

BERNARD HERRMAN'S
"Across The Street, Across The Nation"
1950 RED CROSS SHOW

The purpose of this essay and cue rundown is to acquaint interested readers with one of the most obscure and literally unheard of radio scores composed by Bernard Herrmann: "Across the Street, Across the Nation" (*Red Cross Show 1950*).

Virtually the only time it was ever heard was on its original airdate on CBS radio, Tuesday, February 28, 1950, 10:30 – 11:00 pm Eastern Standard Time. Several researchers (including myself) have attempted to find an audio copy of this special show that may be circulating among several vintage radio show collectors. So far, none exist. One researcher (Bob Kosovsky, author of the excellent dissertation, "Bernard Herrmann's Radio Music For The Columbia Workshop") actually contacted several Red Cross offices and, unfortunately, no audio copy of that particular 1950 show was preserved in their archives.

Gratefully, the autograph score with its Parts, and the 27-page script still exist. As given on page 1 of the script, the show was hosted by Henry Fonda who opens the broadcast by stating "...Our story tonight takes us into four rooms, four rooms in four houses—across the street, across the nation..." Shortly the Announcer states that this radio show was "...a special program marking the opening of the 1950 Red Cross Fund Campaign. Toward the close of this half-hour, General George C. Marshall will present the President of the United States, who will speak to the nation from the White House."

In four locations across the nation, real people (not actors) were taped giving their real stories of hardship that the Red Cross had a hand in helping in the healing process. The first story depicted Gus Seawright in a furniture store in Hartwell, Georgia. He is a young watchmaker who lost the normal use of his legs six years ago due to a tornado destroying the family farmhouse. The Red Cross helped the boy walk with braces and bought him tools for his watch making and repairs. The second story depicts a 13-year-old named Mike Loughrin of Georgetown, Washington D.C. He needed repeated infusions of blood during 43 days of illness and operations, blood donated to the Red Cross by concerned family, friends, and neighbors. The third story depicts Bill Dean in a Veteran's hospital in South Carolina. Due to a World War II injury, he is learning painfully slow how to talk again, helped every day by a dedicated Red Cross volunteer. The fourth room is in fact the Oval Office of the White House where the President of the United States gives a message.

The autograph score is 12 pages in length written on oblong blank manuscript paper from Manny's Music Store, 120 West 48th street, New York City. Herrmann wrote in his own instrumentation and bar lines. He signed his full name on the upper right corner of the first (title) page. To its left in bold black ink are apparently CBS identification numbers for that score, given as X10885. On the far left corner, someone inscribed, "Taping 2/24/50" and just below that, "Show 2/28/50." To its right is written boldly (but not as widely and largely as the CBS score ID numbers), "Across The Street, Across The Nation." Below that, far more lightly, "Red Cross Show 1950" was written.

Instrumentation: flute, oboe (English horn doubling), 2 clarinets, “Fag” (bassoon), 2 horns, 2 trumpets in Bb, 1 “Pos” (trombone), harp, piano, 3 vlms I, 2 vlms II, 2 viole, 2 cellos, 1 bass.

On page 1 of the script, right after Henry Fonda makes his opening statement, Gus (on tape) speaks, “I couldn’t move my feet. They were paralyzed from my waist down.” Immediately below on the far left of the page, “Music” is written followed by a colon, then the capitalized statement, “PUNCTUATE....AND UNDER.” Then “Fonda” is written underneath with the statement, “That was Gus Seawright. He’s a watchmaker by trade...the boy who lost the ability to walk. Like the rest of the people you will hear tonight he is real. He’s not an actor. His voice and others were recorded.” On the script in bold ink or felt was written “I” (referring to cue I) to the right of the “Music” line with a bold line extending up slightly and down to the final line of Fonda’s as given above, extending underneath the line to the end of the page to the right. Also a circled “A” was written just to the right of “Fonda” which refers to the “A” section of cue I commencing on Bar 6. The first five bars, as indicated, are punctuated or clearly heard with full volume, but from Bar 6 (section A) to the end of the cue (Bar 10), the music is dialed down or “Under” as Henry Fonda resumes speaking.

Henry Fonda then makes another statement or two (with no music underscored). Then at the very bottom on page 1 of the script, the “Music” designation is given again followed by “UP AND OUT SHARP” with the bold lines extending to page 2 when the Announcer comes on with a statement (given earlier). The Roman numerals “II” is inserted in bold just to the right of “Music,” referring to the second cue (the actual main title music that extends in dominance at least 9 bars (in the 16-bar cue). More on cue II later.

Back to I (that we can tentatively title “Gus”), we already have a clue in the script as to what type of cue Herrmann might write since a reference was made of a “watchmaker.” Logically you might assume what? How about the steady beat like that of a watch, a beat per second? This is precisely what we get from Herrmann. Lento in Cut time (C with the vertical line down its middle), the harp in Bar 1 starts the first beat solo with four Bb quarter notes small octave register (just below middle C) mf crescendo (indicated by the < hairpin symbol under the notes) to (Bar 2) ff (fortissimo) on the same four Bb quarter notes (notated with the repeat glyph of the slash symbol sandwiched between two dots in the middle).

After a quarter rest in Bar 1, the piano joins the harp with the steady quarter note beats. On the second beat, it commences with the Great octave register Bb (octave below the harp) repeated thru Bar 5. On the 3rd beat, it also plays the Contra octave Bb, then the Bb an octave lower on the 4th beat (repeat that 4th beat register Bb and Great octave Bb quarter notes thru Bar 5).

