

## Herrmann's CBS Television Years :

Climax, Indian Suite, Western Saga, Western Suite, Ethan Allen Suite, Desert Suite, Collector's Item, Have Gun-Will Travel, etc.

[commenced Friday, February 10, 2006 at 6: 40 pm PST]

The Winter Olympics start tonight in Torino, Italy. My vacation coincidentally starts today as well. After work yesterday late afternoon, my wife suggested that we go to Huntington Beach for dinner because she needed to do some Pep Boys vendor work in two shops in the area. So we went to *Olive Garden* for early evening dinner on Beach Blvd (Highway 39) a block away from DVD Planet. I had schrimp primavera with spicy arribata sauce. She had shells with sausage. Then she went off to do her work while I roamed the aisles of DVD Planet. I ended up purchasing four dvds: "E.T." "Dumb & Dumber" new unrated edition, "Third Man on the Mountain" (nice music by William Alwyn), and *Critics Choice* "The Last Man on Earth" starring Vincent Price.

The bonus feature of that *Critics Choice* dvd is what I was really after: the Herrmann-scored *Collectors Item* pilot, "The Left Fist of David" (also starring Vincent Price). I will include in this rundown analysis of Herrmann's CBS Years the only two written cues I have of that pilot show, cues I discovered in Box 424 of the CBS Collection at UCLA Music Library Special Collections. The music was used extensively in many CBS shows, including the *Perry Mason* episode I am watching tonight as I type (I believe titled "The Case of the Spurious Wife"). I had far better luck in finding the complete cues of the various Herrmann suites he composed for CBS in the late Fifties. This including Herrmann's *Police Force* cues (that I have already delineated in a separate rundown analysis), *Western Saga*, the so-called *Western Suite*, *Indian Suite*, *Desert Suite*, *Ethan Allen*, and so forth.

As the primary audio reference source, I will use the first two volumes of the Prometheus Records series, "Bernard Herrmann: The CBS Years." Volume 1 (The Westerns) includes the formerly Cerberus Records LP release of *Have Gun Will Travel*, *Western Suite*, *Indian Suite*, and *Western Saga*. That volume also includes the formerly unreleased tracks to the *Gunsmoke* episode Herrmann scored titled "Tall Trapper." Volume 2 (American Gothic) includes the *Landmark* theme, *Walt Whitman*, *Ethan Allen*, *Desert Suite*, *Collectors Item*, *Moat Farm Murders*, and *Brave New World*. I e-mailed the producer a night ago to see if he still plans to release a Volume 3 of the series (hopefully so!). So far I have not received a reply [Note: Dated February 17<sup>th</sup>, I still received no reply...], but I suspect that if that third probable is released it will include the *Police Force* cues that are available. I reviewed at length the first two volumes in the *Talking Herrmann* forum. Here are the links:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1504>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1517>

[resume Saturday, February 11 at 8:26 am]

Back in 1983, Richard Jones produced a series of remarkable LP's under the label "Cerberus Records." These included:

- CST 0201 = *Zulu Dawn* by Elmer Bernstein
- CST 0202 = *Windwalker* by Merrill Jensen
- CST 0203 = *Humanoids From the Deep* by James Horner
- CST 0204 = *The Brigand* by Nino Rota
- CST 0205 = *Film Music of Nino Rota Vol. 2*
- CST 0206 = *Q-The Winged Serpent* by Robert Ragland
- CST 0207 = *Western Saga* [B. Herrmann suites]
- CST 0208 = *Outer Space Suite* B. H.
- CST 0209 = *Have Gun, Will Travel* B.H. suites
- CST 0210 = *Radio and Television Music of Bernard Herrmann*
- CST 0211 = *The Power* by Christopher Young
- CST 0212 = *Def-Con 4* by C. Young
- CST 0213 = *Dinosaurs* by David Spear
- CST -301 = *Together Again* by Bruce Kimmel

Plus 20 releases of the Ennio Morricone Film Score Society were released.

Most LP's cost \$7.98 each plus 6 1/2% sales tax plus \$3 max handling for postage.

I spoke with Richard a sometime in the mid-Nineties on the phone, and unfortunately he no longer had copies, and his contract with CBS expired long again (so he could not release CD's of those old LP's).

Now: The *Western Saga* LP was wonderful, but you can only include a limited number of cues per Herrmann suite. There are actually fourteen cues in the so-called "Western Saga" (Herrmann never wrote that title on his written score suite). On the LP, these are 9 cues:

(1) "Prelude" (2) "Street Music" (3) "Open Spaces" (4) "The Hunt" (5) "The Watching" (6) "The Canyons" (7) "Gunsmoke" (8) "Gunfight" (9) "Victory."

The cues not included in that LP (and in the Prometheus cd) are:

- cue # 378 VI "Comedy Curtains" [short pieces]
- cue # 379 VII "Heavy Curtains" [short pieces]
- cue # 380 "Short Curtains" [short pieces]
- cue # 381 "Lead-Ins"
- cue # 383 "The Mesa"

The original recording date was July 1957 in London.

Included in that LP was also *The Desert Suite* with 7 cues:

(1) "Prelude" (2) "The Trail" (3) "South Horizon" (4) "Ghost Town" (5) "The Mountains" (6) "East Horizon" (7) "North Horizon."

The cues *not* included in that LP are:

- Cue # 554-2 II "Mirages"
- cue # 554-6 VI "West Horizon"
- cue # 554-8 VII "Sandstorm"
- cue # 554-10 X "Noonday"
- cue # 554-12 XII "Midnight"

- cue # 554-13 XIII "Dry Lakes"
- cue # 554-14 XIV "Cloudless Skies"
- cue # 554-15 XV "Red Rocks"
- cue # 554-16 XVI "Bad Water"

Also included in that LP are four cues from the *Indian Suite* :

- (1) "Indian Ambush"
- (2) "Echo "[Echo IV The Chase]
- (3) "Indian Signals"
- (4) "Indian Fight"

The cues *not* included that Herrmann suite are:

- cue # 219 "Echo I"
- cue # 220 "Echo II (The Hunt)"
- cue # 221 "Echo III"
- cue # 223 "Indian Suspense"
- cue # 227 "The Journey"
- cue # 295 "Indian Romance"

Note: Cue # 295 came much later so it really isn't part of the original so-called "Indian Suite"( but it is included thematically speaking).

In the "Have Gun, Will Travel" LP, the so-called *Western Suite* was also included with 9 cues:

- (1) "Prelude" [Herrmann titled it "Dramatic I"]
- (2) "The Ambush"
- (3) "Tranquil Landscape" ["Travel I" as titled by B.H.]
- (4) "Dark Valley" ["Travel II" or "Dark Valleys"]
- (5) "The Meadows" ["Travel III"]
- (6) "Bad Man"
- (7) "Gunfight" [aka "Dramatic II"]
- (8) "Rain Clouds"
- (9) "Sun Clouds"

The cues *not* included in the LP are:

- cue # 453 I "Night Suspense"
- cue # 459 VII "Shadows"
- cue # 460 VIII "The Waiting"

The suite was originally recorded in July 1957 in Paris.

The *HGWT* suite did *not* include:

- cue # M-14 "The Newspaper"
- cue # M-16 "The Holster"
- cue # M-32 "The River"
- cue # M-37 "End Tag"

The *Outer Space Suite* includes 11 cues, starting with "Prelude." Actually, on the written score, it is written "Prelude (Outer Space) or Cue # 1007. The only cue *not* included is cue # 1008 II "Time Passage."

Also included in the LP are three cues from *The Moat Farm Murders* (11 cues not included), plus five cues from "The Hitchhiker" (4 cues not included). I believe a short cue (M-23 "Albany" cue # 6180) from the Ethan Allen suite was the only cue not included in that *HGWT* vinyl disc (reintroduced in the Vol. 2 : "American Gothic" cd).

Now: Researchers can make an appointment with Tim Edwards at UCLA Music Library Special Collections to hear any of the thirty CBS Dats (originally transferred by Chris Lembesis of the old SPFM). I do not know how many have now been transferred to audio cassette format (ideally to cd format) but in 2003 several were transferred for me (so as not to over-use the dats).

### CBS DATS (Work in Progress)

#### CBS Dats at UCLA Music Library Special Collections

30 CBS DATS at UCLA Music Library Special Collections (initially received from SPFM December 1997). You can access online from OAC a less detailed rundown: <http://content.cdlib.org/view?docId=tf296nb13d&chunk.id=dsc-1.8.5&query=CBS>

Below is my own researched rundown:

#### DAT #1

-DAUBER (B. Herrmann) 16 cues

Cue #387-1 Dauber #1 version 1 (Take 3)

387-1 Dauber #1 version 2 (T.1)

387-1 Dauber #1 version 3 (T.1)

387-1 Dauber #1 version 4 (T.1)

387-2 Dauber #2 Take 1

387-2 Dauber #2 T.2

387-3 Dauber #3 T.1

387-4 Dauber #4 T.1

387-4 Dauber #4 T.1

387-5 Dauber #5 T.1

387-7 Dauber #7 T.1

387-7 Dauber #7 version A, T.1

387-9 Dauber #9 T.1

387-10 Dauber #10 T.1

387-11 Dauber #11 T.1

387-12 Dauber #12 T.1

387-8 Dauber #8 T.1

387-13 Dauber #13 T.1

387-14 Dauber #14 T.1

387-14 Dauber #14 T.2

387-15 Dauber #15 T.1 (Note: Used in HGWT "Ransom" episode)

387-15 Dauber #15 T.4

387-16 Dauber #16 T.1

387-16 Dauber #16 version A, part 2

-Drink of Water (B. Herrmann) 10 cues

Cue #392-1 Drink of Water #1 Take 2

392-1 " " " " (Bar 1 only). T.3

392-2 Drink of Water #2 Take 1  
392-2 “ “ “ “ Take 2  
Etc (392-3 thru 392-10). [Note: On the analog cassette version, Side B starts with  
“Drink of Water” # 9, Take 1]

-Laredo Suite (William Grant Still)

393-8 “Frontier Fort” Take 2  
393-1 “Neutral” T.2  
393-1 “ (with breaks) T.1  
393-5 “Radiant Night” T.2  
393-3 “Romance” T.4  
393-3 “ T.5  
393-2 “Premonition” Take 2  
Etc (393-6, 393-11, 393-12, 393-7, 393-9, 393-10).

“Friend’s Payoff” GUNSMOKE (Lyn Murray)

#3693 cue “After Summer Merrily” Take 3 (:35)  
#3694 cue “Speechless Lies” Take 3 (1:15)

(last hour not inventoried yet--may include Have Gun Will Travel  
Material ("The Street" etc).

Herrmann Library (21 minutes)

-some Maurius Constant cues (Light Rain, etc)

DAT #2 (not yet verified the offered inventory)

-“He and She” pilot (Jerry Fielding) 0:31:50-0:45:30  
-“Good Guys” pilot 0:45:45-1:08:35  
-“Andros Targets” pilot 1:08:50-1:27:45  
-“Manhunt”  
-“You Are There”  
-Playhouse 90 (7 tracks) 1:37:20-1:47:25  
-Journey Theme track 139 1:47:35-1:50:05  
-Navy Log track 140  
-Perry Mason tracks 141-145 1:52:20-1:56:25  
-“The Street”(B.H.) 1:56:30-1:59:00

DAT # 3

-Ballad of Paladin composite (song) track [1] 0:00:00-0:01:00

-HAVE GUN WILL TRAVEL Punctuations (Rene Garriguenc)

Track [02] cue # 1089-A Punctuation # 1

Track [03] cue # 1089-B “ # 2 Take 1

Track [04] cue # 1089-B “ “ Take 2

Track [05] cue # 1089-C Punctuation # 3

Track [06] cue # 1089-D Punctuation # 4

ETC.ETC.

Track [24] cue # 1127 HGWT “Suspense Tension” (Garriguenc)

ETC

Track [27] cue # 1130 HGWT "The Prairie" (Garriguenc)  
 Track [28] cue # 1131 "Emotional Dramatic" "  
 Track [29] cue # 1132 "Heavy Suspense" "  
 Track [31] cue # 1133 "Emotional Pathetic" "  
 Track [32] cue # 1120 "Ghost Town" (sneak to curtain) L. Moraweck  
 Tracks [33-35] " "  
 Track [36] M-22 "The Knife" & "Wild Knife Chord" HGWT (B. Herrmann)  
 Track [37] M-17 "Travel" Part I, T.2 (HGWT pilot) Herrmann  
 Track [38] " " Part II " "  
 Track [39] " " Part III " "  
 Track [40] M-14 "The Newspaper" " "  
 Track [41] M-15 "The Card" (HGWT pilot). B. Herrmann  
 Track [42] M-16 "The Holster" T.2 " "  
 Track [43] M-31 "The Return" " "  
 Track [44] M-32 "The River" T.6 " "  
 Track [45] M-35 "Capture" T.4 " "  
 Track [46] M-37 "End Tag" " "  
 Track [47] " " T.2 " "  
 Track [48] cue # 1741 "Spotted To the Hideout" Pt I (?? Unknown composer)  
 Track [49] " " " " Part II  
 ETC ETC  
 Track [72] cue # 1034 "Suspense Background" Take 2 (???)  
 ETC ETC  
 Track [79] cue # 3371 Take 5  
 ETC ETC  
 Track [94] cue # 453 "Night Suspense" (Western Suite) Herrmann  
 Track [95] cue # 454 "Badman" " " "  
 Track [96] " " " (from Letter C) " "  
 Track [97] " " " (faster version) " "  
 Track [98] cue # 455 "The Ambush" " "  
 Track [99] cue # 456 "Travel I: Tranquil Landscape" "" "  
 Track [100] cue # 457 "Travel II: Dark Valleys" T. 4 " "  
 Track [101] cue # 458 "The Meadows" " "  
 Track [102] cue # 459 "Shadows" " "  
 Track [103] cue #460 "The Waiting" " "  
 Track [104] cue # 463 "Dramatic I"  
 ETC ETC

DAT # 4 (not yet inventoried)

- Gunsmoke: Unknown Gold (???) Tracks 1-6 16:20
- RIO LOBO tracks 7-76 0:16:30-1:42:05 (Goldsmith)
- Twilight Zone: Whipple Street (???) 77-81 1:42:55-1:46:05
- Unknown Score tracks 82-88 1:40:55-1:55:45

DAT # 5 (not yet inventoried)

- Wild Wild West: "Undead" tracks 1-55 :59:40 Fred Steiner
- Wild Wild West: "Samurai" tracks 56-105 1:02:05

#### DAT # 6 (not yet inventoried)

- cont. WWW: Samurai tracks 106-117 :20:00
- WWW: Puppeteer tracks 12-54
- WWW episode (Drasnin)
- WWW episode (Markowitz)

#### DAT # 7 (not yet inventoried)

- "Homecoming" tracks 1-56 1:10:30
- Rawhide tracks 57-81 22 mins
- Lineup Montage tracks 82-89
- Lineup Main & Ends tracks 90-109

#### DAT # 8

- cue # 293 "Ambush" pt 1 take 5 (Fred Steiner)
- " " " pt 2 t.1 & pt3 t.5, & T. 3 (agitato version)
- cue #215 "Climax Prelude" T.5 (Bernard Herrmann)
- cue #217 "Climax Middle Lead-In"(Climatic Lead-In") B.H.
- cue #219 "Echo I" T.4 (note: NOT in Cerberus LP's) B. Herrmann
- cue #221 "Echo III" T. 1 & T. 2 "
- cue #554-1 Prelude (The Desert) Pt I T.5 [Desert Suite] "
- " " " " " (faster version, Bars 1-21)
- " " " Pt II T. 2 (plus faster take)
- 554-2 "Mirages" T.1 (note: NOT in Cerberus)& T.1 faster B. Herrmann
- 554-3 "North Horizon" 3 takes "
- 554-4 "South Horizon" 4 takes "
- 554-5 "East Horizon" T.3
- 554-7 "Ghost Town" T.7
- 554-6 "West Horizon" (Note: not in Cerberus).
- 554-9 "The Mountains" T.1
- 554-11 "The Trail" T.3 and T.1(faster)
- M-11 "Arrest" T.3 [Ethan Allen]
- M12 "E.A. Main Title" T. 3
- M-13 "Call To Duty" T.5
- M-14 "The Meeting" T.5
- M-15 "To The Rescue" Pt A T.3
- M-15B " " " (The Fight) T.3
- M-16A Ethan Allen tag T.2
- M-16B " " " T.1
- M-16 C " "
- M-16D " "
- M-22 "The Torries" .1
- M-22A "Rural Grotesque" T. 7
- M-22A " " " T.1(muted version)

- M-23 "Albany" T.1
  - M-26 "Rule Britannia" T.2
  - M-31 "Jail" T.2
  - M-32 "The Escape"
  - M-33 Ethan Allen tag T.1
  - M-34 Ethan Allen End Title T.2
- (rest un-inventoried) includes LINEUP and WALT WHITMAN SUITE

#### DAT # 9

- POLICE FORCE :
- 361A Lead-In T.4 & faster version
- 361B Lead-In T.4
- 361B " " T.4 (faster)
- 361B " " T.1 (with soft mutes)
- 361B " " " " " " " " faster version
- 361C Lead-In
- 361D, E, F, G various takes
- 359A Openings T.7
- 359A " pt II T.2 & Pt II T.3
- 359B Openings
- 359C, D, E, F, G, H & various takes (muted, faster, etc)
- 360A Middle Tags t.4
- 360B, D
- Cue V "Clues" T.3 (complete, long cue)
- WESTERN SAGA:
- 373 "Prelude"
- 374 "Street Music" T.4
- 375 "Open Spaces"
- 376 "The Hunt"
- 377 "The Watching"
- 382 "The Canyons"
- Cue #292 "Calvary Ambush" T.2 (Fred Steiner)
- #289 "Western Calvary patrol" T. 3 " "[Note: Start of analog tape # 2 of this dat material]
- 289A "Gary Owen Paraphrase" T.3 " "
- 220 "The Hunt"(Echo II) T. 2(B. Herrmann) not in Cerberus!
- 222 "The Chase"(Echo IV) T.3
- 224 "Indian Ambush" T.2 "
- 225 "Indian Fight" T. 2 "
- 228 "Lowering Sky" T. 2(L. Rosenthal)
- 229 "On Maneuvers" T.1 "
- 230 "To A Dead Soldier" T. 1 "
- 231 "Call To Horse" "
- 232 "Four O' Clock Watch" "
- 233 "Light Summer Trek" T. 1 "
- 234 "Encampment at Dawn" T.2 " [Note: Start of Side B of analog Tape # 2]



-235 "Sound of Danger" T. 2       "  
 -236 "Night Mood" T. 1           "  
 Track [85] cue # 384 "Gunsmoke"[Western Saga] T. 4 Herrmann  
 Track [86] cue # 385 "Gunfight"       "       "  
 Track [87] cue # 386 "Victory"       "       "  
 -223 "Indian Suspense"[Indian Suite] B. Herrmann [not on LP/CD]  
 Track [90] cue # 226 "Indian Signals" T.4  
 Track [91] cue #227 "The Journey" T.4 [not on Cerberus LP/Prometheus CD]  
 -192 "Suspense Misterioso" T. 1(Rene Garriguenc)  
 -190 "Trouble No. 1" T. 1 muted version       "  
 -178 "The Desert No. 1" T. 1           "  
 -189 "The Desert No. 2" T. 2           "  
 -189 "       "       " [open version] T. 3  
 -Perry Mason "End Title"  
 -Cimarron Strip (first few cues)

## DAT # 10

-WALT WHITMAN Suite Tracks 1-3 0:06:00 (Herrmann)  
 Track [01] cue # 298-2 Walt Whitman Part II  
 Track [02] cue # 298-10 "       "       Part Ten ("Indian Gathering")  
 Track [03] cue # 298-12 "       "       Part Twelve ("Funeral March") T.3  
 -Collector's Item #2 tracks 4-49 40:20 (Herrmann)  
 Track [04] cue # 1283 "House of Prentiss" T.2  
 Track [05] cue # 1283 "       "       T.3  
 Track [06] cue # 1284 "The Cane" T.4  
 Track [07] cue # 1285 "       "       T.5 (some distortion)  
 Etc Etc  
 Track [16] cue # 1287 "The Cellar" T.3  
 Track [17] cue # 1288 "The Shadow"  
 Track [18] "       "       "       T.3  
 Track [19] cue # 1289 "The Cat" T.7  
 Track [20] cue # 1290 "The Glass"  
 ETC ETC  
 Track [35] cue # 1297 "Finale" T.5 (Collector's Item # 2) Herrmann  
 Track [36] M-22 "The Scare" T.1 composer: ???)  
 Track [37] "       "       "       T.2  
 Track [38] M-25 "Neutral Suspense" T. 1 (Garriquenc?)  
 Track [39] M-25 A "Neutral" T.4  
 Track [40] M-26 A "Collector's Item" T. 6 (*not* Herrmann). Paul Baron??  
 Track [41] M-26 A "Comedy Entry" T.1  
 Track [42] "       "       "       T.2  
 Track [43] M-31 "Working on the Railroad (Paraphrase)" T.1  
 Track [44] M-32 "The Hoax"  
 Track [45] M-33 "Collector's Item" T.3 (*not* Herrmann).  
 Track [46] "       "       "       Opening, Part I, T.2  
 Track [47] "       "       "       "       Part II, T.2

Track [48]                   “                   “ Closing T.1  
Track [49]                   “                   “ Closing (Longer version) T.2  
Track [50] “On A Note of Triumph” (music rehearsal) 21:50 (Herrmann’s voice)  
-Max Steiner: Portrait (narrated Tony Thomas) 27 mins

DAT # 11 (not yet inventoried)  
-“Hunters Are for Killing” tracks 1-46 1:15:00 (J. Fielding)  
-CBS Fanfares tracks 47-72 10 mins  
-Tues Nite at Movies tracks 73-85 9 mins  
-NERO WOLFE (Alex North) tracks 86-91  
-Perry Mason tracks 92-103 13 mins

DAT # 12 (not yet inventoried)  
-Gunsmoke: "Cotter's Girls"(Fred Steiner) 20 tracks :20:20

-Gunsmoke: "Call Me Dodie" " " 28 minutes  
Track [22] cue # 4864 [M0610] “Pleasant Valley” cue  
Track [23] cue # 4865 T.3 [M0611] “The Kite” cue  
-Gunsmoke: "Box o' Rocks" " " 12 minutes  
-Gunsmoke: "Jeb" " " 25 minutes  
-Friedhofer Library tracks 84-110 33 minutes

DAT # 13  
-The Lineup 4 tracks :6:40  
-Twilight Zone: "Dust" (Jerry Goldsmith) 17 minutes  
-HGWT: "The Fatalist" " " 10 minutes  
-HERRMANN tracks 27-33 5 minutes  
-HGWT: "Bear Bait" (Jerome Moross) tracks 34-46 16 mins  
-HGWT: "Head of Hair"(J. Goldsmith) tracks 47-61 15 mins  
-HERRMANN tracks 62-81) 32:30  
-Goldsmith (GUNSMOKE: “The Blacksmith” episode) 12 mins

Included in this Dat:

POLICE FORCE Suite cues:

-cue # 363 “Clues”  
-cue # 364 “Line Up” (Parts I thru IV)  
-cue # 368 “The City” (Parts I thru III)  
Moross cues #3327 thru 3339 (“Bearbait”)  
Herrmann cues #3777 (etc) “Harriet” (Gunsmoke).

DAT # 14 (not yet inventoried)  
-Goldsmith Library cues 1:31:30  
-Luke Slaughter (Jerry Goldsmith) 7 mins  
-Frontier Gentleman " 24 mins

DAT # 15 (not yet inventoried)

- Hawaii 5-0 "Hookman" (Morton Stevens) 1:17:05
- Lineup: "Wake Up to Terror" (Goldsmith) 20 mins
- Playhouse-90: A marriage to Strangers (Goldsmith) 22 mins

DAT # 16 (not yet inventoried)

- Twilight Zone: "I Dream of Genie"(Fred Steiner) 22:55
- Twilight Zone: "Miniature" (Fred Steiner) 9 mins
- Twilight Zone: "Mute"(Fred Steiner) 32 mins
- Twilight Zone: "Passage of the Lady Anne"(R. Garriguenc) 22
- Young Man's Fancy
- What You Need

DAT # 17 (not yet inventoried)

- FRATERNITY(Jerry Goldsmith) 59:35
- STEP OUT OF LINE " 55 mins
- Thomas Wolfe (B. Herrmann) 4 mins

DAT # 18

- Friedhofer Library 32 mins
- Brave New World (Herrmann) 21 mins
- Space music tracks 57-81 1:06 mins INCLUDES:
- cue # 1006 "Brouillard" (M. Constant) 1:20
- " " " (faster version, T.2) 1:05
- " " " (short version T.3)
- " " " " " T.4
- " " " (shortest version, T.5)
- cue # 1005 "Light Rain" T. 1(M. Constant) 2:06
- cue # 1005 " " last chord :04
- cue # 1005 " " (from Bars 22-24 & pick-up)

ETC

BRAVE NEW WORLD (Herrmann)

OUTER SPACE SUITE (Herrmann) Includes:

- cue # 1007 "Prelude (Outer Space)"
- cue # 1007 " " " (faster version)
- cue # 1008 "Time Passage"
- cue # 1008 " " (faster version)

ETC

- cue # 1001 "Spoutnik # 1" T.4 (Guy Luypaertz)
- cue # 1001 " " (faster version) T.5
- cue # 1001 " " (last three bars)
- cue #1002 "Spoutnik # 2"
- cue # 1002 " " (slower version)

DAT # 19 (not yet completely inventoried)

Perry Mason: "Blushing Pearls" 5:55 (Jerry Goldsmith)  
Track [01] cue # 1916 T.3  
Track [02] cue # 1917 T.1  
Track [03] cue # 1918 T.2  
ETC  
-Frontier Gentleman (Goldsmith) 11mins  
-Marius Constant tracks 14-41 32 mins  
Track [44] cue 1815-3  
Track [45] cue # 1816-1 "Dat # 1"  
ETC  
-TWILIGHT ZONE Bridges tracks 42-51 4 mins  
-Sealing bridges 6 mins  
-Twilight Zone(Constant) 6 mins  
Track [75] Twilight Zone Theme (M. Constant)  
-Twilight Zone tracks 64-73 11:20 (not Herrmann)  
Track [87] cue # 3056 T.1 "New Twilight Zone Theme (Opening) Herrmann  
Track [91] cue # 3056-A "Twilight Zone Theme (2<sup>nd</sup> Revision) Herrmann  
Track [92] cue # 3056-B "Twilight Zone Closing Theme" Herrmann  
Track [95] 3056-B TZ Showcard (Herrmann)  
ETC  
-Twilight Zone Jazz score 4 mins  
-Twilight Zone New Bridges tracks 75-86 8 mins  
-Store Front Lawyers(Morton Stevens) 3 mins  
-Hotel De Patee tracks 89-121 33 mins

DAT # 20 Goldsmith 33 mins  
Track [01] cue # 1939 T.2 Gunsmoke  
ETC  
Gunsmoke: "Whispering Tree"(Goldsmith)1:06  
Unidentified themes (Waxman) 21 mins  
Track [33] cue # 4494 T.5  
Track [34] cue # 4497 Part II  
ETC

DAT # 21  
RAWHIDE: episode "Six Days To Bent Fork" Hugo Friedhofer  
Recording sessions Aug 24 '65  
Approx 1:04 duration.

DAT # 22  
Gunsmoke: episode "The Raid" Franz Waxman

DAT # 23  
CONT "The Raid"

## DAT # 24

WILD WILD WEST cues.

Track [01] Log 2133

Track [02] Log 2134

ETC ETC

Track [59] cue # 1282 “Landmark Finale” T. 3 (Herrmann)

Track [60] cue # 1282 “ “ (coda only)

Track [61] “ “ Take 5

Track [62] cue # 1281 “Landmark Opening” Part I “

Track [63] “ “ “ Part II

Track [64] “ “ “ Take 1

Track [65] “ “ Take 2

MOAT FARM MURDER cues (Bernard Herrmann) #390 cue series

Track [66] cue # 390-1 T.3

Track [67] cue # 390-1 T.4

Track [68] cue # 390-1 (faster version)

Track [69] cue # 390-2 T.1 (about 1:09 into dat)

Track [70] cue # 390-3 T.1

Track [71] cue # 390-4 T.2

Track [72] cue # 390-5 T.2

Track [73] cue # 390-6 T.1

Track [74] “ “ T.3

Track [75] cue # 390-7 T.2

Track [76] cue # 390-8 T.1

Track [77] “ “ T.4

Track [78] cue # 390-9 T.2

Track [79] cue # 390-10 T.1

Track [81] cue # 390-11 T.2

Track [82] cue # 390-12 T.2

Track [84] cue # 390-13 T.3

Track [85] cue # 390-14 T.1

## DAT # 25

Track [01] cue # 1839 T.2 (harmonica)

Track [02] cue # 1840 T.1

Track [03] “ “ Version A T.1

ETC

Track [12] cue # 1847

Track [13] cue # 1854 T.2

Track [14] cue # 1855 T.1

Track [15] cue # 1856 (chord only)

Track [16] cue # 1857 T.2

Track [17] cue # 1857 T.2

Track [18] John Barry cues

ETC

Track [78] Gunsmoke July 1, '65 Studio City

Track [79] “ “ “  
ETC

## DAT # 26

CBS series HOTEL DE PAREE (composer: Dimitri Tiomkin) thru Track [25]

Track [01] cue # 1745 “Hotel De Paree” Main Title”

Track [02] “ “ “ “ “ “ Take 6

Track [03] cue # 1760 “ “ End Title

Track [04] “ “ “ “ End Title T.3

Track [05] “ “ “ “ End Title T.4

Track [06] “ “ “ “ End Title T.1 (from Bar 9)

Track [07] “ “ “ “ “ “ “ Take 2

Track [08] cue # 1746 “To Rent A Room” cue

Track [09] cue # 1759 “Partnership”

Track [10] “ “ “ “ Take 4

Track [11] cue # 1751 “Monique Waits”

Track [12] cue # 1754 “Stubborn Sundance”

Track [13] “ “ “ “ Take 3

Track [14] cue # 1755 “Determination”

Track [15] cue # 1748 “Annette Pleads”

Track [16] cue # 1758 “Revenge”

Track [17] “ “ “ (from Bar 21) T.1

Track [18] cue # 1747 “Upstairs”

Track [19] “ “ “ T.6

Track [20] cue # 1750 “Trouble Ahead” T.2

Track [21] cue # 1756 “Preparation” T.4

Track [23] cue # 1749 “Suspicion” T.1

Track [24] “ “ “ T.2

Track [25] cue # 1752 “Monique Runs” T.2

Track [26] cue # 2701 T.2

Track [27] cue # 2702 T.2

Track [28] cue # 2703 T.4

Track [29] cue # 2704 T.2

ETC

I AM A LAWYER series (North and Moross??)

Track [34] cue # 1397 Theme #1 “I Am A Lawyer”

Track [35] “ “ “ “ Take 5

Track [36] “ “ “

Track [37] cue # 1401 Theme V

ETC

Track [47] cue # 1403 “Fight” (I AM A Lawyer)

Track [48] “End Title”

PERRY MASS|ON cues

Track [49] Perry Mason Main Title Part I, T.2

Etc  
Track [64] cue # 3970 (Perry Mason)  
Track [86] cue # 2959 (Perry Mason)  
Etc

#### DAT # 27

GUNSMOKE: "The Raid" (Waxman)  
BIG JAKE (Elmer Bernstein)

#### DAT # 28

RAWHIDE score Aug 24 '65 recording sessions

GUNSMOKE

Track [14] Gunsmoke M.T.  
Track [15] Gunsmoke M.T.  
Track [16] cue # 2952 short version  
Track [20] Gunsmoke cue # 1998

ETC

TWILIGHT ZONE episode "Where Is Everybody?" (Bernard Herrmann)

Track [60] cue # 1574 "The Film"  
Track [61] " " " " T.4  
Track [63] cue # 1575 "The Bicycle"  
Track [64] cue # 1576 "The Breakdown"  
Track [66] cue # 1577 "The Button"

ETC

Track [74] cue #545 "Science Fiction Bridge" (*not* Herrmann).

Etc

Track [78] cue #1563 "The Man" (Where Is Everybody?)

ETC ETC

#### DAT # 29

TWILIGHT ZONE: "Walking Distance" (Bernard Herrmann)

Track [01] cue # 2070 T.4 "Intro"

ETC

Track [12] Cue # 3851 (not Herrmann)

Track [18] Cue # 3857

ETC

Track [27] cue # 3763 (Gunsmoke)

GUNSMOKE: "Tall Trapper" (B. Herrmann)

Track [49] cue # 3806 (cue I)

Track [50] cue # 3807 (cue II)

Track [51] cue # 3808 (cue III)

Track [52] cue # 3809 (cue IV)

ETC

Track [63] cue # 3819 (cue XV)

ETC

Track [95] cue # 4762 T.3

DAT # 30

CIMARRON STRIP: "A Knife in the Darkness" prescore music (background source music). Not Herrmann. Small ensemble (solo violin, guitar, etc).

NOTE: SPFM hired Chris Lembesis to clean and transfer the CBS transcription discs to DAT format around 1993, under the supervision of Brad Arrington and Henry Adams. Jon Burlingame may have been involved as well (according to the May-June 1993 SPFM NEWSLETTER). The discs were in SPFM's possession (not ownership, since UCLA was given ownership of all CBS materials under two Deeds of Gifts in 1989 and 1991). The discs were returned to UCLA in December 1997 and a copy of the DATS were made for UCLA.

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## COLLECTION 072 (CBS INC. TV & FILM MUSIC)

### CUE INVENTORY OF BERNARD HERRMANN WRITTEN SCORES

[Note: I have already discussed most of these works in detail in my other online paper, "The Television Works of Bernard Herrmann" but will provide below a quick rundown]  
Cue Number    Cue Title    Library/Reel    UCLA Boxes

#### "CLIMAX"

#215	Climax Prelude	8-56-C2	#11
#216	Climax Middle Tag	8-48-C	#11
#217	Climax Lead-In	8-56-C2	#11
#218	Climax Close	8-48-C	#11

#### "INDIAN SUITE" (recorded July 1957)

#219	Echo I	8-56-C2	#11
#220	Echo II (The Hunt)	?	#11
#221	Echo III	8-56-C2	#2
#222	Echo IV (The Chase)	?	#2
#223	Indian Suspense	8-56-C3	#2
#224	Indian Ambush	8-62-C	#2
#225	Indian Fight	8-62-C	#2
#226	Indian Signals	8-56-C3	#2
#227	The Journey	8-56-C3	#2
#295	Indian Romance	8-57-C	#2

#### "WALT WHITMAN"(June 20, 1944)



#298-1	I	Emotional Suspense #1	?	#159
#298-2	II	Suspense Processional #1	?	#159
#298-3	III	Suspense processional #2	8-43-C	#159
#298-4	IV	Emotional Suspense #2	?	#159
#298-5	V	Emotional Suspense #3	?	#159
#298-6	VI	Suspense Processional #3	8-34-C	"
#298-7	VII	Suspense Processional #4	8-34-C	"
#298-8	VIII	Emotional #2	8-34-C	"
#298-9	IX	Emotional #3	8-34-C	"
#298-9	Sect C	Descending Pyramid	8-34-C	"
#298-10	X	Indian Gathering	8-62-C	"
#298-11	XI	Agitato Bridge	8-34-D1	"
#298-12	XII	Funeral March	8-34-D1	"
#298-13	XIII	Maestoso	?	"
#298-14	XIV	(Slow)		
?	"			
#298-15	XV	Religious Bridge	8-34-D1	"
#298-16	XVI	Suspense Processional #5	8-34-D1	"

"POLICE FORCE" (recorded July 1957)

#359	I	Openings	8-43-B	#5
#360	II	Middle Tags	8-48-A	#5
#361	III	Lead-Ins	8-46-A	#5
#362	IV	Closing Tags	?	#5
#363	V	Clues	?	#5
#364	VI	Line Up	8-46-B	#5
#365	VII	Run-Down	?	#5
#366	VIII	Suspects	8-56-A	#5
#367	IX	Closing In	?	#5
#368	X	The City	8-46-B	#5
#369	XI	Night	8-56-A	#5
#370	XII	The Jail	8-43-D	#5
#371	XIII	The Chase	8-46-A	#5
#372	XIV	Police Van (Finale)	?	#5

"WESTERN SAGA" (recorded July 1957) [contract June 21, 1957]

#373	I	Prelude	8-51--D1	#5
#374	II	Street Music	8-51-D1	#150
#375	III	Open Spaces	8-52-D1	#5
#376	IV	The Hunt	8-51-D1	#5
#377	V	Watching	8-51-D1	#5
#378	VI	Comedy Curtains	8-54-D	# 5 & 11
#379	VII	Heavy Curtains	8-37-D	#5

#380	VIII	Short Curtains	?	#11
#381	IX	Lead-Ins	?	#11
#382	X	The Canyons	8-51-D1	#5
#383	XI	The Mesa	9-44	#5
#384	XII	Gunsmoke	8-51-D1	#5
#385	XIII	Gunfight	8-51-D1	#5
#386	XIV	Victory	8-51-D1	#5

"DAUBER" (Oct 17, 1936)

#387 cues I thru XVI 10-43, etc Box #150

"THOMAS WOLFE" (June 6, 1944) [contract June 1, 1957 for new recording]

#388 cues I thru XII 9-34-A Box #11

"NEVER COME MONDAY" (July 13, 1939)

#389-1	I	Monday Morning	8-63-D	#11
#389-2	II	Promenade	8-63-D	#11
#389-3	III	Prime Minister	8-63-D	#11

"MOAT FARM MURDER" (July 18, 1944)

#390 cues I thru XIV 11-78-E Box #160

"DRINK OF WATER"(Nov 10, 1938)

#392 cues I thru X 10-43, 10-56 Box #11

"WESTERN SUITE" (recorded July 1957)

#453	I	Night Suspense	8-56	#6
#454	II	Bad Man	8-56	#6
#455	III	The Ambush	8-56	#6
#456	IV	Tranquil Landscape (Travel I)	"	#6
#457	V	Dark Valleys (Travel II)	"	#6
#458	VI	The Meadows (Travel III)	"	#6
#459	VII	Shadows	"	#6
#460	VIII	The Waiting	8-56-1	#6
#461	IX	Sun Clouds	"	#7
#462	X	Rain Clouds	"	#7
#463	XI	Dramatic I (aka PRELUDE)	"	#7
#464	XII	Dramatic II (aka GUNFIGHT)	"	#7

"DESERT SUITE" (recorded July 1957)

#554-1	I	Preude (The Desert)	8-56-D5	#8
#554-2	II	Mirages	8-56-D5	#8
#554-3	III	North Horizon	8-56-D5	#7
#554-4	IV	South Horizon	8-51-D3	#8
#554-5	V	East Horizon	8-51-D3	#8
#554-6	VI	West Horizon	8-51-D3	#8
#554-7	VII	Ghost Town	8-51-D3	#8
#554-8	VIII	Sandstorm	9-51	#8
#554-9	IX	The Mountains	8-51-D3	#8
#554-10	X	Noonday	9-51	#8
#554-11	XI	The Trail	8-51-D3	#8
#554-12	XII	Midnight	9-51	#8
#554-13	XIII	Dry Lakes	9-51	#8
#554-14	XIV	Cloudless Skies	9-51	#8
#554-15	XV	Red Rocks	9-51	#8
#554-16	XVI	Bad Water	9-51	#8

"HAVE GUN-WILL TRAVEL" [contract June 18, 1957]

[Note: It is very odd that someone annotated on the document that the contract was on June 18, 1957. Reason: The "Travel" cue from HGWT was heard on national television three days earlier on June 15 in the *Gunsmoke* episode titled "The Man Who Would Be Marshall." Bars 18-24, 41-45 were heard in Chapter 3 of the dvd from :01 thru :50, and in Chapter 4 from 3:08-3:58. Obviously the contract for the music itself was made at least a month earlier.]

