Bb/D/F#). An Alamo theme suggests a martial (brassy) treatment with added snare drum and cymbal. All Herrmann indicated on the sketch was general strings, trumpets and cymbal.

http://s32.postimg.org/mo32dq85h/page_2_Box_109_UCSB_orchestrated_Remember_the.jpg

Included in the image in the link above is Cue III "Remember the Alamo" orchestrated. It ends on the Eb minor (Eb/Gb/Bb) half note chord. Note that I created two versions (Herrmann did not indicate instrumentation). Version A showcases the soli brass while version B utilizes three clarinets, a bass clarinet, and four *Fags* (German for bassoons).

The link below shows Cue IV "Remember the Alamo" orchestrated (Note: Remember not just the Alamo but also that Herrmann wrote this music about it! :) :

http://s32.postimg.org/f1vnsvb2d/page_3_Box_109_UCSB_orchestrated_Remember_the_A.jpg

Keeping with the suggestive brass treatment for the "Alamo" theme or subject, I started the cue with the tutti brass. Herrmann indicated strings, cymbal, snare drum, and timp.

Next in order is sketch series #8, "Bridge Builder." It starts with *Maestoso* grandeur but ends in gentle beauty. The orchestrated version of cue I is as follows (click on link below):

http://s32.postimg.org/3th7jridh/page_4_Box_109_UCSB_orchestrated_Bridge_Builder.jpg

Herrmann only indicate a solo violin, some solo horns at a specific spot, and flutes at the end. Included in this image at the bottom is the final cue (cue V) of the "Bridge Builder" lent itself for strings treatment, in my opinion. The music reminds me of some cues from *Fahrenheit 451*--but strings only, no percussive instruments.

Here in the link immediately below are the orchestrated versions of cues II & III of "Bridge Builder." Cue II ends on E minor (E/G/B).

http://s32.postimg.org/daxplmp51/page_5_Box_109_UCSB_orchestrated_Bridge_Builder.jpg

Next is Herrmann's cue IV of "Bridge Builder" that I really like. It is an ominous and powerful short cue by Herrmann reminiscent to me of the "Trapped" cue of *Jason & the Argonauts* (beginning two bars of this cue) followed by the Fromes type of jagged rinforzando patterns (here by the bassoons) in *The Kentuckian*. Here is the link below:

http://s32.postimg.org/lry4zarph/page_6_Box_109_UCSB_orchestrated_Bridge_Builder.jpg

Note that Herrmann did not indicate instrumentation in his sketch. My version A is faithful to Herrmann sketch cue in terms of length (six bars). I then decided to orchestrate an expanded version B of this cue to make the music feel more "complete" in the typical Herrmann cell format. The first version has the *marcato* bassoons section of four bars, but the previous section of descending quarter notes is only two bars. To create a more complete or 4 + 4 cell format, I extended the beginning section longer by

two bars by simply raising the relative registers one octave higher. Then Bars 3-8 of the rest of the cue is precisely the same as version A. Version C (longer yet) follows with most of the initial instrumentation of the Bridge Builder cue (cue I) in the beginning 2 or 4 bars.

Next in the sketch series is #9 "Stormalong," based on a larger-than-life American folk hero, Alfred Bulltop Stormalong, a thirty foot sailor. Herrmann later self-borrowed the theme of cue I for "The Steamboat" cue of *The Kentuckian* (1955). Here are the orchestrated images of cue I (first eight bars) of "Stormalong" in the link immediately below. Note that Herrmann did not specify instrumentation excepts for horns in Bar 6.

http://s32.postimg.org/wz47z5zgl/page_7_Box_109_UCSB_orchestrated_Stormalong_cue.jpg

Here is the rest of cue I of "Stormalong" in the link below:

http://s32.postimg.org/cw81377b9/page_8_Box_109_UCSB_orchestrated_Stormalong_cue.jpg

And here is that subsidiary theme pattern in "The Steamboat" cue of *The Kentuckian* that Herrmann borrowed from "Stormalong" cue I:

http://s32.postimg.org/h7ul6b391/Steamboat_Theme_ala_Stormalong_cue_I.jpg

Next is cue II. Herrmann indicated trumpets, clarinets and celli in this sketch cue, and of course I included them in my orchestrated version below:

http://s32.postimg.org/ui84q5ryd/page_9_a_Box_109_UCSB_orchestrated_Stormalong_c.jpg

Next is Herrmann's cue III of "Stormalong." Note that he did not indicate instrumentation in his sketch except for the end bar's "WW" (woodwinds). Here is my orchestrated image below:

http://s32.postimg.org/vfnrd91th/page_9_b_Box_109_UCSB_orchestrated_Stormalong_c.jpg

Next is "Hodag," sketch series # 10. Hodag is a fantastic-looking folkloric creature whose lore generated from the state of Wisconsin. Here below is the link for you to see the orchestrated version of Herrmann's sketch cue I. See if you can recognize this music.....

http://s32.postimg.org/jtm7h8m0l/page_10_Box_109_UCSB_orchestrated_Hodag_cue_I.jpg

If you guessed that it too was later self-borrowed for *The Kentuckian*, then you would be correct. In fact, it was used as one theme in "The Steamboat" cue. If you recall from earlier, cue I of "Stormalong" was also used as a subsidiary theme in "The Steamboat" cue (but a different one than here presented in Hodag). Below is the Hodag I pattern reflected later in "The Steamboat" cue:

http://s32.postimg.org/ezi8nx08l/Steamboat_Theme_ala_Hodag_cue_I.jpg

In the Hodag sketch, Herrmann inserted "Wa--- Wa---" for the descending half-notes, so I simply orchestrated that effect via the harmon mutes attached to the B-flat trumpets.

Note that cue II of "Hodag" that I orchestrated is placed at the bottom of the page in the image link of cue I.

Next are my two orchestrated images of Herrmann's cue IIB of "Hodag":

http://s32.postimg.org/cyg9gtgs5/page_11_Box_109_UCSB_orchestrated_Hodag_cue_II_B.jpg

http://s32.postimg.org/htxdv6eyd/page_13_Box_109_UCSB_orchestrated_Hodag_cue_II_B.jpg

Next is cue III of "Hodag" by Herrmann. See if you recognize the music in the direct link image below:

http://s32.postimg.org/y74ibuotx/page_12_Box_109_UCSB_orchestrated_Hodag_cue_III.jpg

Did you recognize the music? Herrmann later self-borrowed it for the "Wild Party" music in *Garden of Evil* (1954). Here is my hand-copy of that cue:

http://s32.postimg.org/esqt9or3p/Wild_Party_Bars_1_10.jpg

Finally we come to what I label as cue IIIB of "Hodag." In the sketch it start at Bar 3 (Section B) to the end of cue.

http://s32.postimg.org/sfk22yred/page_14_Box_109_UCSB_orchestrated_Hodag_cue_III.jpg

I decided to make this added section of cue III a stand-alone cue as a better fit or presentation considering the special nature of the music here. Sections B thru I show a distinctly different character of music from Section A of cue III.

Next is sketch series #11 "Steel" dated December 15, 1945. This was one of the few Herrmann actually dated on the sketches. In my opinion, the best of the six cues is cue I. Fortunately the rest of the cues were rather short so I could complete the orchestrations all in one day. Moreover, I had to give this series of cues some thought beforehand. I wanted something to depict, in part, "steel", so I decided to utilize chimes and cymbals (but not the cumbersome anvil! :)

The music at one or two spots is somewhat similar in spots or structure (loosely) to the CBS radio show "Seems Like Radio Is Here To Stay" that was aired about five weeks earlier (November 5, 1945). So I assume it was fresh on his mind when he wrote the sketches for "Steel."

Here is my orchestrated version of Herrmann's sketch to cue I of "Steel." Note that it ends on the D major (D/F#/A) chord. Note that Herrmann did not indicate instrumentation except in parts of cues II & III.

http://s32.postimg.org/t1ael719x/page_15_Box_109_UCSB_orchestrated_Steel_cue_I.jpg

Here are the orchestrated versions of sketch cues II & III shown in the link below. Note that it ends on the F minor (F/Ab/C) chord.

http://s32.postimg.org/cxv6d5645/page_16_Box_109_UCSB_orchestrated_Steel_cue_II.jpg

And here are my orchestrated versions of cues IV, V & VI of "Steel." I could not "steel" myself to orchestrate short (8 bars) sketch cue VII (final cue in this sketch series) because it was largely incomplete.

http://s32.postimg.org/b7zkrqofp/page_17_Box_109_UCSB_orchestrated_Steel_cue_IV.jpg

Next is Herrmann's sketch series #12 "Easter Show" dated April 6 [1947]. This series starts with cue II (perhaps cue I was lost). To my knowledge based on some research, no such show actually aired that day on CBS.

Here are my orchestrated versions of cues II & III of "Easter Show" :

http://s32.postimg.org/47cjp8x11/page_18_Box_109_UCSB_orchestrated_Easter_Show_c.jpg

Here are my orchestrated versions of sketch cues IV, V, VI & VII of "Easter Show" :

http://s32.postimg.org/a4dnxtkj9/page_19_Box_109_UCSB_orchestrated_Easter_Show_c.jpg

http://s32.postimg.org/fdr2enwhh/page_20_Box_109_UCSB_orchestrated_Easter_Show_c.jpg

As a side comment, normally with the subject of Easter, you would expect rather wholesome, highly consonant music. But when you have a cue end in diminished sevenths, and several "agitato" sections, you probably should expect an egg hunt that goes awry! :) Cue IV, in fact, ends on the C half-diminished chord (C/Eb/Gb/Bb).

Some of the music reminds me of the suspenseful music in "The Departure" cue in *Five Fingers*.

Next in the Herrmann sketch series is "Edison" (#13). The music pattern in cue I was later self-borrowed for a few comic cues in *The Kentuckian*, but the structure is far differently applied here (Maestoso), and *not* comic. In fact, although the basic structure of the phrasing is the same, the intervals are far different, so it's not going to sound anywhere the same as in, say, "The Bar" cue of the movie.

Playfully, I wanted instruments that seemed "electrical" to me. Spontaneously I thought of the celeste, triangle, glock, and facile harp.

Here are the orchestrated versions of cues I & II of "Edison" :

http://s32.postimg.org/od1szj7lh/page_21_Box_109_UCSB_orchestrated_Edison_cue_I.jpg

http://s32.postimg.org/lbtwfgfh9/page_22_Box_109_UCSB_orchestrated_Edison_cue_II.jpg

Cue I ends on the C Dom 9th (C/E/G/Bb/D). Incidentally, cue I was later self-borrowed for the "Huck Finn" sketch series besides cues in *The Kentuckian*. Herrmann in his sketch for cue II at its end wrote "[unreadable] telegraph keys."