In Bar 2, “pizz” (pizzicato) vlms I & II (and viole) pluck four small octave Bb quarter notes thru Bar 5, fp < ff > (crescendo-decrescendo), fortissimo on Bar 4. Pizzicato VC/CB also pluck Bb quarter notes Great octave register thru Bar 5. On the 4th beat of Bar 1, the timp beats mf (mezzo-forte) the Great octave register Bb quarter note to (Bar 2) the Bb whole note trill roll fp decrescendo to (Bar 3)

four Bb quarter notes crescendo to (Bar 4) the Bb whole note trill roll again, *fp* > to (Bar 5) four Bb quarter notes *p* >.

Back to Bar 2, the muted brass play *fp* crescendo a C half diminished 7th (C/Eb/Gb/Bb) whole note chord. Specifically, the horns play the Eb/Gb whole note dyad; the trumpets play “a2” (circled) the Bb whole note, and the trombone plays the middle C whole note.

In Bar 3, the oboe/clarinets/bassoon join in with the brass principally playing the Bb minor chord (Bb/Db/F). The oboe plays *f* > *p* Line 2 C (c’’) half note to Bb half note tied to a (Bb) half note in Bar 4 (followed by a half rest). Clarinets play the Bb/F (f’) whole notes tied to half notes next bar (followed by a half rest). The bassoon in the “K” tenor clef plays the Line 1 Db whole note tied to half note in Bar 4. The horns play *f* (forte) Db/F whole note. Horn I (playing the F whole note) is tied to the F whole note in Bar 4, whereas horn II plays that Db to (Bar 4) the D whole note. Trumpets play the C half note to Bb half note tied to whole note in Bar 4. The trombone plays the Bb whole note tied to whole note next bar.

In Bar 5, the woodwinds and brass are *tacet* (silent for that bar; in fact, the brass are *tacet al fine* or to end of cue. The *timp/harp/piano* and strings still play the Bb quarter notes *p* >.

In Bar 6 (designated as the start of section A), the only instruments playing to the cue’s end are the flute, clarinets, *timp* and *harp*. This is the underscore portion of the cue as Henry Fonda resumes speaking. The *harp* continues the same Bb quarter note steady beats thru Bar 9 to (Bar 10) a single Bb quarter note is played (with the *Let vibrate* curve line extending outward), followed by a quarter and whole rest held *fermata*. The *timp* is trill rolled *pp* on the Bb whole note thru Bar 9 (*decrescendo* symbol in Bar 9) to (Bar 10) a single Bb quarter note is softly hit *ppp* (followed by rest marks).

Meanwhile, the flute and clarinets produce a calming effect passage consisting of half and whole notes. Clarinets play *p* < > the middle C/Gb whole notes to (Bar 7) the D/F whole notes. In Bar 8, the clarinets play Db/Gb whole notes crescendo to (Bar 9) D/F whole notes tied to whole notes in Bar 10 (held *fermata*). Back in Bar 6, the flute plays *mf* crescendo the Line 1 Bb whole note to (Bar 7) C to D (d’’) half notes to (Bar 8) descending C to Bb half notes to (Bar 9) the Bb whole note tied to a (Bb) whole note in Bar 10, held *fermata*.

End of cue.

Cue II {Red Cross Fund Campaign Title Music} [Note: the title given within the previous brackets are my own since no official cue titles were given by Herrmann, only Roman numerals designating the cues] *Allegro Maestoso* in C meter. 16 bars, pages 2 and 3. No duration indication written at the end of cue. The Bb major key signature is placed on concert “C” instruments (2 flats or Bb & Eb). The Bb instruments (clarinets and trumpets) are without the insertion of flat symbols since the two flats naturally cancel out what would normally be two sharp symbols in a C maj/A min score. The horn is unusually given a single flat symbol inserted at the start of the cue (positioned after the treble clef sign).

As given earlier, cue II is the title music for the special Red Cross show. The *allegro maestoso* indication suggests a rather noble fanfare that Herrmann actually provides considering the nature of the show (Red Cross Fund Campaign). It is a *tutti* performance that lasts the first 9 bars. I suspect the music starting in Bar 10 (Section A) is the quieter underscore segment when the Announcer presents the show.

After a quarter rest in Bar 1, the trumpets (“senz sords”) are soli on the 2nd beat with an *ff* (fortissimo) triplet 8th note figure on Line 1 register F (three triplet value 8th notes connected by a crossbeam with the “3” above). Then the trumpets play two F quarter notes. After a half rest, the horns (also without mutes) play *ff* two F quarter notes. After a half and quarter rest, the trombone plays *ff* the Line 1 F (f) quarter note. After a half and quarter rest, the timp beats *forte* the Great octave F (F) quarter note *rinforzando*-marked (> above the note), while the piano plays *ff* the Contra octave and Great octave F quarter notes on that 4th beat. The harp (bass clef) plays an ascending glissando from Great octave F up to (Bar 2, treble clef) Line 3 Bb 16th (followed by a 16th, 8th and half rest).