M-10	Main Title	8-58-C	#187
M-11	Closing Title	8-58-C	#187
M-12	The Street	8-45-C	#187
M-14	The Newspaper	8-56-C	#187
M-15	The Card	8-56-C	#187
M-16	The Holster	8-56-C	#187
M-17	Travel	8-56-C	#187
M-25	The Fight	8-46-C	#187
M-31	The Return	8-56-C	#187
M-32	The River	8-56-C	#187
M-33	The Rocks	8-46-C	#187
M-35	Capture	8-56-C	#187
M-37	End Tag	8-47-C	#187
M-38	Reunited	8-57-C	#187

"ETHAN ALLEN"

M-11	Arrest	8-46-C	#187
M-12	Ethan Allen Main Title	8-56-C1	#187
M-13	Call To Duty	8-46-C	#187

M-14	The Meeting	8-56-C	#187
M-15	To The Rescue(Part A)	"	"
M-15	To The Rescue(Part B)	"	"
M-16	Ethan Allen Tags A & B	8-46-C	#187
M-22	The Tories	8-56-C	#187
M-22A	Rural grotesque	8-56-C	#187
M-23	Albany	8-56-C	#187
M-26	Rule Britannia (arr.)	8-55-C2	#187
M-31	Jail	8-56-C	#187
M-32	The Escape	8-46-C	#187
M-33	Ethan Allen Tag	8-48-C	#187
M-34	Ethan Allen End Title	8-58-C1	Box #187

"HITCHHIKER" (November 17, 1941)

N/A	cues I thru IX	8-56-D1	Box #11
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"STUDIO ONE" (December 7, 1957)

N/A	A pt I	?	#7
N/A	A pt IA("Stars Billing")	?	#7
N/A	A pt II		#7
N/A	A pt III	?	#7
N/A	B pt I	?	#7
N/A	B pt IA	?	#7
N/A	B pt II	?	#7
N/A	B pt III	?	#7
N/A	C pt I	?	#7
N/A	C pt IA	?	#7

"OUTER SPACE SUITE" (December 1957)

#1007	I	Prelude (Outer Space)	8-60	#11
#1008	II	Time Passage	8-66	#11
#1009	III	Signals	8-66	#11
#1010	IV	Space Drift	8-66	#11
#1011	V	Space Stations	8-66-1	#11
#1012	VI	Time Suspense	8-66-1	#11
#1013	VII	Starlight	8-66-1	#11
#1014	VIII	Danger	8-66-1	#11
#1015	IX	Moonscape	8-66-1	#11
#1016	X	The Airlock	8-66-2	#11
#1017	XI	Tycho	8-66-2	#11
#1018	XII	The Earth	8-66-2	#11

"LANDMARK" [contract March 1, 1956]

#1281	Landmark Opening	9-58-D1	# ?
#1282	Landmark Finale	9-58-D1	# ?

"COLLECTOR'S ITEM #2" ("The Left Fist of David") [contract Dec 21, 1957]

#1283	House of Prentiss	9-56-1	# ?
#1284	The Cane	9-44	# ?
#1285	Main Title	9-44	# ?
#1286	The Arrow	9-43	# ?
#1287	The Cellar	9-56-1	# ?
#1288	The Shadow	9-43	# ?
#1289	The Cats	9-56-1	# ?
#1290	The Glass	9-44	#424
#1291	The Claw	9-44	# ?
#1292	The Hand	9-46	# ?
#1293	The Discovery	9-56-1	#424
#1294	Hagar's Rage	9-46	# ?
#1295	The Fight	9-46	# ?
#1296	The Gold Hand	9-44	# ?
#1297	Finale	9-47	# ?

"PURSUIT" (August 1958) [contract Aug 5, 1958]

#1473	Pursuit Opening Theme	9-58-D3	#16
#1473	Pursuit Closing Theme	9-58-D3	#16

"BRAVE NEW WORLD" (January 27, 1956)

N/A	Part I (13 cues)	9-66	# 14 & 150
N/A	Part II (15 cues)	9-66	# 14 & 150

TWILIGHT ZONE: "Where Is Everybody?"(1-16-59)

#1561	Twilight Zone Theme	10-58-D3	#17
#1561-A	Twilight Zone Credits	"	"
#1562	Twilight Zone Finale	"	"
#1563 M-11	The Men	10-56-D	#17
#1564 M-12	The Door	"	"
#1565 M-13	The Truck	"	"
#1566 M-14	The telephone	"	"
#1567	The Phone Book	"	"
#1568 M-22	The Station	"	"
#1569 M-23	The Call	10-47-D	#17
#1570 M-24	The Sun	10-56-D1	"

#1571	M-25	The Mirror	"	"
#1572	M-26	The Book Rack	"	"
#1573	M-27	The Lights	"	"
#1574	M-28/31	The Film	10-46-D	#17
#1575	M-32	The Bicycle	"	"
#1576	M-33	The Breakdown	10-56-D1	#17
#1577	M-34	The Button	"	"

"HOUSE ON K STREET" (April 1959)

#1596	M-11	Fade-In	10-11-D	#153
#1597	M-12	Murder	"	"
#1598	M-13	Theme I & II	10-11-D	Box # 153
#1599	M-14	The House	"	"
#1600	M-15	Microscope	"	"
#1601	M-16	The Findings	"	"
#1602	M-21	The Pencil	"	"
#1603	M-22	The Victim	"	"
#1604	M-23	Stone's House	"	"
#1605	M-31	The Newspaper	"	"
#1606	M-32	The Shack	"	"
#1607	M-33	The Chase	"	"
#1608	M-34	The Jacket	"	"
#1609	M-35	The Fight	"	"
#1610	M-36	Finale	"	"

Cue Number	Cue Title	Library/Reel	UCLA Boxes
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TWILIGHT ZONE: "The Lonely" (July 1959)

#2059	I	Twilight Zone Theme	11-78-D	#89
#2060	II	Intro	"	"
#2061	III	The Waiting	"	"
#2062	IV	The Box	"	"
#2063	V	Alicia	"	"
#2064	VI	Mockery	"	"
#2065	VII	Eleven Months	"	"
#2066	VIII	The Stars	"	"
#2067	IX	Fear	"	"
#2068	X	Farewell	"	"
#2069	XI	Finale (Twilight Zone)	"	"
#2070	XII	Twilight Zone Closing theme	"	"

TWILIGHT ZONE: "Walking Distance" (8-15-59)

#2070	I	Intro	11-78-D3	#89
#2071	II	The Drugstore	"	"
#2072	III	Memories	"	"
#2073	IV	The Park	"	"
#2074	V	The House	"	"
#2075	VI	Curtain	"	"
#2076	VII	The Parents	"	"
#2077	VIII	The Merry-Go-Round	"	"
#2078	IX	Martin's Summer	"	"
#2079	X	Elegy	"	"
#2080	XI	Finale	"	"

TWILIGHT ZONE: "Eyes of the Beholder" (August '60)

#3055		CBS Fanfares	11-61-D	Box #111
#3056		New Twilight Zone Theme (Opening)	"	"
#3056-A		Twilight Zone Theme (2nd Revision)	"	"
#3056-B		Twilight Zone Closing theme	11-58-D	"
#3057-1	I	Patience		
#3057-2	II	The Nurse		
#3057-3	III	The Hospital	11-66-D	#111
#3057-4	IV	The Doctor	11-66-D	#111
#3057-5	V	The Plea	"	
#3057-6	VI	Lead-In	"	
#3057-7	VII	Declaration	"	
#3057-8	VIII	The Bandage	"	
#3057-9	IX	The Last Bandage	"	
#3057-10	X	Hysteria	"	
#3057-11	XI	The Revelation	"	

GUNSMOKE: "Kitty Shot" (October 3, 1960)

#3754	I	Kitty Shot	Box #112
#3755	II	Search For Bad Man	"
#3756	III	Duck For Cover	"
#3757	IV	Slow Travel	"
#3758	V	Shot A Woman	"
#3759	VI	Fight By Fire	"
#3760	VII	Wake Up	"
#3761	VIII	Riding & Looking	"
#3762	IX	Danger Lurks	"
#3763	X	Bad Man Shoots	"
#3764	XI	Death & Kitty	"
#3765	XII	Just Ends(Finale)	"

GUNSMOKE: "Harriet" (October 23, 1960)

#3766	I	Two Riders	12-15-E	# 77 & 112
#3767	II	Gone At Last	"	"
#3768	III	Harriet I	"	"
#3769	IV	Harriet II	"	"
#3770	V	Not Talking	"	"
#3771	VI	You're Tired	"	"
#3772	VII	The Faro Game	"	"
#3773	VIII	The Plan's Working	"	"
#3774	IX	I'll Be Their Hangman	"	"
#3775	X	Afternoon Ride	"	"
#3776	XI	Something's Wrong	"	"
#3777	XII	Don't Shoot	"	"
#3778	XIII	Finale	"	"

GUNSMOKE: "Tall-Trapper" (November 20, 1960)

#3806 thru #3819 I-XV(all cues untitled) 13-18-E Box #113

TWILIGHT ZONE" "Little Girl Lost" (Feb 1962)

#3988	I	Where Are You?	Box #121
#3989	II	Gone	"
#3990	III	Emptiness	"
#3991	IV	Dog Gone	"
#3992	V	Hole In The Wall	"
#3993	VI	Third Dimension	"
#3994	VII	Coin Disappears	"
#3995	VIII	Move Around	"
#3996	IX	Look For Her	"
#3997	X	Fourth Dimension	"
#3998	XI	Half In Zone	"

TWILIGHT ZONE: "Living Doll" (September 20, 1963)

M2111	I	Tina Arrives	#137
M2112	II	Tina Talks	"
M2113	III	Eric Throws The Doll	"
M2114	IV	Supper	"
M2115	V	Tina Talks Again	"
M2116/21	VI	Tina Threatens	"
M2122	VII	In The Cellar	"
M2123	VIII	I'm Going To Kill You	"
M2124	IX	Talking Doll Lead-In	"
M2125	X	Tina Disappears	"
M2126	XI	Eric Finds Tina	"



M21127/31	XII	Destroy Tina	"
M2132	XIII	Indestructible Tina	"
M2133	XIV	Eric Returns Tina	"
M2134	XV	Finale	'

TWILIGHT ZONE: "90 YEARS WITHOUT SLUMBER" (10-29-63)

M1512 thru 1534	cues I thru XI I (all cues untitled)	Box #139
M1535	XIV Finale	"

THE GREAT ADVENTURE: "Nathan Hale" (10-25-63)

M1011 thru 1063	cues I thru XX (untitled)	Box #190
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"On A Note Of Triumph" (May 8, 1945)

N/A	cues I thru XXXIV(untitled)	Box #106
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"WE HOLD THESE TRUTHS"(BILL OF RIGHTS PROGRAM" (12-15-41)

N/A	cues I thru XXIII (untitled)	Box #187
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" AMERICAN TRILOGY I : Carl Sandburg" (6-6-44)

N/A	cues I thru XIII	Box #187
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"FOUR FREEDOMS (America Salutes The President's Birthday)"(1-30-43)

N/A	cues I thru VI	Box #187
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"AN INCIDENT OF THE COSMOS" (Aug 8, 1937)

N/A	I Outer Space	Box #187
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N/A	II Press Music	"
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N/A	III End Of The World	"
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"LAST CITATION" (Aug 8, 1937)

N/A	I Funeral March	Box #187
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N/A	II Taps	"
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N/A	III (untitled)	"
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CIMARRON STRIP: "A Knife In The Darkness" (12-16-67)

N/A	I Dancing	Box #43
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N/A	II Thru The Woods	"
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N/A	III	Hanging Pot	"
N/A	IV	Crown	"
N/A	V	Trouble	"
N/A	VI	Gambler	"
N/A	VII	Angry Look	"
N/A	VIII	At The Table	"
N/A	IX	Bawled Out	"
N/A	X	Pony Jane	"
N/A	XI	Crown & Francis	"
N/A	XII	At The Bar	"
N/A	XIII	Deserted	"
N/A	XIV	Against The Wall	Box #42
N/A	XV	Fog	Box # 42
N/A	XVI	Three Indians	"
N/A	XVII	The Letter	"
N/A	XVIII	Word From London	"
N/A	XIX	Luggage	"
N/A	XX	Open Ceiling	"
N/A	XXI	Suitcase	"
N/A	XXII	Wardrobe	"

"CRIME CLASSICS"

- (1)The Seven Layered Arsenic Cake of Madame LaFarge"  
(10-14-53) Box # 154
- (2)"Billy Bonny Bloodletter: Also Known As The Kid"  
(10-21-53) Box # 154
- (3)"Robby Boy Balfour: How He Wrecked A Big Prison's Reputation"  
(3-31-54) Box # 154
- (4)"Cesare Borgia: His Most Difficult Murder"  
(4-21-53) Box # 154

NOTE: The other 46 CRIME CLASSICS radio scores are held in Collection 79 (The Bernard Herrmann Collection) Boxes 1 thru 7. Boxes 8 thru 15 contain folders of cue parts to "A Christmas Carol"; the script & reduced score to "A Child Is Born"; cue parts to "Battle of Neretva," "Kentuckian," "Psycho," etc.

Now: In December of 1988, CBS/MTM Studios of North Hollywood donated (as Deed of Gift # 1) a wealth of music materials to the Regents of the University of California in Los Angeles (UCLA). CBS donated 466 cartons of properties such as written manuscript scores, log books, business records, music reel tapes, transcription discs (over-sized LP's), etc. These cartons were processed by UCLA into 930 document boxes held in SRLF (library repository center located off-campus). You can search the contents of many of these boxes online at the following link:

<http://www.library.ucla.edu/libraries/music/mlsc/archcoll/cbs/>

CBS Studios at the time had been purchased by Sony Corp. and subsequent “belt-tightening” policies were enacted. In effect, manuscript scores and recorded music from the mid-Fifties to the mid-Eighties would have been hauled away as “junk.” Steve Fry of UCLA Music Library received a phone call from, I believe, Robert Drasnin (head of Music of CBS/MTM Studios) informing him that if UCLA picked up these materials in a timely manner, it would be theirs by Deed of Gift (otherwise the materials would be trashed). That November UCLA picked up the materials, thus preventing a travesty that occurred two decades earlier at MGM when similar house-cleaning policies resulted in the actual burying of *their* music prior to about 1965 into a landfill somewhere off the 405 freeway.

Included in the first Deed of Gift was I believe 800 16” transcription discs of recorded music, plus two transcription disc players. These were transferred or loaned to the Society of the Preservation of Film Music (SPFM) where many discs were meticulously transferred into Dat format by Chris Lembesis. These Dat tapes were held in possession of Henry Adams for SPFM. Under the head of Jeannie Pool, the original intent was to release these recordings into a series of preservation compact discs for members, but this never happened under the old SPFM regime.

In November of 1991, Deed of Gift # 2 provided 466 *more* boxes of CBS music materials, including at least 283 boxes of music on recording tapes, mostly 10” and 7 “ reels. Unfortunately, these materials are only now slowly being processed due to budget restrictions, and most of them are still collecting dust at SRLF. A preliminary rough inventory was made by Tim Edwards of UCLA Music Library Special Collections. Here’s a sample rundown:

CBS DEED OF GIFT #2  
UCLA MUSIC LIBRARY SPECIAL COLLECTIONS  
Collection No. 72

CBS Inc. collection of music manuscripts, books, and printed music  
CONTAINER LIST

[Box 1838] AFM agreements and documents (1989)

[Box 1839] Cassette and open reel tapes (1970 [?])

[Box 1840] Documents  
Bob Bornstein

[Box 1841] Scripts and music client directories (1985)

[Box 1837] Recording logs (1968-1970 [?])

[Box 1836] Memoranda (1985)

[Box 1835] Memoranda and timing sheets (1964)

[Box 1834] Scripts and scores  
Phys. descr.: photocopies

[Box 1832] Memoranda, scripts and schedules (1981-1983)

[Box 1831] Open reel master tapes (1980 [?])  
Tracking  
Phys. descr.: 2"

[Box 1833] Open reel and cassette tapes (1980 [?])  
Contains "Gunsmoke Theme"  
Staff note: Source box listed as box 244 and box 359

[Box 1830] Open reel tapes (1988)  
Themes

[Box 1827] Cue sheets and music clearance documents (1965-1974)  
"Wild, Wild West" and "Ben Franklin"

[Box 1826] Recording session logs (1970 [?])

[Box 1825] Business records A-N (1973)  
Box 1 of 2

[Box 1824] Business records O-Z (1960-1970 [?])  
Box 2 of 2

[Box 1829] Scripts and cassette tapes (1980 [?])

[Box 1828] AFTRA contracts, scores, rehearsal and taping schedules (1981-1984)  
"Emmy Awards"

[Box 1823] Open reel tapes  
"Pat Sajak Show" and "Kojak", contains additional recordings from source box 387  
Staff note: Box 269 crossed out on source box label

[Box 1822] Film dubbing reports (1978-1990)  
"Tournament of Roses"

[Box 1821] Open reel tapes and documents (1980 [?])  
"Checkered Past" and "Punk and Disorderly"

[Box 1820] Open reel and cassette tapes (1980-1990 [?])  
Production music

[Box 1818] Recording logs and documents

[Box 1819] Scripts (1985)  
Box 2 of 2

[Box 1817] Scripts (1985)  
Box 1 of 2

[Box 1816] Video cassettes and music catalogs (1981)

[Box 1815] Cassettes (1986)  
Production music and demos

[Box 1814] Open reel tapes and phonograph discs (1969-?)

[Box 1811] Memoranda (1980 [?])

[Box 1810] Sheet music  
Box 2 of 4, A-Z

[Box 1809] Sheet music  
Box 1 of 4, A-N

[Box 1808] Sheet music  
Box 4 of 4, A-O

[Box 1813] Studio logs (1958)

Note: I examined this box on June 20, 2003. Included are the Studio One cue sheets for the "Edge of Doom" episode (dated 4-18-58) composed by Jerry Goldsmith. Cue # 1 is "Edge of Truth" (:25). Cue # 2 is "The Bribe" (:50). Cue # 3 is "An Idea" (:48), and so forth.

[Box 1812] Scores  
Craig Safan, "Innocent Victims" and "The Comeback"

[Box 1807] Studio logs (1955 [?])

[Box 1797] Documents and bios (1980 [?])  
Hans Zimmer

[Box 1796] AFM reports (1965 [?])

[Box 1795] Orchestra manager reports (1977)

[Box 1794] Music department, musician payroll and business records (1986)

[Box 1805] Studio logs and cue sheets (1955 [?])

[Box 1804] Open reel tapes (1980 [?])

[Box 1803] Documents and correspondence (1980 [?])

[Box 1802] Business papers and financial reports (1980 [?])

[Box 1801] Transfer reports (1964-1965)  
"Perry Mason" and "Gunsmoke"

[Box 1800] Scores and timing sheets (1980 [?])

[Box 1799] Open reel tapes and memoranda (1980 [?])

[Box 1798] Memoranda and cue sheets (1980 [?])

[Box 1793] Cue sheets and recording logs (1985)

[Box 1792] Cassette tapes (1980 [?])

[Box 1791] Scripts and scores (1970-1980 [?])  
Bob Bornstein

[Box 1790] Documents (1964-1965)  
"Gilligan's Island", "Perry Mason" and "Gunsmoke"

Note: I researched this box on June 20, 2003. It includes *Rawhide* "CBS TV Music Editorial" dated 2/9/65, Prod # 1310-2704-0928. "The Violent Land". Cue <-2811, etc. Also included are "Blood Harvest" (1-29-65), "Spanish Camp" (4-2-65), "El Hombre Bravo" (12/21/64), and other *Rawhide* episodes. Also included is *Perry Mason* "Music credits, progress reports, release schedule '65-'66)" There are production sheets on a *Gilligan's Island* episode, *Wild Wild West*, *Cora Williams*, and so forth.

[Box 1789] AFM reports (1964-1965)

[Box 1788] Recording log documentation  
Roman numeral X, etc.

Note: I examined this box on June 20, 2003. Included are cue descriptions of Library IX and Library X cues. These include *Thomas Wolfe* cues composed by Bernard Herrmann, *Collectors Item*, *Western Saga*, the *Landmark Finale*, *Pursuit*, *HGWT*, and so forth.

[Box 1787] Scores  
"Goodnight, Sweet Wife"  
Phys. descr.: Ozalid, onion skins

[Box 1786] Open reel tapes and videos (1981-1988)

"Harriet Malloy"

[Box 1785] Scores (1980 [?])

"Wolf"

Phys. descr.: Manuscript, ozalid

[Box 1784] Scores (1980 [?])

"Blue Skies"

Phys. descr.: Manuscript, ozalid

[Box 1782] Recording logs and related documents (1980 [?])

"Twilight Zone"

[Box 1783] Scripts, timing sheets and related documentation (1984)

[Box 1764] Open reels (1987)

Phys. descr.: Two 2" reels and three 1/4" reels

[Box 1781] Xerox scores and documents (1980 [?])

[Box 1776] Memoranda (1989)

[Box 1768, Folder 1] Production notes (1980 [?])

Box 1 of 2

[Box 1774, Folder 2] Production notes (1980 [?])

Box 2 of 2

[Box 1767] Scores and production notes (1980 [?])

Box 1 of 2

[Box 1766] Scores and production notes (1980 [?])

Also includes contents from boxes 22 and 29

[Box 1765] Open reel tapes, acetates and documents (1970 [?])

[Box 1779, Folder 2] "Blue Skies" (1988)

Box 2 of 2 (see box 13)

Phys. descr.: Scores and documents

[Box 1780] "Blood River"

Phys. descr.: Scores and onion skins

[Box 1778] Financial documents

Musician's payroll

Note: This description is incorrect once I researched this box. Actually it holds a *Movie of the Week* materials (scored by Bill Conti). There are no financial records here.

[Box 1770] "Affiliates Themes" (1981-1986)  
Phys. descr.: Open reel tapes and vinyl

[Box 1777] Scores and documents (1980 [?])  
Phys. descr.: xerox

[Box 1761] Documents (1980 [?])

[Box 1760] Documents (1980 [?])

[Box 1775] Documents (1980-1990 [?])

[Box 1758] Documents (1980-1990 [?])

[Box 1773, Folder 1] Open reel tapes  
Roman numerals assigned to each tape (corresponds with roman numeral logs?) Box 1 of 4

[Box 1772, Folder 2] Open reel tapes  
Roman numerals assigned to each tape (corresponds with roman numeral logs?) Box 2 of 4

[Box 1771, Folder 3] Recording logs  
Roman numerals assigned to each log/binder (corresponds with roman numeral open reel tapes?) Box 3 of 4

[Box 1769, Folder 4] Recording logs  
Roman numerals assigned to each log/binder (corresponds with roman numeral open reel tapes?) Box 4 of 4  
Note: I examined this box very briefly. It contains recording logs for *Wild Wild West*.

[Box 1762, Folder 1] Production scripts  
Loose leaf

[Box 1763, Folder 2] Production scripts  
Loose leaf

[Box 1759] Open reel tapes (1990 [?])

[Box 1757] Memoranda (1980 [?])

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[11:43 am Saturday, Feb 11. Time for a lunch break out with my wife]



[resume 4:39 pm.]

Ok. Let's start the descriptive rundown delineation of the written cues with the earliest CBS cue numbers designated for Herrmann's works. These are the four *Climax* cues starting with cue # 215. This does not necessarily mean it is the earliest television work for the CBS music library. *Brave New World* was earlier by about a year but it was a radio show, as also, I believe, the two cues for *Landmark*. I believe *Have Gun Will Travel* and maybe the *Ethan Allen* cues were composed first but designated different cue numbers. *Studio One* was composed in 1957 but later in the year than *Climax*, *Indian Suite* and *Western Saga*. *Climax* and the *Echo* (aka *Indian*) cues were written together and on beige score paper in pencil. So cues # 215 thru #227 were consecutively written by Herrmann (first the four *Climax* cues and then the nine consecutive so-called *Indian* suite cues (including the "Echo" cues). The 10<sup>th</sup> *Indian* cue is "Indian Romance" but composed later on and designated as cue # 295.

The *Climax Prelude* cue is also occasionally called (in cue sheets, etc) "Climatic Prelude" (probably a weather-oriented cue :) It does have a rather stormy or thunderous opening. None of the *Climax* cues are included in the Cerberus/Prometheus tracks, so the reader will have to listen elsewhere for it. It will not be terribly difficult to do if you are a collector of old CBS shows, especially the westerns from 1957 to the early Sixties. If you have the *Have Gun Will Travel* dvd series, you can hear the cue in the "Young Gun" episode (11/8/58) and in "Treasure Trail" (1/24/59). I'll have to precisely locate the cue in the dvds later since we're watching the Torino Olympics as I write. It was included in many *Gunsmoke* episodes, including "Buffalo Man" (1/11/58). I've also heard it in *Perry Mason* early episodes but I do not have the titles at this moment.

[10:58 pm. We spent considerable time playing with the new real estate site, Zillow.com (that premiered in beta format a few days ago). Time for bed. We rented a National Car rental tonight and will travel to Ojai at about 8:35 am. We'll be spending the evening at the Blue Iguana once again, returning Monday late afternoon or early evening. Dita will feed the cats. Goodnight!]

[resume Monday, Feb 13 at 7:37 pm. Returned from Ojai to home at about 5 pm. Nice, relaxing mini-vacation.]

"Climax Prelude" *Largo* in C time, 15 bars. Cue # 215 written on beige manuscript paper in pencil. Instrumentation: 3 trumpets, 4 horns, 3 *Pos* (trombones), tuba, timp. For some reason (probably later re-recording purposes), the cue is dated 4/29/58 on the cue, although it was written at least a year earlier since the music was used as "stock" music starting in the Fall season of 1957 on various shows.

In fact, you can hear Bars 3-4 of this cue in the 2<sup>nd</sup> episode of *Gunsmoke* ("Murder For Chester," airdate Sept 28, 1957) of the third season in Chapter 4 at 4:28 of the Columbia House dvd #35234 (Season 3, Volume 1). This is the scene where Chester shoots Asa Ledbetter from the jail cell. Ledbetter got shot real good. He got shot dead! Actually, later on, Doc says, "Well, Matt. He's all through." Bars 4-8 of this cue were next used in the very next episode of *Gunsmoke* titled "Blood Money" (dvd Chapter 3 starting at 4:52). You can next hear it in the episode titled "Buffalo Man" (airdate January 11, 1958) located Chapter 4 from 2:12 – 3:00 on the Columbia House dvd (but the cue has several "cut & paste" sections). You can hear it in the episode titled "Overland Express" (Mat 31, 1958) in Chapter 2 from :43 – 2:16. You can also hear it in the episode

titled “Stage Hold-Up” (airdate Oct 25, 1958) in Chapter 3 from 3:25 – 3:51, and then again 4:18 – 4:56 in cut fashion. Etc.

In Bar 1, the first and only instrument initially heard is the timp sounding *sff* small octave Db down to Great octave G 16<sup>th</sup> notes (connected by two crossbeams) followed by an 8<sup>th</sup> rest to same G half note trill roll tied to whole note next bar *pp* < (pianissimo crescendo hairpin).

After an 8<sup>th</sup> rest in Bar 1, the trumpets play *sffp* < Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] 8<sup>th</sup> notes tied to dotted half notes and tied to (Bar 2) whole notes. This is the G minor triad tonality. In the same pattern, horns play small octave Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb with horns I-II both playing sounded Line 1 Eb notes] notes. This is the Eb minor triad tonality. After an 8<sup>th</sup> rest, the trombones play this pattern on Great octave G tied notes while the tuba plays this an octave lower register (Contra-octave G tied notes). You will notice the bitonal or bi-chordal effect with the simultaneous playing of two triads (G/Bb/D and Ab/Cb/Eb), a common device in the Herrmann repertoire when he wanted to express cluster dissonance. One group or choir of instruments play one triad, and another group plays the other. I am trying to determine where he may have learned this effective musical trick (perhaps from Ives?). At any rate, I’ve seen this in many cues, including the *Twilight Zone* theme (in this case, Eb/Gb/Bb and E/G/B triads, if my memory serves me well).

We then get to hear *three* simultaneous triads in Bar 3 (the trombones now joining in playing C minor). The timp sounds Great octave G *rinforzando*-marked ( > over the note) 16<sup>th</sup> note (followed by a 16<sup>th</sup> rest) up to Bb *rinforzando* 16<sup>th</sup>. This pattern of rests and two notes are played three times to G *rinforzando* 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Trumpets plays *sff* “3” triplet value G/Bb/D triads (that is, three such *rinforzando*-marked triads) followed by an 8<sup>th</sup> rest. This pattern is played two times to two such “3” triplet value triads (followed by a triplet value 8<sup>th</sup> rest) to G/Bb/D *rinforzando* 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Horns in the same pattern play the Ab/Cb/Eb notes, while Pos play small octave C/Eb/G notes. The tuba plays Great octave G notes in this pattern.

In Bar 4, the timp once again initially sounds alone playing “3” triplet value 16<sup>th</sup> notes Db down to Great octave G up to Db (followed by 8<sup>th</sup>/quarter/half rest marks). After a quarter rest, Pos play *sff* Great octave E dotted half note *decrecendo* hairpin. After a half rest, stopped horns ( + sign over the notes) play small octave G/Bb/D [written Line 1 D/F/A] half notes (with horns I-II both sounding the D half notes). After a half and quarter rest in Bar 4, trumpets (now in cup mutes that Herrmann was fond of using) play Line 1 F#/A/C# [written G#/B/Line 2 D#] quarter notes *sf* > tied to whole notes next bar *pp* and tied to dotted half notes in Bar 6.

[11:03 pm. Time for bed] ...[resume Tuesday, Feb 14 at 12:29 pm]

After a quarter rest in Bar 5, horns play *pp* in stopped fashion G/Bb/Line 1 D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to G/Bb/D stopped 8ths again (followed by an 8<sup>th</sup> rest) to another such 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest). These three 8ths are connected by a crossbeam. The stopped horns continue in Bar 6 on G/Bb/D 8ths (remember that the top two horns play the sounded D [written A] 8ths notated as two quarter note heads together side-by-side) followed by an 8<sup>th</sup> rest to another such 8<sup>th</sup> note chord (crossbeam connected) followed by an 8<sup>th</sup> rest to stand-alone G/Bb/D stopped 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> and quarter rest). After the F#/A/C# dotted half notes in Bar 6 (tied from the previous bar), the trumpets (in cup mutes) then sound G/Bb/Line 2 D [written A/C/E] quarter notes

*mf* to (Bar 7) F#/A/C# whole notes *pp* tied to dotted half notes in Bar 8 (followed by a quarter rest). The horns repeat Bars 5-6 in Bars 7-8, although this time around Herrmann decided not to connect the 8<sup>th</sup> note chords with a crossbeam.

After a half and quarter rest in Bar 8, the trombones in cup mutes play *p* G/Bb/Line 1 D quarter notes to (Bar 9) F#/A/C# (F# min) whole notes tied to dotted half notes in Bar 10 (followed by a quarter rest). After a quarter rest in Bar 9, the trumpets play *pp* Line 1 D/F/A [written E/G/B] 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to D/F/A (D min) 8ths once again (followed by an 8<sup>th</sup> rest) to another such chord (followed by an 8<sup>th</sup> rest) to (Bar 10) D/F/A 8ths (followed by an 8<sup>th</sup> rest) to D/F/A 8ths once again (followed by an 8<sup>th</sup> rest) to D/F/A 8ths (followed by an 8<sup>th</sup> and quarter rest, and full rests next two bars). After a half and quarter rest in Bar 10, horns (now *sords*) play *pp* G/BB/Line 1 D [written D/F/A] quarter notes tied to (Bar 11) whole notes. The timp returns in Bar 11 sounding small octave Db-Db-Db-Db quarter notes (repeated in Bar 13). Pos in Bar 12 play G/Bb/Line 1 D 8ths (followed by an 8<sup>th</sup> rest). This pattern is played four times in this bar. In Bar 13, trumpets return to play *pp* G/Bb/Line 2 D [written A/C/E] whole notes tied to whole notes next bar and then (end Bar 15) we find the whole rest held fermata for the trumpets (and horns and timp). In Bar 14, the Pos play *pp* F#/A/middle C# whole notes tied to (end Bar 15) whole notes held fermata.

End of cue.

“Middle Close” (Climatic Middle Tag)” *Largo* in C time, 5 bars. CBS VIII-48-C. Cue # 216. It is also indicated as cue #27262 (probably connected to a later re-recording). Box 339 CBS Collection. I hand copied this cue at UCLA on 1-30-98.

[written Thursday, March 9 at 8:56 pm: So far the only instance I’ve heard this cue was in a HGWT episode I just watched on dvd. The episode is titled “The Manhunter,” the second season premiere broadcast September 13, 1958. Bars 3-5 were used in Chapter 1 from 8:27-8:42 (end of Chapter 1). Just prior from 8:14-8:26 the music used was Middle Tag G from *Police Force*, Bars 1-3 used two times. Then the music editor cut in the Climatic Middle Tag. Scene: The brother of a man Paladin had to kill stealthily enters Paladin’s hotel room at night, armed with a shotgun. Paladin gets away from the bed in time and hits the brother. Very effective, dramatic music indeed! Now back to the previously written delineation below...]

The timp opens in Bars 1-2 exactly as given in the “Climax Prelude.” The trumpets open in Bars 1-2 as in the previous cue but now on B/Line 1 D/F# [written Line 2 C#/E/G#] tied notes (B min tonality). Horns now play the pattern on B/middle C/Eb/G [written Line 1 F#/G/Bb/Line 2 D] tied notes (C minMaj 7th third inversion). After an 8<sup>th</sup> rest, the Pos play Great octave Ab 8<sup>th</sup> tied to dotted half note and tied to whole note in Bar 2. The tuba plays this an octave lower register.