Here following are three versions of orchestrated cue III of "Edison." Note that at the end of Herrmann sketch, he wrote three words with the middle word being "train" or "train's) (the other two words are unreadable). So once again I really do think these sketches were meant for specific radio plays/productions for CBS, whether realized or not.

http://s32.postimg.org/8dbdy5o39/page_23_Box_109_UCSB_orchestrated_Edison_cue_III.jpg

Next is cue IV of "Edison" that ends on the B dim seventh (B/D/F/Ab)---not a very *electrifying* tonality considering the topic! :).....

http://s32.postimg.org/q66lgw111/page_24_Box_109_UCSB_orchestrated_Edison_cue_I_V.jpg

Next is "John Muir" (sketch series #14).

With the outdoorsman/naturalist/preservationist subject matter, I would definitely expect the loud brass. Indeed, Herrmann on the sketch indicated trumpets and trombones on sketch cue I. Also horns and violins and woodwinds (unspecified) and Tam Tam. I included the harps, specified woodwinds (including the english horn), tuba, and rest of the strings. Full-bodied robust nature! Of course you'd have to have enough "wood"wind (the woods of the outdoors! :)....

So here is my orchestrated version of cue I of "John Muir":

http://s32.postimg.org/xt2e848c5/page_25_Box_109_UCSB_orchestrated_John_Muir_cue.jpg

Now we have orchestrated cue III (cue II was meant for source music from another composer) sketched by Herrmann for "John Muir" :

http://s32.postimg.org/xe7797391/page_26_Box_109_UCSB_orchestrated_John_Muir_cue.jpg

Here are cues IV & V. Cue IV ends on D major (D/F#/A) while cue V ends on A major (A/C#/E).

http://s32.postimg.org/uhhgo7gad/page_28_Box_109_UCSB_orchestrated_John_Muir_cue.jpg

Cue VI below ends on B major (B/D#/F#):

http://s32.postimg.org/8315u3sc5/page_27_Box_109_UCSB_orchestrated_John_Muir_cue.jpg

The next sketch series by Herrmann is #15, "H. Alger" [Horatio Alger]. Horatio Alger was an American author born January 13, 1832 , passing away on July 18, 1899.

Note that Herrmann curiously developed the musical subject of H. Alger based on the traditional comic ballad/narrative "A Man Whose Named Was Johnny Sands." Herrmann seemed to have written "Sand" instead of "Sands." This is given an active Irish treatment even these modern days. A popular local group sang it in a local Irish pub nearby me several months ago on St. Patrick's day.

The composer is credited to John Sinclair sometime in the last quarter of the 19th century. The subjects of this humorous song is marriage, wealth, strong emotions and...(as Alfred Hitchcock would slowly say)...."murder".....You can easily check the history of the "Johnny Sands" music via Wikipedia or other Internet sources.

Here is my orchestrated version of Herrmann's sketch for cue I of Horatio Alger:

http://s32.postimg.org/ruulla62d/page_29_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

The only instrumentation Herrmann provided for the melody line was at the end of Bar 8 bars (English horn). So I decided to just use the woodwinds and slow down the pace and sound level dynamics to help make it more sonorous and poignant or thoughtful. The first section Herrmann indicated strings and harp, so I kept it that way, but left the end section to "something different" woodwinds only to make the music more interesting to listen to (no strings there). Ends on Ab major (Ab/C/Eb).

Next is Herrmann's sketch cue II of Horatio Alger. As you can see from the sketch image below, Herrmann in his hurry made mistakes in his notation such as having full notes instead of dotted half notes in 6/8 time. Bar 3 stopped horns play the B dim 7th (B/D/F/Ab). Herrmann's handwriting on the sketches can be difficult at times, so sometimes I have to guess intended chords. If this specific chord utilized an A instead of an A flat, then we'd have the half-dim 7th (B/D/F/A). Herrmann frequently employed half-dim sevenths in his music.

The following image is the orchestrated version of cue II of Horatio Alger:

http://s32.postimg.org/d98mu5flh/page_30_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

The orchestrated version of sketch cue III is as follows:

http://s32.postimg.org/5jtitkw8l/page_31_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

Next is sketch cue IV of Horatio Alger. Do the first four bars remind the reader of anything?....

http://s32.postimg.org/zeondm9md/page_32_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

.....If you guessed that it was used in slight variation in "The Stagecoach" cue of *The Kentuckian*, then your eyes are keener than the Fromes looking for a Wakefield!

Here is my hand-copy of "The Stagecoach" patterns:

<http://s32.postimg.org/l3t2vpkqd/Stagecoach.jpg>

And following are two images of my orchestration of cue V of "Horatio Alger." The trumpets end the cue on the E major (E/G#/B) chord.

http://s32.postimg.org/53jbl2xbp/page_33_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

http://s32.postimg.org/cj0o7a8fp/page_34_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

And finally for this series of sketches titled Horatio Alger, here is cue VI that ends on A major (A/C#/E) penned by me back in early August, 2015:

http://s32.postimg.org/x7sq1yxpx/page_35_Box_109_UCSB_orchestrated_Horatio_Alger.jpg

Next is "Winter" (sketch series #16). When you look at the orchestrated image of Cue I immediately below, does it remind you of anything?

http://s32.postimg.org/xf402wvud/page_36_Box_109_UCSB_orchestrated_Winter_cue_I.jpg

The opening bars were later self-borrowed by Herrmann for the opening bars of "The Steamboat" cue of *The Kentuckian*. Once again we are finding that Herrmann re-used various themes and patterns from various Americana sketch series for this particular Americana movie. See image below:

http://s32.postimg.org/vpedhdid1/Steamboat_Theme_ala_Winter_cue_I.jpg

Although Herrmann used the piano and tambourine in "The Stagecoach" cue of *The Kentuckian*, these instruments would not fit here. In place of the piano I utilized two vibes. Combined with the celeste, harp, triangle, glock and of course sleigh bells, this makes for an appropriate and nice "Winter" themed sound.

The rhythmic pattern is basically the same but the emphasis beats on some bars compared to "The Stagecoach" is different or spaced out. The Stagecoach cue was developed a bit differently, more livelier. For instance, in Bar 4 of "Winter" (if it duplicated Stagecoach), then we would hear the horns playing more of those four-note phrasings (not spaced apart), and the celeste (etc.) would be "quicker" in response. At any rate, the theme in "Winter" will sound noticeably different in certain bars because the music is far more evenly or squarely paced on the four quarter notes per bar.

You might notice that in the second half of the cue there is a bit of the Lilliputians pattern of music (*Three Worlds of*

Gulliver). It won't really "sound" like the Lilliputians music (different intervals & treatment, etc) but I would dare guess that Herrmann was influenced by this structure of music that later was restructured in the Gulliver cue.

Here below is the continuation of Cue I that I orchestrated:

http://s32.postimg.org/l3d1p5gdx/page_37_Box_109_UCSB_orchestrated_Winter_cue_I.jpg

Sketch Cue II of only four bars is rather incomplete so I did not bother to orchestrate it.

Below is my orchestrated version of sketch cue III of "Winter" :

http://s32.postimg.org/o4zp4ql2t/page_38_Box_109_UCSB_orchestrated_Winter_cue_II.jpg

Here below are my two orchestrated versions of cue IV of "Winter":

http://s32.postimg.org/6hicpws39/page_39_Box_109_UCSB_orchestrated_Winter_cue_IV.jpg

There is no later self-borrowing that I can tell so far. No instrumentation indications were given on the sketch cue so I decided to make two versions. Version A is definitely more winter-like with the bright instrumentation given. Version B is strings only with a vibe. Both should sound quite fine. I'd like to see them recorded some day.

Here below are cues V and VI orchestrated. Cue VI is tiny (only two bars). I decided to simply use the woodwinds since Herrmann indicated the solo oboe. Curiously, Herrmann wrote right after Bar 2 "6A seque skater waltz A major." Unfortunately there was nothing in the sketches regarding this skating piece. Just around this general period Herrmann DID write a sketch for PORTRAIT OF JENNIE called "Waltz for a Skating Scene."

http://s32.postimg.org/672m5d92t/page_40_Box_109_UCSB_orchestrated_Winter_cue_V.jpg

Next is cue VII of "Winter" orchestrated:

http://s32.postimg.org/ebuxykks5/page_41_Box_109_UCSB_orchestrated_Winter_cue_VI.jpg

And finally here is cue VIII of "Winter" orchestrated:

http://s32.postimg.org/67iozgp1/page_42_Box_109_UCSB_orchestrated_Winter_cue_VI.jpg

Next we have "Mark Twain" (sketch series #17). I have not detected any direct later self-borrowing from this music *but* cue I does loosely remind me of the style and structure of the "Departure" cue from *Williamsburg, Story of a Patriot*, and earlier from cue VIII of *Crime Classics*' "Mr. Thrower's Hammer"--and then much later for a cue in *King of Schnorrers*.

http://s32.postimg.org/7hzt08b3p/page_43_Box_109_UCSB_orchestrated_Mark_Twain_cu.jpg

http://s32.postimg.org/suljmig51/page_44_Box_109_UCSB_orchestrated_Mark_Twain_cu.jpg

For cue II, Herrmann indicated a fair number of instruments, especially the trumpets in the end bar chord, violas/VC/CB for lower registers of the violins, and "W.W." (woodwinds) in general. Here is my orchestration:

http://s32.postimg.org/n9uyru9px/page_45_Box_109_UCSB_orchestrated_Mark_Twain_cu.jpg

Below is the image of orchestrated cues III & IV of "Mark Twain" :

http://s32.postimg.org/5yn574ywl/page_46_Box_109_UCSB_orchestrated_Mark_Twain_cu.jpg

Finally we see Herrmann's sketch for cue V of "Mark Twain." This cue reprises cue I. Both have rather dissonant sections, especially cue I. You will find the simultaneous sounding of E and Eb, for instance. This is not

unusual for Herrmann, but not regular except in dissonant or ambiguous scenes of movies or tv episodes (such as *The Twilight Zone*).

Here orchestrated is cue V of "Mark Twain" :

http://s32.postimg.org/7uffysb05/page_47_Box_109_UCSB_orchestrated_Mark_Twain_cu.jpg

Next is "Father Richard" (sketch series # 18) although that title is not indicated until the final sketch cue. Apparently he wrote music about the Catholic missionary Gabriel Richard active in the first quarter of the 19th century. He was born October 15, 1764, a native of Saintes, France, but he was a true patriotic American missionary. In fact, he served a term in Congress. This rather reminds me of Davy Crockett. So once again many or most of these sketch series were indeed Americana-based.