In Bar 2, we come to (played by the brass and strings) the Bb maj 1st inversion (D/F/Bb) quarter note chord to F maj 2nd inversion (C/F/A) dotted 8th to Bb maj 1st inv 16th figure to the Eb maj 2nd inversion (Bb/Eb/G) to F maj 1st inversion (A/C/F) quarter note chords. Specifically, the bassoon plays fortissimo the Great octave Bb half note down to Eb up to F quarter notes. Horns play D/F quarter note dyad to C/F dotted 8th to D/F 16th figure (connected by a crossbeam) to Bb/Eb to A/C quarter note dyads. Trumpets (now *divisi*) play F/Bb quarter note dyad to F/A dotted 8th to F/BB 16th figure to Eb/G to C/F quarter note dyads. The trombone plays Line 1 D quarter note to C dotted 8th to D 16th figure to Bb to A quarter notes.

The timp beats *forte* the Bb *rinforzando*-marked quarter note in Bar 2 (followed by a half rest), then down to the F quarter note up to (Bar 3) the Bb quarter note again (repeat one more time). At the end of Bar 2, the harp repeats that F up to Bb gliss (repeated another time at the end of Bar 3 to Bar 4). The piano is fingered the Contra octave and Great octave Bb half note down to Eb up to F quarter notes (repeat next two bars). The violins and violas play the brass “melody” or motif line. Vlms I play the tpt I line; vlms II play the tpt II line; viole play the trombone line. Celli play the bassoon line. The CB is similar but plays that Bb half note up to small octave Eb down to Great octave F quarter notes (repeated next two bars). It can be noted also that the horn I line = the tpt II line, and the horn II line = the trombone line.

At the end of Bar 2, the flute/oboe/clarinets play fortissimo a short rapid 16th note figure. The flute plays Line 3 F down C back up to F up to A (a’’) 16ths (connected by two crossbeams) to (Bar 3) the solitary Bb 16th, followed by a 16th/8th/half rest marks. Then at the end of Bar 3 it repeats the figure again. The oboe plays the same pattern but an octave lower, as also the clarinets.

Bar 3 is similar to Bar 2 except that the brass and strings play a different pattern. We find the Bb maj 1st inversion quarter note chord (D/F/Bb) to C/F/A to D/F/Bb 8th note chords this time (not the dotted 8th to 16th figure) to next figure of

two Eb maj 2nd inv (Bb/Eb/G) 8th note chords (connected by a crossbeam) to the F maj 1st inversion (A/C/F) quarter note chord.

In Bar 4, the brass and strings play another variation. We find again the D/F/Bb quarter note chord to again (as in Bar 2) the C/F/A dotted 8th up to D/F/Bb 16th figure to the Eb maj 1st inversion (G/Bb/Eb) down to the D/F/A to F/A/C 8th note chord figure (root position D min to F min). In Bar 5 we find the Bb maj 2nd inversion (F/Bb/D) quarter note chord, etc., etc.

At the end of Bar 9, after a half rest, the timp is trill roll on Bb forte decrescendo. The harp, after a half rest, plays the Bb half note chord doubled (actual notes small octave Bb then Line 1 D/F/Bb and Line 2 D/F/Bb. The piano is the same except that it had played the Bb down to F quarter notes on the first two beats of Bar 9. The flute/tpt I/vlms I play (flute is Line 3, tpt/vlms are Line 2) the D dotted quarter note to C 8th to Bb half note. The oboe/tpt II/vlms II play he Bb dotted quarter to A 8th to F half note. Clarinets/trombone/viole play Line 2 F dotted quarter to F 8th down to D half note. The Fag/VC/CB play the Great octave Bb down to F quarter notes back up to Bb half note. The horns play the F/Bb dotted quarter note to F/A 8th to D/F dotted quarter note dyad to same D/F 8th note dyad.

In Bar 10 (start of Section A), as the Announcer no doubt begins to talk, the clarinets/Fag/horns/timp are soli to end of cue. The timp gently beats p quarter notes Bb down to F (repeated same bar and thru Bar 14). In Bar 15, the timp plays pp the F quarter note to F “3” triplet (three triplet value 8th notes) to two more F quarter notes up to (Bar 16) the Bb whole note trill roll, held fermata.

Back to Bar 10, the bassoon plays p Great octave Bb down to F back up to Bb up to small octave F (f) quarter notes. In Bar 11, the bassoon continues with the Great octave Bb dotted quarter note to small octave C 8th to D (d) half note. In Bar 12, it continues with small octave F dotted quarter and F 8th up to A dotted quarter and A 8th to (Bar 13) F dotted quarter to A 8th back to F half note. The bassoon is silent for the rest of the cue.

The horns play the same pattern as the bassoon. In Bar 10, they play F/Bb to A/C quarter note dyads, then Bb/D to C/Eb to (Bar 11) Bb/D dotted quarter note dyad to F/C 8th notes to F/Bb half notes. In Bar 12, the horns play C/Eb dotted quarter notes to Bb/D 8ths to F/C dotted quarter notes to Eb/C 8ths to (Bar 13) Bb/D dotted quarter notes to F/C 8ths to finally the D/Bb half note dyad. Horns are tacet to end of cue.

In Bars 14 to 16, the clarinets finish the passage with the Bb/D (d') dotted quarter note dyad down to F/C 8th down to lowest D/Bb half notes up to (Bar 15) the A/C whole notes down to (Bar 16) D/Bb whole notes, held fermata and decrescendo pp.

End of cue.