In Bar 3, the timp sounds small octave Db 16<sup>th</sup> (followed by a 16<sup>th</sup> rest) down to Great octave G 16<sup>th</sup> (this pattern played 3 X) to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In end Bar 5, the timp returns to sound *ff* small octave D whole note trill roll held fermata. Pos in Bar 3 play the same pattern as given in Bar 3 of “Climax Prelude” but on the small octave D/F/A triads Horns play the pattern on B/C/Eb/G chords, and the trumpets on B/D/F# triads.

In Bar 4, trumpets then play *sff* Line 2 D/F#/A [written E/G#/B] dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Horns play this pattern on D/F#/A [written

A/Line 2 C#/E] notes (with the first two horns playing the sounded A notes). Pos play *sfp* < *sff* small octave C#/F#/A# rinforzando quarter notes to D/F/A rinforzando 8ths (followed by an 8<sup>th</sup> rest) and then *sfp* < *sff* C#/F#/A# quarter notes once again to D/F/A 8ths (followed by an 8<sup>th</sup> rest).

In end Bar 5, trumpets settle *sff* on Line 1 D [written E] whole note held fermata. Horns are *a4* on Line 1 D [written A above] whole note held fermata. Pos are *a3* on small octave D whole note held fermata, and the tuba is on Great octave D whole note held fermata. Lastly, the timpani is trill rolled *ff* on small octave D whole note held fermata.

End of cue. [end session 10:19 pm. Susan & I had Valentine's Day Thai meal special nearby] [resume Wednesday, Feb 15 at 1:56 pm. Had a slight bout of food poisoning I guess from that Thai food last night]

“Middle Lead In (Climatic Lead In)” *Largo* in C time, 11 bars. CBS VIII 56-C-2. Cue # 217. [written Feb 28 at 2:45 pm: This cue was rarely used by the music editors. One instance I've just found in a dvd was in a *Have Gun Will Travel* episode starring Stuart Whitman titled “The Last Laugh” (airdate Jan 25, 1958). Bars 3-11 were used located in the dvd within Chapter 2 from 6:23 thru 7:14. Scene: Just after Gil Border (Whitman) punches bad cowboy Ed McKay (Murray Hamilton).] [Written March 8 at 4:23 pm: I just found another instance in the *HGWT* episode titled “Return of Dr. Thackeray” (airdate 5-17-58) located in Chapter 2 of the dvd at the start of that chapter from :01-:35. Bars 3-4, 1-3, 11 were used.] [Written March 12 at 12:01 pm: Just found another instance in a *HGWT* episode titled “The Protégé,” airdate October 18, 1958. Bars 3-11 are located at the end of the episode, Chapter 3 from 7:51-8:41 when the shot (in the shoulder) Paladin goes to his dying student-gone-wild, a student he just mortally shot. The music is quite appropriate here in this death scene. Now back below to the previously written rundown...]

This cue is definitely unlike any of the other *Climax* (or *Climatic*) cues. Trumpets in cup mutes start off playing *sff* > *pp* Line 1 F#/A/C# [written G#/B/Line 2 D#] whole notes tied to dotted half notes next bar. This is repeated in Bars 5-6 except that time around the whole notes are tied to whole notes. Trumpets return in end Bar 11 (*sol*) playing *pp* F#/A/C# whole notes held fermata. After a quarter rest in Bar 1, *sords* horns play *sff* small octave G/Bb/Line 1 D [written Line 1 D/F/A with horns I-II on A] dotted half notes tied to whole notes next bar decrescendo hairpin *pp*. The muted horns return in Bars 7-8 playing tied G/Bb/D (G min) whole notes. In end Bar 11, you find the whole rest held fermata. In Bar 3, Pos play *pp* Great octave B/small octave D/F# (B min) dotted half notes (followed by a quarter rest). Repeat in Bar 4 and repeat in Bars 9-10. After a quarter rest in Bar 3, the tuba plays Great octave G quarter note legato mini-slur to F# half note (repeated next bar and repeated in Bars 9-10). After a half rest in Bar 1, the timpani sounds *f* small octave Db-Db quarter notes (repeated next bar). After a quarter rest in Bar 5, the timpani sounds Bb-Bb-Bb quarter notes (repeated thru Bar 8). At end Bar 11, the timpani staff line shows a whole rest held fermata.

End of cue.

[Written Tuesday, March 14 at 6:18 pm: While playing the *HGWT* episode “A Snare for Murder” broadcast November 22, 1958, I heard this Climax cue played. You can hear all 11 bars in Chapter 2 from :47-1:49, starting when Paladin lets go of the rock that was pinning a prospector's partner.]

“Climax Closing” *Largo* in C time, 8 bars. Cue # 218. CBS VIII 48-C. There is also the cue # 27261 designated for this particular cue, and also the date of 3-6-65 (both probably connected to a later re-recording).

Bars 1-3 are lifted from the first three bars of the “Climax Prelude.” Bars 4-6 are taken from the “Middle Close” cue except for the change initially of the first two notes of the timp. In “Climax Closing” we find the timp sounding Great octave G up to small octave Db *rinforzando* 16ths (followed by an 8<sup>th</sup> rest) to same Db half note roll (continued to whole note roll next bar).

In Bar 7, trumpets play *sff* Line 2 D/F#/A [written E/G#/B] whole notes to (end Bar 8) small octave B/Line 2 D/F# [written A/E/G#] grace notes to Line 2 D/F#/A whole notes *sff* and held fermata. After a quarter rest in Bar 7, the horns play *sff* Line 1 Eb/Gb/Bb [written Line 1 Bb/Line 2 Db/F] dotted half notes down to (Bar 8) small octave A/Line 1 D/F# [written E/A/Line 2 C#] grace notes to D/F#/A [written A/Line 2 C#/E] whole notes held fermata. After a half rest in Bar 7, trombones play *sff* Great octave A/small octave F#/Line 1 D half notes down to (Bar 8) Great octave A/small octave D/F# whole notes held fermata. After a half and quarter rest in Bar 7, the tuba plays *sff* Great octave Eb quarter note to (Bar 8) D whole note held fermata. The timp is silent in Bar 7. After a quarter rest in Bar 8, the timp is trill rolled on Great octave Bb dotted half note held fermata.

End of cue. [5:14 pm]

“Echo I” *Lento* in \_ time, 22 bars. Cue # 219. This cue was written in pencil on beige manuscript paper (as also the four *Climax* cues). It was also written immediately after the fourth *Climax* (Climatic) cue and followed by three more *Echo* cues before the first “Indian” cue is officially designated (as “Indian”). So do we call these four cues the “Echo” cues (whatever that means) or simply part of the so-called *Indian Suite*?? The instrumentation is the same except for the absence of trumpets in the first three *Echo* cues (*Echo IV* utilizes trumpets/horns/Pos/Tuba/timp). Moreover, cue # 227 (that follows #226 “Indian Signals”) is simply titled “The Journey” (not, say, “Indian Journey”).

An example of where “Echo I” was used as “stock music” for the CBS Music Library was the *Gunsmoke* episode titled “Lynching Man” (airdate November 15, 1958) located Chapter 2 at 2:40 thru 3:17 on the Columbia House dvd. Bars I-8 and then end Bars 20-22 were utilized. Scene: Two nefarious strangers ride up to the greenhorn pilgrim, Hank Blenis, camping in a grove, soon to lynch him and steal his horse.

Horn I in “Echo I” is given its own staff line, while horns II-III-IV share a staff. Three Pos (trombones) share a staff, while the tuba shares the bottom of that Pos line. The timp has its own staff line.

Incidentally, this music was self-borrowed from the *Crime Classics* radio episode titled (in short) “Doctor Webster,” cue II (7/13/53).

In Bar 1, horns II-III-IV play *a3* and *sff* Line 1 E [written Line 1 B] down to middle (Line 1) C [written G] up to Bb [written Line 2 F] *rinforzando*-marked (> over each note) and stopped (+ sign over each note) quarter notes down to (Bar 2) Gb [written Line 2 Db] dotted half note *decrescendo* hairpin stopped effect and initially *rinforzando*. This four-note pattern is very reminiscent of the “Overture” four-note opening from *The Trouble With Harry* except that there we find the horns not initially stopped and playing

in 3/2 meter Eb down to Cb up to Ab [written Bb-Gb-Line 2 Eb] half notes to (Bar 2) D stopped whole note tied to 8<sup>th</sup> note. It's not an exact self-borrowing but it certainly is in the "family" pattern, so to speak.

In Bar 3 of "Echo I," horn I takes over that pattern of notes thru Bar 4 but tenuto-marked, not stopped nor rinforzando (*pp* >). In Bar 4, Pos in cup mutes sound *f* > small octave E/G/B (E min) dotted half notes tied to dotted half notes next bar. After a quarter rest, the timp sounds *mf* > Great octave F# rinforzando 8<sup>th</sup> note to F# rinforzando quarter note to F# rinforzando 8<sup>th</sup>. In Bar 6, the tuba plays *pp* Great octave E legato to D to C# quarter notes. In Bar 7, horns II-III-IV play *sff* middle C [written G] down to small octave Ab [written Line 1 Eb] up to F [written Line 2 C] rinforzando stopped quarter notes down to (Bar 8) D [written A] rinforzando stopped dotted half note decrescendo. Horn I in Bars 9-10 plays those same notes *pp* > as tenuto notes. In Bar 11, trombones play forte F#/A/middle C# (F# min) dotted half notes tied to half notes next bar. After a quarter rest in Bar 11, the timp sounds *mf* > small octave C rinforzando 8<sup>th</sup> note to C rinforzando quarter note to C rinforzando 8<sup>th</sup> note. In Bar 12, the tuba plays *pp* Great octave F to E to Eb quarter notes (with the Eb note held fermata).

In Bar 13, horns II-III-IV play *sff* Gb down to Eb up to Bb [written Db-Bb-F] stopped quarter notes to (Bar 14) A [written Line 2 E] stopped dotted half note decrescendo hairpin. Horn I in Bars 15-16 play *pp* > the same notes in tenuto fashion. In Bar 17, Pos play *f* > G/Bb/Line 1 D (G min) dotted half notes tied to dotted half notes next two bars. After a quarter rest, the timp sounds *mf* > Great octave F# 8<sup>th</sup>-F#-quarter-F# 8<sup>th</sup> notes. In Bar 18, the tuba plays *pp* Great octave A to G to F legato quarter notes to (Bar 19) E dotted half note.

In Bar 20, horns II-III-IV play *sff* > *ppp* "3" triplet value 8<sup>th</sup> notes E legato to C up to Bb [written B-G-Line 2 F] down to Gb [written Db] half note tied to half note next bar (followed by a quarter rest). The timp beats rinforzando C quarter note down to Great octave F# up to small octave C 8ths (crossbeam connected) down to stand-alone F# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). In Bar 21 (*Rall*), horn I plays *pp* tenuto quarter notes E down to C up to Bb down to (end Bar 22) Gb [written Line 2 Db] half note *Lunga* and decrescendo and also held fermata.

End of cue. [end of session. 10:20 pm]  
[resume Thursday, Feb 16 at 10:55 am]

"Echo II "The Hunt" *Vivo* in 12/8 time, 32 bars. Cue #220. Herrmann wrote this music in pencil on beige manuscript paper. Once again, horn I has its own staff while horns II-III-IV occupy the same staff below it. Three Pos and 1 tuba share the next staff, and the timp holds alone the bottom (4<sup>th</sup>) staff.

Three trombones (*Pos*) with *hard mutes* are *a3* playing a two-bar ostinato pattern that will be taken over by three horns and then the solo horn after that. The Pos play *sff* small octave C quarter note to C stand-alone 8<sup>th</sup> to C-C-C 8ths (crossbeam connected) back to C quarter note to C stand-alone 8<sup>th</sup> to C-C-C 8ths to (Bar 2) C quarter note to C 8<sup>th</sup> to C quarter note to C 8<sup>th</sup> to C-C-C 8ths (crossbeam connected) to C dotted quarter note. The tuba plays *sff* Great octave F# dotted half note tied to dotted half note next bar and tied to two dotted half notes next bar. The timp plays the same as a trill roll (the timp repeating Bars 1-2 in Bars 3-4).

In Bar 3, horns II-III-IV play *a3* and *ff* small octave D [written A] quarter note to 8 note to D-D-D 8ths and so forth (read the pattern delineated for the trombones). The tuba plays the same F# tied dotted half notes as given in Bars 1-2 but now sounded an octave lower (Contra-octave F#). In Bars 5-6, horn I is *solo* playing this ostinato rhythmic pattern but on small octave Eb [written Bb] notes. No other instruments play in these two bars.

In Bars 7-8, horns II-III-IV return to play the ostinato on small octave C [written G] notes, Pos on small octave D notes, tuba on Great octave F# notes, and the timp now plays the ostinato *ff* on small octave C notes. The *solo* horn I plays the ostinato *ff* on Line 1 Eb [written Bb above] notes.

In Bars 11-12, horns II-III-IV play the ostinato as triad notes small octave F/Ab/middle C [written Line 1 C/Eb/G] notes, and Pos on Great octave Ab/small octave C/D notes. The tuba now sounds Great octave C dotted half note tied to dotted half notes thru Bar 12, and the timp is trill rolled on small octave tied C dotted half notes. In Bars 13-14, horn I is *solo* playing the ostinato *ff* on small octave F# [written Line 1 C#] notes.

In Bars 15-16, horns II-III-IV return to play the ostinato pattern *ff* on small octave Ab/middle C/D [written Eb/G/A] notes, Pos on Great octave Ab/small octave C/F notes, and timp on small octave C notes. The tuba plays Great octave D dotted half note tied to dotted half notes thru next bar. The combined tonality is the D half-dim 7<sup>th</sup> (D/F/Ab/C). In Bars 17-18, horn I is *solo* playing *ff* the ostinato on Line 1 F# [written Line 2 C#] notes.

In Bars 19-20, horns II-III-IV play *a3* and *sff* the ostinato pattern on Line 1 Eb [written Bb] notes, Pos on small octave C/Gb/Bb notes, and tuba on Great octave C notes. The timp is trill rolled on Great octave F# tied dotted half notes. In Bar 21 (page 3), horn I plays the first half of that ostinato pattern on Line 1 D [written A] notes. In Bar 22, altri horns then play that first half of the pattern on Ab/middle C/D notes, Pos on C/D/F notes, tuba on Great octave Ab notes, and timp on small octave C notes. In Bar 23, horn I now plays on Line 1 D [written A] notes quarter to stand-alone 8<sup>th</sup> to D-D-D 8ths (crossbeam connected) to D quarter to D 8<sup>th</sup> to D dotted quarter notes. Altri horns also play but only on Ab/middle C/D quarter notes (followed by rests). Pos play small octave C/D/F quarter notes followed by rests, tuba on Great octave Ab quarter note (followed by rests) and timp on small octave C quarter note (followed by rests). In Bar 24, horns II-III-IV play Ab/C/D notes on the pattern just played by horn I in Bar 23, while the Pos play this on C/D/F notes, tuba on Great octave Ab notes, and timp on small octave C notes.

In Bar 25, horn I is temporarily solo playing *ff* Line 1 D-D-D [written A-A-A] 8<sup>th</sup> notes (crossbeam connected) played 4X (and repeated thru Bar 29). IN Bar 26, horn II plays these repeated triplets on D also (thru Bar 29), while horns III-IV play this on middle C [written G] 8<sup>th</sup> notes. In Bar 27, Pos play this pattern on small octave D/F/Ab notes thru Bar 29. The tuba in Bar 28 plays small octave C-C-C repeated triplets thru Bar 29. In Bar 28, the timp beats forte crescendo small octave C quarter note down to Great octave F# 8<sup>th</sup> (a diminished 5<sup>th</sup> tritone interval), with this two-note figure played 4X to (Bar 29) C-F#-C 8ths *ff* played 4X.

In Bar 30, horn I plays solo *fff* Line 1 D-D [written A-A] 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest. This is played 4 X. In Bar 31, horns II-III-IV play Ab/middle C/D 8ths three times (crossbeam connected) to stand-alone Ab/C/D 8ths (followed by two 8<sup>th</sup> rests) followed by another such pattern of notes and rests. Pos play

this pattern on small octave C/D/F 8ths, and tuba on Great octave Ab notes. The timp beats C-F#-C 8ths (crossbeam connected) down again to Great octave F# 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) followed by another such pattern in the second half of this bar.

In end Bar 32, the timp sounds Great octave F# rinforzando 8<sup>th</sup> note (followed by rests). After an 8<sup>th</sup> rest, horn I plays *sff* Line 1 D [written A] stopped quarter note tied to dotted quarter note and tied to dotted half note held fermata. After a quarter and 8<sup>th</sup> rest, altri horns play Ab/middle C/D dotted quarter notes tied to dotted half notes held fermata. After quarter/8<sup>th</sup>/quarter/8<sup>th</sup> rest marks, Pos play *sff* C/D/F dotted half notes held fermata, while the tuba sounds Great octave Ab dotted half note.

End of cue. [5:01 pm. Been watching 3<sup>rd</sup> season *Gunsmoke* episodes to locate and identify Herrmann “stock music” cues...]

“Echo III” *Largo* in C time, 17 bars. Cue # 221, CBS VIII 56-C-2. Once again, horn I occupies its own staff, horns II-III-IV the next staff, and so on.

Horns II-III-IV are fitted *sords* (muted). Horn II plays *ff* Line 1 D [written A] whole note tied to whole note next bar decrescendo hairpin *pp*. After a quarter rest, horn III plays middle C [written G] dotted half note tied to whole note next bar. After a half rest, horn IV plays small octave Ab [written Line 1 Eb] half note tied to whole note next bar. Horn I in Bar 2 plays *p* > in stopped fashion (+ sign over the notes) Line 1 Ab [written Line 2 Eb] quarter note down to E [written Line 1 B] quarter note to D [written A] half note.

Trombones (*Pos*) are in *hard mutes*. In Bar 3, Pos I plays *ff* small octave D whole note tied to whole note next bar. After a quarter rest, Pos II plays C dotted half note tied to whole note next bar. After a half rest, Pos III plays Great octave Ab half note tied to whole note next bar. In Bar 4, the tuba plays *pp* Great octave E quarter note legato to D dotted half note. After a half rest in Bar 4, horn I plays *p* Line 1 Ab [written Line 2 Eb] quarter note down to E [written Line 1 B] quarter note to (Bar 5) D whole note decrescendo (all three notes are in stopped effect). After a quarter rest in Bar 5, the timp is trill rolled on small octave D to C to Great octave Ab quarter notes.

In Bar 6, horns II-III-IV play Line 1 E/F/A [written B/Line 2 C/D] rinforzando quarter notes to D/E/G [written A/B/D] rinforzando quarter notes down to small octave B/middle C/E [written Line 1 F#/G/B] rinforzando half notes tied to whole notes next bar > *pp*. In Bar 7, horn I is solo playing *p* > Line 1 A to G [written Line 2 E-D] stopped quarter notes to F# [written Line 2 C#] stopped half note. In Bar 8, Pos play *ff* small octave E/F/A to D/E/G quarter notes to Great octave B/small octave C/E half notes tied to whole notes next bar. The tuba in Bar 9 plays *pp* Great octave F# legato to G quarter notes to A half note. In Bar 10, horn I plays small octave F# [written Line 1 C#] stopped whole note decrescendo. After a quarter rest, the timp beats small octave C-C-C quarter notes.

In Bar 11, horn IV plays small octave Ab [written Line 1 Eb] whole note *ff* tied to whole note next bar > *pp*. After a quarter rest, horn III plays middle (Line 1) C [written G] dotted half note tied to whole note next bar. After a half rest, horn II plays Line 1 D [written A] half note tied to whole note next bar. Note that this reverses the order of notes first played in Bars 1-2. Similarly reversed, stopped horn I plays in Bar 12 Line 1 D to E [written A-B] quarter notes up to Ab [written Line 2 Eb] half note. The Pos and tuba in Bars 13-14 repeat the notes and pattern order given in Bars 3-4. After a quarter rest in Bar



14, stopped horn I plays Line 1 D to E quarter notes to Ab quarter note tied to whole notes next bar decrescendo hairpin *pp*. After a quarter rest in Bar 15, the timp is trill rolled *pp* on Great octave Ab up to small octave C to D quarter notes (repeated next bar). In Bar 16, the tuba sounds *ppp* Great octave Ab whole note. In end Bar 17, horn I is solo playing *ppp* Line 1 Ab [written Line 2 Eb] whole note held fermata.

End of cue.

“Echo IV (The Chase)” *Vivo* in C time, 37 bars. Cue # 222, CBS VIII 56-C-2. Prometheus cd location: Track # 13 (“Echo”) in *Vol 1: The Westerns*. Instrumentation: three Bb trumpets on the top staff, 4 horns in “F” occupying the next staff, three Pos and tuba on the third staff, and the timp on the 4<sup>th</sup> (bottom) staff.

Horns and Pos play the repeat rhythmic pattern for the first four bars. Horns play *sfff* small octave F/Ab/Cb/Eb (F half-dim 7<sup>th</sup>) [written middle C/Eb/Gb/Bb] 8<sup>th</sup> notes to two such 16ths chords connected as a figure unit (this being played three times) to F/Ab/Cb/Eb 16ths played 4X. Repeat next three bars. Trombones play this on Great octave F/small octave Cb/Eb notes. The tuba plays *sff* Great octave Cb dotted half note legato to Contra-octave Bb quarter note to (Bar 2) Ab whole note. The tuba repeats these two bars in Bars 3-4.

The trumpets in hard mutes in Bar 5 (:07 cd) are soli in playing the rhythmic pattern *sff* on Line 2 C/E/G [written D/F#/A] or C major tonality notes to (Bar 6) Line 1 B/Line 2 D/F# (B min) notes in that same rhythmic pattern. Trumpets repeat these two bars in Bars 7-8. Back in Bar 5, horns play small octave E/G/middle C/E [written small octave B/Line 1 D/G/B] whole notes decrescendo hairpin. They return in Bar 7 to play (now stopped effect) E/A/Line 1 C/E [written small octave B/Line 1 E/G/B] whole notes *sff* >. Pos in Bar 5 play Great octave G/small octave C/E whole notes, returning in Bar 7 to play the same whole notes. The tuba in Bar 5 plays Great octave C whole note (repeated in Bar 7). The timp in Bar 5 is trill rolled *ff* on small octave C whole note decrescendo hairpin down to (Bar 6) Great octave F# whole note *p* < (these two bars repeated in Bars 7-8).

In Bar 9, horns are *a4* and *sff* on small octave F [written middle C] notes playing that rhythmic pattern (repeated next bar) to (Bar 11) Line 1 Eb [written Bb] notes in that pattern (repeated next bar). Pos play the pattern on Ab/middle Cb/Eb notes in Bars 9-10 and then F/Ab/middle Cb notes in Bars 11-12. The tuba plays *ff* middle Cb dotted half note legato slur to Great octave Bb quarter note to (Bar 10) Ab whole note. Repeat next two bars but played an octave lower register.

In Bar 13 (:20 cd), trumpets (still in hard mutes) play the rhythmic pattern on Line 2 D/F#/G# notes to (Bar 14) C/D/F# notes (repeated in Bars 15-16). Horns play *sff* > small octave G#/B/Line 1 D/F# [written Line 1 D#/F#/A/Line 2 C#] whole notes, returning in Bar 15 playing in stopped fashion the same whole notes. Pos in Bar 13 play small octave D /F#/G# whole notes (repeated in Bar 15). The tuba plays Great octave D whole note (repeated in Bar 15). The timp is trill rolled *ff* > on Great octave F# whole note up to (Bar 14) small octave C whole note *p* < *sff* (repeated next two bars).

[Resume Friday, Feb 17 at 9:33 am]

In Bar 17, horns play small octave B/Line 1 E [written F#/B] notes on that rhythmic pattern with two horns *a2* on E and two horns *a2* on B. Repeat in Bar 18. Trombones play this on Great octave Ab/small octave Db/F notes. In Bar 19 (:30 cd), the

timp plays the rhythmic figures *ff* on small octave C notes thru Bar 22. The tuba in Bar 19 plays *sff* Contra-octave F# dotted half note legato mini-slur to Great octave C quarter note (repeated next three bars). Horns are *a4* playing in Bar 20 *sff* > small octave C [written G] whole note (repeated in Bar 22). Pos in Bar 21 play *sff* Great octave F#/small octave C/F# whole notes decrescendo.

In Bar 23, trumpets play *sfff* the rhythmic figures on Line 1 B/Line 2 E/F [written Line 2 C#/F#/G] notes (repeated next bar). The timp beats C down to Great octave F# up to C down to F# quarter notes (repeated next bar). Horns in Bar 25 play the ostinato figures *sff* on small octave B/Line 1 E [written F#/B] notes (repeated next bar) while the Pos play them on Great octave Ab/small octave Db/F notes. Trumpets return in Bar 27 to play the figures on G/Bb/Line 2 D [written A/Line 2 C/E] notes.

In Bar 28 (:45 cd), the timp sounds the first three three-note figures of the rhythmic pattern *ff* on small octave C notes (C quarter to C-C 16ths figure) down to Great octave F#-F#-F#-F# 16ths (repeated next bar). Pos play Great octave F#/small octave C/F# whole notes *sff* >. The tuba plays Contra-octave F# dotted half note legato up to Great octave C quarter note (repeated next bar). Horns in Bar 29 play small octave C [written G] whole note *sff* >.

In Bar 30 (start of page 3), the trumpets return to play *sff* the rhythmic pattern on A/Line 2 C/E [written B/D/F#] notes (repeated next bar). The timp beats C dotted 8<sup>th</sup> down to Great octave F# 16<sup>th</sup> (this two-note figure played 3X) to C-F#-C-F# 16ths to (Bar 31) C-F# 8ths up to C down to F# up to C quarter notes.

In Bar 32 (*Rall*), trumpets then play *sff* Line 2 C#/F/G# [written D#/G/A#] whole notes (repeated next three bars). After a quarter rest, horns play *sff* Bb/Line 1 Db/F/A [written F/Ab/Line 2 C/E] dotted half notes (repeated next three bars). After a half rest, the timp sounds *sff* and *rinforzando* small octave C quarter note followed by a quarter rest (repeated next three bars). After a half and quarter rest, Pos play *sff* C#/F/G# quarter notes (repeated thru Bar 35).

In Bar 36 [1:01 cd] (*molto rall*), trumpets play *sff* Line 2 Db/F/Ab [written Eb/G/Bb] whole notes. After an 8<sup>th</sup> rest, horns play Db/F/Ab [written Ab/Line 2 C/Eb] 8<sup>th</sup> notes tied to dotted half notes (with the top two horns playing Ab). After a quarter rest, Pos play Great octave Ab/small octave Db/F dotted half notes. After two quarter rests, the timp sounds “3” triplet value top bracketed and *rinforzando*-marked C-C-C quarter notes. In end Bar 37, trumpets play *a3* and *sff* Line 1 Db [written Eb] whole note held fermata. Horns are *a4* playing Line 1 Db [written Ab] whole note held fermata. Pos are *a3* playing small octave Db whole note held fermata, while the tuba sounds Great octave Db whole note.

End of cue. [12:58 pm]

“Indian Suspense” *Lento* in C time, 48 bars. Cue # 223, CBS VIII-56-C-3. This cue is located in Box 2 of the CBS collection at UCLA. Instrumentation: 3 trumpets in Bb, 4 horns, 3 trombones (*Pos*), tuba, timp. I am pretty sure the first time this cue was used in a *Gunsmoke* episode was the third season’s “Fingered” (November 23, 1957). The partial segments start in Chapter 3 at 3:43 of the Columbia House dvd, utilizing Bars 33-48, 41-48. The scene involved a man and his wife in their ranch house being surrounded at night by Indians. Next it was used in the “Kitty Lost” episode (December 21, 1957) located in Chapter 3 10:53 thru 11:35. Bars 1-12, and Bar 46 were utilized by

the music editor. Indians approach the camp where Kitty and her acquaintance dude were stranded (buggy axle broken). Next it was used in good effect in the excellent “Buffalo Man” episode (January 11, 1958) starring John Anderson as sadistic Ben Siple, and Jack Klugman as Earl Ticks. This cue was used in Chapter 3 from 5:29 thru 8:02. Bars 1-30 were used. The cue was also used in the *Have Gun Will Travel* episode titled “Yuma Treasure” (12-14-57), Bars 1-16, dvd Chapter 2 starting at 5:06. Later in the episode it was used again in Chapter 3 from 6:43-8:22, Bars 1-16 that seques to Bars 13-16. It was also used in “The Hanging Cross” episode of *HGWT* in Chapter 3 from :01-1:09 (Bars 1-16). Scene: Warren Stevens is blind-folded and taken off by the Indians at camp. Once again, this cue was not included in the Cerberus LP/Prometheus cd.

This suite’s cue is distinctive for the constantly beating of timpani F# quarter notes throughout the entire cue (except for the final bar). It is not unique because he did the same technique in one cue in most of the other suites: F# repetitive quarter notes in “Mirages” from the *Desert Suite*, F# quarter notes in “The Watching” from the *Western Saga*, Bb quarter notes in “The Tories” from *Ethan Allen*, and so forth. He did the same thing in the unused cue from *North by Northwest*, “The Highway.”

As given, the timp sounds *p* F#-F#-F#-F# quarter notes in Bar 1, monotonously repeated (but dramatically effective) thru Bar 47. In Bar 2, the tuba sounds *pp* Contra-octave F# whole note (repeated in Bars 4, 6, and 8). In Bar 3, stopped horns are *a4* playing *pp* small octave C [written G] whole note. After a bar’s absence, they return in Bar 5 to play small octave Db stopped quarter note legato mini-slur to C stopped dotted half note. In Bar 7, trombones (*Pos*) in cup mutes play *pp* < Great octave Bb/small octave D/F# dotted half notes legato to Cb/Eb/G quarter notes back to (Bar 8) Bb/D/F# whole notes. In Bar 9, stopped horns play *p* > (on each half note) small octave C-C half notes to (Bar 10) C stopped whole note decrescendo. In Bar 11, stopped horns play small octave Db whole note crescendo to (Bar 12) C stopped whole note decrescendo. The tuba plays *pp* < > Great octave F# whole note tied to whole note in Bar 12. In Bar 13, Pos return to play D/G/B whole notes crescendo hairpin to (Bar 14) Db/Gb/Bb whole notes decrescendo. In Bar 15, the tuba plays Great octave G whole note crescendo to (Bar 16) F# whole note decrescendo.

We now come to Part II of this cue starting on Bar 17. Trumpets start to play also. Trumpet I is fitted with a harmon mute; trumpet II has a cup mute, and trumpet has a straight mute. Trumpets I & II play the top note in the octave spacing while trumpet III plays the bottom (lower register) notes. So we find the trumpets playing *pp* (*molto tenuto*) Lines 1 & 2 C#-C# [written D#-D#] half notes to (Bar 18) small octave and Line 1 B to G [written Lines 1 & 2 C#-A] tenuto half notes to (Bar 19)C# whole notes. Repeat in Bars 28-30. In Bar 18, the tuba plays Great octave G whole note crescendo to (Bar 19) F# whole note decrescendo hairpin. In Bar 20, horns play *pp* < small octave G stopped whole note to (Bar 21) Db stopped whole note decrescendo back to (Bar 22) C stopped whole note (decrescendo again). The tuba in Bar 22 (start of page 2) returns to play *p* > Contra-octave F# whole note.

In Bar 23, the trombones now play the tenuto series of largely half notes. Pos I-II play the top register notes while Pos III plays the lower register. So the trombones play *pp* (*molto tenuto*) small octave and Line 1 C#-C# half notes to (Bar 24) Great octave and small octave B down to G tenuto half notes up to (Bar 25) C# to B half notes to (Bar 26) G dotted half notes up to B quarter notes to (Bar 27) A# whole notes tied to whole notes

next bar. The tuba in Bar 24 plays Contra-octave G whole note crescendo and legato to (Bar 25) F# whole note decrescendo. Repeat in Bars 27-28. Trumpets return in Bars 28-30, as given earlier, to repeat Bars 17-19.

We come to Part III starting in Bar 31. Pos play Great octave Bb/small octave D/F# dotted half notes legato to Cb/Eb/G quarter notes back to (Bar 32) Bb/D/F# whole notes decrescendo. The tuba plays Great octave G whole note to (Bar 32) F# whole note. In Bar 33, *a4* stopped horns play *pp* < small octave C-C [written G-G] half notes to (Bar 34) C half note to C-C quarter notes to (Bar 35) Db half note back to C half note tied to (Bar 36) whole note decrescendo. The tuba in Bar 36 plays crescendo Great octave F# legato to G half notes to (Bar 37) F# whole note decrescendo.

Interestingly we find in Bar 37 the trumpets playing a *gliss* effect on adjacent notes in Bar 38. So we find the trumpets sounding *pp* < > Line 1 F#/A/Line 2 C# [written G#/B/D#] whole notes with three *gliss* lines to (Bar 38) F/Ab/C [written G/Bb/D] whole notes. In Bar 39, the trombones now start the *gliss* special effect from small octave F#/A/middle C# *gliss* lines to (Bar 40) F/Ab/C whole notes *pp* < >.

We then come to Part IV starting in Bar 41. Remember that of course the timp is still beating the F#-F#-F#-F# quarter notes each bar. Stopped horns play *pp* < small octave C whole note to (Bar 42) D whole note [written A] back to (Bar 43) C whole note decrescendo. The tuba plays Great octave F# to G half notes to (Bar 42) F# whole note. The tuba in Bar 44 then sounds Contra-octave F# whole note *pp*. The horns in Bar 45 sounded *pp* stopped small octave C whole note. The tuba in Bar 46 returns to once again play that Contra-octave F# whole note. The horns return in Bar 47 to play the small octave stopped C whole note.

In end Bar 48, the timp stops the F# beats. Instead we find the whole rest held fermata. The same applies to the horns and tuba. However, the trumpets softly sound *ppp* Line 1 G/Bb/D [written A/Line 2 C/E] whole notes held fermata, while the Pos sound *ppp* Ab/middle Cb/Eb whole notes held fermata. Once again we hear the bitonality of the Ab minor (Ab/Cb/Eb) and G minor (G/Bb/D) triads.

End of cue. [10:35 pm. End of session]

[resume Saturday, Feb 18 at 10:08 am. NOTE: Incidentally, I had verified from an e-mail from Columbia House that only 20 volumes of their *Gunsmoke* series were released (ending with Season 4, Volume 2). This is dvd #35241. There are six episodes in that final dvd, starting with "Stage Hold-Up" (airdate Oct 25, 1958), ending with "Grass" (airdate Nov 29, 1958). I have all of them but wish I had the rest of the half-hour seasons. I would've liked to have on dvd the Herrmann-scored *Gunsmoke* episodes from the final half-hour season (6<sup>th</sup> season). Fortunately I have the old VHS format of the "Kitty Shot" episode. *Gunsmoke* went to an hour black & white format starting in the 7<sup>th</sup> season ('61-'62 season). After five seasons of this, the series switched to color hour format starting in the 12<sup>th</sup> season ('66-'67 season). I never much cared for the color seasons. In fact, I missed Chester (Dennis Weaver) character when he left the show after the "Bently" black & white hour episode aired April 11, 1964 in the 9<sup>th</sup> season. Chester was a very important part of the *Gunsmoke* "family." Festus Hagen (Ken Curtis) pretty much took over that void in the family (and he did an excellent job). Overall, in my opinion, the best seasons of the entire *Gunsmoke* seasons were the black & white half-hour ones, especially seasons 3 thru 6. Coincidentally these were the seasons when the Herrmann "stock music" cues were used. Original scores for the half hour episodes started in several of the

5<sup>th</sup> season episodes. One of the most memorable ones from this season was the Fred Steiner score for “Box O’ Rocks” (Dec 5, 1959). He also scored two more episodes in that season, and Leith Stevens did a few, Garriguenc, and Nathan Scott. The 6<sup>th</sup> season (final season of the half-hour format) was the glorious watershed season for original scores. The very first episode was scored by Lyn Murray for “Friend’s Pay-Off” (airdate September 3, 1960) followed by Jerry Goldsmith’s excellent score for the next episode titled “The Blacksmith” (Sept 17, 1960) that premiered George Kennedy in the main guest role (as “Emil”). Garriguenc and Moraweck contributed after several “stock music” episodes (music filled in by music editor, Gene Feldman). Herrmann composed three original scores for this season, starting with “Tall Trapper” (Jan 21, 1961) followed in Feb 11 with the memorable “Kitty Shot” (also starring George Kennedy as a bad man this time), and then “Harriet” (March 4). Of course several other notable composers contributed to this season, including Jerome Morross. At any rate, no further volumes were produced by Columbia House. I am hoping that eventually the full seasons will be released on dvd to the general public (not just subscription-based Columbia House). This is already being done with the first three seasons of *Have Gun Will Travel*. Now: Paramount/CBD DV just released a few weeks ago two volumes of the “50<sup>th</sup> Anniversary” set of *Gunsmoke*. I highly recommend it because they include many guest commentaries and introductions (especially James Arness and Dennis Weaver and even George Kennedy for that “Blacksmith” episode). Vol I has three dvd discs. There are five episodes from Season One, including the very excellent “The Killer” starring Charles Bronson. There are two episodes from Season Two, two from Season Three (a poor selection from that season), one episode each from Seasons Four & Five. Two episodes were offered from Season Six, including “The Blacksmith” but unfortunately no Herrmann-scored episode (especially “Kitty Shot”).]