Here is my orchestrated version of Cue I:

http://s32.postimg.org/dar7qk2b9/page_48_Box_109_UCSB_orchestrated_Father_Richard.jpg

At the end of cue II, Herrmann wrote a reference to "Canon Fire." This would definitely apply to that period, especially the War of 1812 that Father Richard was suffering consequences of in the area where he did missionary work.

http://s32.postimg.org/8tsgw6fg5/page_49_Box_109_UCSB_orchestrated_Father_Richard.jpg

Here below is cue III orchestrated:

http://s32.postimg.org/63xu6yks5/page_50_Box_109_UCSB_orchestrated_Father_Richard.jpg

Here is cue IV of "Father Richard" that self-borrows a lot from the earlier cue III. It ends on the E major (E/G#/B) chord. The final short cue offered (not marked but presumed cue V) cannot really be worked on. It is incomplete, not directive enough.

http://s32.postimg.org/9fwljmth1/page_51_Box_109_UCSB_orchestrated_Father_Richard.jpg

Next is sketch series # 19 titled "Wheat." Cue I is a slow & solemn cue but majestic initially as with the dynamic build, and quite tonal (F# major to E major to F# maj to C maj to E maj again). The second half has lower register and reduced instrumentation, a de-building, if you will, ending on E minor (E/G/B). Here below is the orchestrated version of cue I of "Wheat" :

http://s32.postimg.org/sbzkire7p/page_52_Box_109_UCSB_orchestrated_Wheat_cue_I.jpg

Here is Herrmann's sketch of cue II of "Wheat" :

http://s32.postimg.org/72cylqks5/page_53_Box_109_UCSB_orchestrated_Wheat_cue_II.jpg

Incidentally, in my opinion, this short cue II from Herrmann's "Wheat" sketch circa 1945 could easily have blended somewhere in the *Mysterious Island* score.

Next is the cue III of "Wheat." Note that the first four bars were later used in the opening cue of the "Body in the Barn" episode of the Alfred Hitchcock Hour.

http://s32.postimg.org/5db7zno39/Wheat_cue_III.jpg

Here below is cue IV that reprises cue I but not a tutti treatment as Herrmann wanted for the first cue.

http://s32.postimg.org/7gkrs42id/page_55_Box_109_UCSB_orchestrated_Wheat_cue_IV.jpg

Below are two version of cue V of "Wheat" that I orchestrated:

http://s32.postimg.org/6b996ikdx/page_56_Box_109_UCSB_orchestrated_Wheat_cue_V.jpg

Here below is cue VI of "Wheat":

http://s32.postimg.org/4h1glw3p1/page_57_Box_109_UCSB_orchestrated_Wheat_cue_VI.jpg

Below are cues VII & VIII of "Wheat" I orchestrated:

http://s32.postimg.org/wa9zr0xx1/page_58_Box_109_UCSB_orchestrated_Wheat_cue_VII.jpg

Here below is cue IX of "Wheat":

http://s32.postimg.org/5yflz01x1/page_59_Box_109_UCSB_orchestrated_Wheat_cue_IX.jpg

Here below is cue X:

http://s32.postimg.org/sfhmlfp9x/page_60_Box_109_UCSB_orchestrated_Wheat_cue_X.jpg

Cue XI of "Wheat" is the final cue available of the Herrmann sketch series # 19. I decided to orchestrate three versions. The brass version (version C) is probably the most dynamic and attention-getting of the three. I also made a slight adjustment with the pattern of the horns only in the first four bars, making them ala the pattern given in "The Fight with the Roc" (7th Voyage of Sinbad) to make the cue a bit more interesting there,

"something different" layer added. My mind automatically or spontaneously made the association of this cue of "Wheat" to "The Fight with the Roc." The following image is the three versions of cue XI of "Wheat" :

http://s32.postimg.org/8dvdivyyd/page_61_Box_109_UCSB_orchestrated_Wheat_cue_X_Ljpg

Next is "N.F. McCormick" (I presume Nettie Fowler McCormick), sketch series #20. Here is my orchestrated renditions of Cue I:

http://s32.postimg.org/d49nqbnpl/page_63_Box_109_UCSB_orchestrated_The_Mitchells.jpg

Incidentally, the theme in cue I was later self-borrowed for the "Daydreaming" cue of *The Kentuckian*. The structure is a bit different but overall there is no mistaking the identity. Immediately below is my hand-copy of that cue:

http://s32.postimg.org/vxe20let1/Daydreaming_Kentuckian_ala_N_F_Mc_Cormick_cue.jpg

Here below are cues II & III that I orchestrated:

http://s32.postimg.org/alhkwz5dh/page_65_Box_109_UCSB_orchestrated_N_F_Mc_Cormic.jpg

And below are cues IV & V:

http://s32.postimg.org/v76gm0zlh/page_66_Box_109_UCSB_orchestrated_N_F_Mc_Cormic.jpg

The next sketch series is #21, "The Mitchells." You might note that cue II pretty much incorporated Mendelssohn's Wedding March theme. Note

this also in the "Kane Marries" cue in *Citizen Kane* (later used in the Finale of *Welles Raises Kane* suite). He also used the first two bars of it repeated (see Bars 1-2 in the image) in one of his "Winter" sketch cues.

Note that I only orchestrated sketch cues I and II. Cue III appears to only be a copy of the first 10 bars of cue I followed by the Gb augmented half note triad (Gb/Bb/D) tied to half note next bar held fermata. I also decided not to spend time orchestrating cue IV because the material there was basically the same as the previous cues.

Here following are my orchestrated versions of Herrmann's sketches to cues I & II of "The Mitchells" :

http://s32.postimg.org/z56qciu5x/page_62_Box_109_UCSB_orchestrated_The_Mitchells.jpg

http://s32.postimg.org/kteyivv3p/page_63_Box_109_UCSB_orchestrated_The_Mitchells.jpg

Next is sketch series #22 that is untitled by Herrmann but I title it as "Springfield Mountain" because the first cue is a close variation of "Springfield Mountain" cue of *The Devil & Daniel Webster* (1941).

Of course the sketches would be in "C" concert format. The unspecified instruments in the grace bar for cue I play small octave and Line 1 F# 8th notes up to (Bar 1) B up to Lines 1 & 2 D 8ths back down to F# dotted quarter note, and so forth. In the next image you have the title page of the "Springfield Mountain" cue. The bass clarinet and clarinets (B-flat transposing instruments) sound the same small octave F# 8th note [written G#] in the grace bar up to (Bar 1) octave B [written Line 1 or middle C#] 8th note to D [written E] 8th notes back down to F#-sounding dotted quarter note.

Below are of two versions of cue I, two versions of cue II, and also cue III inserted on the second image. I decided to orchestrate two versions of cue II in order to accommodate two likely scenarios of how the music should be structured in the final edit (not just a preliminary sketch idea).

http://s32.postimg.org/4sd81yuyd/page_67_Box_109_UCSB_orchestrated_Springfield_M.jpg

http://s32.postimg.org/f4r8zb7lh/page_68_Box_109_UCSB_orchestrated_Springfield_M.jpg

Below is the link for cue IV:

http://s32.postimg.org/h1bm8blf9/page_69_Box_109_UCSB_orchestrated_Springfield_M.jpg

I incorporated tiny cues V-VI-VII into one cue in my orchestrated version seen below.

http://s32.postimg.org/x3xwjsth1/page_70_Box_109_UCSB_orchestrated_Springfield_M.jpg

Finally, here is cue VIII. Herrmann did not indicate instrumentation but as the final cue, I decided to give the music a *tutti* treatment:

http://s32.postimg.org/camrna33p/page_71_Box_109_UCSB_orchestrated_Springfield_M.jpg

Next is "Peter Cooper" (sketch series #23). Peter Cooper was a personage of historical merit (February 12, 1791 – April 4, 1883) whose background you can check on Wikipedia.

Here is my orchestrated rendition of cue I of "Peter Cooper" :

http://s32.postimg.org/ux1ios0mt/page_72_Box_109_UCSB_orchestrated_Peter_Cooper.jpg

I decided to orchestrate two versions of short cue II. Version A utilizes woodwinds and horns, while version B showcases the strings and (once again) horns. Here below is the image for orchestrated cue II:

http://s32.postimg.org/pbupvfzud/page_73_Box_109_UCSB_orchestrated_Peter_Cooper.jpg

Here below are my orchestrated versions of short cues III, IV and VII:

http://s32.postimg.org/v9ichcpbp/page_74_Box_109_UCSB_orchestrated_Peter_Cooper.jpg

Short cue VI, in my opinion, could almost be used somewhere in *Jason & the Argonauts*. See below:

http://s32.postimg.org/xwvfw55it/page_75_Box_109_UCSB_orchestrated_Peter_Cooper.jpg

Finally in this sketch series we have cue VIII:

http://s32.postimg.org/rb19g5u0l/page_76_Box_109_UCSB_orchestrated_Peter_Cooper.jpg

Next is "LaFitte" (sketch series #24). You may recall Jean LaFitte was the colorful French-American pirate that Yul Brynner portrayed in *The Buccaneer* (1958).

Herrmann's Lafitte is much more primitive & dissonant than Bernstein's music for *The Buccaneer*. There is a hearty Ho-Ho, almost ribald or pirate scurrilous flavor (at least comic, depending on how it was intended) cue or two in the sketches. That theme from cue II was also later self-borrowed. Another sketch cue (cue III) was later used as a subsidiary theme in *Crime Classics*' "Blackbeard's 14th Wife" (cue II). Here below is my orchestrated rendition of cue I of "LaFitte" :

http://s32.postimg.org/z6hbbgqwl/page_77_Box_109_UCSB_orchestrated_La_Fitte_cue_I.jpg

Here is Herrmann's cue II of "LaFitte" whose theme was later used in "Blackbeard's 14th Wife" radio episode of *Crime Classics*:

http://s32.postimg.org/igbg2mfqt/page_78_Box_109_UCSB_orchestrated_La_Fitte_cue_I.jpg

The basic theme (Bars 1-4) of cue II, as given, was later self-borrowed as the theme for *Crime Classics*' "Blackbird's 14th Wife" (but expanded upon in that radio episode Nov 11, 1953). The "Lafitte" version is interesting music on its own with different patterns and instrumentation added. Herrmann inserted on the sketch "tpts" (trumpets) "Hrs" (horns), "WW" (woodwinds) and "Timp" only. To best express the music intended (but not specified completely in the sketches) I added the strings, trombones, tuba, and specified the woodwinds. Nice music. I'd like to hear it someday. The *Crime Classics* version is good to hear too but the radio series had a severe budget so Herrmann only utilized three horns and a timp for that episode. Blackbird was of course also a pirate so it is not surprising that he self-borrowed the Lafitte theme for Blackbird!