Cue III {The Gold Watch} Lento in Cut time. 10 bars. No key signature indicated. Instrumentation: flute, clarinets, and harp. Audio scene: The music of cue II ends near the very end of the Announcer’s statements. He finally states (without music underscoring), “And now, your narrator, the star of stage and

screen, Henry Fonda...” Fonda then makes a statement: “The first room (Gus Seawright’s room) is...”

Then “Music” is written in followed by the Roman numerals III and the indication in capital letters, “COMES IN LIGHTLY WITH FONDA – UNDER (OUT ON X).” Then under it is “Fonda” again continuing with his statement: “...in the town of Hartwell, Georgia, County seat of Hart County, population 2400. In a room in a furniture store, leaning on a showcase are Ryan Seawright, a lean-jawed farmer, and Gus, his son the watchmaker, with a large gold watch on the bench before him...” Here the bold line end underneath that line, indicating the end of the music of cue III. Gus then talks, followed also by statements of Fonda, Ryan, and Gus again.

Since the watch scene is emphasized again, we can guess Herrmann would reprise the motif of cue I (which indeed he does). Once again, the harp starts the cue solo with the mp steady Bb quarter note beats of the harp thru Bar 9 to (Bar 10) the single Bb quarter note, followed by rest marks.

In Bar 2, the flute plays mp < (crescendo) Line 1 Bb whole note to neighboring Line 2 C (c’’) half note back to Bb half note. Clarinets play middle C/Gb whole notes to (Bar 3) D/f whole notes, p < > . Both the flute and the clarinets are silent in Bar 4 (only the harp is heard playing the four Bb quarter notes).

In Bar 5, the flute plays the Bb whole note to (Bar 6) Line 2 C to D half notes. Clarinets play, once again, C/Gb to D/F whole notes. Both the flute and clarinets are tacet in Bar 7.

In Bar 8, the flute plays C to Bb half notes to (Bar 9) the Bb whole note tied to whole note next bar decrescendo, held fermata. Clarinets play the Db/Gb whole notes to (Bar 9) D/F whole notes tied to Bar 10, held fermata.

End of cue.

Cue IV {April 15th} Cut time, 4 bars. Instrumentation: flute, clarinets and harp. Scene: Below the middle of page 3, we have Fonda (followed by the Roman numerals “IV,” saying: “His eyes leave the watch. He weighs it absently in his palm...He remembers...April 15th, six years ago.” End of music at that point.

The watch motif is logically reprised. In Bar 1, the harp is solo playing mp the same four Bb quarter notes thru Bar 3 to (Bar 4) the single Bb note. In Bar 2, the flute plays mp crescendo the Bb whole note to (Bar 3) Line 2 C whole note back to (Bar 4) the Bb whole note held fermata, > pp. The clarinets play p < the C/Gb whole notes to (Bar 3) D/F whole notes tied to next bar, held fermata.

End of cue.

Cue V {The Ticking} Cut time, 6 bars. Scene: At the top of page 6, we see “Fonda” (followed by the bold “V” Roman numeral) stating: “He cocks his head, puts the watch to his ear...He listens intently professionally to hear the tick (the pulse of the watch). Ryan Seawright smiles over at his son’s intensity.” End of music (bold line ends there). Then Ryan speaks awhile about how contacted a Red Cross nurse about braces for his son.

The watch motif is again performed, as expected. The harp plays the usual four Bb quarter notes to (Bar 6) a single Bb note. In Bar 2, the flute plays mp < the Bb whole note to (Bar 3) Line 2 C to D half notes to (Bar 4) C to Bb half notes to (Bar 5) the Bb whole note played p > and tied to next bar, held fermata. The clarinets play C/Bb whole notes p < to (Bar 3) D/F to (Bar 4) Db/Gb whole notes decrescendo to (Bar 5) D/F whole notes p > and tied to Bar 6, held fermata.

End of cue.

Cue VI {Watch Works} Cut time, 11 bars. Scene: Above the middle of page 7 of the script, “Fonda” is indicated again, followed by the bold “VI” Roman numerals. He says: “He twists he watch between his palms, the back is off, and he peers into the works. A boy who can walk on level ‘through,’ and fixes watches now. Somewhere you recall reading that a watch has more than a hundred parts.” End of music.

Once again, the harp is solo in Bar 1 playing mp the same four Bb quarter notes thru Bar 10 to (Bar 11) a single Bb quarter note. In Bar 2, the flute plays (now mf crescendo) the Bb whole note to (Bar 3) the C to Bb half notes to (Bar 4) the Bb whole note. The clarinets play p < the C/Gb whole notes to (Bar 3) Db/F whole notes to (Bar 4) D/F whole notes decrescendo. Combined you hear the Bb maj 1st inversion (D/F/Bb) whole note chord in Bar 4. Both the flute and the clarinets are silent in Bar 5 (you hear of course only the pulsing of Bb quarter notes of the harp).

In Bar 6, the flute plays Bb to A (a’) half notes to (Bar 7) the G# whole note. The clarinets play the C#/E to D/F half note dyads to (Bar 7) middle C#/E whole notes. Combined you hear in Bar 7 the C# min (C#/E/G#) whole note chord. The flute and clarinets are silent in Bar 8.

In Bar 9, the flute plays Bb to C half notes to (Bar 10) the D whole note tied to D whole note in Bar 11, held fermata. The clarinets play Eb/Gb to E/G half note dyads to (Bar 10) the F/Bb whole notes tied to next bar, held fermata. So combined we hear the Eb min (Eb/Gb/Bb) to C maj 1st inversion (E/G/C half note chords to the Bb maj 2nd inversion (F/Bb/D) whole note chord.