[3:25 pm. Suffering the effects of a cold. Glad I don’t have to work this week (not until Tuesday). Anyway, I’ve been spending the last few hours going over the *Have Gun Will Travel* first season episodes culling the locations of Herrmann cues (“stock music”). I’m on “The Bride” right now. So far the only Herrmann segment is from “The Hunt” from the *Western Saga*....But later on I hear more music by Herrmann—almost the complete (and correctly sequenced) “Tranquil Landscape” (Travel I)” from the *Western Suite*. This is a very good episode. Mike Connors (of *Mannix* fame) was the bad man, Johnny Dart, and beautiful and tall (5’9”) Marian Seldes plays far-sighted Christie Smith. This was shot in location of the Lone Pines area. In fact, many of the HGWT episodes were filmed in that Alabama Hills area with all those distinctive rock formations. They probably should’ve called the show, “Have Gun Will Travel (To Alabama Hills) or “HGWT (To Lone Pine).” The second episode (“The Outlaw”) certainly did, starring Charles Bronson as bad man Manfred Holt. “The Bride” certainly was filmed there, and so forth.

The HGWT episode titled “Strange Vendetta” (airdate Oct 26, 1957) is one of the very best, well-thought out episodes, tightly constructed. When the Mexican dignity gets knifed (supposedly) during a play, the *Police Force* cue called “Suspects” was effectively used, Bars 10-15, 12-20, and end Bar 33 (dvd Chapter 1 at 3:06 thru 4:08). Several HGWT cues (fragments and complete) were used but also the cue from *Western Suite* titled “Night Suspense” Bars 1-9 (Chapter 2 at 6:42-7:16). To me, the most interesting cue was the rarely heard “Middle Tag C” from *Police Force* at the very end of the

episode (Chapter 3 at 9:12-9:28). “Show of Force” (airdate Nov 9, 1957) in Chapter 2 at :01-:22 used all seven bars in a faster version of “Lead-In B” from *Police Force*.]

“Indian Ambush” *Modto* in C time, 45 bars. Cue # 224, CBS VIII 62-C. Prometheus Volume 1 cd location: track # 12 (“Indian Ambush” 3:28). I hand-copied this cue at UCLA back in November 1994. Examples of CBS Music Library uses of this cue include the first season (1957) of *Have Gun Will Travel*. These include “The Englishman” (airdate Dec 7, 1957) located in Chapter 3 of the dvd from :00 thru :34 (Bars 1-7) and then 2:25-4:32 (Bars 1-26). It was used in the very next episode (airdate Dec 14) titled “The Yuma Treasure” in Chapter 2 from :00 thru 2:07 (Bars 1-27).

The timp beats forte F#-F#-F#-F# 8<sup>th</sup> notes (crossbeam connected) to F#-F#-F#-F# 8ths again (crossbeam connected) repeated thru Bar 44 to (end Bar 45) F# whole note trill roll held fermata. Herrmann notates the timp figures with the stems of course going up and connected with a crossbeam for each of the two figures (followed by repeat symbols for succeeding bars), as given. However, he also has an 8<sup>th</sup> note stem (with flag) going downward on the first note of each figure (followed by an 8<sup>th</sup> and quarter rest for each figure). I am not a timpanist but I believe that this means the timpanist is beating on two timpani at the same time, so the larger 30” or 32” timp (capable of sounding Great octave F#) has the stem down, while the 28” or 29” timp (Great octave F# being the lowest) has the stems up.

[end session 6 pm]

[resume Sunday, Feb 19 at 11:07 am. I spent some time posting on the Rozsa Forum re: Discussion Boards. Still have the cold virus effects but it should turn definitely for the better by tomorrow. Back to work on Tuesday (not really looking forward to that!)]

Back in Bar 1, Pos in hard mutes play *sff* G/Bb/Line 1 Eb rinforzando 16ths legato mini-slur to F#/A/D 16ths to same F#/A/D 8ths (all three chords connected as a figure) tied to dotted half notes *sfp* < to (Bar 2) F#/A/D rinforzando 16ths *sff* to F/Ab/Db 16ths to same F/Ab/Db 8ths tied to dotted half notes *sfp* < to (Bar 3) F/Ab/Db rinforzando 16ths legato to E/G/middle C 16ths tied to dotted half notes to (Bar 4) E/G/C rinforzando 16ths to Db/Gb/Bb dotted 8ths tied to half notes *sffp* < to D/F/A rinforzando 8ths *sfff* (followed by an 8<sup>th</sup> rest).

In Bar 5 (:19 cd), the tuba is solo (except of course for the incessant F# beats of the timp) playing *p* < *ff* small octave C dotted quarter note legato mini-slur to Db 8<sup>th</sup> note back to C dotted quarter note *p* < to Db 8<sup>th</sup> *ff*. In Bar 6, the tuba continues on Great octave Db dotted half note *pp* < down to C 8<sup>th</sup> *sff* (followed by an 8<sup>th</sup> rest), repeated next bar.

In Bar 8 (1:08 cd), Pos return to play *sff* G/Bb/Line 1 Eb rinforzando 16ths to F#/A/D rinforzando dotted 8ths tied to half notes > *p* (followed by a quarter rest). After an 8<sup>th</sup> rest, stopped ( + ) horns play small octave F#/A/Line 1 D [written Line 1 C#/E/A with horns III-IV on written C#] 8<sup>th</sup> notes (two note heads sharing the written Line 1 C# leger line) tied to dotted half notes, sounded *p* < *sff*. In Bar 9, Pos then play F#/A/D rinforzando-marked and *sff* 16ths to F/Ab/Db rinforzando dotted 8<sup>th</sup> notes tied to half notes decrescendo hairpin *p* (followed by a quarter rest). After an 8<sup>th</sup> rest, stopped horns play F/Ab/Line 1 Db 8ths tied to dotted half notes < *sff*. In Bar 10, Pos play F/Ab/Db rinforzando 16ths to E/G/C rinforzando dotted 8ths tied to half notes (followed by a

quarter rest). After an 8<sup>th</sup> rest, stopped horn play E/G/middle C [written small octave B/Line 1 D/G] 8ths tied to dotted half notes. In Bar 11, Pos play E/G/C rinforzando 16ths to Db/Gb/Bb rinforzando dotted 8ths tied to half notes (followed by a quarter rest). After an 8<sup>th</sup> rest, stopped horns play small octave Db/Gb/Bb [written small octave Ab/Line 1 Db/F] 8ths tied to half notes to Db/F/A rinforzando 8ths. Then the tuba repeats Bars 5-7 in Bars 12-14.

In Bar 15 (1:08 cd), Pos play *sff* G/Bb/Line 1 Eb rinforzando 16ths (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter/half rest marks). After a 16<sup>th</sup> rest, horns play F#/A/Line 1 D rinforzando 16ths (followed by 7<sup>th</sup>/quarter/half rest marks). After an 8<sup>th</sup> rest, trumpets play *sfp* < *ff* Line 1 F#/A/Line 2 D [written G#/B/Line 2 E] rinforzando 16ths tied to dotted half notes. In Bar 16, Pos play F#/A/Line 1 D rinforzando 16ths (followed by aforementioned rest marks). After a 16<sup>th</sup> rest, stopped horns play F/Ab/Line 1 Db 16ths (followed by rests). After an 8<sup>th</sup> rest, trumpets play *sfp* < *ff* Line 1 F/Ab/Db [written G/Bb/Line 2 Eb] rinforzando 8ths tied to dotted half notes. In Bar 17, Pos play F/Ab/Line 1 Db rinforzando 16ths (followed by rests). After a 16<sup>th</sup> rest, horns play small octave E/G/middle C 16ths in stopped effect (followed by rests). After an 8<sup>th</sup> rest, trumpets play E/G/Line 2 C rinforzando 8ths tied to dotted half notes. In Bar 18, Pos play E/G/middle C 16ths (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter/quarter rest marks) and then D/F/A rinforzando 8ths *sff* (followed by an 8<sup>th</sup> rest). After a 16<sup>th</sup> rest, horns play small octave Db/Gb/Bb [written Ab/Line 1 Db/F] stopped 16ths (followed by 8<sup>th</sup>/quarter/quarter rest marks) and then Line 1 D/F/A [written A/Line 2 C/E] stopped 8<sup>th</sup> notes *sff* (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, trumpets finish the short rising pyramid pattern on Db/Gb/Bb 8ths tied to half notes to D/A rinforzando 8ths (followed by an 8<sup>th</sup> rest).

In Bar 19 (1:28 cd), the tuba repeats Bar 5 to (Bars 20-21) a repeat of Bars 6-8. In Bar 22, and in now reversed pyramid pattern, the trumpets now sound first on G/Bb/Line 2 Eb rinforzando 16ths *sff* (followed by rests). After a 16<sup>th</sup> rest, horns play small octave F#/A/Line 1 D 16ths (followed by 8<sup>th</sup>/quarter/half rest marks). After an 8<sup>th</sup> rest, Pos play *sfp* < *sff* F#/A/Line 1 D 8ths tied to dotted half notes. In that same rest pattern in Bar 23, trumpets play F#/A/D notes, horns on F/Ab/Db, and Pos play F/Ab/Db tied notes. In Bar 24 in that same pattern, trumpets play F/Ab/Db notes, horns on E/G/C, and Pos on E/G/C tied notes. In Bar 25, trumpets play E/G/Line 2 C [written F#/A/Line 2 D] rinforzando 16ths (followed by 16<sup>th</sup>/8<sup>th</sup>/quarter/quarter rests marks) to D/F/A rinforzando 8ths (followed by an 8<sup>th</sup> rest). After a 16<sup>th</sup> rest, horns play small octave Db/Gb/Bb stopped 16ths (followed by 8<sup>th</sup>/quarter/quarter rests) up to Line 1 D/F/A stopped 8ths (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, Pos play Db/Gb/Bb 8ths tied to half notes *sfp* < to D/F/A 8ths *sff* (followed by an 8<sup>th</sup> rest). In Bar 26 (2:02 cd, and start of page 3), the tuba repeats Bar 5. In Bar 27, the tuba now plays Great octave Db dotted quarter note legato to adjacent C 8<sup>th</sup> note to Db dotted quarter to C 8<sup>th</sup> again.

In Bar 28 (2:12 cd), trumpets play *sff* G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths (connected by two crossbeams) and followed by rests. Repeat next bar. After a 16<sup>th</sup> rest, horns play F#/A/Line 1 D stopped 16ths (and rinforzando-marked) legato to F/Ab/Db stopped 16ths (followed by rests and repeated next bar). After a quarter rest, Pos play *a3* Great octave F# dotted half note *p* < *ff* (repeated next bar). After a quarter rest, the tuba plays Contra-octave F# dotted half note *p* < *ff* (repeated next bar). In Bar 30, trumpets play F#/A/Line 2 D rinforzando 16ths legato to F/Ab/Db 16ths (followed by rests). After a 16<sup>th</sup> rest, horns play F/Ab/Line 1 Db stopped 16ths to E/G/C

16ths followed by rests. After a quarter rest, Pos play Great octave F dotted half note while the tuba plays Contra-octave F. Repeat this bar in Bar 31. In Bar 32, trumpets play G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths followed by rests (repeated next bar). After a 16<sup>th</sup> rest, horns play F#/A/Line 1 D stopped 16ths to F/Ab/Db stopped 16ths followed by rests (repeated next bar). Pos and tuba play F# dotted half notes in their respective registers.

In Bar 34, trumpets play middle (Line 1) C [written D] dotted quarter note crescendo hairpin (followed by an 8<sup>th</sup> rest) to same C dotted quarter note crescendo (followed by an 8<sup>th</sup> rest), repeated next bar to (Bar 36) Db [written Eb] dotted half note crescendo followed by a quarter rest (repeated next bar). Horns in Bar 34 play small octave C [written G] dotted quarter note crescendo (followed by an 8<sup>th</sup> rest) to same C dotted quarter note followed by an 8<sup>th</sup> rest (repeated next bar) to (Bar 36) Db [written Ab] dotted half note crescendo followed by a quarter rest (repeated next bar). After a quarter and 8<sup>th</sup> rest in Bar 34, Pos play *sff* small octave Db rinforzando 8<sup>th</sup> note (followed by a quarter and 8<sup>th</sup> rest) to another Db 8<sup>th</sup> (repeated next bar). The tuba plays this an octave lower register. After a half and quarter rest in Bar 36, the Pos play small octave rinforzando C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated next bar. The tuba plays this on Great octave C 8ths.

In Bar 38 (*poco accell*), trumpets play *sff* G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths (followed by an 8<sup>th</sup> rest) to same F#/A/Line 2 D dotted half notes *p < ff* (repeated next three bars). Stopped horns play G/Bb/Line 1 Eb rinforzando 16ths to F#/A/Line 1 D 16ths (followed by an 8<sup>th</sup> rest) to same F#/A/D dotted half notes (repeated next three bars). After an 8<sup>th</sup> rest, Pos play *sfp < ff* F#/A/Line 1 D 8ths tied to dotted half notes (crescendo *ff*) and repeated thru Bar 41.

In Bar 42, trumpets are trill (*tr<sup>~~~~~</sup>*) *sff* on middle C (to Db) dotted half note to same C 8<sup>th</sup> note *sff* (followed by an 8<sup>th</sup> rest) and repeated next two bars. Horns play the middle C [written G] dotted half note trill to C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) and repeated thru Bar 44. After a quarter rest, Pos play Great octave F# dotted half note crescendo (repeated next two bars) while the tuba plays this as Contra-octave F# dotted half note.

In end Bar 45, trumpets play *sff* Line 1 C [written D] whole note held fermata. Horns play small octave C whole note held fermata. After a quarter rest, Pos play Great octave F# dotted half note held fermata, and tuba on Contra-octave F# dotted half note. The timp is now trill rolled on Great octave F# whole note held fermata.

End of cue.

“Indian Fight” *Vivo* in C time, 87 bars. Cue # 225. Prometheus cd location: track # 15 (“Indian Fight” 2:10). Note: I do not plan on delineating each bar of this lengthy and busy cue. Besides, it does not hold too great of interest for me, even though it’s by Herrmann! I’ll do enough to hopefully satisfy the reader’s curiosity as to how the music was constructed.

In Bar 1, *open* trumpets are *a3* playing *sffp <* middle (Line 1) C [written D] whole note to (Bar 2) small octave Bb [written C] whole note *sff >*. Repeat these two bars in Bars 3-4. Horns are *a4* playing middle C [written G a P5 interval above] stopped (+) whole note to (Bar 2) small octave Bb [written Line 1 F] stopped whole note (repeated next two bars). *Open* trombones are *a3* playing small octave C whole note *sffp <* to (Bar 2) Great octave Bb whole note decrescendo hairpin. Repeat next two bars. The tuba plays



Great octave C whole note to (Bar 2) Contra-octave BB whole note decrescendo. Repeat next two bars. The timp beats *f* Great octave F# up to small octave F# down to C up to F# 8<sup>th</sup> notes (crossbeam connected) down to the next figure of Great octave F# up to small octave F# down to C up to F# 8ths (crossbeam connected). Repeat these two bars in Bars 3-4, 5-6, 7-8, and 9-10.

In Bar 5, the trumpets play *sff* Line 1 F# [written G#] rinforzando 16<sup>th</sup> down to C dotted 8<sup>th</sup> tied to dotted half note and tied to dotted half note next bar (followed by a quarter rest). Horns play Line 1 F# [written Line 2 C#] rinforzando 16<sup>th</sup> down to C dotted 8thg tied to dotted half and tied to dotted half next bar. After a half rest, Pos play *ff* small octave C-C quarter notes to (Bar 6) C-C-C quarter notes (followed by a quarter rest). The tuba plays this on Great octave C quarter notes. In Bar 7, trumpets play F# rinforzando 16<sup>th</sup> legato down to C dotted 8<sup>th</sup> up to F# rinforzando 16<sup>th</sup> down to C dotted 8<sup>th</sup> tied to half note and tied to whole note next bar. The horns play the same register in their own transposed locations. After a half and quarter rest, the Pos and tuba play C quarter note to (Bar 8) C-C-C-C quarter notes in their aforementioned respective registers. After a quarter rest in Bar 9, trumpets play *sff* F# rinforzando 16<sup>th</sup> legato down to C dotted 8<sup>th</sup> to another such figure up to F# 16<sup>th</sup> down to C dotted 8<sup>th</sup> tied to (Bar 10) C whole note. Horns play the same. In Bar 10, the Pos return to play *sff* Great octave Bb whole note while the tuba plays Contra-octave Bb whole note. Note: These first ten bars are repeated in Bars 15-24.

In Bar 11 (:14 cd), the timp beats *sff* Great octave F# quarter note (followed by a quarter rest) up to small octave C quarter note (followed by a quarter rest) up to (Bar 12) F# quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). Repeat these two bars in Bars 13-14. After an 8<sup>th</sup> rest, trumpets play *ff* Line 2 C/E/G [written D/F#/A] 8ths three times (crossbeam connected) followed by an 8<sup>th</sup> rest and then another triplet set. Repeat next bar. After an 8<sup>th</sup> rest, horns plays Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 8ths played 3X followed by an 8<sup>th</sup> rest to another such triplet set (repeated next bar). After a quarter rest, Pos play small octave F# quarter note (followed by a quarter rest) up to Line 1 C quarter note to (Bar 12), after a quarter rest, Line 1 F# quarter note (followed by a quarter rest) down to small octave Bb quarter note. Repeat these two bars in the next two bars. The tuba plays the same but an octave lower register. After an 8<sup>th</sup> rest in Bar 13, trumpets play *sfp* < Line 2 C/E/G (C maj) 8ths tied to dotted half notes crescendo to and tied to (Bar 14) dotted half notes *ff* (followed by a quarter rest). After an 8<sup>th</sup> rest, horns play Eb/Gb/Bb (Eb min) 8ths tied to dotted half notes and tied to dotted half notes next bar (followed by a quarter rest). Note the bitonality clashing effect once again (a typical Herrmann device). Also note the tritone relationship of F# to C with the timp beats.

After an 8<sup>th</sup> rest in Bar 25, trumpets play *sff* Line 2 C/E/G 8ths. Play this rest and 8<sup>th</sup> triad pattern 4X, repeated in Bar 26. Horns play this on Eb/Gb/Bb 8ths. Pos play small octave F# up to Line 1 C up to F# down to small octave Bb quarter notes (repeated next bar). The tuba and timp play this an octave lower register. Trumpets in Bars 27-28 repeat Bars 11-12 (ditto for the horns). The same applies for the Pos, tuba, and timp (except that Pos II now plays as the tuba previously while the tuba now plays an octave lower register than before). Trumpets in Bar 29 play Line 2 C/E/G dotted half notes *sff* > tied to 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. Stopped horns play Eb/Gb/Bb notes in

that pattern. Pos/tuba/timp repeat the previous two bars (see Bars 11-12 with the change in Pos III and tuba register as noted earlier).

In Bars 31-32, trumpets/horns/timp repeat Bars 1-2 except that trumpets and horns now play the whole notes an octave higher register (repeated next two bars). Pos play small octave (Pos III) and Line 1 (Pos I-II\_ whole notes *sffp* < to (Bar 32) Great octave and small octave Bb whole notes *sff* >. Repeat next two bars.

Etc. I think this partial delineation should give the reader enough of an idea of the music recipe. While the cue offers an excellent musical stereotype of an Indian fight, it gets to be a bit too much (and a bit overly long).

Incidentally, in Bar 40 (:57 cd), the trumpets are trill *sff* on middle C (to Db) whole note, while the horns are trill *ff* on middle C [written G] whole note. Pos play small octave C whole note (no trill) and tuba on Great octave C whole note. The timp beats ascending 8<sup>th</sup> notes Great octave F#-Bb-small octave C-F# (crossbeam connected) played twice.

“Indian Signals” I may have forgotten to write down the tempo marking. If it *was* there then it’s probably *Lento* in \_ time. The metronome beat is approximately 60 b.p.m. (maybe a bit more). Prometheus cd location: track # 14 (2:18). An example of where this cue was used in the CBS Music Library by the music editor (usually Gene Feldman): “The Hanging Cross” episode of *Have Gun Will Travel*, located Chapter 2 of the dvd :01 thru 1:52.

[resume Monday, President’s Day, Feb 20 at 1:13 pm]

In Bar 1, the timp softly beats *pp* Great octave F# up to C-C quarter notes down to (Bar 2) F# up to Bb-Bb quarter notes down to (Bar 3) F# up to small octave C to Great octave Bb quarter notes down to (Bar 4) F# up to small octave F# down to Great octave F# quarter notes. Three Pos in cup mutes play *pp* Great octave F#/small octave C/Line 1 C dotted half notes legato to (Bar 2) tied F#/Bb/small octave BB dotted half notes. Repeat next two bars. The tuba plays Contra-octave F# dotted half note tied to dotted half note next bar (repeated next two bars).

In Bar 5 (:12 cd), trumpets play *pp* < > Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] dotted half notes legato up to (Bar 6) Bb/Db/F [written C/Eb/G] dotted half notes. In Bar 7, *sords* horns play *pp* < > small octave G/Bb/Line 1 D [written Line 1 D/F/A] dotted half notes legato up to (Bar 8) Bb/Db/F [written F/Ab/Line 2 C] dotted half notes. Then repeat Bars 1-4 in Bars 9-12.

In Bar 13 (:35 cd), trumpets play *pp* < > F#/A/Line 2 C# [written G#/B/Line 2 D#] dotted half notes (F# min tonality) legato slurs to (Bar 14) A/Line 2 C/E [written B/D/F#] dotted half notes (A min tonality). In Bar 15, horns return to play small octave F#/A/middle C# [written middle C#/E/G#] dotted half notes (F# min once again) to (Bar 16) A/C/E [written Line 1 E/G/B] dotted half notes (A min once again). Then Bars 17-20 repeat Bars 1-4.

In Bar 21 (:59 cd), trumpets play G/Bb/Line 2 D (G min) dotted half notes to (Bar 22) Ab/Cb/Eb [written Bb/Db/F] dotted half notes (Ab min). The horns also play simultaneously now with the trumpets. However, we hear the bitonal effect of Ab/middle Cb/Eb dotted half notes to (Bar 22) G/Bb/D dotted half notes. Repeat next two bars. Then Bars 25-28 repeat Bars 1-4.

In Bar 29, trumpets play Ab/Line 2 Cb/Eb [written Bb/Db/F] dotted half notes legato to (Bar 30) G/Bb/D dotted half notes, while horns play small octave G/Bb/D to Ab/Cb/Eb next bar. Repeat these two bars in Bars 31-32, and repeat Bars 1-4 in Bars 33-36. In Bar 37 (1:45 cd), trumpets are soli again playing G/Bb/D dotted half notes to (Bar 38) Bb/Db/F (Bb min) dotted half notes. In Bar 39 (1:51), horns play F#/A/middle C# dotted half notes to (Bar 40) A/middle C/E dotted half notes. Then repeat Bars 1-4 in Bars 41-44.

In Bar 45, trumpets play *pp* G/Bb/Line 2 D dotted half notes tied to (end Bar 46) dotted half notes. In Bar 46, horns play Ab/middle Cb/Eb [written Eb/Gb/Bb] dotted half notes held fermata. So we have a polychord ending the cue (Ab minor and G minor).

End of cue.

“The Journey” *Lento* in C time, 16 bars. Cue # 227. Once again the instrumentation includes 3 trumpets, 4 horns, 3 Pos, 1 tuba, and timpani.

In Bar 1, Pos III plays *ff* Great octave Bb quarter note legato slur to A half note followed by a quarter rest (repeated next bar). The tuba plays *ff* Contra-octave Bb quarter note to A half note followed by a quarter rest (repeated next bar). After a half rest, Pos I & II in cup mutes play small octave Gb/Bb quarter notes legato to F/A quarter notes (repeated next bar). In Bar 3, Pos III & the tuba play Gb quarter notes legato to F half notes followed by a quarter rest (repeated next bar). After a half rest, Pos I-II play Bb/Line 1 Db quarter notes to A/C quarter notes (repeated next bar).

In Bar 5, horns play *sff* > stopped ( + ) whole notes small octave F/Ab/middle Cb/Eb [written middle C/Eb/Gb/Bb] or the F half-diminished 7<sup>th</sup> tonality (Herrmann’s favorite or most used seventh chord). After a quarter rest, the timp beats *ff* > Great octave G-G-F rinforzando-marked quarter notes. In Bar 6, *sords* trumpets play their lowest register whole notes *sff* > small octave G/Bb/Line 1 D [written A/middle C/E] or the G minor tonality. After a quarter rest, the timp beats small octave Db-Db-Db rinforzando quarter notes. In Bar 7, the stopped horns play *sff* > small octave D/F#/A/C# [written A/middle C#/E/G#] whole notes (D maj 7<sup>th</sup>). After a quarter rest, the timp beats Great octave Ab-Ab-Ab rinforzando quarter notes. In Bar 8, trumpets return to play A/middle C/E [written B/D/F#] whole notes. After a quarter rest, the timp beats small octave Db-Db-Ab rinforzando quarter notes.

In Bar 9, Pos III plays small octave Gb quarter note legato to F half note *ff* > followed by a quarter rest, while the tuba plays Great octave Gb quarter note to F half note. After a half rest, Pos I-II play A/middle C# to Ab/C quarter notes. In Bar 10, Pos III and the tuba play E quarter notes to Eb half notes in their respective registers (followed by a quarter rest). After a half rest, Pos I-II play G/B to Gb/Bb quarter notes. In Bar 11, Pos III plays small octave C quarter note legato to Great octave B half note (followed by a quarter rest) while the tuba plays Great octave C quarter note to Contra-octave B half note (followed by a quarter rest). After a half rest, Pos I & II play F/A to Fb/Ab small octave quarter notes. In Bar 12, Pos III & tuba play Bb quarter notes to A half notes in their respective registers (followed by a quarter rest). After a half rest, Pos I & II play Eb/G to D/F# quarter notes.

In Bar 13, stopped horns play *sff* > small octave Eb/Gb/Bb/D [written Bb/Line 1 Db/F/A] whole notes (Eb minMaj 7<sup>th</sup>). After a quarter rest, the timp beats Great octave G-G-G rinforzando quarter notes *ff* >. In Bar 14, the trumpets play *sff* > small octave

F#/A/middle C# [written G#/B/Line 1 D#] whole notes (F# min). After a quarter rest, the timp beats Great octave Ab-Ab-Ab rinforzando quarter notes decrescendo hairpin. In Bar 15, stopped horns return to play G/Bb/Line 1 D/F# [written D/F/A/Line 2 C#] whole notes decrescendo (G minMaj 7<sup>th</sup>). After a quarter rest, the timp beats small octave Db-Db-Db rinforzando quarter notes. In end Bar 16, trumpets play *a3* small octave G [written A] *sff* whole note held fermata. All three trombones play Great octave G whole note held fermata, and the tuba plays Contra-octave G whole note held fermata. After a quarter rest, the horns are *a4* playing small octave G [written Line 1 D] dotted half note held fermata. After a quarter rest, the timp is trill rolled *sff* on Great octave G dotted half note held fermata.

End of cue. [end session 9:14 pm. Watching the skating pairs competition on the Winter Olympics]

[resume Tuesday, February 21, 2006 at 8:19 pm. I've inserted the HGWT dvd from Season Two that includes the episode, "Lady on the Stagecoach." I wanted the timing location for the "Indian Romance" cue used for this episode. There is a dramatic "motion" cue composed by Rene Garriguenc in Chapter 2 from 3:19-3:51 and then 4:49-5:01. Also you hear it at the start of Chapter 3, and then in Chapter 4 from 4:07 to 4:23. It's an effective, rather Herrmannesque, cue titled "Dramatic Journey," cue #1065, CBS 9-46-E. I did not include it in my "Potpourri of Rundowns" analysis, although I delineated several of Garriguenc's cues used for CBS. The cue starts off with the cello and bass clarinet I plays "3" triplet figures in  $\frac{3}{4}$  time. They play small octave (bass clarinet) and Great octave (for cello) B up to C back to B 8ths (crossbeam connected) to C-B-C (crossbeam connected) to B-C-B (crossbeam connected) figures played under the legato slur and continuing the legato to (Bar 2) C-D-C to D-C-D to C-D-C 8ths. Then bass clarinet II takes over the pattern for two bars, and the bassoon also plays for three bars. The cello continues the triplet figures. In Bar 5, the CB (1 only) plucks pizzicato middle C to small octave B to middle C quarter notes to (Bar 6) D-C-D quarter notes, and so forth. In Bar 9, Pos (*in hat*) and the 2 horns play *mf* dramatic dotted half notes. Pos play Great octave and Contra-octave B dotted half notes (horns on small octave B written Line 1 F#) to (Bar 10) Great octave and small octave C (horns on middle C) dotted half notes down to (Bar 11) Contra-octave and Great octave (small octave for horns) G# dotted half notes tied to (Bar 12) half notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). VC/bass clarinet continue the "3" triplet 8<sup>th</sup> figures, and the CB plucks pizzicato quarter notes. Etc.]

"Indian Romance" *Lento Amoroso* in  $\frac{3}{4}$  time, 35 bars (I believe end Bars 34-35 were not used under Herrmann's direction). Cue # 295, CBS VIII-57-C. This cue is located in Box 2 of the CBS Collection written. The autograph cue is there written by Herrmann on greenish manuscript paper. As given earlier, this final "Indian" cue was not only written out of sequence from the earlier cues from the so-called *Indian Suite* (written later in the year), the instrumentation is also different. Here we find the solo oboe, *sords* violins I & II, and *sords* (muted) violas and VC. No precise number of strings was offered by Herrmann on the cue but I suspect a rather small ensemble. One of the few usages of this cue, as indicated, can be found in the *HGWT* episode, "Lady on the Stagecoach." You can find the edited version of this cue in "The Complete Second Season" dvd set (88777), Disc Three. Go to Chapter 3 from 7:19 thru 10:04. I have to

analyze the audio a bit more, but it appears Bars 1-6 (except last half of Bar 6) were played twice followed by the end of Bar 6 thru 14 I believe (played twice), and so forth.

[end session 9:41 pm. Watching tv]

[resume Saturday, Feb 25 at 8:13 pm. Working overtime the last several days, so I had less time and incentive to work on this rundown. Besides, I still wasn't feeling well due to the lingering flu effects. Starting to feel better now. Winter Olympics still on...]

In Bar 1, after a quarter and 8<sup>th</sup> rest (it could've just as well been a grace bar instead *without* the initial rest marks), the oboe plays *p dolce* crescendo hairpin Line 2 D-E-G 8ths notes (crossbeam connected) legato up to (Bar 2) B dotted quarter note A-B-G 8<sup>th</sup> notes (crossbeam connected) down to (Bar 3) E dotted quarter note decrescendo hairpin (all eight notes are under the legato/phrase umbrella slur). Then the oboe plays D-G-F# 8ths crescendo down to (Bar 4) Line 1 B dotted quarter note decrescendo (all four notes under the legato slur). Then the oboe plays A-B-Line 2 D ascending 8<sup>th</sup> notes crescendo hairpin to (Bar 5) C# dotted quarter note down to B stand-alone 8<sup>th</sup> to A 8<sup>th</sup> to B-C# 16ths three-note figure to (Bar 6) B dotted quarter note decrescendo (all nine notes under the phrase slur).

After a quarter rest in Bar 2, *sords* (muted) violins I-II (sharing the same staff) play *p* < middle (Line 1) C/E half notes (E with the stem up; C with the stem down) tied to quarter notes next bar up to E/G half notes decrescendo hairpin and tied to quarter notes in Bar 4 back to C/E half notes crescendo to (Bar 5) D/F# half notes legato down to small octave B/Line 1 E quarter notes to (Bar 6) small octave G/Line 1 D dotted half notes decrescendo. After a quarter rest in Bar 2, *sords* violas play *p* < small octave A half note tied to quarter note next bar up to Line 1 D half note decrescendo tied to quarter note next bar down to small octave A half note crescendo to (Bar 5) B half note up to Line 1 D quarter note down to (Bar 6) B dotted half note decrescendo. After a quarter rest in Bar 2, VC play small octave G half note tied to quarter note next bar up to B half note tied to quarter note in Bar 4 back down to G half note crescendo to (Bar 5) A half note legato to G quarter note down to (Bar 6) E dotted half note decrescendo. The combined tonalities are exclusively minor seventh chords, especially the greater frequency of the E min 7<sup>th</sup> (E/G/B/D). Initially in Bar 2 we find the half note A min 7<sup>th</sup> (A/C/E/G) chord tied to quarter notes, and then the E min 7<sup>th</sup> to B min 7<sup>th</sup> (B/D/F#/A) chord to E min 7<sup>th</sup> again.

Continuing the melody at the end of Bar 6 with a new phrase pattern, the oboe plays crescendo Line 2 D-E-G 8<sup>th</sup> notes up to (Bar 7) Line 3 D dotted quarter note to C#-Line 2 B-A 8ths up to (Bar 8) Line 3 C quarter note decrescendo to Bb dotted quarter note (end of phrase). Then a new phrase section begins on Line 2 G 8<sup>th</sup> to (Bar 9) "3" triplet value A quarter note to triplet value G 8<sup>th</sup> down to W quarter note to "3" triplet value 8<sup>th</sup> notes D up to G to F# 8ths down to (Bar 10) Line 1 B dotted quarter note (end of phrase). Then there is a rather impassioned up thrust of note patterns with the Line 2 C#-D 16ths (connected by two crossbeams) to E-F# 16ths to "3" triplet value 16ths G-A-B five-note figure crescendo to (Bar 11) Line 3 C# quarter note legato mini-slur to Line 2 B dotted quarter note decrescendo hairpin (end of phrase). Then the oboe plays a three-note mini-phrase of A# 8<sup>th</sup> note *p* up to (Bar 12) Line 3 C# quarter note to B dotted quarter note decrescendo.

After a quarter rest in Bar 7, violins play Line 1 D/F# half notes crescendo and legato down to (Bar 8) small octave G/Line 1 E dotted half notes decrescendo. After a quarter rest, violas play small octave B half note up to (Bar 8) D dotted half note. After a

quarter rest, celli play small octave G half note up to (Bar 8) Bb dotted half note. We hear the E half-dim 7<sup>th</sup> (E/G/Bb/D) in Bar 8, incidentally. In Bar 9, the violins play small octave G/B dotted half notes legato up to (Bar 10) Line 1 E/G dotted half notes decrescendo. Violas play Line 1 D dotted half note down to (Bar 10) B dotted half note. VC play Line 1 E dotted half note down to (Bar 10) C# dotted half note. WE find the E min 7<sup>th</sup> (E/G/B/D) in Bar 9 to (Bar 10) the C# half-dim 7<sup>th</sup> (C#/E/G/B). After a quarter rest in Bar 11, the violins play crescendo Line 1 G/B half notes legato down to (Bar 12) small octave B/Line 1 E dotted half notes decrescendo. After a quarter rest, the violas play Line 1 E half note down to (Bar 12) C# dotted half note. After a quarter rest, the VC play Line 1 D half note legato slur down to (Bar 12) small octave G dotted half note. Once again we find these two chords in Bars 11 and 12 respectively.

[end session 10:40 pm. Looks like a major rain event Monday and into Tuesday. At least I'll be off on Tuesday to dry off!]

[resume Sunday, Feb 26 at 7:16 pm]

At the end of Bar 12, the oboe plays Line 2 G 8<sup>th</sup> note (start of a new phrase) to (Bar 13, start of page 2) B dotted quarter note to A-B-G 8ths notes down to (Bar 14) E dotted quarter note decrescendo hairpin (end of six-note phrase). Then the oboe sounds crescendo D up to G to F# 8ths down to (Bar 15) Line 1 B dotted quarter note decrescendo (end of this mini-phrase). Then the oboe sounds A-B-Line 2 D ascending 8<sup>th</sup> notes to (Bar 16) C# dotted quarter note down to B stand-alone 8<sup>th</sup> to A 8<sup>th</sup> to B-C# 16ths figure to (Bar 17) B dotted quarter note decrescendo (end of phrase). Actually the oboe repeats Bars 10 and 11 in Bars 17 and 18 (so refer back to that section). In Bar 19, the oboe then plays Line 3 D dotted quarter note crescendo down to Line 2 Bb-A-G descending 8<sup>th</sup> notes down to (Bar 20) E dotted quarter note (end of phrase) to D-G#-F# 8ths decrescendo down to (Bar 21) Line 1 B dotted quarter note (end of phrase). Then the same ascending figures played first in 10 are played here but now it appears that we have the Line 2 G# "3" triplet value 16<sup>th</sup> instead of G natural (so G#-A-B 16ths). This climaxes in Bar 22 on Line 3 C quarter note legato mini-slur down to Line 2 Ab dotted quarter note decrescendo (end of phrase).. Next we hear F# 8<sup>th</sup> up to (Bar 23) Line 3 C quarter note down to Ab dotted quarter note (end of mini-phrase) down to E 8<sup>th</sup> up to (Bar 24) G quarter note to F dotted quarter note to E 8<sup>th</sup> to (Bar 25, start of page 3) D dotted quarter note decrescendo (end of phrase). The oboe then sounds crescendo C-D-F 8<sup>th</sup> notes up to (Bar 26) Line 3 D half note legato to C# quarter note down to (Bar 27) Line 2 B dotted quarter note to A stand-alone 8<sup>th</sup> to B-A 8ths (crossbeam connected) to (Bar 28) F# dotted quarter note decrescendo. Next we hear E stand-alone 8<sup>th</sup> to F#-E 8ths (crossbeam connected) down to (Bar 29) Line 1 Bb half note (end of four-note umbrella phrase) to B quarter note up to (Bar 30) Line 2 C# to D quarter notes up to B quarter note tied to quarter note next bar to A half note decrescendo (end of phrase). Then we find B quarter note up to Line 3 D quarter note to C quarter note tied to dotted half note decrescendo. As originally written, Herrmann has this tied to dotted half notes next two bars > *ppp* (held fermata in end Bar 35). However, annotated on the cue is the direction that these two end bars (Bars 34-35) were *not* to be used.