Here are the first two cues of "Blackbeard's 14th Wife" I hand-copied that self-borrowed from "LaFitte" :

http://s32.postimg.org/yaeg0b811/Blackbeard_s_14th_Wife_I_etc.jpg

Here below is cue III:

http://s32.postimg.org/3wg05x1dh/page_79_Box_109_UCSB_orchestrated_La_Fitte_cue_I.jpg

I decided to orchestrate two versions of cue III. By the way, the music pattern of cue III was also self-borrowed after that *Crime Classics* episode for the "Comedy Curtains" series of short cues for his so-called 1957 suite, *Western Saga*. See link below:

http://s32.postimg.org/qw6mbouut/Comedy_Curtains_Western_Saga_ala_La_Fitte_cue_III.jpg

Herrmann sketch cue IV also utilizes the same patterns as cue III:

http://s32.postimg.org/evcwm86k5/page_80_Box_109_UCSB_orchestrated_La_Fitte_cue_IV.jpg

Next is "Grant" (sketch series #25). I can only reasonably presume that this meant Ulysses S. Grant, our 18th President of the United States. Cue I (see link immediately below) ends on the uplifting and confident E major (E/G#/B) chord.

http://s32.postimg.org/tlcwi2rsl/page_81_Box_109_UCSB_orchestrated_Grant_cue_I.jpg

"Cors" [horns] were clearly indicated to play the melody line so of course I orchestrated the cue with them in mind (including the English horn). The violins would logically play the fingered trem figures. The secondary theme later in the use was played by the solo clarinet.

Here below are my orchestrated renditions for cues II and III of "Grant." I wrote two versions for cue III:

http://s32.postimg.org/7lphy0w8l/page_82_Box_109_UCSB_orchestrated_Grant_cue_II.jpg

Next is cue IV of "Grant." For this cue, Herrmann richly provided details of instrumentation, hence I orchestrated accordingly:

http://s32.postimg.org/tg6e05qut/page_83_Box_109_UCSB_orchestrated_Grant_cue_IV.jpg

The final "Grant" cue orchestrated is V:

http://s32.postimg.org/y34oq22t1/page_84_Box_109_UCSB_orchestrated_Grant_cue_V.jpg

Once again, during the summer of 2015, I was orchestrating Herrmann sketches circa 1945 (give or take 5 years, depending on the sketch) meant for CBS radio--sketches held in Box 109 at UCSB. Most of them are unknown. If Herrmann actually performed this music then nobody knows about it. I even asked Norman Corwin before he died but he knew nothing. I

had a few theories that I discussed in a journal a few years back but nothing panned out. The only person who would definitely be able to identify what the sketches were meant for was Herrmann himself. The information went with him but fortunately the sketches were saved, although alas they were just basically collecting dust...until now. The vast majority of the sketches are Americana-based.

Next in the sketch series (#26) by Bernard Herrmann (circa 1945) is "Judge Bean." In my orchestration I kept faithful what instrumentation Herrmann indicated on the sketch cue such as the "E.H." (english horn). "tpts" (trumpets). Below is my orchestration for cue I:

http://s32.postimg.org/fvty6nx6d/page_85_Box_109_UCSB_orchestrated_Judge_Bean_cu.jpg

Below is cue II and cue III of "Judge Bean." Herrmann indicated the brass and timp for cue III.

http://s32.postimg.org/nww4uluwl/page_86_Box_109_UCSB_orchestrated_Judge_Bean_cu.jpg

Here below are cues IV & V of "Judge Bean." No instrumentation was indicated for cue IV in Herrmann's sketch, but the oboe was indicated for sketch V.

http://s32.postimg.org/6xkf73q2d/page_87_Box_109_UCSB_orchestrated_Judge_Bean_cu.jpg

Next is "Sewing Machine" (sketch series #27). Here is lively cue I given in two images:

http://s32.postimg.org/q0656fq9h/page_88_Box_109_UCSB_orchestrated_Sewing_Machine.jpg

http://s32.postimg.org/fplt7lnsl/page_89_Box_109_UCSB_orchestrated_Sewing_Machine.jpg

Here below are cues II & III orchestrated. Herrmann only indicated an oboe in the cue II sketch.

http://s32.postimg.org/dmiqlx705/page_90_Box_109_UCSB_orchestrated_Sewing_Machin.jpg

Below are orchestrated IV and V. Herrmann indicated woodwind (particularly the bass clarinet at one point) and strings (particularly *pizz*) for sketch cue V. He only indicated "ww" (woodwinds) for sketch cue IV.

http://s32.postimg.org/jzrsim7jp/page_91_Box_109_UCSB_orchestrated_Sewing_Machin.jpg

Here below is cue VI. In the sketch, Herrmann indicated woodwinds in general, then harps, flutes, piano, and bass clef strings.

http://s32.postimg.org/lg9qjzvlh/page_92_Box_109_UCSB_orchestrated_Sewing_Machin.jpg

Next is "O'Halloran's Luck" (sketch series #28). Herrmann wrote the title as "Halloran's" (or "Hallorin's) instead of "O'Halloran's." The music is based upon the short story by Stephen Vincent Benet. Remember him? He wrote the Americana short story "The Devil & Daniel Webster" that Herrmann later scored in the film version. Here below are cues I & II. In sketch cue I, Herrmann indicated "Cor" horns) and also a flute. He indicated no instrumentation for cue II but I would assume he wanted to keep that line of instruments for the series. Here below are orchestrated cues I & II:

http://s32.postimg.org/j2gd0627p/page_93_Box_109_UCSB_orchestrated_O_Halloran_s.jpg

Here below are cues III & VI. No instrumentation was offered for sketch cue VI but Herrmann wanted an oboe, harp and celeste for cue III.

http://s32.postimg.org/is6jryawl/page_94_Box_109_UCSB_orchestrated_O_Halloran_s.jpg

Next below are orchestrated cues IV and V. Herrmann indicated the flute and harp for cue IV. In cue V Herrmann wanted clarinets, Fag and harp.

http://s32.postimg.org/glddojsmt/page_95_Box_109_UCSB_orchestrated_O_Halloran_s.jpg

Finally we have cue VII of "O'Halloran's Luck" and the sketch indicated woodwinds, harp, celeste and glock (all that I obeyed in the orchestral rendition):

http://s32.postimg.org/56jns69x1/page_96_Box_109_UCSB_orchestrated_O_Halloran_s.jpg

http://s32.postimg.org/ssb568ud1/page_97_Box_109_UCSB_orchestrated_O_Halloran_s.jpg

Next is "Washington Carver" (sketch series #29). Here are the seven sketch cues. There were no instrumentation indications in the first four sketch cues. Below is the link for majestic cue I that I orchestrated:

http://s32.postimg.org/cwejl4gc5/page_98_Box_109_UCSB_orchestrated_Washington_Ca.jpg

The link below shows cues II & III. Here is a far less majestic, and far more subdued and subtly orchestrated cue II. Decided to use alto flutes for a change for this *espr* or quietly *espressivo* piece, plus the harp, bass clarinet and muted strings.

http://s32.postimg.org/g78f1htit/page_99_Box_109_UCSB_orchestrated_Washington_Ca.jpg

The link below shows short cues IV & V. Herrmann indicated muted horns and trumpets for cue V.

http://s32.postimg.org/42gr1erat/page_100_Box_109_UCSB_orchestrated_Washington_Ca.jpg

Below is cue VI. Herrmann in his sketch indicated woodwinds, trumpets and Pos (trombones).

http://s32.postimg.org/w0krrhbxx/page_101_Box_109_UCSB_Washington_Carver_cue_VI.jpg

Here below is cue VII, the final fitting (majestic ending) cue:

http://s32.postimg.org/e8bm2pk1h/page_102_Box_109_UCSB_Washington_Carver_cue_VI.jpg

Next is "Horace Tabor" (sketch series #30). I presume Herrmann referenced Hoarce ("Haw") Tabor (November 26, 1830 – April 10, 1899), the so-called Bonanza King of Leadville. He was also nicknamed "Silver Dollar Tabor." Herrmann only indicated trumpets and a vibraphone for this cue that of course I kept in my orchestrations but included woodwinds, more brass, and celli/contrabasses.

Here is my orchestrated version of cue I of "Horace Tabor" and also cue II at the bottom of the page. Herrmann only indicated trumpets and a vive for sketch cue I but nothing for cue II so. I decided to use strings only for the orchestration.

http://s32.postimg.org/vr0qbr9o5/page_103_Box_109_UCSB_Horace_Tabor_cue_I.jpg

Next is Herrmann's sketch of cue III that Herrmann wanted strings (followed by my orchestration). Also in this image is orchestrated cue IV. The sketch image immediately following is Herrmann's sketch for cues V & VI. Disregard the "III" and "IV" he mistakenly wrote on the cues. NOTE: Cue V here from Bar 3 on was later self-borrowed for the "Consolation" cue of *Beneath the 12 Mile Reef*, Bar 30, etc. The first three bars were used in "The Airline" cue of that picture though different instrumentation. The structure is the same, however.

http://s32.postimg.org/7j6jjw2id/page_104_Box_109_UCSB_Horace_Tabor_cue_III_I.jpg

Next are cues V & VI:

http://s32.postimg.org/7go1j6do5/page_105_Box_109_UCSB_Horace_Tabor_cue_V_VI.jpg

Finally for this specific sketch series #30 Herrmann wrote short cue VII. Disregard The "V" Herrmann mistakenly wrote for the cue.

http://s32.postimg.org/z3ep3bdth/page_106_Box_109_UCSB_Horace_Tabor_cue_VII.jpg

Next is "Brooklyn Bridge" (sketch series #31). Here below is cue I. Horns and clarinets are indicated by Herrmann. I added the strings section.

http://s32.postimg.org/etdpd616d/page_107_Box_109_UCSB_Brooklyn_Bridge_cue_I.jpg

Next are cues II and III of "Brooklyn Bridge." Herrmann indicated some general instrument such as *stgs* and *WW*.

http://s32.postimg.org/68qefd3qt/page_108_Box_109_UCSB_Brooklyn_Bridge_cue_II.jpg

Here below is cue IV (no instrumentation indicated by Herrmann):

http://s32.postimg.org/5uzmtd85/page_109_Box_109_UCSB_Brooklyn_Bridge_cue_IV.jpg

Finally here is cue V that I orchestrated:

http://s32.postimg.org/3w2bnoab9/page_110_Box_109_UCSB_Brooklyn_Bridge_cue_V.jpg

Next is "Moby Dick" (sketch series #32). There is no direct relation to the late Thirties Cantata Herrmann wrote. That be two white whales! :)

Below are the two images for cue I orchestrated. Trumpets, horns, and "ww" were indicated by Herrmann.