End of cue. [Note: Cues IV, V, and VI are all on page 5 of the autograph score]

Cue VII {Mike} Cut time, 24 bars. Scene: At the top of page 9 we see “Fonda” again (to its immediate right are the bold Roman numerals “VII”) stating as follows: The first room is in a furniture store in Hartwell, Georgia, population 2400. The Seawrights, Ryan and Gus. Below that is “Music” followed by the bold “A” and the statement: SWEEP UP...HOLD BRIEFLY AND EASE TO OUT ON (X).” Below that in the script are “Mike” and the bold “B” letter, then: “(TAPE) I try to pitch but I like to play shortstop. Yeah, I wanna get back and start playing again. But not this year or next, I guess, the doctor says.” Then below that is “Fonda” followed by the bold “C” and the lines: (HUSHED QUALITY AS IN OPENING) We’re in the second room now...A house in Georgetown, Washington, D.C...In the living room of the Loughrins...The kid’s

name is Mike, (the kid who just spoke), and he's been a pretty sick boy. (X)" Music ends at that point but Fonda still makes a concluding statement

[Note: The first three bars were crossed out probably due to editing demands] The watch motif is again played thru Bar 9, and then a *vivo* section commences in Bar 10 when Mike starts to talk.

In Bar 1, the harp is solo again playing the same four Bb quarter notes thru Bar 8 to (Bar 9) a single Bb note (followed by rest marks). In Bar 2, the flute plays Bb whole note to (Bar 3) C to Bb half notes. Clarinets play C/Eb whole notes to (Bar 3) Db/F. The flute and clarinets are silent in Bar 4. Again you only hear the steady pulse of the harp in Bar 4 (start of Section A).

In Bar 5, the flute plays crescendo the Bb whole note to (Bar 6) C to Db half notes decrescendo to (Bar 7) C dotted half note to Bb quarter note to (Bar 8) the same Line 1 Bb whole note up to (Bar 9) Line 2 Bb whole note played pp and held fermata. Back in Bar 5, the clarinets play C/Gb whole notes crescendo to (Bar 6) Db/F whole notes decrescendo. In Bar 7, they play Db/Gb to (Bar 8) D/F (f'). In Bar 9, the clarinets play an octave higher Line 2 D/F (f') whole notes held fermata.

Section B starts in Bar 10 thru Bar 15. Now in quick *vivo* tempo, we find a series of whole note trills. The English horn plays fortissimo the small octave A [written Line 1 E above] whole note (to Bb), then the G whole note trill (to A). Repeat in Bars 12-13. The "Fag" (bassoon) plays Great octave A trill to (Bar 11) to G whole note trill. Repeat next two bars. "Sords" (muted) violins and violas play small octave A (a) whole note trill to (Bar 11) G whole note trill (repeat next two bars). Muted celli play Great octave A (A) to G whole note trills (repeat next two bars). The bass is pizz of Great octave A quarter note fortissimo (followed by rest marks) to (Bar 11) the G quarter note. Repeat next two bars.

In Bar 14, the English horn plays the Bb to A half notes (not trill) to (Bar 15) the G whole note decrescendo, held fermata. The Fag plays the same (again, not trill). The strings play those notes as well in their respective registers (not trill). The CB is silent in Bar 14, but in Bar 15 it plays (*arco*) the G whole note, held fermata.

Section C starts in Bar 16 thru Bar 24 (end of cue). Strings are soli. Now *Lento*, violins I play p crescendo and *espr* the small octave Ab up to Line 1 (octave higher) Ab half notes to (Bar 17) the G whole note to (Bar 18) F whole note. The four notes are played under the legato slur curve line in Bars 16-18. Vlns II plays the same as I in Bar 16, then the D (d') whole note tied to D whole note in Bar 18. Viole play the same in Bar 16 down to (Bar 17) small octave Ab whole note tied to next bar. Celli play Great octave F whole note up to (Bar 17) B whole note to (Bar 18) the D whole note. The CB plays small octave F (f) down to Great octave B whole note (the bass is tacet in Bar 18).

In Bar 19, the violins I play small octave Ab up to Line 1 Eb half notes to (Bar 20) the same Line 1 Eb whole note to (Bar 21). Vlns II play Ab up to Eb half notes to (Bar 20) middle Cb whole note to (Bar 21) the B whole note. The viole are silent in Bar 19, then small octave Ab whole note to (Bar 21) G whole note. VC play the F whole note up to (Bar 20) the small octave Cb whole note to (Bar 21) D whole note. The CB is tacet al fine.

In Bar 22, vlns I play middle C# whole note crescendo to (Bar 23) middle C# whole note tied to next bar, held fermata. Vlns II play small octave B to (Bar 23) A whole note tied to next bar, held fermata. Viole play small octave F to (Bar 23, now divisi) small octave C#/F# whole notes tied to next bar, held fermata. The celli play small octave Db whole note to (Bar 23) divisi whole notes F#/C# tied to whole notes next bar, held fermata.

End of cue.

Cue VIII {The Fever} Cut time, 8 bars. Scene: Below the middle of page 10 in the script, we see “Fonda” followed immediately with the bold “VIII” written in. Fonda speaks: “The boy (also in the room, of course) listens with a kind of half-smile. He is making the ride all over again, sirens and all. Only his fever was 106. He forgets that.” Music ends at that point. Then the father talks about how the boy’s infection localized at the base of his brain.