The strings in Bars 13-17 repeat Bars 2-6.

After a quarter rest in Bar 18, violins I play *pp* < Line 1 E/B half notes while violins II play Line 1 D/G half notes. After a quarter rest, violas play small octave D/B half notes crescendo, while VC play Great octave G/small octave D half notes. The

tonality is once again the E min 7<sup>th</sup> (E/G/B/D). After a quarter rest in Bar 19, violins I play D/G half notes (stems up) while violins II play small octave Bb/Line 1 E half notes (stem down) crescendo. After a quarter rest, violas play small octave E/G half notes, while celli play Great octave C/G half notes. It appears Herrmann employed the C Dom 9<sup>th</sup> tonality (C/E/G/Bb/D). He usually doesn't deal with Dominant sevenths and 9ths (unlike Max Steiner!) so it is interesting to find it here. After a quarter rest in Bar 20, divisi violins I play D/G# half notes and violins II play small octave G#/Line 1 D half notes. After a quarter rest, violas play E/Bb half notes crescendo, while VC play Great octave Bb/small octave E half notes. This appears to be the E Dom 7<sup>th</sup> flat 5<sup>th</sup> (E/G#/Bb/D). After a quarter rest in Bar 21, violins I play D/F# half notes crescendo and legato to (Bar 22) F/Ab dotted half notes decrescendo, while violins II play small octave B/Line 1 F# half notes to Ab/middle C dotted half notes. After a quarter rest, violas play D/G# divisi half notes to (Bar 22) F unison dotted half note. After a quarter rest, VC play Great octave E/B half notes to (Bar 22) F/small octave D dotted half notes. The tonality in Bar 21 appears to be G# half-dim 7<sup>th</sup> (G#/B/D/.F#) to (Bar 22) the D half-dim 7<sup>th</sup> (D/F/Ab/C). In Bar 23, violins I play small octave Ab/Line 1 F dotted half notes to (Bar 24) C/D dotted half notes, while violins II play Bb/D dotted half notes to (Bar 24) Ab/Line 1 F dotted half notes. Violas play D dotted half note crescendo and legato slur to (Bar 24) F dotted half note. VC play Great octave Bb dotted half note to (Bar 24) F/small octave C dotted half notes.

After a quarter rest in Bar 25, violins I play *p* > Line 1 F/Ab half notes while violins II play small octave Bb/Line 1 D half notes decrescendo. After a quarter rest, violas play small octave Bb half note, and VC play Great octave Bb/small octave F half notes. This is the Bb Dom 7<sup>th</sup> (Bb/D/F/Ab) tonality. After a quarter rest in Bar 26, violins I-II play D/F# (violins II on D; violins I on F#) half notes legato to (Bar 27) tied D and E dotted half notes decrescendo. Violas (after a quarter rest) play small octave F#/A half notes to (Bar 27) G/B dotted half notes, while VC play Great octave D/A half notes to (Bar 27) G/small octave D dotted half notes. This offers the simple D maj (D/F#/A) tonality in Bar 26 to (Bar 27) E min 7<sup>th</sup> (E/G/B/D) tonality. After a quarter rest in Bar 28, violins play *p* > F#/Line 2 D half notes. Unfortunately I failed to write in the notes for the violas and celli. How embarrassing! :) However, I surmise the violas playing B/G half notes (perhaps small octave G/B) while VC play the same notes (perhaps Great octave B/small octave G). After a quarter rest in Bar 29, violins play Line 1 D/F# half notes tied to half notes next bar (followed by a quarter rest). After a quarter rest, violas play G#/B half notes tied to half notes next bar decrescendo (followed by a quarter rest). After a quarter rest, VC play *p* > Great octave B half note tied to half note next bar (followed by a quarter rest). In Bar 31, violins play middle C/F dotted half notes tied to dotted half notes decrescendo next bar. Violas play small octave A tied dotted half notes. VC play Great octave F/small octave C tied dotted half notes. This is the F maj tonality (F/A/C). After a quarter rest in Bar 33, violins play *pp* E/Line 2 C half notes, violas on small octave E, and celli on Great octave C/G half notes. This is the C maj (C/E/G) chord.

Now: In the adjusted cue, these half notes should be held fermata because the original end Bars 34-35 were deleted. After a quarter rest in (deleted) Bar 34, violins play Ab/Line 2 C half notes, violas on middle C, and VC on Great octave Ab/small octave Eb half notes (Ab maj or Ab/C/Eb). After a quarter rest in end Bar 35, violins play G/Line 2 E half notes held fermata, while violas play small octave G/Line 1 E half notes,

and celli on small octave C/G half notes held fermata. The cue ends on the C major (C/E/G) chord.

End of cue. [end session 9:09 pm. My wife needs the computer now to do a survey report for Shadow Shopper. Tomorrow evening or certainly Tuesday (thankfully my day off during that heavy rainy day!), I will start perhaps on *Western Saga*. I may, however, first do the two *Collector's Item* cues I managed to find, and then *Ethan Allen* instead]

[resume Tuesday, Feb 28 at 2:26 pm. Watching more dvd first season episodes of HGWT. At this moment, I am watching "The Last Laugh." So far the only music of Herrmann's is the comic music "Rural Grotesque" from *Ethan Allen*. Sad news I learned yesterday: Dennis Weaver ("Chester" of *Gunsmoke* fame) passed away at age 81 from cancer.]

"The Glass" [Collector's Item] *Lento* in C time, 15 bars, :58. Cue # 1290. CBS 9-54. Reel 2/pt 4. Instrumentation: flute, oboe, 2 clarinets, bassoon, 3 horns, 3 trumpets, tuba, timp, vibe, harp. Copy located in Box # 424 CBS Collection. Located cd CBS Years Vol 2, track # 24 from 4:14-5:12. However, the producer of this "suite" did an annoying thing: he cut off the end bar chord that was held fermata to its rightfully intended full duration conclusion, followed with the overlapped start of "The Fight" cue. Sigh...I wish "producers" would not be so "creative" to arbitrarily alter the music as intended by the composer; in other words, please stop monkeying around with the order and full duration of cues.

You can also hear the music in the pilot show that is now available on dvd. The *Collector's Item* show is included as a bonus feature in the *Critics' Choice* dvd, "The Last Man on Earth" (both features starring Vincent Price). I purchased my copy at Dvd Planet. However, you can go directly to:

<http://www.ccvideo.com/item.cfm?itemid=CCD001029>

This cue (as many cues from *Collector's Item*) was used many times in CBS television shows starting in the 1958/59 season. The first *Gunsmoke* instance was in the episode titled "How To Kill A Friend" (airdate November 22, 1958). It is located on the dvd in Chapter 4 from 8:51 thru 9:47. I've heard it played several times in *Perry Mason* episodes but I need to ascertain exact titles and placements. One that comes freshly to mind (it was on KDOC television this week) is "The Case of the Mythical Monkeys" (airdate 2/27/60) from the third season, starring Louise Fletcher and Beverly Garland. Raymond Burr had a cold while doing this episode. In the *Critics' Choice* dvd of the pilot, this cue is located in Chapter 4 starting at 1:45 (when the greedy Thomas Gomez character drinks from the glass that turns out to be a vitamin drink—not poison that supposedly "killed" the cat!).

In Bar 1, trumpets I & III (III on its on staff line) sounds *mp* > Line 2 D [written E] dotted half note (followed by a quarter rest). Repeat thru Bar 6. Trumpet II (sharing the same staff with trumpet I) plays Line 1 (not Line 2) D [written E] dotted half note (repeated next five bars). The vibe plays *mf* Lines 1 & 2 D dotted half notes (followed by a quarter rest) and repeated thru Bar 6. The harp sounds *mf* Lines 2 & 3 D dotted half notes (let vibrate slurs extending outward slightly) and followed by a quarter rest. Repeat thru Bar 6.



After a quarter rest in Bar 1, the flute plays *mf* > Line 1 Ab quarter note mini-slur legato to G half note. After a quarter rest in Bar 2, the flute continues the pattern on G quarter note to Gb half note. After a quarter rest in Bar 3, the flutes then plays Gb quarter note to F half note. After a quarter rest in Bar 4, the flute plays F quarter note to Fb [enharmonic E] half note. After a quarter rest in Bar 5, the flute then plays Fb quarter note to Eb half note. Finally, after a quarter rest in Bar 6, the flute plays Eb quarter note to D half note decrescendo.

In the same pattern for those six bars, the oboe plays (after a quarter rest in Bar 1) Line 2 C quarter note to Line 1 B half note to (Bar 2), after the obligatory initial quarter rest, B quarter note to Bb half note to (Bar 3) Bb quarter note to A half note to (Bar 4) A quarter note to Ab half note to (Bar 5) Ab quarter note to G half note to (Bar 6) G quarter note to F# half note.

In the same pattern for those six bars, the clarinets play (after a quarter rest in Bar 1) small octave Ab/middle C [written Bb/Line 1 D] quarter notes legato to G/B [written A/middle C#] half notes *mf* >. After a quarter rest in Bar 2, the clarinets play G/B quarter notes to Gb/Bb [written Ab/middle C natural] half notes decrescendo hairpin. After a quarter rest in Bar 3, the clarinets then play Gb/Bb quarter notes to F/A [written G/B] half notes decrescendo. After a quarter rest in Bar 4, the clarinets play F/A quarter notes to Fb/Ab [written Gb/Bb] half notes. After a quarter rest in Bar 5, the clarinets continue on Fb/Ab quarter notes to Eb/G [written F/A] half notes. After a quarter rest in Bar 6, the clarinets then play Eb/G quarter notes to D/F# [written E/G#] half notes.

In Bar 7 (:22 written cue; 4:36 cd track #24; Chapter 4 at 2:07 dvd), we come to the middle section of this cue marked as [A] on the cue, lasting six bars. *Sords* horns I-II play *mp* > Line 1 D [written A] dotted half note (followed by a quarter rest), repeated thru Bar 12. Horn III (in the staff below the shared horns I-II staff line) plays small octave D [written small octave A] dotted half note followed by a quarter rest (repeated next five bars). The vibe sounds Line 1 D dotted half note let vibrate followed by a quarter rest (repeated thru Bar 12). The harp sounds *mf* Lines 1 & 2 D dotted half notes followed by a quarter rest (repeated next five bars).

The clarinets continue the quarter note to half note patterns thru Bar 12 (previously played by these two instruments and also the flute and oboe in Bars 1-6). After a quarter rest in Bar 7, clarinets play small octave Ab/middle C quarter notes legato to G/B half notes (repeating Bar 1). So we find the clarinets repeating Bars 1-6 in Bars 7-12.

In Bar 13 (:46 written cue; 5:01 cd; 2:31 dvd), we come to Section B. The timpani is softly trill rolled *pp* on small octave D whole note tied to whole note next bar. The tuba sounds *pp* on Great octave D tied whole notes in Bars 13-14. After a quarter rest in Bar 13, horns I-II play *p* < small octave Bb/Line 1 D [written Line 1 F/A] half notes up to C/E [written G/B] quarter notes up to (Bar 14) E/G# [written B/Line 2 D#] half notes to D/F# [written A/Line 2 C#] half notes tied to (end Bar 15) whole notes held fermata. All other instruments in end Bar 15 show the whole rest held fermata.

End of cue. [end session]

[resume Wednesday, March 8 at 2:13 pm. Day off. Continuing watching First season HGWT to identify Herrmann quotes. Now on "The Five Books of Owen Deaver"]

“The Discovery [Collector’s Item] *Moderato* in \_ time, 18 bars, :41. Reel 3/Part 1. Cue #1293, CBS 9-56-1. This is located in the *CBS Years* cd track # 24 starting 7:23. It is located in the dvd at the start of Chapter 5. A note was later inserted on the cue that it was rerecorded 2/23/64, becoming cue # 16216. The structure (or thought form) of the music is basically the same as “The Glass.”

This cue was utilized many times in CBS series. As given for the other cue, this cue (all of it) was also used in the *Gunsmoke* episode “How To Kill A Friend,” located in Chapter 4 from 10:38-11:24. It was also used in the *Perry Mason* episode, “The Case of the Mythical Monkeys.”

In Bar 1, the flute and the oboe play *f* > Line 2 D dotted half note (repeated next bar). The bassoon (*Fag*) plays Line 1 D dotted half note (repeated next bar). The clarinets play small octave Gb/Bb [written Ab/middle C] quarter notes legato mini-slurs to Ab/C [written Bb/Line 1 D] half notes, repeated next bar. In Bar 2, the vib sounds forte Line 2 D dotted half note let vibrate.

In Bar 3, the flute and oboe play Line 2 E dotted half note decrescendo (repeated in Bar 4) while the *Fag* plays Line 1 E dotted half note. The clarinets play Ab/C quarter notes up to Bb/Db [written C/Line 1 Eb half notes decrescendo hairpin (repeated next bar). In Bar 4, the vib sounds Line 2 E dotted half note.

In Bar 5, the flute and oboe play Line 2 F dotted half note decrescendo hairpin (repeated next bar) while the bassoon plays Line 1 F dotted half note. The clarinets play Bb/Eb quarter notes to Cb/Eb [written Db/F] half notes (repeated next bar). In Bar 6, the vib strikes Line 2 F dotted half note.

In Bar 7, the flute and oboe play Line 2 Gb dotted half note decrescendo (repeated next bar). The *Fag* (now in the “k” tenor clef) plays Line 1 Gb dotted half note decrescendo hairpin (repeated next bar). Clarinets play Cb/Eb quarter notes to I believe C/E half notes (repeated next bar). The vib in Bar 8 sounds Line 2 Gb dotted half note let vibrate.

In Bar 9, the flute and oboe sounds Line 2 G dotted half note decrescendo (repeated next bar). The *Fag* plays Line 1 G dotted half note. The clarinets play C/E [written D/F#] quarter notes to Db/F [written Eb/G] half notes decrescendo (written next bar). The vib in Bar 10 sounds Line 2 G dotted half note let vibrate.

In Bar 11, the flute and oboe plays Line 2 G# dotted half note decrescendo hairpin (repeated next bar). The *Fag* plays Line 1 G# dotted half note. The clarinets play Db/F quarter notes to D/F# half notes (repeated next bar). The vib in Bar 12 sounds Line 1 G# dotted half note.

In Bar 13, the flute and oboe plays Line 2 A dotted half note decrescendo (repeated next bar) while the *Fag* plays Line 1 A dotted half note. The clarinets play D/F# quarter notes to Eb/G [written F/A] half notes (repeated next bar). The vib in Bar 14 sounds Line 1 A dotted half note.

In Bar 15 (7:56 cd; Chapter 5 at :21 dvd; :33 written cue), we come to Section A and a change of the pattern of music, and quite dramatically too! Horns play *sff* > in stopped fashion (+ over the notes) Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] grace notes to same Eb/Gb/Bb (Eb min) dotted half notes. In Bar 16, trumpets in cup mutes play crescendo F#/A/Line 2 C# [written G#/B/Line 2 D#] quarter notes legato mini-slurs to Eb/Gb/Bb [written F/Ab/Line 2 C] half notes. In Bar 17, horns return (not stopped this time around) playing small octave F#/A/middle C# [written Line 1 F#/E/G#] quarter

notes forte to Eb/Gb/Bb [written small octave Bb/Line 1 Db/F] half notes decrescendo. In end Bar 18, trumpets return to play F#/A/Line 2 C# dotted half notes < > (crescendo-decrescendo hairpins) and held fermata.

End of cue.

[Easter Sunday, April 16, 2006 at 3:25 pm] This late morning I finished my 75 page paper titled "Herrmann's Music in *Have Gun Will Travel* and Other Classic CBS Television Series." It is a companion piece to *this* paper you are now reading but I have contributed that paper to Kurt and Guenther at the Bernard Herrmann Society website:

<http://www.uib.no/herrmann/>

It will be part of the major update of the site due sometime in June (before Herrmann's birthday). I am looking forward to it. Moreover, there is a new Herrmann estate site (and totally new management of the Estate):

<http://www.thebernardherrmannestate.com/>

So things appear quite promising in the Herrmann world. Now let's go into a new suite, music of which was used quite extensively on CBS series, especially *HGWT*:

## WESTERN SAGA

I "Prelude" *Heavily & Moderately* in C time, 15 bars. Quarter note = 60. CBS Music Library cue #373. CBS VIII-51 D-One. This cue was recorded July 1957 in London. Master R-4 D. CD (Volume 1) track # 16 (:55). Instrumentation: 3 trumpets, 4 horns, 3 Pos, 1 tuba, and timp. Interestingly, this cue was very rarely used in the various CBS series. In fact, at this very moment, I cannot even recall one instance of its use so far. If I do (even though I finished the *HGWT* paper), then I will report it in this paragraph. Moreover, this music was self-borrowed from a *Crime Classics* radio episode titled "Billy Bonny Bloodletter," cue I (10/21/53).

Trumpets play *sfp* < Line 1 Eb/G/Bb [written F/Ab/Line 2 C] or Eb major whole notes to (Bar 2) F#/A/C# [written G#/A/Line 2 D#] or F# minor rinforzando 16<sup>th</sup> notes *sff* to F/Ab/C [written G/Bb/D] or F minor dotted 8<sup>th</sup> notes tied to dotted half notes. Repeat Bars 1-2 in Bars 3-4. Horns in Bar 1 play *sfp* < *sff* Line 1 Eb/Gb/Bb [written Bb/Line 2 Gb/F] whole notes to (Bar 2) F#/A/C# [written Line 2 C#/E/G#] 16ths to F/Ab/C [written C/Eb/G] dotted 8ths tied to dotted half notes. Repeat in Bars 3-4. After a quarter rest in Bar 1, the tuba and Pos III play *sff* Great octave D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to A 8<sup>th</sup> (played now I believe by Pos II & III) followed by an 8<sup>th</sup> rest, and then up to small octave F 8<sup>th</sup> note (now played by all three trombones and the tuba) followed by an 8<sup>th</sup> rest. Repeat thru Bar 5. After a quarter rest in Bar 1, the timp sounds (with *hard hammers*) *sff* on small octave D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Great octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to small octave F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat thru Bar 5.

In Bar 5, the trumpets now play Line 1 F#/A/Line 2 C# [written G#/B/D#] rinforzando quarter notes legato mini-slur to A/C/E [written B/Line 2 D/F#] or A minor tonality half notes to Ab/Cb/Eb [written Bb/Db/F] or Ab min rinforzando quarter notes down to (Bar 6) F/Ab/Line 2 C rinforzando whole notes. Horns are *a4* playing *sff* > middle (Line 1) C# [written G# a perfect 5<sup>th</sup> interval above] stopped half note (+ sign over the note) to C [written G natural] half note also *sff* > down to (Bar 6) small octave F

[written middle C] stopped whole note *sff*. After a quarter rest in Bar 6, the Pos and tuba play Great octave D rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Ab rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to small octave F rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest, the timp beats small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to F 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) back to D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

In Bar 7, horns play *sfp* < small octave Eb/Gb/Bb [written small octave Bb/Line 1 Db/F] whole notes to (Bar 8) F#/A/middle C# [written Line 1 C#/E/G#] 16ths *sff* to F/Ab/C dotted 8ths tied to dotted half notes. Repeat Bars 7-8 in Bars 9-10. Pos play *sfp* < small octave Eb/Gb/Bb (Eb min) whole notes to (Bar 8) F#/A/Line 1 C# 16ths to F/Ab/C dotted 8ths tied to dotted half notes. Repeat next two bars. The tuba and timp are silent in Bars 7-10. After a quarter rest, trumpets are *az* playing Line 1 D [written E] rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) up to A [written B] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Line 2 F [written G] 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 11.

In Bar 11, horns play F#/A/middle C# rinforzando quarter notes to A/middle C/E half notes to Ab/Cb/Eb quarter notes to (Bar 12) F/Ab/middle C whole notes. Horns I-II always play the top note(s) which shows as two notes aside each other. Pos play F#/A/middle C# to A/C/E half notes to Ab/Cb/Eb quarter notes to (Bar 12) F/Ab/C whole notes. The tuba plays *mf* < small octave C# half note to C half note down to (Bar 12) Great octave F whole note *ff*. After a quarter rest in Bar 12, the timp beats small octave D rinforzando quarter note (followed by an 8<sup>th</sup> rest) up to F rinforzando quarter note (followed by an 8<sup>th</sup> rest) back to D rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 14. After a quarter rest in Bar 12, the trumpets play Line 1 D [written E] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to Ab [written Bb] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to F [written G] rinforzando 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next two bars.

In Bar 13, horns play Line 1 F/A/Line 2 C [written Line 2 C/E/G] grace notes *sff* to F/Ab/C whole notes (silent next bar). In Bar 14, Pos play F#/A/middle C# 16ths to F/Ab/C dotted 8ths tied to dotted half notes decrescendo. After a quarter rest, the tuba plays Great octave Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to half note.

In end Bar 15, trumpets play *sff* Line 2 D/F#/A [written E/G#/B] whole notes held fermata. This of course is the D major tonality. After a quarter rest, horns play Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 16ths to D/F#/A [written A/Line 2 C#/E] dotted 8ths tied to dotted half notes held fermata. After a half rest, Pos play small octave Eb/Gb/Bb (Eb min) 16ths to D/F#/A dotted 8ths tied to quarter notes held fermata. After a half and quarter rest, the tuba plays Great octave D quarter note held fermata. And after a half and quarter rest, the timp sounds *sff* small octave D quarter note trill roll held fermata.

End of cue. [end session 9:25 pm. I was busy with other things, including posting on Talking Herrmann, watching the *Discovery* channel, and so forth]

[resume Monday, April 17 at 7:39 pm]

“Street Music” *Allegretto con Vivo* in 6/8 time, 82 bars. Cue # 374. Quarter note = 85. CD location: track # 17 (1:44 duration). This cue was only used three times in the CBS series where I delineated the Herrmann music quotations (all in *HGWT*), so it was relatively rarely used. This music was actually self-borrowed from a *Crime Classics* radio episode titled “Coyle & Richardson” (cue II, Bars 1-9), airdate 12/30/53. I do not believe I will exhaustively delineate this entire long cue since I have so many more

Herrmann cues to cover, but at least you'' have an idea of how Herrmann constructed the music.

The trombones (*Pos*) exuberantly play *ff* small octave A/Line 1 D/F# 8<sup>th</sup> (D maj 2<sup>nd</sup> inversion) notes played twice to G/C/E (C maj 2<sup>nd</sup> inversion) 8ths (all three triads are connected by a crossbeam) to A/D/F# rinforzando quarter notes legato mini-slur up to Line 1 D/F#/A 8ths notes. In Bar 2, the trumpets take over that cell pattern but on different notes. We find Line 1 E/G/B [written F#/A/Line 2 C#] 8ths played twice to D/F#/A [written E/G#/B] 8ths to E/G/B rinforzando quarter notes legato to G/B/D [written A/C#/E] 8<sup>th</sup> notes (G maj).

[resume Wednesday, April 19 at 9:40 am]

In Bar 3, horns now take over the cell pattern. They play *ff* small octave A/Line 1 D/F# [written Line 1 E/A/Line 2 C#] 8<sup>th</sup> notes played twice to G/middle C/E [written D/G/B] 8ths back to A/D/F# rinforzando quarter notes legato mini-slur to D/F#/A [written A/Line 2 C#/E] 8<sup>th</sup> notes. Note that top horns I-II play the same top notes (F#-F#-E 8ths to F# quarter to A 8<sup>th</sup> notes). Trumpets return in Bar 4 to repeat Bar 2. In Bar 5, *Pos* (trombones) return to play small octave G/middle C/E (C maj 2<sup>nd</sup> inversion) rinforzando 8ths legato mini-slur up to C/E/G (C maj root position) back down to G/C/E 8ths (all three 8<sup>th</sup> triads connected by a crossbeam) to B/Line 1 D/F# rinforzando quarter notes legato mini-slur down to F#/B/Line 1 D (B min 2<sup>nd</sup> inversion) 8<sup>th</sup> notes. In Bar 6, trumpets play G/Line 2 C/E to same G/C/E 8ths down to E/G/C 8ths up to F#/A/Line 2 D rinforzando quarter notes legato mini-slur down to D/F#/B 8ths. Repeat Bars 5-6 in Bars 7-8.

In Bar 9, horns play *ff* middle C/E [written G/B] 8ths (with horns I-II on E and horns III-IV on C) to small octave B/D [written Line 1 F#/A] 8ths to A/C [written E/G] 8ths (all three dyads connected as a figure by a crossbeam) to next descending figure of small octave G/B to F#/A to E/G [written D/F#-C#/E-B/D] connected by a crossbeam. Repeat in Bar 10. *Pos* in Bar 9 play G/middle C/E to F#/B/D to E/A/C 8ths (crossbeam connected) to small octave G/B/D to C/F#/A to Great octave B/small octave E/G 8ths. Repeat next bar. In Bar 10, the tuba enters to play Great octave G-F#-A 8ths (crossbeam connected) to D-C-Contra-octave B 8ths (crossbeam connected).

With Bar 11 (:12) we come to Section A. Horns, trombones, and tuba are silent thru Bar 18. The timp sounds *f* (forte) and with *hard mallets* Great octave G up to small octave D to E 8ths (crossbeam connected) down to G up to small octave E to D 8ths (crossbeam connected). Repeat thru Bar 18. Trumpets play *ff* < *sff* F#/A#/Line 2 CE [written G#/B#/D#] quarter notes to same F#/A#/C# (F# maj) 8ths to G/B/D [written A/Line 2 C#/E] rinforzando-marked dotted quarter notes. In Bar 12, the trumpets then play A/Line 2 C/E [written B/D/F#] quarter notes to same 8<sup>th</sup> notes to G/B/D rinforzando dotted quarter notes. Bar 13 repeats Bar 11. In Bar 14, the trumpets then play E/G/B [written F#/A/Line 2 C#] quarter notes to D/F# /A [written E/G#/B] 8ths to C/E/G [written D/F#/A] dotted quarter notes rinforzando. Bar 15 repeats Bar 11. In Bar 16 (start of page 2), trumpets then play A/C/E [written B/Line 2 D/F#] quarter notes to same 8<sup>th</sup> notes to G/B/D rinforzando dotted quarter notes to (Bar 17) C/E/G rinforzando 8ths legato mini-slur down to A/C/E 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest. Repeat same bar. In Bar 18, trumpets finish the passage on B/Line 2 D/F# quarter notes to A/C/E 8ths crescendo to G/B/Line 2 D rinforzando dotted quarter notes.

In Bar 19 (:21 cd), we start a new passage with the four horns *con bravura*. They play forte crescendo Line 1 D-E-F# [written A-B-Line 2 C#] 8<sup>th</sup> notes (crossbeam connected) to G-A-G [written Line 2 D-E-D] 8ths notes (crossbeam connected) to (Bar 20) F#-E-F# [written Line 2 C#-Line 1 B-Line 2 C#] 8ths (crossbeam connected) to stand-alone E [written B] rinforzando 8<sup>th</sup> note *ff* legato mini-slur to D [written A] quarter notes. All notes in these two bars have the legato/phrase curve line above them. Back in Bar 19, the tuba plays Contra-octave G 8<sup>th</sup> (followed by a quarter rest) to same G 8<sup>th</sup> (followed by a quarter rest). Repeat thru Bar 22. Pos III plays the same pattern but on Great octave G 8ths. After an 8<sup>th</sup> rest in Bar 19, Pos II-III play small octave D/E-D/E 8ths (crossbeam connected) followed by another 8<sup>th</sup> rest and then another D/E to D/E 8ths pattern. Repeat thru Bar 22. In Bar 21, horns continue the legato passage on (repeated Bar 19) to (Bar 22) F#-E-F# 8ths (crossbeam connected) up to A [written Line 2 E] rinforzando 8<sup>th</sup> *ff* to G [written D above] quarter notes.

In Bar 23, the tuba and Pos II now play the Great octave and small octave C 8ths respectively (repeated thru Bar 26). After an 8<sup>th</sup> rest, Pos I-II play small octave G/A-G/A 8ths (followed by an 8<sup>th</sup> rest) and repeated same bar (repeated thru Bar 26). The horns play forte Line 1 B-E-G [written Line 2 F#-E-D] 8ths to A-G-F# 8ths to (Bar 24) A-G-E 8ths to same E stand-alone rinforzando 8<sup>th</sup> to D quarter note. In Bar 25, the horns then play middle C-D-E [written G-A-B] crossbeam connected 8ths to D rinforzando quarter note legato mini-slur down to small octave B [written Line F#] 8ths. Etc.

In end Bars 81-82 (in 2/4 time), trumpets play tied Line 1 B/Line 2 D/G [written Line 2 C#/E/A] half notes held fermata, while horns play tied D/G half notes, Pos on D/G/B tied half notes, tuba on Contra-octave G tied half notes. The timp is trill rolled on Great octave G half note in Bar 81 tied to half note next bar (and held fermata). So we have the single end tonality of G major (G/B/D).

End of cue.

“Open Spaces” *Andante Cantabile* in C time, 49 bars, cue # 375. Reel Master R-4D, part of the “Foreign Library” recorded July 1957 in London. Instrumentation remains the same as in all *Western Saga* cues (3 trumpets, 4 horns, 3 trombones, tuba, and timp). This cue was not used much at all. In fact, I believe so far we hear it only in two instances in the first three seasons of *HGWT* in “No Visitors” and in “Road To Wickenburg.” Incidentally, this music was self-borrowed from cue I (Bars 1-4) of the *Crime Classics* radio episode, “Death of a Picture Hanger” (7/20/53).

In Bar 1 (actually it could've been a grace bar but numbered as “1”), horns are *a4* playing *mf* < small octave G [written Line 1 D] quarter note legato mini-slur to (Bar 2) middle (Line 1) C [written G a perfect 5<sup>th</sup> interval above] dotted half note decrescendo hairpin to adjacent Line 1 D quarter note crescendo to (Bar 3) E [written B] dotted half note decrescendo down to C quarter note crescendo to (Bar 4) D dotted half note decrescendo to C quarter note legato down to (Bar 5) small octave A [written Line 1 E] dotted half note decrescendo to G quarter note up to (Bar 6) C half note to D half note to (Bar 7) C quarter note up to E half note decrescendo to C quarter note to (Bar 8) D to C half notes up to (Bar 9) A quarter note to G half note decrescendo down to C quarter note up to (Bar 10) E half note to D quarter note down to small octave G quarter note up to (Bar 11) middle C whole note decrescendo. Then horns are silent in Bars 12 thru 21.

After a quarter rest in Bar 2, horns I-II play small octave F/A quarter notes legato to E/G half notes, while the tuba plays *mf* Great octave F quarter note to E half note decrescendo. After a quarter rest in Bar 3, Pos play F/A quarter notes to G/B half notes, while the tuba plays Great octave F quarter note to G half note decrescendo. Bar 4 repeats Bar 2. After a quarter rest in Bar 5, Pos play D/F quarter notes to C/E half notes, while the tuba plays Great octave D quarter note to C half note. After a quarter rest in Bar 6, Pos play F/A half notes legato to G/B quarter notes, while the tuba plays Great octave F half note to G quarter note decrescendo. After a quarter rest in Bar 7, Pos play F/A half notes to E/G quarter notes, while the tuba plays F half note to E quarter note. Bar 8 repeats Bar 6. After a quarter rest in Bar 9, Pos play E/G half notes to F/A quarter notes, while the tuba plays Great octave E half note to F quarter note. After a quarter rest in Bar 10, Pos play E/G half notes to D/F quarter notes, while the tuba plays G half note to F quarter note. After a quarter rest in Bar 11, Pos play C/E dotted half note, while the tuba plays Great octave C dotted half note decrescendo.

After a half and quarter rest in Bar 11, trumpet I plays *mf* < Line 1 G [written A] quarter note up to (Bar 12) Line 2 C [written D] dotted half note decrescendo to D quarter note to (Bar 13) E [written F#] dotted half note to C quarter note to (Bar 14) D dotted half note to C quarter note down to (Bar 15) Line 1 A [written B] dotted half note to G quarter note up to (Bar 16) Line 2 C to D half notes to (Bar 17) C quarter note to E half note to C quarter note to (Bar 18, start of page 2) D to C half notes up to (Bar 19) A quarter note to G half note down to C quarter note to (Bar 20) E half note to D down to Line 1 G quarter notes up to (Bar 21) Line 2 C whole note decrescendo. Back in Bar 12, after a quarter rest, trumpets II-III play *mf* > Line 1 F/A [written G/B] quarter notes to E/G [written F#/A] half notes. After a quarter rest in Bar 13, trumpets II-III continue on F/A quarter notes to G/B half notes. Bar 14 repeats Bar 12. After a quarter rest in Bar 15, they play D/F quarter notes to C/E half notes. After a quarter rest in Bar 16, they play F/A half notes to G/B quarter notes. After a quarter rest in Bar 17, they play F/A half notes to E/G quarter notes. Bar 18 repeats Bar 16. After a quarter rest in Bar 19, they play E/G half notes to F/A quarter notes. After a quarter rest in Bar 20, they play E/G half notes to D/F quarter notes. After a quarter rest in Bar 21, they end the passage on C/E dotted half notes decrescendo.

After a half and quarter rest in Bar 21, Pos are *molto sost* playing *mf* Great octave and small octave G (Pos I-II on small octave G) quarter notes to (Bar 22) small octave and Line 1 C dotted half notes to small octave and Line 1 D quarter notes to (Bar 23) E dotted half notes down to C quarter notes to (Bar 24) D dotted half notes, and so forth. The tuba plays the same notes but an octave Lower register than Pos III on Contra-octave G quarter note in Bar 21 to (Bar 22) Great octave C dotted half notes, and so forth. After a quarter rest in Bar 22, horns play Line 1 F/A [written Line 2 C/E] quarter notes to E/G half notes. After a quarter rest in Bar 23, they play F/A quarter notes to G/B half notes. Bar 24 repeats Bar 22. After a quarter rest in Bar 22, the timp beats *mf* small octave C-C quarter notes (followed by a quarter rest), repeated thru Bar 31.

Skipping to end Bar 49, Pos I plays middle C quarter note up to E dotted half note held fermata. After a half rest in Bar 49, Pos II-III play *pp* small octave C/E half notes held fermata, while the tuba plays Great octave C half note. After a half rest, the timp is trill rolled *pp* small octave C half note held fermata.

End of cue.

“The Hunt” *Allegro Pesante* in 6/8 time, 132 bars, cue # 376. CD track # 19. It too was recorded in London back in July, 1957. Quarter note = 120. This cue was used fairly often in the CBS series, especially of course the westerns. It turned up very early in the *HGWT* first season with “The Great Mojave Chase,” “The Bride,” and “Strange Vendetta.” Once again, with this very long cue, I will delineate only brief sections of it for the reader to know what Herrmann what up to. This music was self-borrowed from the *Crime Classics* radio episode titled “Blackbeard’s 14<sup>th</sup> Wife,” cue I (11/11/53).

In Bar 1, four horns play *ff* Line 1 Bb [written Line 2 F] rinforzando dotted 8<sup>th</sup> legato mini-slur to Gb [written Db] 16<sup>th</sup> down to Eb [written Line 1 Bb] 8<sup>th</sup> note. These notes are connected as a delayed triplet figure by a crossbeam. Then the horns play middle (Line 1) C [written G] rinforzando quarter note legato mini-slur to small octave B [written F#] 8<sup>th</sup> note. Repeat in Bar 2. The horns continue the passage in Bar 3 on Line 1 A rinforzando 8<sup>th</sup> legato down to F down to D 8ths (connected by a crossbeam) up to Ab rinforzando quarter note legato mini-slur down to E 8<sup>th</sup>. Repeat this bar in Bar 4. In Bar 5, the horns then play Line 2 C [written G] rinforzando quarter note down to B-Bb 16ths to A rinforzando quarter note down to E 8<sup>th</sup>. Repeat next bar. In bar 7, the horns then play small octave Bb/Line 1 Eb/Gb/Bb [written F/Bb/Line 2 Db/F] rinforzando quarter notes (Eb minor tonality) to two same Bb/Eb/Gb/Bb rinforzando 16ths to A/middle C/E/A (A min) rinforzando quarter notes (followed by an 8<sup>th</sup> rest). Repeat in Bar 8.