http://s32.postimg.org/ldvqrwj79/page_111_Box_109_UCSB_Moby_Dick_cue_I_Bars_1_8.jpg

http://s32.postimg.org/u97lzeiid/page_112_Box_109_UCSB_Moby_Dick_cue_I_Bars_9_2.jpg

Next is cue II. Herrmann in his sketch indicated horns, Pos, tuba, and timp.

http://s32.postimg.org/4df583iut/page_113_Box_109_UCSB_Moby_Dick_cue_II.jpg

Below is cue III. Herrmann only indicated the trumpets in his sketch.

http://s32.postimg.org/9fonxis6t/page_114_Box_109_UCSB_Moby_Dick_cue_III.jpg

Next is cue IV. Herrmann indicated horns and general woodwinds.

http://s32.postimg.org/3ni5uo9px/page_115_Box_109_UCSB_Moby_Dick_cue_IV_Bars_1.jpg

http://s32.postimg.org/gaxx76omt/page_116_Box_109_UCSB_Moby_Dick_cue_IV.jpg

Next is "Huck Finn" (sketch series #33). Note that the theme in cue I should be familiar to Herrmann fans because it was later self-borrowed in *The Kentuckian* as "The Bar" and "The Loafer" (and "Anger") theme.

http://s32.postimg.org/dfr9jk5rp/page_117_Box_109_UCSB_Huck_Finn_cue_I.jpg

Here below are cues II & III:

http://s32.postimg.org/tqtpsa7g5/page_118_Box_109_UCSB_Huck_Finn_cue_II_III.jpg

Here below is busy cue IV:

http://s32.postimg.org/wxpmy16ph/page_119_Box_109_UCSB_Huck_Finn_cue_IV.jpg

And finally here is cue V:

http://s32.postimg.org/u4eieetrp/page_120_Box_109_UCSB_Huck_Finn_cue_V.jpg

Next is "Lincoln's Prayer" (sketch series #34). An oboe and flute were indicated by Herrmann plus what I presume is the harp. Here is cue I:

http://s32.postimg.org/98dc91hkl/page_121_Box_109_UCSB_Lincoln_s_Prayer_cue_I.jpg

Next is Cue II. I really like this one. Stylistically it reminds me of "The River" sad/triste cue from *Snows of Kilimanjaro*.

http://s32.postimg.org/iicla3m0l/page_122_Box_109_UCSB_Lincoln_s_Prayer_cue_II.jpg

Next are cues III & IV.

http://s32.postimg.org/mequ8u4vp/page_123_Box_109_UCSB_Lincoln_s_Prayer_cue_III.jpg

Finally is the "Miles Standish" cue that was at the end of the "Lincoln's Prayer" sketch series #34 for some reason. Miles Standish lived well before Lincoln. He was born in 1584 in the United Kingdom but his claim to Americana fame is that he was hired by the Pilgrims to head the Plymouth Colony. Lincoln was born in 1809 in Kentucky, not the site of the old Plymouth Colony! :)

http://s32.postimg.org/y2u4ocxpb/page_124_Box_109_UCSB_Miles_Standish.jpg

Next is "Pat [Patrick] Henry" (sketch series #35). Cue I of "Patrick Henry" by Herrmann, a Founding Father (Henry, not Herrmann! :). But, in certain terms, I guess you can safely say Herrmann was a Modern era founding father American film composer. At any rate, for that period of Patrick Henry, I wanted to make sure I had a piccolo, English horn, and

snare drum. Herrmann wrote music for that era in *Williamsburg*, *Story of a Patriot*, *3 Worlds of Gulliver*, and several *Crime Classics* episodes. All of cues of this series are quite short.

On the sketch for cue I, Herrmann indicated violins, general woodwinds, horns, and timp. See the orchestrated image below:

http://s32.postimg.org/8p6x74zw5/page_125_Box_109_UCSB_Patrick_Henry_cue_I.jpg

Below are cues II & III:

http://s32.postimg.org/752ibhpdh/page_126_Box_109_UCSB_Patrick_Henry_cue_II_I.jpg

Here below are cues IV & VI. Cue VI is a deeply solemn piece with nice resonance and darkness. It reminds me of cues like "The Grave" and "The Shroud" of *Prince of Players*, and "The Tomb" from *The Egyptian*, and some of the music in *Journey to the Center of the Earth*.

http://s32.postimg.org/re4l56qph/page_128_Box_109_UCSB_Patrick_Henry_cue_IV_V.jpg

Next below is cue V. Cue V has a bit unusual but fun arrangement of orchestration though it may indeed be interesting to hear!

http://s32.postimg.org/pygyim4l1/page_127_Box_109_UCSB_Patrick_Henry_cue_V.jpg

Note that I did not orchestrate the what I call "loose ends" section/image sketches after cue VI. Herrmann wrote "I" instead of VI. Perhaps these two image sections were meant for something entirely different.....

Now we come to "Sleepy Hollow" (sketch series #36). So Herrmann actually did a Sleepy Hollow! Interesting. A subject right up his atmospheric alley! Now: There was a "Legend of Sleepy Hollow" on CBS at the Hallmark Playhouse October 26, 1950. Herrmann did indeed write some scores for that series but according to the RadioGoldIndex site, Lyn Murray actually did the score. I do not know if Herrmann's "Sleepy Hollow" is tied

to this Hallmark Playhouse or if it is just a coincidence. I need to hear that episode but so far I cannot find it on YouTube or even the Old Time Radio archive. One reason I wanted to hear it is because in Herrmann's sketches there are indications of scenes or dialog. For instance, right at the end of cue I Herrmann wrote "into laughter." In cue VII he wrote "Oh, no, your head. Don't throw it. No. Help." I wanted to see if there was such dialog in the Hallmark Playhouse version.

Herrmann indicated vibes, horns and other instrumentation that of course I incorporated in my orchestrations. The next two images show the two pages of my orchestration of cue I of "Sleepy Hollow."

http://s32.postimg.org/6b226yf1x/page_129_Box_109_UCSB_Sleepy_Hollow_cue_I_Bars.jpg

http://s32.postimg.org/aniopsb79/page_130_Box_109_UCSB_Sleepy_Hollow_cue_I_Bars.jpg

Cue II is a very lively and interesting cue. It won't make you feeling sleepy! :) The beginning three bars remind me of "The Train" cue in *Tender Is the Night* that Herrmann scored. Herrmann in the sketch indicated some instrumentation such as trumpets, chimes and vibe.

http://s32.postimg.org/msh8shfhx/page_131_Box_109_UCSB_Sleepy_Hollow_cue_II.jpg

Next below is cue III of Sleepy Hollow, a bit of a strange but playful enough cue! Some of it reminds me of the approach made in *The Trouble With Harry*. Herrmann indicated the flute and trumpet only. Cue IV is apparently source music from another composer, and cue V is a very short I did not orchestrate.

http://s32.postimg.org/d3re68vcl/page_132_Box_109_UCSB_Sleepy_Hollow_cue_III.jpg

Here below is sketch cue VI that overlaps into the next page that starts cue VII followed by the rest of that long cue. This appears to be in effect Ghost Scene music, a spooky scene, in Sleepy Hollow.

http://s32.postimg.org/agzitqrat/page_133_Box_109_UCSB_Sleepy_Hollow_cue_VI.jpg

Here below is a fairly long (27 bars) cue VII of Herrmann's SLEEPY HOLLOW that is an exciting & busy climax cue/scene. And next we see cue VIII, the final one of this series:

http://s32.postimg.org/4bcruyzed/page_134_Box_109_UCSB_Sleepy_Hollow_cue_VII_Ba.jpg

http://s32.postimg.org/uylvlizwz9/page_135_Box_109_UCSB_Sleepy_Hollow_cue_VII_Ba.jpg

http://s32.postimg.org/dnvwiv7hx/page_136_Box_109_UCSB_Sleepy_Hollow_cue_VII_Ba.jpg

http://s32.postimg.org/u7pqaqc5/page_137_Box_109_UCSB_Sleepy_Hollow_cue_VII_en.jpg

Next is "Stone Face" (sketch series#37). No, Herrmann didn't write music for "Stone Face" Buster Keaton or even Ed Sullivan! It is most probably based on Nathaniel Hawthorne's short story in 1850 that was based on a natural formation that eventually crumbled away in 2003.

<http://s32.postimg.org/ne9iraa45/Stoneface.jpg>

Herrmann did not indicate instrumentation for sketch cue I excepts for trumpets. Below are the two images for this cue I orchestrated:

http://s32.postimg.org/l8lng0rsl/page_138_Box_109_UCSB_Stone_Face_cue_I_Bars_1.jpg

http://s32.postimg.org/52bio5igl/page_139_Box_109_UCSB_Stone_Face_cue_I_Bars_12.jpg

Here below are my orchestrations for cues II & III of "Stone Face" :

http://s32.postimg.org/3ug4fpwol/page_140_Box_109_UCSB_Stone_Face_cue_II_III.jpg

Next are the three cues for "Whirligig of Life" (sketch series #38). The oboe, bassoon, and celli were indicated for cue I:

http://s32.postimg.org/toi5no985/page_141_Box_109_UCSB_Whirligig_of_Life_cue_I.jpg

There are three versions of cue II of "Whirligig of Life" that I orchestrated from the sketches. There is a flavor of *Journey to the Center of the Earth* here. Bar 5 of version A and Bar 4 of versions B & C remind me especially of "The Explosion" cue from JTTCOTE in terms of basic structure, although notated differently since "The Explosion" is in 4/2 time instead of 4/4 time.

http://s32.postimg.org/eiqclc4ad/page_142_Box_109_UCSB_Whirligig_of_Life_cue_II.jpg

Next are two versions I created of cue III:

http://s32.postimg.org/56w0znaut/page_143_Box_109_UCSB_Whirligig_of_Life_cue_III.jpg

Next is the "Yocum Dollar" (sketch series #39). Note that the second theme in cue I was later self-borrowed for the "Supper" cue in *The Kentuckian*. I took the sketches to my Casio player and noted upon playing the second theme how it definitely sounded familiar. I knew right away that it was in *The Kentuckian*. Herrmann indicated various woodwind instruments for cue I, and here is my orchestrated result:

http://s32.postimg.org/ayf59y5yt/page_144_Box_109_UCSB_Yocum_Dollar_cue_I.jpg

And below are cues II & III:

http://s32.postimg.org/mo6kdzws5/page_145_Box_109_UCSB_Yocum_Dollar_cue_II_III.jpg

Next is sketch series # 40 whose title I cannot read. Herrmann's writing was illegible. It almost looks like "Pinnocchio" (as in the Disney character! :) but it really isn't. I cannot find a historical Americana character with general spelling of the name. And, for some reason, I never did get around to orchestrate this series of cues. Maybe it was because I was waiting to figure out what the name really was before I would do them! :) At any rate, I just earlier [Thursday, January 7, 2016 at 8:51 pm] went to the computer folder of my orchestrated cues for Box 109 and noticed I did not have those sketches done! Perhaps I'll do at least a few of them and then insert the images here in this space. We'll see!