The music would seem to be longer than the short statements Fonda makes, unless they were made very slowly. Moreover, the music repeats the pattern of the last section of the previous cue, played *espr* (sweetly), not a feverish cue or a siren theme (probably no siren sound effects were included).

“Sords” vlns I play pp *espr* the small octave A up to Line 1 A half notes to (Bar 2) G whole note to (Bar 3) the F whole note. Silent in Bar 1, vlns II play pp Line 1 D whole note in Bar 2 tied to next bar. Silent in Bar 1, viole play the A whole note tied to next bar. Muted VC play pp the Great octave F whole note up to (Bar 2) small octave C whole note to (Bar 3) D whole note.

In Bar 4, vlns I play small octave A up to Line 1 E (e’) half notes to (Bar 5) D dotted half note to middle C quarter note to (Bar 6) middle C dotted half note to D quarter to (Bar 7) Eb whole note tied to whole note next bar, held fermata. Vlns II are silent in Bar 4. Then they play small octave G (g) to (Bar 6) A whole notes to (Bar 7) Bb small octave whole note tied to next bar, held fermata. Silent in Bar 4, viole then play E whole note to (Bar 6) F whole note, then divisi whole notes Gb/Bb in Bar 7 tied to next bar, held fermata. In Bar 4, VC play Great octave F whole note up to (Bar 5) Bb whole note back down to (Bar 6) F whole note. Then they play divisi Great octave and small octave C whole notes tied to next bar, held fermata.

End of cue.

Cue IX {Recovering} Cut time, 8 bars. Page 8 (shared with cue X). Scene: Below the middle of page 13, “Fonda” (followed by the bold “IX” Roman numerals) states: “And right now, Joe Loughrin’s boy, recovered, but still recuperating, pounds he pocket of a three fingered fielder’s mitt, waiting for the day he can pitch, or better still, play shortstop. He knows John Daly...knows him pretty well.” End of music.

This cue follows the pattern of the previous cue. Not indicated as “sords,” vlns I play *espr* the small octave A up to Line 1 A half notes to (Bar 2) the G# whole note to (Bar 3) the F# whole note, all notes under the legato curve line. In Bar 4, they play A up to Line 1 E half notes to (Bar 5) D# dotted half note down to small octave A quarter note to (Bar 6) middle C# dotted half note to B quarter

note to (Bar 7) B whole note tied to whole note in Bar 8, held fermata. Silent in Bar 1, vlms II play pp Line 1 D# whole note to (Bar 3) C# whole note. Silent in Bar 4, they play small octave A whole note tied to next bar. Then vlms II play small octave G# whole note tied to Bar 8, held fermata. Silent in Bar 1, viole play small octave A whole note tied to next bar. Silent in Bar 4, they then play F# whole note tied to Bar 6, then E whole note tied to the final bar, held fermata. In Bar 1, the VC play Great octave register F# whole note up to (Bar 2) small octave C# to (Bar 3) D#. In Bar 4, we find the Great octave F# whole note up to (Bar 5) B whole note tied to next bar. In Bar 7, they are now divisi playing Great octave E/B whole notes tied to next bar, held fermata.

End of cue

Cue X {Bill Dean} Cut time, 22 bars. 2nd half of page 8 thru page 9 of the manuscript. Scene: Top of page 16, "Music" is written, followed by the bold "X" Roman numeral, then the statement: "IN UNDER." Below this is "Fonda" again, followed by bold "A." He says: "It might have been one of a million others, any kid. Might have been your town, your house—your kid's room. This was Joe Loughrin's boy in a room in a house in Georgetown." Then below this is again "Music" followed by the "B" bold letter and the statement, "SWEEP UP, HOLD BRIEFLY, AND EASE OUT TO (X)." Then below that is "Hunter" and the bold "C" following with the statement: "TAPE) Block." Then "Bill" states "Block," and then the words "Blew," "Board," and "Body." Then Fonda states: "(QUIETLY AS BEFORE) We're in the third room... A Sun Parlor in the Veterans Hospital, Columbia, South Carolina, the man is Bill Dean. He's learning to talk again." During his statements, Bill and Miss Hunter are saying, "Bone," then "Bonnet" and then finally "Book." Next (top of page 17 in the script) it reads: "(IN THE CLEAR—NOTHING BACKING) The woman is his teacher, a Red Cross volunteer, Hilda Hunter. (X)" End of music.

In Bar 1, "senz sord" vlms I play forte crescendo Line 2 A up to Line 3 A half notes to (Bar 2) the G# whole note. Then they play Line 3 F# to E quarter notes to F# half note tied to half note next bar down to Line 2 A quarter note up to Line 3 E (e'') to (Bar 5) the D# whole note. In Bar 6, they play C3 to Line 2 B quarter notes back to Line 3 C# half note tied to (Bar 7, start of Section A) C# half note, then down to G# up to B quarter notes down to (Bar 8) Line 1 B whole note down to (Bar 9) A half note held fermata up to Line 2 A quarter note up to Line 3 quarter note to (Bar 10, start of Section B) the G# whole note. Then vlms I play F# to E quarter notes back to Line 3 F# half note tied to half note next bar down to Line 2 A up to Line 3 E quarter notes o (Bar 13) the D# whole note. Then, in Bar 14, we find Line 3 C# quarter note down to B quarter note back to the C# half note pp decrescendo, held fermata. Bar 15 starts Section C (all strings are tacet in Section C).