In Bar 9 (:08), trumpets in hard mutes play *sff* Ab/Line 2 Cb/Eb [written Bb/Line 2 Db/F] rinforzando quarter notes to two Ab/Cb/Eb (Ab min) rinforzando 16ths to G/Bb/D [written A/C/E] rinforzando quarter notes (G min) followed by an 8<sup>th</sup> rest. Repeat next bar. In Bar 11, they play F#/A/Line 2 C# [written G#/B/D#] quarter notes to two same F#/A/C# (F# min) 16ths to F/Ab/C [written G/Bb/D] quarter notes (F min) followed by an 8<sup>th</sup> rest. Repeat in Bar 12. Back in Bar 9, the tuba plays *f* Great octave F dotted half note tied to dotted half note next bar up to (Bar 11) A dotted half note tied to dotted half note next bar.

Bars 13-18 repeat Bars 1-6.

In Bar 19 (:18), horns start to play a series of descending rinforzando-marked 8<sup>th</sup> note triplets Line 2 C-Line 1 A-An (crossbeam connected) to G-Gb-F (crossbeam connect) [all written Line 2 G-E-Eb to D-Db-C] to (Bar 20) E-Eb-D [written B-Bb-A] to Db-C-small octave Bb [written Ab-G-F] 16ths to (Bar 21) Bb dotted half note *sff* tied to dotted half note next bar. In Bar 21 (start of page 2), the timp makes a first appearance to beat *ff* small octave E quarter note down to Great octave Bb 8<sup>th</sup> back up to E quarter note down to Bb 8<sup>th</sup> up to (Bar 22) E-Bb-E 8ths (crossbeam connected) to Bb-E-Bb 8ths (crossbeam connected) up to (Bar 23) E 8<sup>th</sup> (followed by 8<sup>th</sup>/8<sup>th</sup>/quarter/8<sup>th</sup> rests).

In Bar 23, trumpets (still in hard mutes) play Bb/Line 2 Db/F (Bb min) rinforzando dotted 8<sup>th</sup> notes to same Bb/Db/F 16ths to Bb/Db/F 8ths (delayed triplet figure) to another such delayed triplet to (Bar 24) a syncopated figure of Ab/Cb/Eb rinforzando 8ths legato mini-slur to Bb/Db/F 8ths back to Ab/Cb/Eb rinforzando 8ths (these three chords are connected as a figure by a crossbeam) legato mini-slur to Bb/Db/F 8ths to Ab/Cb/Eb rinforzando 8ths legato to Bb/Db/F 8ths. In bar 25, they then play B/D/F# (B min) rinforzando quarter notes to Bb/Db/F 8ths to B/D/F# rinforzando quarter notes legato to Bb/Db/F 8ths. In Bar 26, they continue on A/Line 2 C/E rinforzando



quarter notes legato to Ab/Cb/Eb 8ths to A/C/E rinforzando quarter notes to Ab/Cb/Eb 8ths to (Bar 27) G/Bb/Db rinforzando 8ths (followed by rests).

In Bar 27, *sords* horns start to play that passage *fff* on small octave Bb/Line 1 Db/F/A (Bb minMaj 7<sup>th</sup>) delayed triplet figure played twice (and so forth). In Bar 41 (:40 cd), *open* and stopped (+ sign over each note) horns play *ff* Bb/Line 1 Db/F/A quarter notes to 8<sup>th</sup> notes to quarter notes to 8<sup>th</sup> notes to (Bar 42) Cb/Eb/Gb/Bb quarter notes to 8<sup>th</sup> notes to Bb/Db/F/A 8ths (followed by two 8<sup>th</sup> rests). Repeat these bars in the next two bars. At the end of Bar 40, the timp sounds small octave E-E-E 8ths crescendo to (Bar 41) Great octave Bb 8<sup>th</sup> *sfp* up to small octave E 8<sup>th</sup> down to Bb quarter note up to E 8<sup>th</sup> to (Bar 42) Bb quarter note up to E 8<sup>th</sup> down to Bb-E-Bb 8ths *ff*. Repeat these bars next two bars. In Bar 43, Pos play *pp* < small octave Db/F/A dotted half notes to (Bar 44) Eb/Gb/Bb dotted quarter notes to Bb/Db/F/A rinforzando 8<sup>th</sup> notes (followed by two 8<sup>th</sup> rests).

In Bar 49 (:48 cd, start of Section E), *open* trumpets play *sfp* < a trill on G/Bb/D [written A/C/E] dotted half notes (trill to Ab/Cb/Eb) to F#/A/Line 2 C# G/Bb/D afterbeats (grace notes) to (Bar 50) G/Bb/D dotted half notes *sff* decrescendo. The timp in Bar 50 is trill rolled on Great octave Bb dotted half note *sf* >. In Bar 51 (start of page 4), the horns are legato trill *sfp* < between D/F/A [written A/Line 2 C/E] dotted half notes and Eb/Gb/Bb [written BB/Db/F] dotted half notes to C#/E/G# to D/F/A grace notes to (Bar 52) Bb/Line 1 Db/F/A stopped dotted half notes *sff* >. The timp in Bar 52 is trill rolled on small octave dotted half note *sf* >. Repeat Bars 49-52 in Bars 53-56.

In Bar 57 (:56), we come to Section F. Three trumpets play unison *a3* and *ff* on Line 1 G dotted 8<sup>th</sup> to G 16<sup>th</sup> to G 8<sup>th</sup> (delayed triplet) played twice and repeat next bar to (Bar 59) G-E-Ab 8ths to G-E-Ab 8<sup>th</sup> triplet again, and so forth. The timp in Bar 57 plays Great octave Bb rinforzando dotted quarter note trill roll up to small octave rinforzando E dotted quarter note trill roll (repeated next bar) to (Bar 59) Bb rinforzando 8<sup>th</sup> (followed by a quarter rest) up to E 8<sup>th</sup>. Etc.

In Bar 87 (1:24 cd), trumpets play *sfp* < B/Line 2 Db/F dotted half notes tied to dotted half notes thru Bar 91 (*fff* there). Horns play Bb/Line 1 Db/F/A dotted half notes tied thru Bar 91. The timp is trill rolled on Great octave Bb dotted half note tied thru Bar 91 (*ff* there). In Bar 88, the tuba plays Great octave F# dotted half note tied to next two bars and tied to dotted quarter note in Bar 91 up to small octave F quarter note to F 8<sup>th</sup> to (Bar 92) G dotted half note tied to dotted half note next bar. . In Bar 88, the Pos play *ff* small octave F# quarter note to F# 8<sup>th</sup> to quarter note to 8<sup>th</sup> (repeated next bar) to (Bar 90) F#-F#-F# triplet to another F#-F#-F# triplet 8<sup>th</sup> figure to (Bar 92) G dotted half note tied to dotted half note next bar. In Bar 94, the same sequence starts again but with other chords. Trumpets play this on B/Line 2 D/F# tied dotted half notes, horns on B/D/Gb/Bb notes, and timp on Bb dotted half notes trill roll, and tuba on Great octave G dotted half notes. In Bar 95, Pos play small octave G quarter note to G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup> (repeated next bar) to (Bar 97) G-G-G to G-G-G 8ths (repeated next bar) to (Bar 99) Ab dotted half note tied to next bar. Etc.

In Bar 129, the trumpets play *sfp* < Line 1 D dotted half note tied thru Bar 132 *fff* and held fermata. Horns play the tied notes on Line 1 D [written A] , Pos on small octave D notes, tuba on Great octave D, and the timp is trill rolled on Great octave Bb tied half notes.

End of cue. [8:37 pm]...[resume Saturday, April 22 at 6:48 pm]

“The Watching” *Largo* in C time, 79 bars, cue # 377. Quarter note = 50. CD location: track # 20 (3:09). Note: Unfortunately, for some reason, the producer only included Bars 33-79 (the first 32 bars were omitted). This cue was used fairly often in the CBS series, including the second episode of *HGWT* titled “The Outlaw” (starring Charles Bronson).

This is a cue that features an almost droning effect of constantly repeated timpani quarter notes (all on F-sharp). We find the timp softly beating *pp* Great octave F#-F#-F#-F# quarter notes repeated thru Bar 78 to (end Bar 79) F#-F#-F# quarter notes followed by a quarter rest held fermata.

In Bar 2, the horns play *p* < unusually low Great octave Bb [written small octave F] whole note legato to (Bar 3) small octave C [written G] stopped (+ sign over the note) whole note.

In Bar 4, *sords* Pos play *pp* < > Great octave Bb/small octave D/F# (Bb aug triad) whole notes tied to whole notes next bar (decrescendo hairpin). The tuba in Bar 5 adds to the resonance with Great octave D whole note *pp* < to C# whole note next bar (decrescendo hairpin).

In Bar 7, *sords* trumpets play *pp* < > Line 1 G/Bb/D [written A/Line 2 C/E] whole notes legato to (Bar 8) F#/A/C# [written G#/B/D#] whole notes.

In Bar 10, horns return to play *p* < small octave C [written G] whole note to (Bar 11) Db [written Ab] stopped whole note decrescendo hairpin.

In Bar 12, trombones (*Pos*) return to play small octave C/Eb/G (C minor tonality) whole notes tied to whole notes next bar. In Bar 13, the tuba returns to play Great octave Bb whole note legato mini-slur to (Bar 14) C whole note.

In Bar 15, trumpets play F#/A/C# (F# minor) whole notes to (Bar 16) F/Ab/C (F minor) whole notes. In Bar 18, horns return to play small octave D [written A] whole note to (Bar 19) Eb [written Bb] stopped whole note.

In Bar 20, Pos play E/G/B (E minor) whole notes tied to whole notes next bar. In Bar 21, the tuba sounds Great octave E whole note to (Bar 22) Eb whole note. Trumpets in Bar 23 play D/F/A [written E/G/B] whole notes to (Bar 24) E/G/B [written F#/A/C#] whole notes. Pos in Bar 26 (start of page 2) play *p* < Great octave A/small octave D/F# (D maj 2<sup>nd</sup> inversion) half notes to Ab/Db/F (Db maj 2<sup>nd</sup> inversion) half notes legato to (Bar 27) G/small octave C/E (C maj 2<sup>nd</sup> inv) whole notes decrescendo. The tuba in Bar 27 plays great octave C half note down to B Contra-octave half note to (Bar 28) Bb whole note.

In Bar 29, *sords* horns play small octave Eb/G/Bb/D [written small octave Bb/Line 1 D/F/A] half notes (Eb maj 7<sup>th</sup>) to D/F#/A/C [written A/middle C#/E/G] half notes [note: I probably forgot—see Bar 38-- to place a sharp accidental on the top note, so perhaps it should be D/F#/A/C#, making it the D maj 7<sup>th</sup> tonality) to (Bar 30) Db/F/Ab/C (Db maj 7<sup>th</sup>) whole notes decrescendo.

In Bar 31, trumpets return to play F#/A/C# half notes to F/Ab/C half notes to (Bar 32) E/G/B whole notes.

In Bar 33 we of course still hear the beat of the F#-F#-F#-F# quarter notes. I only mention this because Bar 33 is the start of track # 20 in the Prometheus cd.

In Bar 34, Pos return to play *p* < > Great octave Bb/small octave Eb/G (Eb maj 2<sup>nd</sup> inv) half notes to A/D/F# (D maj 2<sup>nd</sup> inv) half notes to (Bar 35) A/Db/F (Db maj 2<sup>nd</sup>

inv) whole notes. The tuba in Bar 35 plays Great octave Bb to A half notes to (Bar 36) G whole note. In Bar 37, horns return to play small octave Fb/Ab/Cb/Eb (written middle Cb/Eb/Gb/Bb) half notes (Fb maj 7<sup>th</sup>) to Eb/G/Bb/D (Eb maj 7<sup>th</sup>) half notes to (Bar 38) D/F#/A/C# whole notes [written A/middle C#/E/G#]. In Bar 39, trumpets play *p* < > G/Bb/Line 2 D half notes to F#/A/C# half notes to (Bar 40) F/Ab/C whole notes.

Bar 41 is the start of Part II. Pos play in Bar 42 (:38 cd) C/E/G to D/F#/A half notes to (Bar 43) E/G/B whole notes. The tuba in Bar 43 plays Great octave F# to F half notes to (Bar 44) E whole note. In Bar 45, horns return to play small octave G/B/D/F# (G maj 7<sup>th</sup>) half notes to Gb/Ab/Db/F half notes to (Bar 46) F/Ab/C/E whole notes. Trumpets in Bar 47 play G/Bb/D half notes to F#/A/C# half notes to (Bar 48) F/Ab/C whole notes.

In Bar 50 (1:10 cd), horns play *p* < > Bb/Line 1 D [written F/A, horns I-II on the upper note; horns III-IV on the lower note] whole notes legato to (Bar 51) A/middle C# [written E/G#] whole notes. In Bar 52 (1:18, start of page 3), trumpets play G/Bb/D whole notes to (Bar 53) F#/A/C# whole notes. In Bar 54, Pos play Great octave G/Bb/small octave D whole notes to (Bar 55) F#/A/C# whole notes. In Bar 56, the tuba plays Great octave D whole note to (Bar 57) C# whole note.

In Bar 59, horns return to play middle C/E [written G/B] whole notes to (Bar 60) B/D# [written F#/A#] whole notes. In Bar 61, trumpets play A/Line 2 C/E whole notes to (Bar 62) Ab/Cb/Eb [written Bb/Db/F] whole notes. In Bar 63, Pos play Great octave A/small octave C/E whole notes to (Bar 64) G#/B/small octave D# (G# min) whole notes. In Bar 65, the tuba plays Great octave E whole note to (Bar 66) D# whole note.

In Bar 68 (2:20), the concluding phrase of the cue commences. Pos are *a3* playing *pp* < > small octave C to D half notes to (Bar 69) E half note to F# half note tied to (Bar 70) F# whole note. The tuba plays the same an octave lower register (Great octave notes). In Bar 71, horns are *a4* playing middle C to D [written G-A] half notes to (Bar 72) E half note to F# [written Line 2 C#] half note tied to whole note next bar. In Bar 74, trumpets play Line 2 C to D [written D to E] half notes to (Bar 75) E [written F#] half note to F# [written G#] half note tied to whole note next bar.

In Bar 77, Pos play small octave C/E/G (C maj) whole notes tied to whole notes next bar and tied to whole notes in end Bar 79 held fermata. The tuba plays *pp* Great octave F# tied whole notes. As given at the top of this cue's delineation, the timp beats F#-F#-F# quarter notes followed by a quarter rest held fermata.

End of cue. [10:44 pm] ... [resume Sunday, April 23 at 9:50 am]

“Comedy Curtain A” *Allegro* in C time, 5 bars. Quarter note = 120. Cue # 378-A. CBS VIII 54-D. Note: These tiny cues were not included in the Cerberus/Prometheus releases. Very, very rarely were these cues or portions thereof ever used in the CBS series. I believe I can think of only two instances so far. I noted them in my companion piece, “Bernard Herrmann’s Music *Have Gun Will Travel* and Other Classic CBS Television Series” for the Bernard Herrmann Society site (to be updated in June, 2006).

In Bar 1, four horns play the syncopated comedic figure *sff* of middle (Line 1) C [written G above] *rinforzando* 16<sup>th</sup> to C 8<sup>th</sup> to C *rinforzando* 16<sup>th</sup> (all three notes connected as a figure by a crossbeam) to D to E [written A-B] legato 8ths (crossbeam connected) up to G [written Line 2 D] *rinforzando* half note. Pos III plays Great octave Bb *rinforzando* quarter note (followed by an 8<sup>th</sup> rest) up to small octave E *rinforzando* 8<sup>th</sup>

note back down to Great octave rinforzando Bb quarter note (followed by an 8<sup>th</sup> rest) up to E 8<sup>th</sup>. Repeat next three bars. The tuba plays the same but an octave lower register. After an 8<sup>th</sup> rest in Bar 1, Pos I-II play *ff* small octave E/G 8ths to same E/G 8ths (crossbeam connected) followed by two 8<sup>th</sup> rests to same E/G-E/G 8ths (followed by an 8<sup>th</sup> rest). Repeat next three bars. The timp sounds forte as Pos III. The trumpets are silent until end Bar 5.

In Bar 2, the horns continue the “melody” comic line on the same initial three-note syncopated rhythmic figure to D-E legato 8ths to D to C rinforzando quarter notes. In Bar 3, the horns play the same syncopated figure to D-E legato 8ths up to A rinforzando 8<sup>th</sup> legato to G 8<sup>th</sup> (written Line 2 E-D) down to E [written B] quarter note. In Bar 4, the horns play “3” triplet value C-C-C [written G-G-G] 8ths to Eb rinforzando 8<sup>th</sup> legato to D 8<sup>th</sup> to C half note.

In end Bar 5, trumpets now show up to play forte G/Line 2 C/E [written A/D/F#] rinforzando 8ths down to E/G/Line 2 C (C maj) 8ths tied to dotted half notes *sfp* < *sff* held fermata. After an 8<sup>th</sup> rest, horns play *p* < *sff* C 8<sup>th</sup> tied to dotted half note held fermata. Pos III plays small octave C whole note held fermata, while the tuba plays Great octave C whole note. Pos I-II play E/G 8ths tied to dotted half notes held fermata. The timp beats small octave E 8<sup>th</sup> followed by an 8<sup>th</sup> rest, quarter rest, and then a half rest held fermata.

End of cue.

“Comedy Curtain B” *Allegro* in C time, 5 bars, quarter note = 120. This cue is structurally the same as the previous comedy curtain except now we have a change of emphasis of the instrument line. Now the trumpets play the “melody” while the other instruments play the rhythmic lines.

So we find the trumpets playing *ff* Line 2 C rinforzando 16<sup>th</sup> to C 8<sup>th</sup> to C rinforzando 16<sup>th</sup> figure (written D notes) to D to E [written E-F#] legato 8ths up to G [written A] rinforzando half note. After an 8<sup>th</sup> rest, horns play E/G [written B/Line 2 D] to same E/G 8ths (with horns I-II on the top note; horns III-IV on the bottom note) followed by two 8<sup>th</sup> rests to another such figure followed by an 8<sup>th</sup> rest. Repeat next three bars. The Pos and tuba play exactly the same in Bars 1-4 as in the previous version. Trumpets in Bars 2-4 play the same melody line as the horns (but Line 2 register). After an 8<sup>th</sup> rest in Bar 5, the trumpets play *sfp* C/E/G 8ths tied to dotted half notes held fermata. Four horns play *a4* E stopped 8<sup>th</sup> note *sff* down to C stopped 8<sup>th</sup> note tied to dotted half note held fermata. After an 8<sup>th</sup> rest, the Pos play C/E/G 8<sup>th</sup> notes tied to dotted half notes held fermata. The tuba plays *p* < *ff*. The tuba shows a whole rest held fermata.

End of cue.

“Comedy Curtain C” *Allegro* in C time, 5 bars. This time around the unison trombones play the melody line in the small octave register, and the tuba in the Great octave register. The timp plays the same pattern as in the previous cue. After an 8<sup>th</sup> rest, horns play *ff* C/E/G (horns I-II on G) stopped 8<sup>th</sup> played twice (followed by two 8<sup>th</sup> rests) to another such figure followed by an 8<sup>th</sup> rest. Repeat thru Bar 4. After an 8<sup>th</sup> rest, trumpets play Line 2 C/E/G 8ths played twice (followed by two 8<sup>th</sup> rests) to another such pairing followed by an 8<sup>th</sup> rest. Repeat thru Bar 4. In bar 5, trumpets play *sff* Line 1 E [written F#] rinforzando 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. The horns

play *a4* E [written B] *rinforzando* 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. After an 8<sup>th</sup> rest, Pos play small octave C 8<sup>th</sup> tied to dotted half note held fermata, while the tuba plays this an octave lower register.

End of cue.

“Comedy Curtain D” *Allegro* in C time, 5 bars/ This time four unison horns play *sfff* the melody line as stopped ( + ) notes in Bar 1, then taken over by the trumpets in Bar 2, and so forth. So we find the horns in Bar 1 repeating the notes in cue “A” (but now as stopped notes), and then silent next bar, and then repeating Bar 3 as in that previous cue. In Bar 2, *sords* trumpets repeat the notes given in Bar 1 of cue “B” and then Bar 4. Pos play *ff* Great octave and small octave Bb whole notes (Pos I-II play small octave Bb) whole notes tied to next bar, while the tuba plays Contra-octave tied Bb whole notes. Repeat in Bars 3-4. After a half rest, the timp plays forte the great octave Bb rhythmic figure to Bb-Bb 8ths to (Bar 2) Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest) to that three-note rhythmic figure again to Bb-Bb 8ths. Repeat Bar 2 in the next two bars. In Bar 5, the horns are now *nat* playing *sff* E *rinforzando* 8<sup>th</sup> down to C 8<sup>th</sup> tied to dotted half note held fermata. The timp sounds an E 8<sup>th</sup> note followed by rests (held fermata on the half rest). After an 8<sup>th</sup> rest, trumpets play *sfp* < *ff* C/E/G 8ths tied to dotted half notes held fermata. After two quarter rests, Pos play E 8<sup>th</sup> down to C 8<sup>th</sup> tied to quarter note held fermata, while the tuba plays this in the Great octave register.

End of cue.

“Comedy Curtain E” *Allegro* in C time, 5 bars. This time around the trumpets, horns, and Pos play the melody/comic line. Etc.

“Comedy Curtain F” *Allegro* in C time, 5 bars. Pos and tuba repeat the patterns given in cue “B.” After a half rest, *sords* trumpets play Bb 16<sup>th</sup> to Bb 8<sup>th</sup> to Bb 16<sup>th</sup> figure to Bb-Bb 8ths (repeated next three bars). Horns play the same on small octave Bb [written Line 1 F] notes. After a half rest, the timp is trill rolled *f* > on Great octave Bb half note (repeated next bar). Etc.

“Heavy Curtain A” *Largo* in C time, 6 bars, cue # 379-A. Quarter note = 40.

Three trumpets sound *sff* middle C [written D] grace note to same C whole note tied to dotted half note next bar (followed by a quarter rest). Four horns play small octave C [written G] grace note to C whole note tied to dotted half note next bar. After a quarter rest, three trombones (*Pos*) play *sff* Great octave F# dotted half note tied to dotted half note next bar (followed by a quarter rest), while the tuba plays Contra-octave F# tied notes. After a quarter rest, the timp beats *ff* Great octave F#-F#-F# quarter notes. After a quarter rest in Bar 2, the timp beats F#-F# quarter notes (followed by a quarter rest).

In Bar 3, trumpets play Line 2 C grace note to same C whole notes tied to dotted half note next bar (followed by a quarter rest). Horns play Line 1 C grace note to C whole note tied to dotted half note next bar. After a quarter rest, Pos play small octave F# dotted half note tied to dotted half note next bar (followed by a quarter rest), while the tuba plays Great octave F# tied notes. The timp repeats Bars 1-2 in Bars 3-4.

In Bar 5, trumpets play *sff* Line 2 C/E/G [written D/F#/A] whole notes tied to whole notes next bar (and held fermata in Bar 6). Horns play middle C/E/G [written

G/B/Line 2 D] tied whole notes. After a half rest, Pos play Eb/Ab/middle C half notes to (end Bar 6) Great octave A/small octave E/middle C whole notes held fermata. After a half rest in Bar 5, the tuba plays *ff* Great octave Ab half note down to (Bar 6) C whole note held fermata. After a quarter rest in Bar 6, the timp beats *ff* small octave C-C quarter notes to same C quarter note but now trill rolled and held fermata.

End of cue.

“Heavy Curtain B” *Moderato* in C time, 4 bars. Quarter note = 60.

*Sords* horns play *sff* small octave G/Bb/Line 1 D [written Line 1 D/F/A] 8<sup>th</sup> notes up to Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 8ths tied to quarter notes down to small octave B/Line 1 D/F# [written Line 1 F#/A/Line 2 C#] half notes. In Bar 2, Pos play *f* > small octave Eb/Gb/Bb quarter notes down to Great octave B/small octave D/F# half notes followed by a quarter rest. At the end of this bar, the tuba plays *mf* < Great octave G quarter note to (Bar 3) F# whole note crescendo. After a quarter rest in Bar 3, the timp sounds *p* < *sff* small octave C dotted half note trill roll to (end Bar 4) D quarter note (followed by rests). In Bar 4, *sords* trumpets play *sff* > Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] whole notes held fermata. Horns play B/Line 1 D/F#/B whole notes held fermata. Pos play D/F#/B (B min 1<sup>st</sup> inversion) whole notes held fermata, while the tuba sounds Contra-octave B whole note.

End of cue.

“Heavy Curtain C” *Allegro* in C time, 6 bars [Bars 1-3 and then Bars 4-6 are actually different mini-cues but structurally the same] Quarter note = 120. Note: We get to hear this cue so rarely aired on television in the *Perry Mason* episode titled “Case of the Calendar Girl” (April 10, 1959) in dvd Chapter 4 from 2:02 to 2:09. This music was self-borrowed from the “Billy Bonny Bloodletter” radio episode (cue VI) of *Crime Classics*.

*Sords* trumpets play *sff* Line 2 C [written D] rinforzando 16<sup>th</sup> up to G [written A] dotted 8<sup>th</sup> note tied to dotted half note and tied to whole note next bar. After a half rest in Bar 1, horns play Line 1 Ab [written Line 2 Eb] rinforzando 16<sup>th</sup> up to Line 2 Db [written Ab] dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar. In Bar 2, the Pos play middle C rinforzando 16<sup>th</sup> up to G dotted 8<sup>th</sup> tied to dotted half note. After a half rest, the tuba plays *ff* Great octave G 16<sup>th</sup> up to small octave C dotted 8<sup>th</sup> tied to quarter note.

In end Bar 3 (for this sub-section), trumpets play *sff* Line 2 C/E/G [written D/F#/A] whole notes held fermata. Horns play middle C/E/G/Line 2 C [written G/B/Line 2 D/G] whole notes held fermata. Pos play *sff* A/middle C/E (C maj 2<sup>nd</sup> inv) whole notes held fermata, while the tuba sounds Great octave C whole note. The timp is trill rolled on small octave C whole note held fermata.

End of cue sub-section.

In Bar 4 (start of the second sub-section), *sords* trumpets play Line 1 (previously it was an octave higher) C 16<sup>th</sup> up to G dotted 8<sup>th</sup> tied to dotted half note and tied to whole note next bar. After a half rest, horns play small octave Ab (previously it was an octave higher register) 16<sup>th</sup> stopped (+) note (previously the notes were not stopped effect) up to Line 1 Db stopped dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar. In Bar 5, *sords* Pos play small octave C (previously it was an octave higher) 16<sup>th</sup> up to G dotted

8<sup>th</sup> tied to dotted half note. After a half rest, the tuba plays Great octave G 16<sup>th</sup> down to C dotted 8<sup>th</sup> tied to quarter note and tied to whole note next bar (held fermata). In Bar 6, trumpets conclude *sff* on Line 1 C/Eb/G (C minor tonality this time around instead of the C major tonality) whole notes held fermata. Horns play small octave C/Eb/G/middle C whole notes held fermata. Pos play Great octave G/small octave C/Eb whole notes held fermata. The timp is trill rolled forte on small octave C whole note held fermata.

End of cue sub-section.

“Heavy Curtain D” *Allegro* in 12/8 time, 4 bars. CBS VIII-51-D-Three.

*Open* trumpets play *fff* Line 1 Bb [written Line 2 C] dotted quarter note tied to quarter note to Bb-Bb 16ths to Bb dotted quarter note tied to quarter note to Bb-Bb 16ths to (Bar 2) Bb quarter note to Bb 8<sup>th</sup> to Bb quarter note to Bb 8<sup>th</sup> to Bb dotted quarter note tied to quarter note to Bb-Bb 16ths. In Bar 3, trumpets continue on Line 2 Db [written Eb] *rinforzando* 8<sup>th</sup> legato down to Line 1 Bb quarter note tied to dotted quarter note up to Db *rinforzando* 8<sup>th</sup> legato down to Bb quarter note up to Db *rinforzando* 8<sup>th</sup> legato down to Bb quarter note. In Bar 4, the trumpets then play G/Line 2 C/E quarter notes to 8<sup>th</sup> notes to dotted half notes *sfp* < *sff* and held fermata. Horns play the same in Bars 1-3 to (Bar 4) middle C/E/G/Bb quarter notes to 8<sup>th</sup> notes to dotted half notes. Pos play on small octave Bb notes in the pattern given. In Bar 4, they play Gb/Bb/Line 1 C quarter notes to 8ths to dotted half notes. After a quarter rest in Bar 4, the tuba plays Great octave C dotted half note *p* < *sff* held fermata, and the timp is trill rolled on small octave C dotted half note.

End of cue.

“Heavy Curtain E” *Allegro* in C time, 4 bars.

Trumpets play Line 1 Bb/Line 2 D/E 8ths played twice (crossbeam connected) followed by two quarter rests to BB/D/E 8ths played twice to (Bar 2), after two quarter rests, the same 8ths (followed by a quarter rest) to (Bar 3), after a quarter rest, the same pairing once again (followed by a quarter rest). In Bar 4, the trumpets then play *sff* A/Line 2 D/F# whole notes held fermata. After a quarter rest in Bar 1, the timp beats Great octave Bb *rinforzando* quarter note down to F# *rinforzando* quarter note (followed by a quarter rest) to (Bar 2) Bb quarter note down to F# quarter note (followed by a quarter rest) to Bb quarter note down to (Bar 3) F# quarter note (followed by a quarter rest) to Bb-F# quarter notes (silent in end Bar 4). Horns play Bb/Line 1 D/E/G 8<sup>th</sup> note pairing as given in the pattern for the trumpets. In Bar 4, they then sound F#/A/Line 2 D/F# whole notes held fermata. Pos play Great octave Bb/small octave E/G 8<sup>th</sup> note pairings. In Bar 4, they play A/small octave D/F# whole notes. The tuba plays Great octave E-E 8ths in Bar 1, etc (same pattern). In Bar 4, the tuba sounds *sff* Great octave D whole note held fermata.

End of cue.

“Heavy Curtain F” *Allegro* in C time, 6 bars.

Horn splay *sff* Line 1 C [written G] dotted 8<sup>th</sup> to same C 16<sup>th</sup> to C dotted half note tied to whole notes next three bars. In Bar 2, trumpets play Line 1 Ab dotted 8<sup>th</sup> to Ab 16<sup>th</sup> to Ab dotted half note tied to whole notes next two bars. In Bar 3, Pos play Line 1 D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D dotted half note tied to whole note next bar. In Bar 4, the tuba

plays Great octave E whole note, while the timp beats *ff* Great octave Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Bb dotted half note trill roll.

In Bar 5, trumpets play *sff* G/Line 2 C/E-G/C/E rinforzando 8ths pairing (followed by a quarter rest) to a repeat of that pattern in this bar to (end Bar 6) G#/B/E (E maj 1<sup>st</sup> inv) whole notes *sff* held fermata. After a quarter rest in Bar 5, the timp beats Great octave F#-F# 8ths (followed by a quarter rest) to F#-F# rinforzando 8ths again (silent next bar). The horns play Line 1 E-E 8ths in the pattern given for the trumpets to (Bar 6) E whole note held fermata. Pos play G/Bb/C 8ths as given to (Bar 6) Great octave B/small octave E/G# whole notes. The tuba sounds Great octave C up to small octave C 8ths (followed by a quarter rest) to same pattern in this bar to (Bar 6) Great octave E whole note held fermata.

End of cue.

“Short Curtain A” *Allegro* in C time, 4 bars. To my knowledge, none of the Short Curtains have ever been used on the series’ episodes that I watched so far. To save time, therefore, I may not fully delineate these short cues.

Trumpets play *sff* Line 2 D/F/A [written E/G/B] quarter notes tied to dotted 8<sup>th</sup> notes down to Bb/Db/F 16ths. Repeat this pattern in the second half of this bar. In Bar 2, the trumpets then play Db/Fb/Ab rinforzando half notes down to C/Eb/G quarter notes legato to B/D/F# quarter notes down to (Bar 3) Line 1 F#/A/Line D whole notes *sfp* < up to (end Bar 4) A/Line 2 D/F# 8<sup>th</sup> notes *sff* followed by rests.

Back in Bar 1, horns play *sff* D/F/A (horns I-II on A) quarter notes etc (see trumpets for two bars) to (Bar 3) small octave A/Line 1 D/F# [written E/A/Line 2 C#] whole notes *sfp* < up to (Bar 4) D/F#/A [written A/Line 2 C#/E] 8ths followed by rests. In Bar 3, Pos play Great octave and small octave Bb (Pos I-II on small octave Bb) whole notes *pp* < to (Bar 4) Great octave A/small octave F/Line 1 D 8ths *sff* followed by rests. The tuba plays Contra-octave Bb whole note to (Bar 4) Great octave D 8<sup>th</sup> followed by rests. The timp is Bar 3 is trill rolled *pp* < on Great octave Bb whole note up to (Bar 4) small octave D 8<sup>th</sup> (followed by rests).

End of cue.

“Short Curtain B” *Allegro* in C time, 3 bars. Quarter note = 120.

Trumpets play *sff* Line 1 F#/A/Line 2 D [written G#/B/E] rinforzando quarter notes to G/Bb/E [written A/Line 2 C/F] rinforzando quarter notes back to F#/A/D rinforzando quarter notes to G/Bb/E quarter notes. Repeat next bar. In end Bar 3, trumpets play *sff* A/Line 2 D/F# whole notes held fermata. After a quarter rest, horns play *sff* small octave G/Bb/Eb (horns III-IV on G) rinforzando 8ths played twice (crossbeam connected) followed by a quarter rest to another such pairing of rinforzando notes (repeated next bar) to (Bar 3) A/D/F# whole notes held fermata. Pos II-III play small octave C-C 8ths (while Pos I plays Line 1 C-C) followed by a quarter rest to C-C 8ths again followed by a quarter rest (repeated next bar) to (Bar 3) Great octave A/small octave D/F# whole notes held fermata. The timp sounds small octave C-C 8ths (followed by a quarter rest) to C-C 8ths (followed by a quarter rest), repeated next bar, and then a whole rest held fermata in end Bar 3.

End of cue.



“Short Curtain C” *Largo* in C time, 3 bars. Quarter note = 40.

Trumpets are *a3* playing *ff* Line 1 C [written D] dotted half note up to G [written A] quarter note up to (Bar 2) Line 2 Db [written Eb] whole note *sfp* < to (Bar 3) Line 2 C/E/ G [written D/F#/A] whole notes *sff* held fermata. Horns play *ff* Line 1 C [written G] dotted half note up to G [written Line 2 D] quarter note up to (Bar 2) Line 2 Db [written Ab] whole note *sfp* <. After a quarter rest in Bar 3, the horns play Line 2 C [written G] grace note to same C dotted half note *sfff* and held fermata. Pos play *ff* small octave C dotted half note up to G quarter note up to (Bar 2) Line 1 Db whole note to (Bar 3) Great octave G/small octave E/Line 1 C whole notes held fermata. The tuba plays Great octave C dotted half note up to G quarter note up to (Bar 2) small octave Db whole note *sfp* < down to (Bar 3) Great octave C whole note held fermata. In Bar 2, the timp is trill rolled *pp* < on small octave Db whole note to (Bar 3) E-E 8<sup>th</sup> notes *sfff* (followed by a quarter rest) to E quarter note (followed by a quarter rest held fermata).

End of cue.

“Short Curtain D” *Largo* in C time, 4 bars. Cue # 380-D.

Trumpets play *sfp* < Line 2 D [written E] dotted half note to E [written F#] rinforzando 16<sup>th</sup> legato to D [written E] 16<sup>th</sup> *sff* (followed by a quarter rest). Horns play Line 1 D [written A] dotted half note to E-D [written B-A] 16ths (followed by an 8<sup>th</sup> rest). After a quarter rest in Bar 2, trumpets play Line 1 B [written Line 2 C#] rinforzando 16<sup>th</sup> down to G [written A] 16<sup>th</sup> up to Bb 8<sup>th</sup> tied to half note. After a quarter rest, horns play *sff* Line 1 B [written F#] rinforzando 16<sup>th</sup> legato down to G [written D] 16<sup>th</sup> up to Bb 8<sup>th</sup> tied to *sfp* < tied to half note.