Next is sketch series #41 that was untitled by Herrmann but I decided to simply call it "Americana" since the overwhelming number of titled cues are Americana-based anyway.

http://s32.postimg.org/zf1y5p811/page_146_Box_109_UCSB_Americana_1_cue_I_II.jpg

http://s32.postimg.org/54vy5fs1h/page_147_Box_109_UCSB_Americana_1_cue_III.jpg

http://s32.postimg.org/5smvose5x/page_148_Box_109_UCSB_Americana_1_cue_V.jpg

Next is sketch series #42 that was also untitled by Herrmann. Since cue I closely resembles "Variation 1" (Section B" "Themes & Variations" montage from Herrmann's *The Magnificent Ambersons* (1942), I decided to call it "Ambersons."

Herrmann wrote for cue IV: "WW[woodwind] (like an organ)." Hmmmm. I decided to use four low register clarinets, one bass clarinet, one contrabass clarinet, three bassoons and contra-bassoon to try to simulate a deep organ resonant effect playing that final Eb major (Eb/G/Bb) full note chord held fermata....

http://s32.postimg.org/6saxj5t4l/page_151_Box_109_UCSB_Ambersons_cue_I.jpg

http://s32.postimg.org/x9awqcs6t/page_152_Box_109_UCSB_Ambersons_cue_II_III.jpg

Note that the theme in cue V was later self-borrowed for the "Memory Waltz" cue in *Snows of Kilimanjaro*. Here's the twist: Cue V (image below) is a theme used in TWO movies, almost back-to-back in the early Fifties. The Part II music is more easily recognized as the "Memory Waltz" theme in *Snows of Kilimanjaro*.. But Part I especially can be heard in the "Berceuse" cue of *Beneath the 12 Mile Reef*. Part I has the same theme as Part II but a bit more disguised in the different rhythmic pattern (a pattern that was also used in "Berceuse"). So, altogether, we have themes in this particular sketch series # 42 used in THREE motion picture scores.

http://s32.postimg.org/ck7tyosdx/page_153_Box_109_UCSB_Ambersons_cue_V.jpg

http://s32.postimg.org/ntdkwxeid/page_154_Box_109_UCSB_Ambersons_cue_V_pt_II.jpg

And finally below is cue VI:

http://s32.postimg.org/qvo5zichh/page_155_Box_109_UCSB_Ambersons_cue_VI.jpg

Next is "Paul Bunyan" (sketch series #43). Below are cues I and III I managed to orchestrate. The few others remaining seemed incomplete to do anything with.

http://s32.postimg.org/111exa5dh/page_149_Box_109_UCSB_Paul_Bunyan_cue_I.jpg

http://s32.postimg.org/jb9y68w51/page_150_Box_109_UCSB_Paul_Bunyan_cue_III.jpg

Next is "1876" (sketch series #44). I don't know precisely what Herrmann intended for that date---the Centennial?? Alexander Graham Bell's first phone call ("Mr. Watson, come here, it's elementary! :) ??? Custer and his soldiers being wiped out by the Indians at the Battle of the Little Bighorn??.....

Here are the orchestrated versions cues I & VI:

http://s32.postimg.org/lsoi9am5x/page_156_Box_109_UCSB_1876_cue_I_VI.jpg

Next is sketch series #45 that was left untitled by Herrmann. Herrmann did not title this sketch series but I noticed some music reminiscent of traditional Civil War tunes--so I decided to title the series Civil War. Cue XIII, for instance, harkens to the Civil War but at the moment I cannot quite place it precisely. It's almost like "When Johnny Comes Marching Home" but I don't think it is precisely that. I am not very familiar with the Union and Confederate music of the period. I should probably watch Ken Burns big documentary "The Civil War"!

Most of the many short cues are brassy in nature, including cue X. I adapted it slightly by expanding it a bit but the overall structure and chords are completely Herrmann's. This particular cue reminds me somewhat of the "Jail" cue in his ETHAN ALLEN suite for CBS television circa 1957 (composed the same year as the HGWT pilot, utilizing the same instrumentation. Cue X is a bit different than ETHAN ALLEN because we have here two tubas (no tubas in E.A.) and also a snare drum is added at the end by Herrmann. No trumpets are present in this particular cue. The timp has a steady beat on small octave C quarter notes whereas in E.A. the timp plays steady D down to Bb to Gb to Bb quarter notes. Anyway, there is sufficient similarities. It's interesting that Herrmann had the subject of the Civil War for project cues in his sketches (based on my initial assessment or best guess) although the music never materialized as far as performances are concerned.

Cues II & III of Herrmann's "Civil War" I combined together. They are definitely *not* loud & brassy cues (except for the optional "B" section ending) unlike the other cues. This music lends itself more to a sensitive or relaxed treatment, perhaps even sad at one point. Cue XVII is also a soft & poignant cue. Cue XV, however, is quite dynamic and dissonant. It must've been meant for a battle scene.

http://s32.postimg.org/mlmetxq5x/page_157_Box_109_UCSB_Civil_War_cue_I_V_XIII.jpg

http://s32.postimg.org/i261e1zud/page_158_Box_109_UCSB_Civil_War_cue_II_III.jpg

http://s32.postimg.org/5a5ehr011/page_159_Box_109_UCSB_Civil_War_cue_III_end.jpg

http://s32.postimg.org/5b65jonn9/page_160_Box_109_UCSB_Civil_War_cue_VI_VII.jpg

http://s32.postimg.org/dhylumunp/page_161_Box_109_UCSB_Civil_War_cue_VIII_IX.jpg

http://s32.postimg.org/kfpee5kl/page_162_Box_109_UCSB_Civil_War_cue_XI_XIII.jpg

http://s32.postimg.org/bsqfpbctx/page_163_Box_109_UCSB_Civil_War_cue_XVI.jpg

http://s32.postimg.org/efxz02t9x/page_164_Box_109_UCSB_Civil_War_cue_XV.jpg

http://s32.postimg.org/ffay9xl85/page_165_Box_109_UCSB_Civil_War_cue_IV_XVII.jpg

http://s32.postimg.org/vrbt86ks5/page_166_Box_109_UCSB_Civil_War_cue_XVIII_Final.jpg

In the next (final) section I will finish with the Box 109 material but also include orchestrations of other sketches by Herrmann, including a "Love Theme" that was not used in *Beneath the 12 Mile Reef* .

Next in the many series of sketches penned by Bernard Herrmann located in Box 109 at UCSB is "Mother's Day" (sketch series # 46). This is one of the very few specific sketch series that can be identified as actual radio shows. These are the sketches for the May 10, 1951 Hallmark Playhouse episode, "A Man's Mother."

http://s32.postimg.org/wi2s887w5/Hallmark_Playhouse_info.jpg

http://s32.postimg.org/42b0btt6d/Hallmark_Playhouse_info_2.jpg

http://s32.postimg.org/qg7k0u8s5/Hallmark_Playhouse_info_3.jpg

Note that the music in cue IX was later self-borrowed as the "Flirtation" cue of *Beneath the 12 Mile Reef*.

Next is an untitled sketch series #47. I tentatively call it the "Allegretto Sketch" because Herrmann wrote the Allegretto tempo-marking on it. It consists of only one half of a page. The sheet originally had "Reel 12 pt 2" written on it but it appears Herrmann himself crossed it out. The short cues written on it are "4" and "5." The cues 1 thru are missing (a page lost in the archive). Cue V reprises the first four bars of cue IV with a Bar 5 added to the end. Here is my orchestration of cue V:

http://s32.postimg.org/ldl9k0i5x/page_167_Box_109_UCSB_Allegretto_sketch_67.jpg

Next is "Prelude" (sketch series #48). Once again there is only this one cue in the series. It is not a Prelude to a Herrmann-scored movie, and I actually do not know the identity of this piece if it was meant for CBS radio (unless Herrmann simply used the CBS music papers that was handy at the time). But there is a scene or two in a movie that reminds me of this solemn but strong Prelude music. Actually I can almost see Herrmann writing an initial Prelude *Prince of Players* using this structure but later opted to simply put it in the various Hamlet scenes in that movie. Note in the image below of my hand-copy of the "Fanfare" cue from the movie that the ending is overall the same structure as this "Prelude" image except in the latter he added the B major triad. In "Fanfare" he simply ended on the E minor (E/G/B) chord.

http://s32.postimg.org/wz3r3zx11/Prince_of_Player_7pt3_fanfare_ala_Prelude_sketch.jpg

Immediately below is the direct link to my orchestration of the "Prelude" sketch:

http://s32.postimg.org/43v6y394l/page_168_Box_109_UCSB_Prelude_sketch_48.jpg

Next is sketch series #49 whose title is hard to accurately decipher-- "Homage to"...following by "Greting" or ????. The few short cues are incomplete so I did not bother to try to orchestrate them.

Next is sketch cue #50 simply titled "Theme." Once again it is incomplete and short (only eight bars) so I did not orchestrate it.

Next is sketch cue # 51 whose title seems to be "VI. Concerto" [Violin concerto]. There are just a few odds & ends sketches in Box 109 that are not clearly (and also for *some* sketches "apparently"....) CBS radio. This Violin Concerto sketch (sketch # 51) is one of them. I orchestrated the music as best I could based on the general sketch. It is not very clear what he intended on the sketch regarding double-stops, etc. It's a technical issue that needs expertise on the matter, and unfortunately there's just not enough sketch to pursue it! Perhaps that initial line is meant only for the solo violin but not sure. I confess I do not have enough info just yet if those two high register G-A initial 2nd interval notes on the sketch are candidates for playable double-stops. Normally, as I understand it, most musicians and composers tend to want to avoid double stops because of intonation issues (etc). Most prefer divisi strings. I don't know why Herrmann decided not to pursue the concerto. Too bad nobody ever asked him.

Now: S. Smith in his Herrmann bio included in the "Concert Works" Appendix (top of page 371): "1937. Violin Concerto.[Not completed]" I don't know where Smith came up with that date precisely since it is not included on the sketch. And I never came upon another version of that music or reference to it at UCSB. I understand Grove's Dictionary of Music referenced that date, so perhaps Smith took it from there?

At any rate, if it is a sketch dated 1937, then I believe it is one of the earliest of the Box 109 sketches. Most of them are circa 1945, give or take a several years (up to 1951 for HALLMARK PLAYHOUSE). The "Stergil"

sketch is probably also an early one based on the handwriting, but I'm not sure.