Vlms II play as vlms I but an octave lower. In Bar 8, the vlms II change the pattern by playing middle C/E whole notes tied to half notes in Bar 9, then A (a') up to A (a'') quarter notes to (Bar 10) Line 2 G# whole note. Then they play the same again as vlms I (but an octave lower).

“Senz sord” viole begin to play in Bar 2 (treble clef) forte A (a’)/C# (Line 2) whole notes tied to whole notes in Bar 3 and tied to half notes in Bar 4 (followed by a half rest). In Bar 4 (now back to the standard alto clef with the middle C on the middle line), the viole play Line 1 E/G# whole notes tied to whole notes next bar and tied to half notes in Bar 7 (start of page 9). In Bar 8, they play small octave B whole note to (Bar 9) the A half note (followed by a half rest). In Bar 10 (start of Sect B), the viole play Line 1 G# whole note (like vlms II) to (Bar 11) F# to E quarter notes to F# half note tied to half note next bar (followed by a half rest). Then, in Bar 14, divisi E/G# whole notes tied to next bar, held fermata.

Celli (in the “K” tenor clef) play, in Bar 2, Line 1 G# whole note to (Bar 3)F#-E quarter notes to F# half note tied to next bar (followed by a half rest). In Bar 5 (standard bass clef), they play Line 1 D# whole note to (Bar 6) C3-B quarter notes to C# half note tied to half note next bar (followed by a half rest). In Bar 8, they play divisi A/E (e) whole notes tied to half notes next bar (followed by a half rest). In Bar 10, they play F/C# whole notes tied to next bar and tied to half notes in Bar 12 (followed by a half rest). In Bar 13, they play Line 1 D# whole note to (Bar 14) middle C# to B quarter notes to middle C# half note, held fermata.

In Bar 2, CB plays (assuming still the one CB so double-stopped notes) forte F#/C# (middle C#) whole notes tied to next bar and tied to half notes in Bar 4 (followed by a half rest). In Bar 5, it plays E/B (same pattern thru Bar 7). The CB resumes in Bar 10 with octave lower F#/C# whole notes (similar pattern thru halfway Bar 12). In Bar 13, it plays small octave E/B whole notes tied to Bar 14, held fermata.

In Bar 2, the clarinets play forte F#/C# notes (see CB line). Then, in Bar 5, G#/B notes thru half way Bar 7. In Bar 9, after a half note rest (held fermata), the flute plays forte Line 2 up to Line 3 A quarter notes to (Bar 10) the G# whole note to (Bar 11) F#-E quarter notes to F# half note tied to half note next bar (followed by a half rest). The flute is tacet al fine. The oboe follows the flute line but an octave lower.

In Bar 10, the clarinets play A/C# (Line 2 C#) whole notes fortissimo tied to whole notes and then half notes in Bar 12 (followed by a half rest). In Bar 13, they play forte the lowest register (chalumeau) E/B whole notes tied to next bar, held fermata. The bassoon plays in Bar 10 the Great octave F# whole note to next bar to half note in Bar 12 (tacet al fine). Horns play forte on A/C#. The harp is arpeggiando (vertical wavy line rolled chord) half notes Great octave F#/C#/F#/A/C# G#/A/C#/G# (Line 2 G#). In Bar 12, it plays F#/C#/F#/A/C# F#/A/C#/F# half notes.

Section C (*Moderato* in 4/4 time) begins on Bar 15. Here Hunter and Bill recite separate words, as given earlier. The harp and piano are soli to end of cue. The harp (top treble clef staff) plays p four E minor (E/G/B) quarter note chords (repeat to end). After a quarter rest, the bottom bass clef staff of the harp plays the Line 1 D# quarter note on the 2nd beat (followed by a quarter rest) then another D# note to (Bar 16), after a quarter rest, the small octave A# quarter note (followed by a rest) then another A# quarter note. Repeats these two bars to end

of cue. The bottom staff of the piano plays the F# Line 1 quarter note (followed by a quarter rest), then repeat pattern same bar, then (Bar 16) two middle C# quarter notes (with rest notes on the 2nd & 4th beats). Repeat this two-bar pattern till end of cue. Top staff of the piano plays, after an 8th rest, three E minor quarter note triads to the E minor 8th note triad tied to 8th notes next bar (quarter note value or duration), then three quarter note triads to 8th, etc (repeat pattern to end).

End of cue.

Cue XI {The Lesson} C time, 7 bars. Scene: Top of page 20. Fonda (followed by the bold “XI” Roman numerals, says: “And so the lesson goes on. The job? To teach Bill to talk again from the very beginning. To move the black print from the page of the book, word by word, to the page of his mind. From book to mind, to sound to word, to speech.” End of music. In the background, just audible, are Bill and Miss Hunter citing separate words “Candle,” “Candy,” “Cat,” “Car,” and finally “Card.”

The music follows the exact same pattern and notes from Bars 15-22 in the previous cue, but the patterns are reversed. Therefore, the harp now plays the piano line from the previous cue, and the piano plays the harp line from the previous cue.