In Bar 3, trumpets play *sfp* < Line 2 C/Eb/Ab [written D/F/Bb] whole notes to (Bar 4) C/E/G-C/E/G rinforzando 16ths (followed by rest marks). Horns play middle C/Eb/Ab [written G/Bb/Line 2 Eb] whole notes to (Bar 4) C/E/G-C/E/G 16ths (followed by rests). After a quarter rest in Bar 3, Pos play *pp* < Great octave G/small octave E/middle C dotted half notes to (Bar 4) C.E/G-C/E/G 16ths (followed by rests). After a quarter rest, the tuba plays Great octave C dotted half note to (Bar 4) small octave C-C 16ths (followed by rests). After a quarter rest in Bar 3, the timp is trill rolled *pp* < on small octave C dotted half note to (Bar 4) C-C 16ths (followed by rests).

End of cue.

“Short Curtain E” *Modto* in C time, 4 bars. Quarter note = 80.

Trumpets play *ff* G/Line 2 C/G rinforzando half notes down to E/A/Line 2 E rinforzando half notes (Bar 1 is repeated in Bar 2) to (Bar 3) middle C/G/Line 2 C half notes to E/A/Line 2 E half notes up to (Bar 4) B/Line 2 E/G# whole notes *sff* and held fermata. After a quarter rest in Bar 1, the timp beats *ff* on Great octave F rinforzando quarter note (followed by a quarter rest) to another F quarter note (repeated next two bars) to (Bar 4) small octave E whole note trill roll *ff* and held fermata.

In Bar 2, horns play small octave F/middle C/G to E/A/Line 1 E rinforzando half notes to (Bar 3) D/G/middle C half notes to E/A/E half notes up to (Bar 4) B/Line 1 E/G# whole notes held fermata. In end Bar 4, Pos play Great octave B/small octave E/G# (E maj 2<sup>nd</sup> inv) whole notes *sff* and held fermata, while the tuba plays Great octave E whole note held fermata.

End of cue.

“Short Curtain F” *Modto* in C time, 3 bars. Quarter note = 80.

Trumpets in *hard mutes* play *sff* Line 2 D/F/A [written E/G/B] whole notes (repeated next bar) to (Bar 3) D/F#/A whole notes *sff* and held fermata. After a half rest in Bar 1, stopped horns play middle C/Eb/Ab [written G/Bb/Line 2 Eb] whole notes (horns I-II on the top note), repeated next bar. In Bar 3, after a half rest, horns play D/F#/A half notes held fermata. After a half rest in Bar 1, Pos in *hard mutes* play small octave C/Eb/Ab (Ab maj 1<sup>st</sup> inv) half notes (repeated next bar). After a half rest in Bar 3, Pos play Great octave A/small octave D/F# half notes held fermata. After a half rest in end Bar 3, the tuba plays Great octave D half note held fermata. After a half rest there, the timp is trill rolled *sff* on small octave D half note held fermata.

End of cue.

“Short Curtain G” 4 bars.

Trumpets in *hard mutes* play *sff* Bb/Line 2 Db/F grace notes to A/C/E half notes to a repeat of those chords (repeated next two bars) to (Bar 4) Bb/Db/F grace notes to A.C.E whole notes held fermata. After a quarter rest, horns play Line 1 E [written B] stopped half note to Eb stopped quarter note tied to quarter note next bar (half note duration) to D stopped half note to Db stopped quarter note tied to quarter note next bar to C stopped half note to small octave B [written Line 1 F#] quarter note tied to quarter note in Bar 4 to A stopped dotted half note held fermata. After a quarter rest in Bar 4, Pos play *sff* Great octave A/small octave C/E dotted half notes held fermata. After a quarter rest, the tuba plays Contra-octave F dotted half note held fermata. After a quarter rest, the timp is trill rolled on Great octave A dotted half note.

End of cue.

“Short Curtain H” 4 bars.

Horns in Bar 1 play D/F/A grace notes *sff* to same half notes *rinforzando* down to small octave Bb/Line 1 Eb/Ab *rinforzando* half notes (repeated next two bars). In Bar 2, Pos play small octave D/F/A grace notes to D/F/A *rinforzando* half notes to C/Eb/Ab *rinforzando* half notes (repeated next bar). In Bar 3, *open* trumpets play Line 2 D/F/A grace notes to D/F/A *rinforzando* half notes to C/Eb/Ab *rinforzando* half notes to (Bar 4) D/F#/A [written E/G#/B] whole notes *sff* and held fermata. Also in Bar 4, horns play Line 1 D/F#/A [written A/C#/E] whole notes held fermata. Pos there play Great octave A/small octave D/F# whole notes, and the tuba plays Great octave D whole note held fermata. Finally, the timp is trill rolled *ff* on small octave D whole note held fermata.

End of cue.

“Lead-In A” *Slow* in C time, 7 bars, cue # 381-A. These series of short cues were not used in the CBS series that I studied so far.

*Sords* Pos in Bar 1 play *p* < G/Bb/Line 1 D quarter notes legato to F#/A/C# quarter notes up to Ab/middle Cb/Eb half notes down to (Bar 2) G/Bb/D dotted half notes decrescendo hairpin (followed by a quarter rest). After a quarter rest in Bar 2, the tuba plays *pp* < Great octave Bb quarter note up to small octave E quarter note down to Great octave F# quarter note tied to half note in Bar 3 (followed by a half rest). After a half and

quarter rest in Bar 2, the timp is trill rolled *p* on Great octave F# quarter note tied to half note next bar (followed by a half rest).

In Bar 3, horns play *p* < > small octave E/G/Bb/Line 1 D [written B/Line 1 D/F/A] quarter notes to F#/A/middle C# quarter notes to F/A/C/E half notes to (Bar 4) D/F/Ab/middle C (D half-dim 7<sup>th</sup>) dotted half notes decrescendo (followed by a quarter rest). After a quarter rest in Bar 4, the tuba plays *pp* < Great octave Ab up to small octave D down to Great octave E quarter notes with that E note tied to half note in Bar 5 (followed by a half rest).

In Bar 5, *sords* trumpets play *p* < > G/Bb/Line 2 D [written A/C/E] quarter notes to F#/A/C# quarter notes up to Ab/Cb/Eb half notes to (Bar 6) G/Bb/D whole notes decrescendo. After a quarter rest in Bar 6, the tuba plays Great octave Bb down to E quarter notes to F# quarter note tied to (end Bar 7) whole note decrescendo and held fermata. After a half and quarter rest in Bar 6, the timp plays Great octave F# quarter note tied to whole note next bar (again as a trill roll) held fermata.

End of cue.

“Lead-In B” *Slow* in C time, 5 bars, cue # 381-B.

*Sords* trumpets play *f* < > G/Bb/Line 2 D quarter notes legato mini-slur to Gb/Ab/C dotted half notes (repeated next bar). *Sords* trombones play G/Bb/Line 1 D quarter notes to Gb/Ab/C dotted half notes (repeated next bar). After a half rest, the timp beats forte small octave D-D rinforzando quarter notes (repeated in Bar 2).

In Bar 3, *sords* horns play *f* < > small octave E/Bb/Line 1 D/F# quarter notes to Eb/B/Line 1 Eb/G dotted half notes (repeated next bar). After a half rest, the tuba plays *p* > small octave C legato to Great octave B quarter notes (repeated next bar).

In end Bar 5, Pos play *p* > small octave E/G/B whole notes held fermata. After a quarter rest, the timp is trill rolled (*tr*~~~~~) *pp* on Great octave F# dotted half note held fermata.

End of cue.

“Lead-In C” *Slow* in C time, 6 bars, cue # 381-C.

*Sords* Pos play *sff* small octave C/E/G (C maj) whole notes tied to whole notes next bar, while the tuba sounds Great octave F# tied whole notes. After a half rest, *sords* trumpets play *sff* A/Line 2 C/E [written B/D/F#] rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to same A.C/E rinforzando and *sff* 8ths (followed by an 8<sup>th</sup> rest) to (Bar 2) A/C/E rinforzando 8ths (followed by an 8<sup>th</sup> rest) played 4X (silent in Bar 3). After a half rest in Bar 1, stopped horns play the same pattern of notes and rests as the trumpets but on small octave A/middle C/E [written E/G/B] 8ths (with horns I & II playing the top E note). The timp in Bar 1 is trill rolled on Great octave F# whole note tied to whole note next bar.

In Bar 3, horns play *sff* > small octave G/Bb/Line 1 D/F# [written Line 1 D/F/A/Line 2 C#] whole notes (G minMaj 7<sup>th</sup>). After a half rest, the timp beats forte Great octave Bb rinforzando-marked (> over the note) 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to another Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next two bars. In Bar 4, trumpets play *sff* > Bb/Line 2 Db/F whole notes. In Bar 5, Pos return to play *p* > small octave D/F/A whole notes. The tuba there plays *p* > Great octave D whole note tied to whole note next bar held fermata.

End of cue.

“Lead-In D” *Slow* in C time, 6 bars.

*Sords* trumpets play *sff* > G/Bb/Line 2 D [written A/C/E] or G minor whole notes tied to whole notes next bar. *Sords* (muted) Pos (trombones) play Ab/Line 1 Cb/Eb (Ab min) whole notes tied to whole notes next bar. So we once again hear a frequent Herrmann device (simultaneous sounding of two adjacent chords). After a half rest, the timp sounds *ff* small octave D-D *rinforzando* quarter notes (repeated in Bar 2).

In Bar 3, *sords* horns play *p* > small octave G/Bb/Line 1 D/F# whole notes tied to whole notes next bar. The tuba sounds *pp* > Great octave E whole note tied to whole note next bar. After a quarter rest, the timp now beats *mp* Great octave Bb-Bb quarter notes (repeated next bar).

In Bar 5, trumpets return to play *p* > Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] or Eb minor whole notes. All other instruments are silent in this bar. In end Bar 6, Pos return to play Eb/Gb/Bb small octave whole notes held fermata. The tuba sounds *pp* Great octave C whole note held fermata. Combined we hear the C half-dim 7<sup>th</sup> tonality (C/Eb/Gb/Bb).

End of cue.

“Lead-In E” *Slow* in C time, 9 bars.

Open Pos play Great octave C/F#/small octave C dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. The timp is trill rolled *sff* > on Great octave F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. The tuba plays Contra-octave F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 6. *Open* horns play (after an initial quarter rest) *sfp* < *sff* small octave G [written Line 1 D] half note to F# *rinforzando* 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). I believe this is repeated in the next bar only (but I forgot to fill in Bars 2-6). After a quarter rest, *sords* trumpets play *sfp* < *sff* G/Bb/Line 2 D half notes to F#/A/C# 8ths (followed by an 8<sup>th</sup> rest). Repeat in Bar 2 only.

In Bar 7, horns are now stopped playing *sff* > small octave C [written G] dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bar 8. The trumpets and trombones are silent for the rest of this short cue. The timp, however, is trill rolled *f* > on Great octave F# whole note (repeated next bar). In end Bar 9, the horns are soli playing *p* > small octave C stopped ( + ) whole note held fermata.

End of cue.

“Lead-In G” *Moderato* in C time, 5 bars. Quarter note = 70.

Trumpets play *f* < middle C [written D] half note to E [written F#] dotted quarter note back to C 8<sup>th</sup> up to (Bar 2) F# [written G#] dotted half note *sff* (followed by a quarter rest). Four horns play the same. After a quarter rest in Bar 2, Pos play *sff* > Great octave F#/small octave C/E dotted half notes, while the tuba sounds Great octave C dotted half note, and timp is trill rolled on Great octave F# dotted half note.

In Bar 3, trumpets play small octave G [written A] half note up to Bb [written middle C] dotted quarter note down to G 8<sup>th</sup> up to (Bar 4) middle C# [written D#] dotted half note *sff* (followed by a quarter rest). The horns play the same. After a quarter rest in Bar 4, Pos play small octave C#/E/G dotted half notes, while the tuba plays Great octave E dotted half note *sff* >. After a quarter rest, the timp is trill rolled *sff* > on Great octave

Bb dotted half note. In end Bar 5, the horns are soli playing in stopped ( + ) fashion and *sff* > Line 1 D [written A] whole note held fermata.

End of cue.

“Lead-In H” *Moderato* in C time, 7 bars. Quarter note = 70.

Horns are soli in the first bar playing *sfff* Line 1 D [written A] grace note to same D to D *rinforzando* half notes to (Bar 2) D whole note. After a half rest in Bar 2, Pos play small octave D/Ab/Bb whole notes tied to whole notes next bar, while the tuba plays Contra-octave Bb tied notes. After a half rest, the timp is trill rolled *pp* on Great octave Bb half note tied to whole note next bar. Pos/tuba/timp repeat Bars 2-3 in Bars 4-5.

In Bar 3, *sords* trumpets play *pp* < > Line 1 D [written E] whole note tied to whole note next bar. In Bar 6, horn I is solo playing *pp* > Line 1 D [written A] grace note to D-D stopped ( + ) half notes to (end Bar 7) D stopped whole note held fermata.

End of cue. [end session April 25 at 10:24 pm]

[resume Wednesday, April 26 at 6:18 pm]

“The Canyons” *Moderato* in \_ time, 60 bars, cue # 382. Quarter note = 70.

CBS 8-51-D-1, recorded July 1957 in London. CD location: track # 21. This cue was used at least several times in the *HGWT* series starting with the second episode titled “The Outlaw” (September 21, 1957). This music was self-borrowed from a *Crime Classics* radio episode titled “Billy Bonny Bloodletter,” cue IX (10/21/53).

*Open* trumpets play *ff* middle C/G/Line 2 C [written D/A/Line 2 D] quarter notes legato up to E/A/Line 2 E half notes (repeated next bar). After a half rest in Bar 1, the timp sounds *f* (forte) Great octave F quarter note let vibrate (repeated next bar). In Bar 3, the trumpets play C/G/C quarter notes legato up to E/A/E quarter notes to F/B/F quarter notes to (Bar 4) G/Line 2 C/G half notes (these four chords are under the legato phrase curve line) down to E/A/E quarter notes tied to quarter notes in Bar 5 down to C/G/C half notes (these three chords are under the curve phrase line) to (Bar 6) D/A/Line 2 D dotted half notes to (Bar 7) C/G/C quarter notes up to E/A/Line 2 E half notes down to C/G/C dotted half notes. Trumpets then take a 14-bar vacation (until Bar 23).

After a quarter rest in Bar 3, the timp beats forte Great octave F quarter note let vibrate (followed by a quarter rest) to (Bar 4) F quarter note (followed by a quarter rest) to F quarter rest to (Bar 6), after a quarter rest, F-F quarter notes to (Bar 7), after a half rest, F quarter note to (Bar 8), after a quarter rest, F-F quarter note.

In Bar 9 (:19), horns play small octave E/F/A/middle C (F maj 7<sup>th</sup> 3<sup>rd</sup> inversion) quarter notes legato mini-slurs to F/A/C/E [written middle C/E/G/B] half notes (F maj 7<sup>th</sup> root position), repeated in Bar 10. After a half rest in Bar 9, the timp sounds *f* the Great octave F quarter note let vibrate (repeated next bar). In Bar 11, the horns continue on small octave E/F/A/middle C quarter notes legato to F/A/C/E quarter notes to G/B/D/F quarter notes to (Bar 12) B/Line 1 C/E/G (C maj 7<sup>th</sup>) half notes to G/A/middle C/E (A min 7<sup>th</sup> 3<sup>rd</sup> inv) quarter notes tied to quarter notes in Bar 13 to E/F/A/middle C half notes to (Bar 14) F/G/B/D dotted half notes to (Bar 15) E/F/A/middle C quarter notes legato to F/A/C/E half notes down to (Bar 16) small octave C/E/G/middle C dotted half notes. The timp repeats Bars 3-8 in Bars 12-16.

In Bars 17-19 (start :38), Pos play dotted half notes *p* < >. First we hear Great octave Ab/small octave Eb/Ab/middle C (Ab minor tonality) dotted half notes legato to

(Bar 18) Great octave F#/small octave F#/A/Line 1 D (D maj tonality) dotted half notes back to (Bar 19) Ab/small octave Eb/Ab/middle C dotted half notes. After a quarter rest in Bar 17, the timp softly beats *p* small octave C-C quarter notes (repeated next two bars).

In Bar 20 (:45, start of page 2), horns return to play *f* < small octave G#/B/Line 1 E/G# (E maj) dotted half notes to (Bar 21) G/middle C/E/G (C maj) dotted half notes to (Bar 22) G#/B/E/G# dotted half notes decrescendo. After a quarter rest in Bar 20, the timp once again beats small octave C-C quarter notes (but now *mf*) and repeated next two bars. In Bar 23 (:52, start of Section A), *sords* trumpets play Line 1 Eb/Ab/Line 2 C [written F/Bb/Line 2 D] dotted half notes crescendo to (Bar 24) F#/A/Line 2 D dotted half notes back to (Bar 25) Eb/Ab/C dotted half notes decrescendo. After a quarter rest in Bar 23, the timp beats *p* small octave C-C quarter notes (repeated next two bars).

[10:23 pm. Time for bed. I'm very tired tonight!]

[resume Thursday, April 27 at 7:58 am. Day off.]

In Bar 26 (:59), horns play *mp* < > small octave G#/B/Line 1 E/G# [written Line 1 D#/F#/B/Line 2 D#] half notes to G/middle C/E/G quarter notes tied to quarter notes next bar (half note duration) back to G#/B/E/G# half notes decrescendo hairpin (all three chords under the legato slur). After a quarter rest in Bar 26, the timp is trill rolled *p* > on small octave C quarter note (followed by a quarter rest) to (Bar 27) C quarter note trill roll (followed by a quarter rest) to C quarter note roll once again. Repeat the timp lines in Bars 28-29 (horns are silent until Bar 40). In Bar 28, trumpets return to play Eb/Ab/Line 2 C [written F/Bb/Line 2 D] half notes to F#/A/Line 2 D [written G#/B/Line 2 E] quarter notes tied to quarter notes next bar back to Eb/Ab/C half notes decrescendo.

In Bar 30 (1:08), Pos play *mf* small octave C/G/middle C quarter notes legato to E/A/Line 1 E half notes (P4 and then P5 intervals once again). Repeat this bar in Bar 31. In Bar 32, Pos continue on C/G/middle C up to E/A/E up to F/B/F legato quarter notes to (Bar 33) G/middle C/G half notes down to E/A/Line 1 E quarter notes tied to quarter notes next bar down to C/G/middle C half notes to (Bar 35) D/A/Line 1 D dotted half notes to (Bar 36) C/G/C quarter notes up to E/A/E half notes down to (Bar 37) C/G/C dotted half notes.

Back in Bar 30, after two quarter rests, the tuba plays *mf* > Great octave F quarter note tied to quarter note next bar (followed by a quarter rest) to F quarter note tied to quarter note in Bar 32 (followed by a half rest). After a quarter rest in Bar 33, the tuba then sounds the F half note decrescendo hairpin. After two quarter rests in Bar 34, the tuba plays F quarter note tied to quarter note next bar (followed by two quarter rests). Repeats Bars 34-35 in the next two bars. The timp plays exactly the same notes and patterns as the tuba (but beat as trill rolls).

In Bar 38 (1:26), Pos then play small octave Eb/Ab/middle C half notes to F#/A/Line 1 D quarter notes tied to quarter notes next bar back to Eb/Ab/C half notes played legato. The tuba plays *p* < > Great octave Ab half note down to F# quarter note tied to quarter note next bar up to Ab half note. The timp is silent in these two bars.

In Bar 40 (1:30), *open* horns are *a4* playing *ff* small octave C [written G] quarter note legato mini-slur up to E [written B] half note (repeated next bar) down to (Bar 42) C up to E to F quarter notes legato to (Bar 43) G [written Line 1 D] half notes (these four notes are under the legato slur) down to E quarter note tied to quarter note next bar to D half note to (Bar 45) D dotted half note to (Bar 46) C quarter note to E half note down to (Bar 47) C dotted half note.

The timp repeats Bars 1-8 in Bars 40-47.

In Bar 48 (1:50), trombones play *mf* small octave E/G/middle C quarter notes legato mini-slurs to F/A/Line 1 E half notes to (Bar 49) E/G/C dotted half notes decrescendo to (Bar 50) F/A/Line 1 E quarter notes to E/G/D half notes to (Bar 51) Eb/A/C dotted half notes. The tuba plays small octave C quarter note down to Great octave F half note down to (Bar 49) C dotted half note decrescendo up to (Bar 50) F quarter note to G half note crescendo to (Bar 51) A dotted half note decrescendo. After a half rest in Bar 48, the timp beats forte the Great octave F quarter note up to (Bar 49) small octave C-C quarter notes (followed by a quarter rest). Silent next bar, the timp in Bar 51 (after a quarter rest) sounds *mf* the C half note trill roll.

In Bar 52 (1:59), *sords* trumpets are particularly accentuated playing *ff* Line 1 B/Line 2 E/G# [written Line 2 C#/F#/A#] rinforzando half notes down to G/Line 2 C/E [written A/D/F#] rinforzando quarter notes tied to quarter notes next bar back up to B/E/G# rinforzando half notes. *Sords* horns play *a4* Line 1 E [written B] rinforzando half note down to C [written G] rinforzando quarter note tied to quarter note next bar back up to E rinforzando half note.

In Bar 54 (2:04), Pos play forte Great octave B/small octave E/G# rinforzando half notes down to G/small octave C/E rinforzando quarter notes tied to quarter notes next bar back to B/E/G# rinforzando half notes. The tuba plays Great octave E half note down to C quarter note tied to quarter note next bar up to E half note. Horns repeat Bars 52-53 in Bars 54-55.

In Bar 56 (2:08), trumpets are soli playing *p* < > Line 1 Eb/Ab/Line 2 C [written F/Bb/D] dotted half notes (Ab man 2<sup>nd</sup> inversion) legato mini-slurs to (Bar 57) E/G/C [written F#/A/Line 2 D] dotted half notes (C maj 1<sup>st</sup> inv). Of course the C dotted half notes were tied.

In Bar 58, Pos play *p* < > Eb/Ab/middle C dotted half notes legato to (Bar 59) E/G/C dotted half notes (C dotted half notes tied). The tuba plays Great octave Ab dotted half note down to (Bar 59) C dotted half note. The timp is trill rolled on small octave C dotted half note *pp* crescendo and I believe repeated next bar (but decrescendo) unless they are tied dotted half notes (as I suspect).

In end Bar 60, horn I is solo playing *pp* > Line 1 (middle) C [written G a perfect 5<sup>th</sup> interval above] dotted half note.

End of cue. [10:08 am]

“The Mesa” *Moderato* in C time, 20 bars, cue # 383. CBS IX-51. Note: This cue was not included in the Cerberus LP/Prometheus cd. In fact, I have not yet encountered an instance of this cue being used in any of the CBS series (so far).

*Sords* trumpets play *sff* Line 2 C [written D] 16<sup>th</sup> up to G [written A] 16<sup>th</sup> down to D [written A] 8<sup>th</sup> tied to half note *sfp* < to (Bar 2) C# rinforzando dotted half note *sff* (followed by a quarter rest). Horns play *ff* small octave Eb/G/Ab/middle C rinforzando quarter notes played 4X (repeated next bar). Pos play *ff* Great octave Ab/small octave C/Eb rinforzando quarter notes played 4X (repeated next bar). The tuba plays Great octave C-C-C-C quarter notes (repeated next bar). The timp beats *f* small octave C-C-C-C quarter notes (repeated in Bar 2).

In Bar 3, trumpets play *sff* Line 2 D 16<sup>th</sup> legato up to A 16<sup>th</sup> down to E 8<sup>th</sup> tied to dotted half note *sfp* < to (Bar 4) Eb [written F natural] rinforzando dotted half note *sff*

(followed by a quarter rest). Horns play F#/A/Bb/Line 1 D quarter notes played 4X (and repeated next bar). Pos play Great octave F/Bb/small octave D quarter notes played four times (repeated next bar). The tuba plays Contra-octave Bb-Bb-Bb-Bb quarter notes (repeated next bar). The timp beats four rinforzando Great octave F quarter notes (repeated next bar).

In Bar 5, trumpets play *sfp* < *ff* Line 2 D [written E] dotted half note to D-D-D-D 16ths to (Bar 6) C# rinforzando dotted half note (followed by a quarter rest) to (Bar 7) a repeat of Bar 5 to (Bar 8) Eb [written F] rinforzando dotted half note (followed by a quarter rest). Back in Bar 5, horns play small octave Eb/G/Ab/Line 1 D rinforzando quarter notes sounded 4X to (Bar 6) F#/A/Bb/Line 1 D rinforzando quarter notes sounded 4X. Repeat these two bars in Bars 7-8. Pos play Great octave Ab/small octave C/Eb rinforzando quarter notes played 4X to (Bar 6) F/Bb/small octave D rinforzando quarter notes played 4X (repeat these two bars in the next two bars)> The tuba sounds Great octave C-C-C-C to (Bar 6) Contra-octave Bb-Bb-Bb-Bb (repeat these two bars in Bars 7-8). The timp beats small octave C-C-C-C rinforzando quarter notes down to (Bar 6) Great octave F-F-F-F rinforzando quarter notes (repeated next two bars).

In Bar 9, the trumpets play *sff* Line 2 C rinforzando 16<sup>th</sup> legato up to G 16<sup>th</sup> down to D 8<sup>th</sup> tied to stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to D rinforzando 16<sup>th</sup> up to A 16<sup>th</sup> to E 8<sup>th</sup> tied to stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar. Horns play Eb/G/Ab/Line 1 D rinforzando quarter notes played twice to F#/A/Bb/D rinforzando quarter notes played twice (repeated next bar). Horns play Great octave Ab/small octave C/Eb quarter notes played twice to F/Bb/D quarter notes played twice (repeated in Bar 10). The tuba plays Great octave C-C down to Contra-octave Bb-Bb quarter notes (repeated next bar). The timp beats small octave C-C down to Great octave F-F rinforzando quarter notes (repeated next bar).

In Bar 11 (end of Part I), trumpets play < *sff* Line 2 C#-C#-C#-C# 16ths to D rinforzando-marked D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) to Eb-Eb-Eb-Eb 16ths crescendo hairpin to D rinforzando 8<sup>th</sup> note *sff* (followed by an 8<sup>th</sup> rest). Repeat in Bar 12. Horns play Eb/G/Ab/D quarter notes to F#/A/Bb/D quarter notes (these two chords in repeat sign for the second half of this bar), repeated next bar. Pos play in this pattern Great octave Ab/C/Eb to F/Bb/D quarter notes, while the tuba plays C-Bb-C-Bb, and timp on C down to F up to C down to F (repeated next bar). Moreover, Bars 1 thru 12 are played 2X.

In Bar 13 (Part II) the cue is now *Rall.* thru Bar 16. Horns play *sfp* < Eb/G/Ab/Line 1 D [written Bb/Line 1 D/Eb/G] dotted half notes to F#/A/Bb/D rinforzando 16ths played twice (followed by an 8<sup>th</sup> rest). Repeat next bar. Pos play Great octave Ab/small octave C/Eb dotted half notes to F/Bb/D 16ths played twice (followed by an 8<sup>th</sup> rest), repeated next bar. The tuba sounds Great octave C dotted half note down to Contra-octave Bb-Bb 16ths (followed by an 8<sup>th</sup> rest) and repeated next bar. The timp is trill rolled on small octave C dotted half note down to Great octave F-F 16ths (followed by an 8<sup>th</sup> rest) and repeated next bar.

Only horns and Pos play in Bars 15-16. Horns play *sfp* < *sff* Line q Eb/G/Ab/Line 2 C dotted half notes to F#/A/Bb/Line 2 D rinforzando 8ths (followed by an 8<sup>th</sup> rest) and repeated next bar. Pos (in the "k" tenor clef) play small octave Ab/middle C/Eb dotted half notes down to F/Bb/Line 1 D rinforzando 8ths (followed by an 8<sup>th</sup> rest), repeated next bar.



In Bar 17 (now *Largo*), the quarter note = 40. Horns play *sff* stopped dotted half notes small octave B/Line 1 E [written Line 1 F#/B] followed by a quarter rest (repeated next bar). Pos (back to the standard bass clef) play *ff* Great octave Ab/small octave Db/F dotted half notes (followed by a quarter rest), repeated next bar. The tuba plays Great octave Db dotted half note (repeated next bar). The timp is trill rolled forte on Great octave F dotted half note (followed by a quarter rest) and repeated next bar. After a quarter rest, three trumpets play Line 2 C rinforzando 16<sup>th</sup> up to G 16<sup>th</sup> to Db 8<sup>th</sup> tied to half note (repeated next bar).

In Bar 19, horns play *sff* small octave B/E whole notes (whole rest held fermata in end Bar 20). Pos play *sff* Great octave Ab/small octave Db/F whole notes (silent next end bar) while the tuba plays Great octave Db whole note (silent next bar). The timp is trill rolled *ff* on Great octave F whole note (silent next bar). After a quarter rest, trumpets sound *ff* Line 2 S up to G to E [written D-A-F#] rinforzando quarter notes up to (end Bar 20) Bb [written Line 3 C] whole note *sff* held fermata.

End of cue. [11:51 am]

“Gunsmoke” *Largo* in C time, 30 bars, cue # 384. Quarter note = 40. CBS VIII 51-D-One recorded July '57 in London. Master R-IV-D.CD location: track # 22. This cue was used fairly often in the CBS western series.

Trumpets play *sfp* < Line 1 Gb/A/Bb [written Ab/B/Line 2 C] rinforzando-marked whole notes to (Bar 2) Gb/A/Bb rinforzando 16ths played twice (followed by 8<sup>th</sup>/quarter/half rest marks). Horns play *sfp* < small octave G/Bb/Line 1 D/Eb [written Line 1 D/F/A/Bb] rinforzando whole notes to (Bar 2) G/Bb/D/Eb rinforzando 16ths played twice (followed by rests). Pos play Great octave Bb/small octave Eb/Gb rinforzando whole notes to (Bar 2) Bb/Eb/Gb rinforzando 16ths played 2X (followed by rests). The tuba sounds *sfp* < Great octave Eb whole note to (Bar 2) Eb-Eb rinforzando 16ths *sff* (followed by rests).

In Bar 2, the timp (with *wood mallets*) beat *sff* Great octave F# up to small octave C back down to F# rinforzando 8<sup>th</sup> notes (crossbeam connected) to next three-note figure of same F# up to C 16ths down to F# 8<sup>th</sup> to next figure of “5” F# up to C up to Eb down to C down to F# 16ths (connected by two crossbeams) to stand-alone F# 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest).

In Bar 3, trumpets play *sfp* < Line 1 Bb/Line 2 D/Eb [written Line 2 C/E/F] rinforzando whole notes to (Bar 4) Bb/D/Eb rinforzando 16ths played twice (followed by rests). Horns play Gb/Bb/Line 1 Eb/G rinforzando whole notes to (Bar 4) two same 16<sup>th</sup> chords followed by rests. Pos play Great octave Ab/small octave F/A rinforzando whole notes to (Bar 4) two same 16<sup>th</sup> chords followed by rests. The tuba plays Great octave Db whole note to (Bar 4) Db-Db rinforzando 16ths (followed by rest marks).

In Bar 4, the timp returns to play small octave Eb down to C down 16ths down to F# 8<sup>th</sup> up to next figure of Eb-C 16ths down to F# 8<sup>th</sup> once again, and then “5” figure of Eb-C-F#-C-Eb 16ths (connected by two crossbeams) to C stand-alone 8<sup>th</sup> (followed by an 8<sup>th</sup> rest).

In Bar 5 (:16), trumpets play *a3* and *p* < Line 1 D [written E] trill to Eb [written tiny dot in parentheses ( . ) on F] to (Bar 6) C#/D/Eb rinforzando 16ths played twice (followed by rests). Horns play *a4* Line 1 D [written A] whole note trill to Db to (Bar 6) F#/Eb 16ths played twice *sff* (followed by rests). Pos play (non-trill) Great octave

Eb/small octave D/Eb whole notes to (Bar 6) Eb/C#/Eb rinforzando 16ths played twice (followed by rests). The tuba plays Great octave D whole note to (Bar 6) Great octave C#-C# 16ths followed by rests. In bar 6, the timp is trill rolled on small octave Eb quarter note *sff* down to C quarter note *sff* down to Great octave F# quarter note *sff* up to C quarter note *sff*. The timp repeats this bar in the next bar. In bar 7, trumpets are trill (*tr*^^^^^^) on Line 1 D whole note (to Eb) to C#-D after-beats (grace notes effectively). Horns are trill on D whole note to C#-D 32<sup>nd</sup> notes (grace notes). Pos play Great octave Eb/small octave D/Eb whole notes *p* <, and the tuba on Great octave D whole note.

In Bar 8 (:29), trumpets play *sff* Line 2 D [written E] whole notes to (Bar 9) C# [written D#] whole note *sff* to (Bar 10) C whole note *sff* to (Bar 11) Line 1 B [written Line 2 C#] whole note to (Bar 12) Bb dotted half note *sff* (followed by a quarter rest). Horns play Line 2 D [written A] whole note *sff* to (see the notes given for the trumpets). After a half rest in Bar 8, Pos play *sff* small octave Eb/Line 1 Eb (Pos I-II on Line 1 Eb) rinforzando half notes tied to half notes next bar (whole note duration, a sort of *hemiola* effect or syncopated rhythmic relationship) to small octave D/Line 1 D rinforzando half notes tied to half notes in Bar 10 to C# half notes tied to half notes in Bar 11 to C rinforzando half notes tied to dotted half notes in Bar 12 (followed by a quarter rest). The tuba plays the same but on Great octave register notes (Eb tied half notes to D tied half notes, and so forth). In Bar 12, the timp is trill rolled *p* < on Great octave F# dotted half note to F# up to small octave C up to Eb down to C rinforzando 16ths.

In Bar 13 (:48, start of page 2), horns are stopped (+ sign over the notes) *sff* on small octave C [written G] dotted half note decrescendo hairpin (followed by a quarter rest), repeated next three bars. Pos I-II play small octave Db dotted half note followed by a quarter rest (repeated next bar), while Pos III and the tuba play Great octave C dotted half note *sff* (repeated next three bars). After a half rest in Bar 13, the trumpets play *sfp* < *ff* Line 1 Db [written Eb] half note (repeated next three bars). The timp in Bar 13 sounds *sf* > *pp* Great octave F# dotted half note trill roll (followed by a quarter rest) up to (Bar 14) small octave C dotted half note trill roll up to (Bar 14) Eb dotted half note roll down to (Bar 16) C dotted half note trill roll.

In Bar 17 (1:01), Pos play small octave D/Line 1 D (Pos I-II on Line 1 D) whole notes *sff* to (Bar 18) C# whole notes to (Bar 19) C whole notes to (Bar 20) Great octave and small octave B whole notes. The tuba plays this on Great octave D to C# to C to Contra-octave B whole notes. After a half rest in Bar 17, trumpets play *sff* Line 2 Eb [written F] half note tied to half note next bar to D half note tied to half note next bar to C# half note tied to half note in Bar 20 to C half note tied to dotted half note in Bar 21 (followed by a quarter rest). After a half rest in Bar 17, stopped horn sounds *sff* Line 1 Eb [written Bb] half note tied to half note next bar to D half note tied to next bar, and so forth (see trumpets). In Bar 21, Pos play Great octave and small octave Bb dotted half notes (followed by a quarter rest), while the tuba plays Contra-octave Bb dotted half note. The timp is trill rolled on Great octave F# dotted half note *p* < to same F# up to small octave C up to Eb down to C rinforzando 16<sup>th</sup> notes *sff*.

In Bar 22 (1:19), the timp beats F#-F# rinforzando 16ths (followed by an 8<sup>th</sup> and quarter rest) to same Great octave F#-F# rinforzando 16ths (followed by an 8<sup>th</sup> and quarter rest). After an 8<sup>th</sup> rest, trumpets play *sff* Line 1 C dotted quarter note (followed by an 8<sup>th</sup> rest) to same C dotted quarter note. The horns play the same on small octave C notes. Pos I plays the same on small octave C notes, Pos II-III on Great octave F# notes,

and tuba on Great octave C notes. In Bar 23, the trumpets play the same pattern on Eb dotted quarter notes to (Bar 24) F# notes to (Bar 25) small octave A dotted quarter notes. Horns in Bar 23 play the same pattern on Eb dotted quarter notes to (Bar 24) F# notes to (Bar 25) A notes. Pos I plays it on small octave Eb dotted quarter notes to (Bar 24) D notes to (Bar 25) Eb notes. Pos II-III play this on small octave C notes to (Bar 24) Great octave Bb notes to (Bar 25) C notes. The tuba plays this on Great octave Eb notes to (Bar 24) D notes to (Bar 25) Eb notes. The timp plays its own pattern of 16<sup>th</sup> in Bar 23 on small octave C notes to (Bar 24) Eb notes down to (Bar 25) C notes.

In Bar 25 (1:34), the timp is trill rolled *sfp* < on Great octave F# whole note up to (Bar 27) small octave C-C 16ths (followed by an 8<sup>th</sup> and quarter rest) to same C-C 16ths followed by rests up to (Bar 28) Eb whole note roll down to (Bar 29) C-C 16ths as given to (end Bar 30) C whole note trill *sff* and held fermata.