These two pages below are my initial, first-attempt orchestrations that I did not both to refine.

http://s32.postimg.org/na5rrmxh1/Violin_Concerto_page_1.jpg

http://s32.postimg.org/rn9d76cj9/Violin_Concerto_page_2.jpg

Next is sketch cue #52 titled "Appleseed." I did not bother to orchestrate this short one-page piece either. I believe Groves mentioned this piece but I did not believe it existed based on previous research--until I came across this sketch. The sketch has 16 bars in 2/4 time, and I believe the handwriting says "Boat Song." The initial chords are Bb maj (Bb/D/F) to A min (A/C/E).

Next is "Stephen Foster" (sketch series #54). Foster (July 4, 1826-January 13, 1864) of course was called the father of American music (principally a famous songwriter). Apparently in his sketches, Herrmann used Foster's "Sweetly She Sleeps, My Alice Fair" and "Soiree Polka." This cue starts lyrically and resonantly but then gets dark and deep at the final section. The only instrumentation Herrmann indicated in the first page was the bassoon ("Fag") that of course I get, adding three more Fags and a Contra Fag. Then on the second page he indicated muted horns.

I only orchestrated cue I (with my two versions) and cue III because I felt it were they only cues that might be entirely his own music (maybe only marginally adapted).

http://s32.postimg.org/xclz413p1/page_169_Box_109_UCSB_Stephen_Foster_cue_I_ver_s.jpg

http://s32.postimg.org/4d1oi9xpx/page_170_Box_109_UCSB_Stephen_Foster_cue_III.jpg

Next is "Spring" (sketch series #55). A lovely cue is cue III from Herrmann's "Spring." I orchestrated four versions of this short but soothing cue. Actually, I was inspired by the first two bars of this music and adapted it somewhat to one of my cues in THE BIRDS back in 2003.

http://s32.postimg.org/gwspz6pyt/page_171_Box_109_UCSB_Spring_cue_I_III.jpg

Next is sketch series #57 that are not titled by Herrmann. I decided in this case to title each cue separately to reflect the nature of the music given.

We start with what I title "Pastorale" since Herrmann has the tempo marking of Andante Pastorale. It looks more like Andantino Pastorale but since sources state that andantino can either be slower or faster than andante, I decided to avoid confusion and label it *andante pastorale*.

http://s32.postimg.org/gwspz6pyt/page_171_Box_109_UCSB_Spring_cue_I_III.jpg

Next are my orchestrated version of various of these cues but not titled. The following cue (cue V of Part II) I happily titled it "Tendermente" because it's just beautiful music, especially at the end. It reminds me of something that easily could've been part of *Blue Denim* and the genuine love between the two young teenagers.

http://s32.postimg.org/c92i2g1v9/page_173_Box_109_UCSB_Tendermente_sketch_57.jpg

The "Waiting" cue (as I call it) in the sketch series is shorter than my arrangement but I felt the music lent itself for expansion or full development. However, it is still all Herrmann's music. I can definitely hear it in a low suspense waiting scene in a Herrmann movie such as *The Wrong Man*.

http://s32.postimg.org/h1dp00bcl/page_174_Box_109_UCSB_Waiting_sketch_57.jpg

Next is the orchestrated image for cues VIII (that I called "Deep Feeling") and IX (that I call "Sadly").

http://s32.postimg.org/vsp1yxppx/page_175_Box_109_UCSB_Deep_Feeling_Sadly_sketch.jpg

Next is short sketch series #58 (I believe only five bars) but it was not titled by Herrmann and it was also incomplete, so I did not both to try to orchestrate it.

Next is "Untitled" (sketch series #59). This is also one of the very few cases where this sketch series can be positively identified because it was indeed the 1944 Corwin production of, yes, "Untitled"! for CBS. By the way, Cue IX was later self-borrowed as the "Finale" cue of *The Kentuckian*. Cue XVIII was later used (in part) for the "Prelude" of *Jason & the Argonauts*. Other cues of interest are seen in the image below that I yellow posted on:

<http://s32.postimg.org/qi9nsddh/Untitled.jpg>

Next is sketch series #60 not titled by Herrmann. It appears to be an older set of cues from the mid-Thirties up to early Forties. Many of the cues are incomplete so I did not bother to orchestrate them.

Note that this was located inside the folder labeled "Ambler, E. C., Civil War Diary 1862." Interesting. Perhaps this is just incidental, a folder already labeled that just happened to be there. If not, here's a link that describes Ambler's diary. Perhaps Herrmann wrote this music intended for the Civil War subject matter....

<http://www.oac.cdlib.org/search?style=oac4;titlesAZ=e;idT=SBXL004132332>

<http://s32.postimg.org/z2oqv82gl/Ambler.jpg>

Next is sketch #65, "Song Without Words." It is only one page and woefully incomplete. There's only one treble line series of notes (except for the end). We find Line 1 D quarter note in the grace bar up to (Bar 1) Line 1 B half note down to A down to C quarter notes up to (Bar 2) G half note to D quarter notes, and so on.

Next is sketch series #66 that Herrmann left untitled but I titled it "Kentuckian" simple because I noticed that two cues of the set were used prominently in his 1955 score *The Kentuckian*. Cue I was used (self-borrowed) as the "Daydreaming" cue in that movie, and cue III was used as the "Miss Suzie" cue. But the sketches do not reflect the patterns given in the movie score itself. For instance, the rhythmic pattern of cue I (aka "Daydreaming") is 8th to quarter note to 8th repeatedly. So these are not sketches for the movie but something else. The music in cue VI (see image here) is definitely not in the movie. Besides, cue VI ends on a dialog line of "cried out." That's not in the movie that I can determine at the moment. Herrmann offered no instrumentation so I orchestrated three versions with different choirs of instruments. Some of the sketch cues were too fragmented, incomplete and/or simply repeat previous cues with small changes, so I did not orchestrate them. I am fairly convinced this music was based on an actual CBS radio show because for cue VI the music was cut off when the dialog line "Come About" is announced.

http://s32.postimg.org/3q28496yd/Come_about_Kentuckian_sketch.jpg

Here below are my orchestrated pages:

http://s32.postimg.org/oybrrbcz9/page_176_Box_109_UCSB_Kentuckian_cue_I_2_version.jpg

http://s32.postimg.org/pr1v6lh11/page_177_Box_109_UCSB_Kentuckian_cue_III_V.jpg

http://s32.postimg.org/nr3cfla45/page_178_Box_109_UCSB_Kentuckian_cue_VI_3_versions.jpg

http://s32.postimg.org/b0gqjj8mt/page_179_Box_109_UCSB_Kentuckian_cue_VIII_versions.jpg

Next is "Stergil" (sketch series #67). I went to Wikipedia and other sites to see if there is any Americana historical connection to that name. None. I tried "Stengil" in case I misread Herrmann's title. Nothing. So I'll keep it as "Stergil." Cue VII is a slow moody yet lovely piece. I could easily have seen and heard this piece in a mid-Fifties 20th Century Fox movie of Herrmann's, perhaps *Man in the Gray Flannel Suit*, or *Snows of Kilimanjaro*.

http://s32.postimg.org/6rslidfn9/page_180_Box_109_UCSB_Stergil_cue_I_II.jpg

http://s32.postimg.org/6retd5bhx/page_181_Box_109_UCSB_Stergil_cue_IV_V.jpg

http://s32.postimg.org/i3na0kbqt/page_182_Box_109_UCSB_Stergil_cue_III.jpg

http://s32.postimg.org/59poqlf91/page_183_Box_109_UCSB_Stergil_cue_VII.jpg

http://s32.postimg.org/hum0zn7g5/page_184_Box_109_UCSB_Stergil_cue_VIII.jpg

Next is the only cue of sketch series # 69. It is untitled by Herrmann but I'll call it "Dramatico." Looks like it might sound real good! Great low depths.

http://s32.postimg.org/cw8mfegad/page_185_Box_109_UCSB_Dramatico_sketch_series.jpg

Next is "Penrod" (sketch series #70). Occasionally Herrmann would indicate general strings, harp, *cls* (clarinets) and oboe. Here below are my orchestrated images:

http://s32.postimg.org/actkm9305/page_186_Box_109_UCSB_Penrod_cue_I.jpg

http://s32.postimg.org/3vxmzgbjp/page_187_Box_109_UCSB_Penrod_cue_II_III.jpg

http://s32.postimg.org/6qst6q2yd/page_188_Box_109_UCSB_Penrod_cue_IV_3_version_s.jpg

Next is "Return of the Private." This short set had no sketch series number written on it. Also, for some reason, I did not orchestrate it last summer. I forgot why but I believe I was not very impressed with the music when I played it on my Casio, not too impressed (not sounding too inspiring to me). At any rate, I may change my mind and orchestrate it and then insert them in this space. We shall see. But frankly I don't mind orchestrating "only" 85 to 90% of these total sketch series as opposed to 100%! :)

Finally, in these sketch series, we have "Elegy." This was not given a series number. Herrmann wrote several "Elegy" pieces in various movies, concerts & TV projects including the "Walking Distance" episode of the *Twilight Zone*, *Magnificent Ambersons*, *Tender Is the Night*, *Beneath the 12 Mile Reef*, and so on. This "Elegy" from the sketches is not any of those other elegy pieces. I don't believe it was used anywhere but I'll keep looking. It's looks like a nice piece. I'd love to hear it properly performed someday.

http://s32.postimg.org/jmbd73bsl/page_189_Box_109_UCSB_Elegy_cue_I_Bars_1_12.jpg

http://s32.postimg.org/oc6egclmd/page_190_Box_109_UCSB_Elegy_cue_I_Bars_13_23.jpg

http://s32.postimg.org/fkidp8nlh/page_191_Box_109_UCSB_Elegy_cue_I_Bars_24_31.jpg

http://s32.postimg.org/qba55a9o5/page_192_Box_109_UCSB_Elegy_cue_II_Bars_1_23.jpg

http://s32.postimg.org/z5y4dbs6t/page_193_end_of_files.jpg

Still-existing Herrmann sketches are exceedingly rare, and the Box 109 collection of sketches could prove someday to be a goldmine in terms of more future restoration and performance.