Cue XII {Not Repeated} Slow in $\frac{3}{4}$ meter, 7 bars. Instrumentation: flute, clarinets, and harp. Scene: Middle of page 21 where Fonda says: “Yes...He said it. She doesn’t repeat it. Bill jabs his forefinger at each word, as though to pin it down or dig it out of the page...” [Fonda keeps talking awhile, and in the background, just audible, Bill and Miss Hunter begin to repeat words again].

The flute plays pp Line 1 B dotted half note tied to quarter note next bar, then the Bb half note (legato slur line over these notes). Then repeat this two-bar pattern and pitches thru Bar 6. In bar 7, it settles on Bb dotted half note, held fermata. The clarinets play Line 1 E/G dotted half notes tied to quarter notes next bar to D/F half notes. Then, in Bar 3, E/G tied to quarter notes in Bar 4, then Db/Gb half notes. Then, in Bar 5, E/G to next bar’s quarter notes, then D/Gb half notes. Finally, in Bar 7, Eb/Gb dotted half notes, held fermata.

After a quarter rest in Bar 1, the harp plucks pp descending quarter notes Line 1 F#-D# to (Bar 2) C# to small octave A# half note. Repeat 2X. Then, in Bar 7, it plays small octave D# dotted half note (let vibrate curve line extending outward), held fermata.

End of cue.

Cue XIII {The Teacher} $\frac{3}{4}$ time, 3 bars. “Sord” strings soli. Scene: Below the middle of page 25, Fonda states: “A year ago Bill Dean could say no more than wah-wah and forty-four. Then a teacher came to him. How do you teach a man to talk? How—where do you begin?” End of music.

Vlins I play pp Line 1 divisi E/B half notes to Db/Bb quarter notes tied to quarter notes next bar (half note value) to E/B half notes again to (Bar 3) F#/C# (Line 3 C#) dotted half notes, held fermata. Vlins II play B/G to Bb/F to B/G again to (Bar 3) Line 2 C#/A dotted half notes, held fermata. Viole play as vlins I

but an octave lower. Celli (“K” tenor clef) play B/G (g’) half notes to (see the vlms II line).

End of cue.

Cue XIV {Summation} Cut time, 14 bars. Tutti orchestra. Scene: Middle of page 26. “Music” states : “HIT. SWEEP UP, HOLD, AND UNDER>” Then Fonda speaks (“A” section of music), stating: “We have been to three rooms...Across the Street, Across the Nation...” [Fonda talks a bit more].

The music is played without dialog to Bar 9 (Section A commences on Bar 10). The music starts in a similar manner to the Section C (Lento) segment of Cue VII. The flute and vlms I play Line 2 A up to Line 3 A half notes to (Bar 2) the G# whole note (for the flute), but the vlms are divisi in Bar 2 A/C#/G# whole notes. Vlms II play Bar 1 an octave lower than vlms I, then (Bar 2) line 1 A/C#/G# whole notes. The oboe plays octave lower (than flute) A up to A half notes to (Bar 2) Line 2 G# whole note. Clarinets play fortissimo, in Bar 2, the A/C# whole notes tied to whole notes and tied to half notes in Bar 4 (followed by a half rest). The Fag is on F# in Bar 2 tied to next bars. The horns play mf crescendo in Bar 2 C# to D# half notes to (Bar 3) F#-E quarter notes to F# half note to (Bar 4) the D# half note (followed by a half rest). The harp is arpeggiando half notes F#/C#/F#/A C#/G#/A/C#/G#. The senz sord viole play the small octave F#/A whole notes tied to next bar and tied to half notes in Bar 4. Celli and CB play that pattern on F#/C#. Etc., etc.

The cue ends on the E maj (E/G#/B) whole note chord, held fermata.

Cue XV {Finale} *Allegro sost* in Cut time, 13 bars.

The first 8 bars are coma sopra (repeats) Bars 1-8 of Cue II. In Bar 9, the flute/tpt I/vlms I play the D dotted quarter note to C 8th to Bb half note. The flute then plays up to Line 3 G to F half notes rinforzando (repeated in Bar 11) to D whole note to (Bar 13) Line 2 Bb whole note, held fermata. In Bar 9, the oboe (and tpt II line) plays Line 2 Bb dotted quarter to A 8th to F half note. Then the oboe alone plays fortissimo the Bb whole note (repeated next bar) to A to (Bar 13) Line 2 F whole note, held fermata. Clars in Bar 9 play F dotted quarter to F 8th to D (d’) half to (Bar 10) Eb/B to D/F half note dyads (repeated next bar) to D/F# in Bar 12 to Bb/D in Bar 13, held fermata. Fag and VC play in bar 9 the Bb dotted quarter to F 8th to Bb half notes. The Fag then plays Great octave Eb up to Bb half notes (repeated next bar) to D in Bar 12 to Contra octave Bb in Bar 13, held fermata.

In Bar 10 (*Largamente*), the vlms are bowed tremolo on Bb/G (g’) half notes to F/F (f’/f’) whole notes (non-trem) rinforzando. Repeat next bar. In Bar 12, vlms I (and vlms II) play small octave A/D (d’) whole notes to (Bar 13) the small octave Bb whole note, held fermata. The viole end on the small octave D note; VC/CB play Bb. The brass continues with the fanfare patterns given in Cue II. The orchestra therefore ends on the Bb maj (Bb/D/F) tonality.

End of score.

Completed Monday, October 8, 2001, 9:50 pm PDT

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