On September 23, 2015 I filed an electronic Copyright for the 193 or 194 pages of my orchestrations of the Herrmann sketches as a derivative work of preexisting materials. The fee was \$55. The intent is simply to make sure they have a permanent home long after I go to the Great Orchestra in the Sky! :)

If interested parties should so choose to perform these works, and also choose my orchestrations, then they are free to do so on my end or part at least [of course while you are welcome to copy, archive, or quote these presentations & analyses for non-profit purposes--and, if applicable, obtaining performance permission from CBS or the Herrmann Estate--please contact me & retain/credit the source and copyright]. The likelihood of performances of these obscure works is iffy but at least they are now "out there" in an orchestrated, accessible format. The first acoustic performance of any of them would of course be a WORLD PREMIERE. I am in the process of trying to determine who exactly has the authority to grant permission for performances. My best guess right now at this stage is that CBS holds the general rights since the CBS logo was used in several of the sketches, and I have identified a few of the sketches as definitely belonging to CBS as performed and aired shows (eg., Columbia Presents Corwin 's "Untitled" in 1944 and Hallmark Playhouse's "A Man's Mother" in 1950). The sketches for the latter was titled "Mother's Day." All of the material was meant for radio, and Herrmann was affiliated only with CBS radio back then. In various sketches we also see specific dialog lines added to cues, and highlight scenes (such as "canon fire"). Of course, as discussed previously, a good number of themes in the sketches were later modified & self-borrowed for movie projects usually, such as *The Kentuckian*. Otherwise, if not CBS directly, then the Herrmann Estate would be involved.

There are many Early Works in sketch form but it will be a far greater chore to orchestrate them since many are incomplete or quite rudimentary and imprecise, etc. But I may try a hand at them as a pure artistic and scholarly exercise. We'll see.

Now: While these series of sketches located in Box 190 of the Bernard Herrmann Papers in UCSB have just been presented here in full, there are still other examples of rare sketches I can discuss. Normally, it appears, Herrmann tossed away his sketches of film scores, keeping only the finished product (the fully orchestrated autograph score usually penned in ink). It is exceedingly rare to find sketches of his combined works.

Before I do a rundown of other Herrmann sketches, I will now present his Early Works available at UCSB that of course is full of unrealized sketches:

http://s32.postimg.org/ucztwcmet/Early_Works_page_1.jpg

http://s32.postimg.org/bc01dp8xh/Early_Works_page_2.jpg

http://s32.postimg.org/3zco8ke45/Early_Works_page_3.jpg

http://s32.postimg.org/sllk9f52t/Early_Works_page_4.jpg

Herrmann's sketches are valuable if only because they document Herrmann's technique as a film composer. All primary materials are of historical significance. This would include sketches, conductor books of specific films, arrangements, and the full score orchestrated by the composer or his orchestrators (99% of the time, however, Herrmann orchestrated his own music).

In 1932 Herrmann wrote *March Militaire*. While there are no sketches available (nor the fully orchestrated pages), instrumental Parts still survive. Herrmann in his youth here had the time signature in the unusual 4/8 time, not the normal 2/4 equivalent time.

Here are my simple reconstructions from the Parts. You are looking at four pages (45 bars) of the full layout of the music that hasn't been seen by anyone since at least 1932.

http://s32.postimg.org/e7iytfn9/March_Militaire_page_1.jpg

http://s32.postimg.org/ngwnztshh/March_Militaire_page_2.jpg

http://s32.postimg.org/ngwnztshh/March_Militaire_page_2.jpg

[http://s32.postimg.org/7cjwhgktx/March Militaire page 4.jpg](http://s32.postimg.org/7cjwhgktx/March_Militaire_page_4.jpg)

The first folder in Box 55 at UCLA is "Music Notebook" circa 1927 starts with "Herod, A Tragedy (A Dramatic Opera)." Herrmann wrote "Dedicated to my brother, Louis." But then someone underneath inscribed, "Prove it?" These sketches are plum pickings for orchestration, although these Early Works may be a bit challenging to decipher.

Also in the first folder on page 42 is "The Tempest (Symphonic Poem)" sketches.

In the third folder, "Late Autumn Sketches" circa 1929, dated Oct 29 - Dec 29" Opus 5. There are many other items, including "Lady in a Cherry Tree" at 4/4 time (viola solo highlighted); "Prelude" in rare 2/8 time, a two-stave short score dated March 1930; "Sonata for Violin & Cello" in 2/2 time (two staves); "A Summer Song"; "3 Piano Pieces," etc.

Included in the 10th folder of Box 55 is "Homage to Vergil" of 2 pages. Included in the 12th folder is "Sonata for Cello and Piano..." dated April 25, 1929.

Once again, there is a wealth of music material in the Early Works boxes for concert performance but much of it needs to be orchestrated. It is always fun to research such materials because it is like a box of chocolates-- you never know what you're going to find until you bite into each treat!

Now: As far as his latter mature works (motion picture projects), there are several scores where some of Herrmann's sketches survived. *On Dangerous Ground* that I researched long ago as the full score in a black binding (labeled *Mad With Much Heart*) is a case in point. The sketches were misplaced for some years but found in 2006 and returned in the same document box where the full score is placed. These sketches encompass only the first five reels of the movie, Production # 707. The score paper used was PF-794. Here's the list of cues:

- Prelude R1M10
- Solitude R1M13
- Violence R3M31

- Nocturne R3M32
- Pastorale R3M37
- Hunt Scherzo R4M42
- Snowstorm R4M46. Bar 57 = "Snow Picture"
- The Silence R4M48. Dated Nov 24 1950 - Dec 31, 1950
- The House R5M50
- Blindness R5M53
- FrightR5M56.

Most of the cues were not titled except "Hunt Scherzo," "Snowstorm," "The Silence," and "The House" Normally the sketches were four staves. he used terminology shortcuts such as "Pos" (trombones) and "tpts" (trumpets). The Full Score is in Box 94. Total pages = 123. Included in the box is the concert ending Bar 173 for the Classic Film Scores of Bernard Herrmann Lp.

Rare Herrmann sketches are also available of *Anna & the King of Siam* (1946). The Main Title ("Prelude" when orchestrated) that, by the way, was self-borrowed from the "Gods of the Mountain" radio episode of Columbia Workshop. He wrote on the sketch that the W.W. (woodwinds) are "in 3 octaves." This is true. The english horn plays the figures starting in Bar 5 on the small octave register starting on small octave A [written Line 1 E] 32nd note, while the oboes play it on Line 1 register, and piccolos/flutes on Line 2 register. I believe he indicated all of the instruments except perhaps the chimes.

Next is *Beneath the 12 Mile Reef* (1953) where several sketches survived. One short sketch is the first "Love Theme" that was not used in the movie. It is quite an appealing lyrical theme that starts on the D major (D/F#/A) chord. Here below is my orchestration:

http://s32.postimg.org/6hf5snldh/Love_Theme_sketch.jpg

In sketch "Love Theme II" the theme was utilized in the *Andante* ending section of "The Boat" cue. In a sense, it *is* a love theme if you consider that the Gilbert Roland character really loved what he was doing (fishing deep and dangerously for sponges off the west coast of Florida). Next is "The Arrival" [aka "Homecoming"] sketch by Herrmann for the movie. Note from the Box 109 sketches that it bears the same resemblance

of a "Wheat" cue that was also much later reused in the "Body in the Barn" episode of *The Alfred Hitchcock Hour*.

Let's now focus briefly on *Torn Curtain* (1966) in terms of surviving sketches. In Box 95 (Torn Curtain materials) are the xeroxed reproductions of the full score as well as many (but not all) of the sketches Herrmann wrote. All together I believe there are 35 pages of sketches.

In "Travel Desk" (M301), for example, he did not indicate orchestration. Since Herrmann wrote the sketch for himself (not for an orchestrator), he did not feel the need to specify the instrumentation. But Herrmann made a significant change. In the sketch, he first had the "3" triplet value quarter note chords followed by two normal value quarter note chords. By the time he orchestrated the cue, he changed his mind and decided instead to have two normal value quarter note chords followed by three "3" triplet value quarter note chords.

Sketch #1202 is "The Bus" cue, the final cue I could find. I still have to find my original research notes but it appears that if I had found the 1202A and 1203 & 1204 sketches, I would've automatically snapped a 35 mm photo of each of them at the time. But I didn't--logically because they do not exist! :)... Herrmann never got around to writing those finishing cues (why should he?--he was fired by Hitch! :) All the other sketches were made available, so it is not logical to suppose that Herrmann decided to keep the last three "unfinished" sketch cues. The 102A/1204/1204 numbers are simply editing/reel-part placement designations (not Herrmann's design). I am 99% convinced Herrmann never wrote the music (hence no sketches) for the final part of the film in post-production progress at the time. I may be wrong about this but this is the most likely situation. When next I visit UCSB, however, I will again have the *Torn Curtain* materials pulled for me.

Now: As far as *Vertigo* is concerned, I believe only the "Scene d'Amour" sketches survived.

Herrmann wrote three sketches for his unrealized final participation in the project, *Portrait of Jennie*. Tiomkin took over the project, as most fans know. Two of those Herrmann cues are incomplete. I've already discussed this unrealized score elsewhere. Besides, Tom DeMary wrote a detailed paper about Herrmann's score for the movie in the special Herrmann issue (Vol 1 No.2/3 of The Journal of Film Music (Fall-Winter 2003).

Finally, in this presentation of sketches (or similar! :), we have Bernard Herrmann's score for the MGM 1965 drama, *Joy in the Morning*, starring Richard Chamberlain, Yvette Mimieux, and Arthur Douglass. The fully orchestrated autograph score is missing (probably part of that infamous MGM landfill--which I find curious since Herrmann usually always kept his autograph scores in his possession), but a copyist score is available for study at USC. The existing written score (not a sketch score written by Herrmann) ranges from two to six staves per cue. I managed to work on two of these cues at the end of September. Most of the instrumentation was indicated so it was not so much an "orchestration" than a "reconstruction."

First is the "Hallway" cue. "The Hallway" R1/3 *Molto intenso e sost* in $\frac{3}{4}$ time. 53 bars, 2:07. Located in the cd as track #1.

http://s32.postimg.org/re0ghd9x1/The_Hallway_Bars_1_8.jpg

http://s32.postimg.org/lw8bcxvn9/The_Hallway_Bars_9_18.jpg

http://s32.postimg.org/5aitl84fp/The_Hallway_Bars_19_28.jpg

http://s32.postimg.org/47q9jps39/The_Hallway_Bars_29_39.jpg

http://s32.postimg.org/4hb9pq4qd/The_Hallway_Bars_40_53.jpg

Next is "Search for Love." "The Search For Love" R8/1 C time, 25 bars, 1:34. Track # 16. Here are my reconstruction pages:

http://s32.postimg.org/vp90ztchh/Search_for_Love_Joy_in_the_Morning_full_score_B.jpg

http://s32.postimg.org/60h88b4vp/Search_for_Love_Joy_in_the_Morning_full_score_B.jpg

[This new version completed Saturday, May 14, 2016 at 12:35 pm PDT]

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