After an 8<sup>th</sup> rest in Bar 25, trumpets play *sfp* unusually low F# dotted quarter note tied to half note up to (Bar 27) middle C whole note *sff* (horns play the same), while Pos play Great octave F# dotted quarter note tied to half note up to small octave C whole note, and the tuba plays this an octave lower register. After an 8<sup>th</sup> rest in Bar 28, the trumpets and horns play Line 1 Eb dotted quarter note tied to half note up to (Bar 29) Line 2 C dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Pos play this an octave lower register, and tuba two octaves lower.

In end Bar 30, trumpets and horns play middle C whole note *sff* and held fermata, while the Pos (I-II) play small octave C whole note, and tuba (and Pos III) on Great octave C whole note held fermata. As given, the timp is rolled on small octave C whole note.

End of cue. [1:58 pm]

“Gunfight” *Allegro* in 6/8 time, 86 bars, cue # 385. Dotted quarter note = 120. CBS VIII 51-D-One, Master R-4D. This cue was recorded in London sometime in July, 1957. CD location: track # 23. This cue was also fairly often used in the action scenes of CBS western series. It’s a long cue and I will not fully delineate it because there’s so much to do yet!

The timp beats *ff* Great octave F# up to C down to F# 8ths (crossbeam connected) up to C up to Eb down to C 8ths (crossbeam connected) to (Bar 2) a repeat of Bar 1 to (Bar 3) Great octave F#-F#-F# 8ths up to C-C-C 8ths up to (Bar 4) Eb-Eb-Eb down to C-C-C 8<sup>th</sup> note figures down to (Bar 5) Great octave F# 8<sup>th</sup> note (followed by rests).

In Bar 5 (:03), *open* trumpets play *sff* middle C-C-C (crossbeam connected) to same C-C-C (crossbeam connected) 8<sup>th</sup> notes (written D-D-D to D-D-D) to (Bar 6) Db-Db-Db [written Eb-Eb-Eb] to C-C-C 8ths (repeated next bar) to (Bar 8) C dotted half note *sff*. Horns play middle C-C-C to C-C-C [written G-G-G to G-G-G] 8<sup>th</sup> note figures to (Bar 6) Db-Db-Db to C-C-C 8ths [written Ab-Ab-Ab to G-G-G] repeated in Bar 7 to (Bar 8) C stopped ( + ) dotted half note. *Sords* Pos play small octave C-C-C to C-C-C 8ths to (Bar 6) Db-Db-Db to C-C-C 8ths (Bar 6 repeated in Bar 7) to (Bar 8) C dotted half note. The tuba sounds *ff* Great octave C dotted half note to (Bar 6) Db dotted quarter note legato to C dotted quarter note (repeated next bar) to (Bar 8) C dotted half note *sff*.

In Bar 8, the timp beats F#-F#-small octave C 8ths (crossbeam connected) played twice up to (Bar 9) Eb-Eb-C 8ths played twice down to (Bar 10) Great octave F# up to small octave C up to Eb 8ths figure (played twice) to (Bar 11) C down to Great octave F#

up to small octave Eb 8ths to C-F#-Eb 8ths to (Bar 12) small octave E 8<sup>th</sup> (followed by rests).

In Bar 12 (:09), trumpets play C-C-C to Db-Db-Db 8ths (repeated next two bars) to (Bar 15) Db dotted half note tied to dotted half note next bar. The horns and Pos play similarly (Pos in the small octave register). The tuba plays Great octave C dotted quarter note legato to Db dotted quarter note (repeated next two bars) to (Bar 15) Db dotted half note tied to next bar. The timp in Bar 15 returns to play *p* < small octave C-C-C to C-C-C 8ths (repeated next bar) to (Bar 17) Great octave F# quarter note up to small octave C 8<sup>th</sup> down to F# quarter up to C 8<sup>th</sup> down to (Bar 18) F# quarter note up to small octave Eb 8<sup>th</sup> down to F# up to Eb once again.

In Bar 19 (:15), trumpets play Line 1 G-G-G to G-G-G 8ths to (Bar 20) Ab-Ab-Ab to G-G-G 8ths (repeated next bar) down to (Bar 22) small octave G dotted half note tied to dotted half note next bar. Horns play small octave G-G-G to G-G-G 8ths to (Bar 20) Ab-Ab-Ab to G-G-G 8ths (repeated next bar) to (Bar 22) G stopped dotted half note tied to next bar. Pos play also the small octave 8ths down to (Bar 22) Great octave G dotted half note tied to next bar. The tuba plays Great octave G dotted half note to (Bar 20) Ab dotted quarter note legato to G dotted quarter note (repeated next bar) to (Bar 22) Contra-octave G dotted half note tied to next bar. The timp in Bar 22 plays *p* < Great octave F#-F#-F# to F#-F#-F# 8ths (repeated next bar) up to (Bar 24) small octave C quarter note up to Eb 8<sup>th</sup> down to Great octave F# quarter note (followed by an 8<sup>th</sup> rest) and repeated next bar.

In Bar 26 (:20), trumpets play *sff* middle C-C rinforzando 8ths (crossbeam connected) followed by an 8<sup>th</sup> rest to C rinforzando quarter note (followed by an 8<sup>th</sup> rest). Repeat next three bars. Horns play this pattern on small octave F# note, Pos I on small octave C notes, Pos II-III on Great octave F# notes, and tuba on Great octave C notes. Note of course the often-employed C-F# tritone dissonant interval relationship. The timp beats small octave C-C 8ths (followed by an 8<sup>th</sup> rest) to C quarter note (followed by an 8<sup>th</sup> rest), repeated in Bar 27. After a quarter rest in Bar 28, the timp beats small octave C rinforzando 8<sup>th</sup> (followed by a quarter rest) to same C 8<sup>th</sup> (repeated next bar).

Skipping to Bar 39 (:31), *open* Pos play Great octave Bb/small octave F/A dotted quarter notes *sfp* < to Great octave A/small octave Gb/Bb 8ths *sff* (followed by a quarter rest). Repeat thru Bar 44. The tuba plays Great octave Gb dotted quarter note to F 8<sup>th</sup> (followed by a quarter rest) and repeated next five bars. After a quarter and two 8<sup>th</sup> rests in Bar 39, the timp beats small octave Eb-Eb rinforzando 8<sup>th</sup> notes (crossbeam connected), repeated next bar. After a quarter and two 8<sup>th</sup> rests in Bar 41, the timp beats C-C rinforzando 8ths, repeated next bar. After the same rests in Bar 43, the timp beats Great octave F#-F# 8ths (repeated next bar).

In Bar 45 (:36), horns play *sfp* < *sff* Gb/Bb/Line 1 F/A dotted quarter notes to F/A/Line 1 Gb/Bb 8ths (followed by a quarter rest). Repeat thru Bar 50. After a quarter and 8<sup>th</sup> rest in Bar 45, trumpets play *sff* Line 1 F#/A/Bb rinforzando 8ths (followed by a quarter rest). Repeat thru Bar 50. After a quarter/8<sup>th</sup>/quarter rest in Bar 45, the timp beats *sff* small octave Eb rinforzando 8<sup>th</sup> note to (Bar 46) C 8<sup>th</sup> in that rest pattern to (Bar 47) Great octave F# in that rest pattern up to (Bar 48) small octave Eb 8<sup>th</sup> down to (Bar 49) C down to (Bar 50) F#.

In Bar 51 (:42), trumpets sound *sfp* < *sff* Line 1 Bb/Line 2 F/A dotted quarter notes to Line 1 A/Line 2 Gb/Bb 8ths (followed by a quarter rest), repeated thru Bar 56.

Horns double up and play Line 1 Gb/Bb dotted quarter notes to F/A 8ths (followed by a quarter rest), repeated next five bars. After a quarter and 8<sup>th</sup> rest, Pos play Great octave Gb/A/Bb 8ths (followed by a quarter rest), repeated thru Bar 56, while the tuba plays this on Great octave F 8ths. After an 8<sup>th</sup> rest, the timp beats *fff* small octave Eb rinforzando 8<sup>th</sup> (followed by two 8<sup>th</sup> rests) to same Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to (Bar 52) C 8ths in that rest pattern to (Bar 53) Great octave F# notes in that pattern to (Bar 54) F#-C-Eb 8ths (followed by a quarter and 8<sup>th</sup> rest) repeated next two bars.

Etc. [3:02 pm]

“Victory” *Allegro Con Brio* in 9/8 time, 14 bars, cue # 386. Dotted quarter note = 120. CD location: track # 24 (:44). So far I haven’t heard this cue being used in the CBS western series.

The trumpets play the triumphant melody line fortissimo (*ff*) on Line 2 C up to Eb 8ths down to Line 1 Bb rinforzando 8<sup>th</sup> (these three 8ths are crossbeam connected) tied to 8<sup>th</sup> note in the next figure to C 8<sup>th</sup> down to Line 1 G rinforzando 8<sup>th</sup> tied to 8<sup>th</sup> down to Eb to D 8ths to (Bar 2) middle C dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest). In bar 2, the Pos take over that line on middle C up to Eb 8ths down to small octave Bb 8<sup>th</sup> tied to 8<sup>th</sup> to CC 8<sup>th</sup> down to G 8<sup>th</sup> tied to 8<sup>th</sup> down to Eb to D 8ths to (Bar 3) small octave C dotted half note tied to quarter note. Horns in Bar 1 play *ff* G/Bb/middle C/Eb 8ths 3X (crossbeam connected) to two more such triplet figures (repeated next bar). This is the C min 7<sup>th</sup> tonality. The timp is trill rolled in Bar 3 on small octave C dotted half note tied to quarter note (followed by an 8<sup>th</sup> rest), and then on Great octave F notes in Bar 5.

Etc.

### Desert Suite

While *Western Saga* cues were used immediately at the start of the tracked CBS series in the 1957/58 season (such as the second episode of *HGWT*), *Desert Suite* cues did not commence until at least February 22, 1958 (“The Cabin” episode of *Gunsmoke*). So this “suite” was apparently composed months after the *Western Saga* cues were recorded in July, 1957, although one legal document I studied had annotated on a cue sheet that the *Desert Suite* contract was June 21, 1957. If this is so, I wonder why the music was not used until nearly eight months after that date? I suspect it took Herrmann only a few weeks to compose the suite but the recording of it occurred much later (perhaps not until sometime at the end of 1957 or early 1958). No annotations were made on the written score (unlike *Western Saga*) alluding to the dates of recording.

I hand-copied these cues during October/November 1994 at UCLA Music Library Special Collections. The instrumentation is precisely the same as the *Western Saga* cues: 3 trumpets, 4 horns, 3 trombones, tuba, and timp.

“Prelude (The Desert)” *Maestoso* in C time, 40 bars, cue # 554-1 (cue I of the suite). Quarter note = 60. CD location: Vol 2 : American Gothic, track # 17 (a poor recording). I believe the first instance of this cue being used was the *HGWT* episode titled “In An Evil Time” (airdate September 20, 1958). See page 29 of my companion CBS

paper, “Bernard Herrmann Music in *Have Gun Will Travel* and Other Classic CBS Series” in the Bernard Herrmann Society site (to be included in the June 2006 update).

Trumpets play *ff* Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] half notes to Bb/Eb/G [written C/F/A] half notes (or B minor to Eb major tonalities) to (Bar 2) B/D/F# whole notes. Horns play *ff* small octave F#/B/Line 1 D/F# [written middle C#/F#/A/Line 2 C#] half notes to G/Bb/Line 1 Eb/G [written D/F/Bb/D] half notes to (Bar 2) C#/F#/A/C# whole notes.

After a quarter rest in Bar 2, Pos play *ff* small octave D down to Great octave Bb down to G *rinforzando*-marked (> symbol above each note) quarter notes to (Bar 3) F# whole note. The tuba (after a quarter rest) plays Great octave D down to Contra-octave Bb down to G quarter notes to (Bar 3) F# whole note. In Bar 3, the timp sounds forte Great octave F# whole note trill roll.

In Bar 4 (:11), stopped (+) horns play *ff* the same half notes as in Bar 1 to (Bar 5) the same whole notes as in Bar 2 (but in stopped effect). After a quarter rest in Bar 5, the tuba is *solo* playing forte crescendo (*f* <) Great octave G legato up to Bb up to small octave D quarter notes down to (Bar 6) Great octave F# whole note decrescendo hairpin. After a half rest in Bar 6, trumpets are now *sords* (muted) playing *p* < B/Line 2 D/F# to Bb/Eb/G quarter notes to (Bar 7) B/D/F# whole notes decrescendo. After a quarter rest in Bar 7, horns are now *sords* playing *p* > small octave Bb/Line 1 Eb/G (horns I-II on G) quarter notes to B/D/F# half notes. After a half and quarter rest in Bar 7, the tuba plays *p* > Great octave G quarter note legato to (Bar 8) F# dotted half note to G quarter note to (Bar 9) F# dotted half note down to Contra-octave G quarter note to (Bar 10) F# whole note. After a quarter rest in Bar 8, the *sords* Pos play *p* > G/Bb/Line 1 D (G min) quarter notes to F#/A/C# (F# min) half notes. The timp in Bar 8 is trill rolled *p* > on Great octave F# dotted half note (followed by a quarter rest) and repeated next bar to (Bar 10) F# whole note roll.

After a quarter rest in Bar 10 (:32), *open* horn I plays *pp* < small octave D up to A up to Line 1 D [written small octave A-Line 1 E-A] quarter notes to (Bar 11) Ab/Bb/Line 1 D/F# whole notes *p* >. After a quarter rest in Bar 11, muted trumpet I plays Bb up to Line 2 D up to F# quarter notes to (Bar 12) D/F#/A [written E/G#/B] whole notes *mf* >. After a quarter rest in Bar 12, *open* trombone I plays *p* < Great octave A up to small octave D up to A quarter notes to (Bar 13) F#/A#/middle C# whole notes (F# maj) decrescendo. After a quarter rest in Bar 13, the tuba plays *p* < Great octave C# up to F# up to A# quarter notes to (Bar 14) small octave C# whole note, while the Pos in Bar 14 play E/G/B whole notes. The combined tonality is the C# half-dim 7<sup>th</sup> (C#/E/G/B).

After a quarter rest in Bar 14, the timp softly beats *p* Great octave F#-F#-F# quarter notes (repeated thru Bar 17). *Sords* horns in Bar 15 play *p* > G/Bb/Line 1 D/F# whole notes. In Bar 16, trumpets play G/Bb/Line 1 D whole notes.

Part II starts on Bar 17. The Pos plays *p* > Great octave B/D/F# whole notes while the tuba plays Contra-octave B whole note. Bar 18 starts a pyramid effect of layered sounds (in this case, the horns). So we find horn IV playing *p* < small octave D [written A] whole note. After a quarter rest, horn III plays A [written Line 1 E] dotted half note. After a half rest, horn II plays Line 1 D [written A] half note. After a half and quarter rest, horn I plays A [written Line 2 E] quarter note. In Bar 19, horns are now stopped effect playing *f* > small octave F/B/Line 1 Eb/Ab whole notes. After a quarter rest, the timp is trill rolled *f* > on small octave D dotted half note.

In Bar 20, the tuba sounds *p* < Contra-octave G whole note. After a quarter rest, Pos III plays Great octave Bb dotted half note. After a half rest, Pos II plays small octave D half note. After a half and quarter rest, Pos I plays F# quarter note. Also, after a quarter rest, trumpets play *p* < Bb up to Line 2 D to F# quarter notes. In Bar 21, the Pos play small octave Db/F/Bb whole notes *f* > while the tuba plays Great octave Db whole note. Trumpets play Bb/Line 2 Db/F whole notes *f* >. After a quarter rest, the timp sounds a trill roll on Great octave F# dotted half note.

In Bar 22 (1:34), horns play forte legato half notes middle C#/F#/A/Line 2 C# to C/F/Ab/C to (Bar 23) B/Line 1 E/G/B to Bb/Eb/Gb/Bb. After a quarter rest, the timp beats *sf* Great octave rinforzando F# quarter note (followed by a quarter rest) up to small octave D rinforzando quarter note (repeated next bar). *Sords* trumpets in Bar 26 play forte F#/A/Line 2 C# half notes legato to F/Ab/C half notes to (Bar 27) E/G/B [written F#/A/Line 2 C#] half notes to Eb/Gb/Bb [written F/Ab/C] half notes. After a quarter rest in Bar 26, the timp beats small octave D quarter note (followed by a quarter rest) to same D quarter note (repeated next bar).

In Bar 28 (1:55), the timp is trill rolled *f* > on Great octave F# whole note. After a quarter rest, *open* horns play small octave D up to A up to Line 1 D quarter notes to (Bar 29) Ab/Bb/Line 1 D/F# stopped whole notes *sff* >. After a quarter rest in Bar 29, *sords* trumpets play Bb up to Line 1 D up to F# quarter notes to (Bar 30) D/F#/A whole notes *sff* >. Horns in Bars 30-31 repeat Bars 28-29. After a quarter rest in Bar 31, trumpets play Bb up to D up to F# quarter notes once again to (Bar 32) Bb/Db/F whole notes. After a quarter rest in Bar 32, Pos play Great octave Bb up to small octave Db up to F quarter notes while the tuba plays this an octave lower register.

In Bar 33 (2:13), Pos play Great octave A/small octave D/F# whole notes, and the tuba sounds Great octave D whole note *sff* >. The timp is trill rolled *f* > on small octave D whole note. After a quarter rest, the horns play *a4* and *f* < on Bb up to Line 1 D up to Gb quarter notes to (Bar 34) Bb/D/Gb/Bb stopped whole notes. Trumpets in Bars 34-35 repeat Bars 29-30.

After a quarter and dotted 8<sup>th</sup> rest in Bar 35, horns sound *sff* middle C/Eb/Gb/Bb [written G/Bb/Line 1 Db/F] 8<sup>th</sup> notes (C half-dim 7<sup>th</sup>) to same C/Eb/Gb/Bb stopped half notes tied to whole notes decrescendo next bar. After a half/quarter/8<sup>th</sup> rest in Bar 35, the timp beats *sf* small octave D 8<sup>th</sup> to (Bar 36) same D whole note trill roll. After a half rest in Bar 36, the Pos play *p* Great octave A/small octave D/F# half notes tied to whole notes next bar, and the tuba sounds the Great octave D tied notes. After a half rest in Bar 37, *sords* trumpets play *pp* Bb/Line 2 D/F# half notes tied to whole notes next bar. After a half rest in Bar 38, *sords* horns return for the last time to play small octave G/middle C/E (horns I-II on E) half notes tied to whole notes next bar. After a half rest in Bar 39, the timp is rolled on Great octave F# half note tied to whole note in end Bar 40 and held fermata. In bar 40, *sords* Pos play *pp* F#/A#/Line 1 C# (F# maj) whole notes held fermata, and the tuba sounds Great octave F# whole note held fermata.

End of cue. [8:40 pm Thursday]

“Mirages” *Slow* in C time, 51 bars, cue # 554-2. Quarter note = 50. This cue was not included in the Cerberus/Prometheus albums. The first time this cue was used on CBS was in “The Cabin” episode of *Gunsmoke* (airdate February 22, 1958), dvd Chapter 2 from 6:45 to 9:16.

The timp incessantly plays *pp* (*sempre*) the droning effect of Great octave F#-F#-F#-F# quarter notes repeated thru Bar 50 to (end Bar 51) F# whole note trill roll *ppp* and held fermata.

In Bar 2, *sords* trombones (*Pos*) play *pp* small octave D/F#/Bb whole notes, and the tuba sounds Contra-octave Bb whole note (combined Bb augmented chord). In Bar 3, *sords* trumpets play *pp* (*sempre*) G/Line 2 C/E whole notes. In Bar 4, *sords* horns play *pp* (*sempre*) small octave F#/A#/middle C#/F# whole notes. In Bar 6, muted *Pos* play C/E/A (A min 1<sup>st</sup> inv) whole notes (tuba on Contra-octave A whole note). In Bar 7, the trumpets play Bb/Line 2 Db/F (Bb min) whole notes. In Bar 8, horns play G#/B/Line 1 E/G# (E maj) whole notes. In Bar 10, *Pos* play Great octave F/A/small octave C (F maj) whole notes, while the tuba plays Contra-octave F# whole note (I wonder if indeed I hand-copied incorrectly on this bar). In Bar 11, trumpets play B/Line 2 D/F# (B min) whole notes. In Bar 12, horns play G/middle C/E/G (C maj) whole notes. In Bar 14, *Pos* play C/F#/Line 1 C whole notes (tuba on Great octave C whole note). In Bar 15, trumpets play Bb/Line 2 D/F# whole notes. In Bar 16, horns play G#/B/Line 1 D/F# (G half-dim 7<sup>th</sup>) whole notes. In Bar 18, *Pos* play Great octave B/small octave D/G# whole notes (tuba on Contra-octave B). In Bar 19, trumpets play Ab/C/Eb whole notes. In Bar 20, horns play A/Line 1 D/F#/A (D maj).

[end session 10:09 pm]

The timp is solo in Bar 21 playing the F#-F#-F#-F# quarter notes. In Bars 22-24, *Pos* and tuba play a legato passage of mainly half notes. *Pos* I-II play small octave (*Pos* III on Great octave; tuba on Contra-octave) A to B half notes to (Bar 23) Line 1 (small octave for *Pos* III; Great octave for tuba) C# to D half notes down to small octave Ab whole note. The timp is solo in Bar 25. In Bar 26, horns play *pp* small octave F#/Bb/Line 1 D/F# half notes to G#/B/E/G# half notes legato to (Bar 27) F#/Bb/D/F# (Bb aug) whole notes. The timp is solo in Bar 28 (start of page 2). In Bar 29 (start of Section B), trumpets play *pp* (*sempre*) A/Line 2 C/E half notes legato to Bb/Db/F half notes to (Bar 30) B/D/F# half notes to C/E/G half notes down to (Bar 31) G/Bb/D whole notes. The timp is solo in Bar 32. In Bar 33, horns return to play F#/Bb/D/F# half notes to G/middle Cb/Eb/G half notes back to (Bar 34) F#/Bb/D/F# whole notes. The timp is solo in Bar 35.

In Bar 36, *Pos* play Great octave Bb/small octave D/G# whole notes legato minislurs to (Bar 37) A/F#/A whole notes, while the tuba plays *pp* on Great octave E whole note to (Bar 37) D whole note. In Bar 38, horns play *pp* Bb/Line 1 D/E/G# whole notes legato to (Bar 39) A/D/F#/A whole notes. In Bar 40, trumpets play Bb/Line 2 D/E whole notes to (Bar 41) A/Line 2 D/F# whole notes. The timp is solo in Bar 42.

In Bar 42 (start of Section C), *Pos* play small octave D/F#/Bb whole notes *pp* while the tuba sounds Contra-octave Bb whole note. After a half rest, trumpets play *pp* G/Line 2 C/E half notes tied to whole notes next bar. After a half rest in Bar 44, horns play F#/A#/middle C#/F# [written middle C#/E#/G#/Line 2 C#] half notes tied to half notes in Bar 45 (followed by a half rest). In Bar 46, *Pos* play C/E/A whole notes, and the tuba plays Contra-octave A whole note. After a half rest, trumpets play Bb/Line 2 Db/F half notes tied to whole notes next bar. After a half rest in Bar 47, horns play G#/B/E/G# half notes tied to half notes next bar (followed by a half rest). In Bar 49, *Pos* play C#/F#/A# whole notes, and the tuba sounds Contra-octave F# whole note. After a half rest, horns play A#/middle C#/F#/A# half notes tied to whole notes in Bar 50. After a half rest in Bar 50, trumpets play A#/Line 2 C#/F# [written B#/Line 2 D#/G#] half notes tied



to whole notes in end Bar 51 (and held fermata). In Bar 51, the timp is now trill rolled on Great octave F# whole note *ppp* and held fermata.

End of cue. [9:22 pm Friday. Earlier I posted a reply on the Rozsa Forum in the “Rick Victor” topic thread, reminiscing on my experience with him in a film music *soiree* about 10 years ago, several of us watching the pilot show of *Perry Mason*]

“North Horizon” *Maestoso* in C time, 46 bars, cue # 554-3. CBS VIII 56-D-Five, cuts 19, 20, 21; CBS VIII 48-D, cuts 12, 13, 14. Quarter note = 60. CD location: track # 23 (starting Bar 21). Box 7 UCLA. So far I have not found an instance of this cue, or any fragment thereof, used in the CBS series I’ve examined.

Four horns sound *sff* Line 1 D [written A] quarter note up to A [written Line 2 E] dotted half tied to whole notes next two bars. In Bar 2, trumpets play *sff* Line 2 D [written E] quarter note up to A [written B] dotted half note tied to whole notes next two bars. In Bar 3, three Pos play small octave F# quarter note up to middle C# dotted half note tied to whole notes next two bars. In Bar 5, the timp beats *ff* Great octave A quarter note up to small octave D dotted half note trill roll tied to whole notes next two bars. After a quarter rest in Bar 5, the tuba sounds *sff* Great octave D dotted half note tied to whole notes next two bars decrescendo.

Bars 7 thru 12 repeat Bars 1-6 except this time around the horns are stopped ( + ), and the trumpets and Pos are now *sords* (*hard mutes*).

In Bar 13, horns are now *sords* playing *ff* Line 1 D quarter note up to A dotted half note tied to whole notes next two bars. In Bar 14, trumpets now play with *cup mutes*, again Line 2 D quarter note up to A dotted half note tied to two whole notes. In Bar 15, Pos now play with cup mutes on F# quarter note up to C# dotted half note tied to whole notes next two bars. In Bar 17, the tuba plays forte Great octave A quarter note legato down to D dotted half note tied to whole notes next two bars. After a quarter rest in Bar 17, the timp is trill roll on D dotted half note tied to next two bars.

After a half and quarter rest in Bar 18, Pos play *p* on Fb/Ab/Bb quarter notes to (Bar 19) Fb/Ab/Bb half notes to same Fb/Ab/Bb quarter notes to same Fb/Ab/Bb quarter notes tied to quarter notes next bar to Fb/Ab/Bb dotted half notes > *ppp* and held fermata. Then a *short* fermata is placed right above the bar line separating Bars 20-21 (Bar 21 is the start of Part II).

In Bar 21 (start of cd track # 23), *open* horns play *fff* Line 1 D half note to same D dotted quarter note to D 8<sup>th</sup> up to (Bar 22) A whole note tied to whole note next bar. After a half rest in Bar 22, *open* trumpets play Line 2 D half note to (Bar 23, start of page 2) D dotted quarter note to D 8<sup>th</sup> up to A half note tied to whole note next bar and tied to half note in Bar 25 (followed by a half rest). In Bar 24, *open* Pos play small octave F# half note to F# dotted quarter note to F# 8<sup>th</sup> up to (Bar 25) middle C# whole note tied to whole note next bar. After a half rest in Bar 25, the timp is trill roll on Great octave A half note *p* < to (Bar 26) A dotted quarter note (non-trill) to A 8<sup>th</sup> up to small octave D half note trill roll tied to whole notes next two bars. After a half rest in Bar 26, the tuba plays Great octave D half note tied to whole notes next two bars.

In Bar 28 (:19), the horns play *ff* small octave A stopped quarter note up to Line 1 D stopped half note to same D stopped quarter note up to (Bar 29) A stopped whole note tied to whole notes next two bars. In Bar 29, trumpets in hard mutes play *ff* Line 1 A [written B] quarter note up to D half note to D quarter note up to (Bar 30) A whole note

tied to whole notes next two bars. In Bar 30, Pos in hard mutes play *ff* F# quarter note up to middle C# half note to C# quarter note up to F# whole note tied to next two bars. In bar 31, the timp beats *ff* Great octave A quarter note up to small octave D half note to same D quarter note to (Bar 32) same D whole note trill roll tied to whole notes next two bars. In Bar 32, the tuba sounds *ff* Great octave D whole note tied to whole notes next bar.

In Bar 35, *sords* horns play *ff* small octave D up to Line 1 E to D quarter note up to A quarter note tied to whole notes next three bars. In Bar 36 (:41), trumpets in cup mutes play *ff* Line 1 A up to E to D quarter notes up to A quarter note tied to whole notes next three bars. In Bar 37, Pos in cup mutes play F# up to C# up to D quarter notes up to F# quarter note tied to whole notes next two bars. In Bar 39, the tuba plays forte Great octave A quarter note down to D dotted half note tied to whole notes next two bars. After a quarter rest in Bar 39, the timp is trill rolled *mf* on small octave D dotted half note tied to whole notes next two bars. Then the Pos in Bars 40-42 repeat the Fb/Ab/Bb patterns of notes as given earlier in Bars 18-20. A fermata is placed on the bar line between Bars 42-43.

In Bar 43, open trumpets play *sff* Line 2 D/F#/A [written E/G#/B] whole notes (D major tonality). Open horns play *sff* Line 1 F#/A [written Line 2 C#/E] whole notes. In Bar 44, open Pos play *ff* F/Bb/Line 1 D (Bb maj 2<sup>nd</sup> inv) whole notes, and the tuba sounds on Great octave Bb whole note. In Bar 45, trumpets return to play *sff* the same D/F#/A whole notes tied to whole notes in end Bar 46 (held fermata). Horns play F#/A whole notes tied to whole notes next bar. In Bar 46, Pos play Great octave A/small octave D/F# whole notes held fermata, and the tuba on Great octave D whole note. The timp is trill roll on small octave D whole note held fermata.

End of cue. [11:11 pm Saturday]

[Sunday, April 30 at 8:53 am]

“South Horizon” Cue # 554-4. CBS 8-51-D-3. Box 8 UCLA. CD location: track # 19.

“East Horizon” *Lento Tranquillo* in C time, 19 bars, cue # 554-5. Box 8 UCLA. CBS 8-51-D3. Quarter note = 60. CD location: Track # 22. Note: This cue was used at least half a dozen to a dozen times in the CBS series. This music (especially the first nine bars) demonstrates a sense of almost alien remoteness or wilderness, a rather cold and uninviting landscape.

Trumpets in cup mutes play *pp* Line 1 Eb/Bb/Line 2 Eb [written F/Line 2 C/F] half notes legato mini-slurs up to Gb/Line 2 Cb/Gb [written Ab/Db/Ab] half notes. Repeat in Bar 2. Pos in cup mutes play *pp* small octave Gb/Bb (Pos I-II on Bb) half notes legato to Eb/middle Cb/Eb half notes. Repeat in Bar 2. The timp is trill roll *ppp* on Great octave F# whole note thru Bar 9.

In Bar 3, trumpets now play D/A/Line 2 D [written E/B/E] half notes legato up to F#/B/F# [written G#/Line 2 C#/G#] half notes. Repeat in Bar 4. Pos play F#/A half notes to D/F#/B (B min 1<sup>st</sup> inv) half notes. Repeat in Bar 4. Trumpets in Bar 5 plat middle C#/B/Line 2 C# half notes up to E/B/E [written F#/Line 2 C#/F#] half notes, repeated next bar. Pos play F#/A half notes to C#/G/B half notes, repeated next bar. In Bar 7 (:22), trumpets play small octave B/Line 1 F#/B [written middle C#/G#/Line 2 C#] half notes to

D/G/D half notes. Repeat in Bar 8. Pos play D/F# half notes to Great octave B/small octave G/B half notes, repeated next bar. In Bar 9 (:29), trumpets play C#/F#/Line 2 C# whole notes, while the Pos sound C#/F#/A# (F# maj 2<sup>nd</sup> inv).

In Bar 10 (:33), *sords* horns I-II play *pp* Line 1 D/F# [written A/Line 2 C#] quarter notes legato to E/G# [written B/Line 2 D#] quarter notes to F#/A [written Line 2 C#/E] back to E/G# quarter notes (all four chords are played under the legato umbrella/curve line). Repeat in Bar 11. The tuba plays *pp* Great octave B whole note legato to (Bar 11) Bb dotted half note (followed by a quarter rest).

In Bar 12, the horns continue actually on the same legato quarter notes as delineated in Bar 10 but now played by horns III-IV (while horns I-II take a two-bar smoke break). The tuba plays Great octave A whole note legato slur to (Bar 13) G# dotted half note (followed by a quarter rest). In Bar 14, horns I-II return to repeat the Bar 10 notes (repeated next bar). The tuba plays F# whole note to (Bar 15) E dotted half note (followed by a quarter rest). Horns III-IV in Bars 16-17 return to play the same legato quarter note passage. The tuba plays D whole note to (Bar 17) C dotted half note (followed by a quarter rest).

In Bar 18, the horns play a mild overlapping effect. Horns I-II sound *pp* D#/F# [written A#/Line 2 C#] dotted half notes (followed by a quarter rest). After a quarter rest, horns III-IV play *pp* small octave B/D# [written Line 1 F#/A#] dotted half notes. Combined we hear (at least on the third beat) the B maj (B/D#/F#) tonality. The tuba sounds *pp* Contra-octave B whole note. In end Bar 19, horns I-II repeat the D#/F# dotted half notes followed by a quarter rest held fermata. After a quarter rest, horns III-IV play B/D# dotted half notes held fermata. The trumpet, tuba and timp lines each show a whole rest held fermata.

End of cue. [9:59 am]

“West Horizon” *Maestoso* in C time, 20 bars, cue # 554-5. CBS VIII 51-D-Three (cuts 14, 15, 16, 17, 18). Quarter note = 60. This cue was not included in the Cerberus/Prometheus albums. These are actually a set of four cues of similar structure. Part I offers Bars 1-5; Part II is Bars 6-10, and so forth. So far I have not heard one instance of this music being used in the CBS series.

Horns are *a4* playing *sff* middle C [written G above] half note to same G grace note up to Line 2 C half note tied to whole notes next three bars. In Bar 2, trumpets are *a3* playing *sff* Line 1 Ab [written Bb] half note to Ab grace note up to Line 2 Ab half note tied to whole notes next two bars. In Bar 3, Pos are *a3* playing small octave E half note to E grace note up to Line 1 E half note tied to whole note next bar. After a half rest in Bar 4, the tuba sounds *ff* Great octave C half note tied to whole note in Bar 5 (held fermata). After a half rest, the timp is trill roll *ff* on small octave C half note tied to whole note next bar (held fermata). In Bar 5, trumpets sound *sff* Line 2 C/E/G [written D/F#/A] whole notes (C maj) held fermata. Horns there play middle C/E/G (horns I-II on G) whole notes [written G/B/Line 2 D] held fermata. Pos play G/middle C/E whole notes held fermata. Then there is a *short* (as annotated) fermata held above the bar line between Bars 5-6.

Now we come to part II with a different sequencing of instruments (and different notes). Trumpets in Bar 6 play *sff* Line 1 E [written F#] half note to E grace note up to Line 2 E half note tied to whole notes thru Bar 9. In Bar 7, horns play small octave Ab [written Line 1 Eb] half note to Ab grace note up to Line 1 Ab half note tied to whole

notes thru Bar 9. In Bar 8, Pos play small octave C half note to C grace note up to Line 1 C half note tied to whole note next bar. After a half rest in Bar 9, the tuba plays Great octave C half note tied to whole note held fermata in Bar 10, while the timp is trill roll on small octave C notes. In Bar 10, the trumpets play *sff* C/Eb/Ab (Ab maj 1<sup>st</sup> inv) whole notes held fermata. Horns play Ab/Line 2 C [written Line 2 Eb/G] whole notes (horns I-II on C; horns III-IV on Ab). Pos play Ab/middle C/Eb (Ab maj root position) whole notes held fermata. Then another short fermata is held on the bar line between Bars 10-11.

Next we come to part III. Pos in Bar 11 play *ff* Great octave Ab half note to Ab grace note up to small octave Ab half note tied to whole notes next three bars (thru Bar 14). In Bar 12, horns play small octave E [written B] half note to E grace note up to Line 1 E half note tied to whole notes next two bars. In Bar 13, trumpets play middle C [written D] half note to same C grace note up to Line 2 C half note tied to whole note next bar. After a half rest in Bar 14, the tuba sounds *ff* Great octave C half note tied to whole note held fermata next bar (while the timp is trill rolled on small octave C notes). In Bar 15, trumpets play *sff* F#/A/Line 2 C whole notes held fermata, horns on Line 1 C/D whole notes, and Pos on C/F#/A whole notes held fermata. Another short fermata is held on the bar line between Bars 15-16.

Finally we come to part IV. Horns in Bar 16 play (as in Part I) middle C half note to grace note up to Line 2 C half note tied to whole notes next three bars. In Bar 17, Pos play *ff* small octave Ab half note to grace note up to Line 1 Ab half note tied to whole notes next two bars. In Bar 18, trumpets play Line 1 E half note to E grace note up to Line 2 E half note tied to whole note next bar. After a half rest in Bar 19, the tuba sounds once again the Great octave C half note tied to whole note held fermata in end Bar 20 (the timp is trill rolled on small octave C tied notes). In Bar 20, trumpets play Line 2 C/E/G whole notes held fermata. Horn sound *sff* on Line 1 A [written Line 2 E] whole note held fermata. Pos play Line 1 C/E/G whole notes held fermata. The combined tonality is either the A min 7<sup>th</sup> (A/C/E/G) or, more likely with the timp and tuba on C, the C maj 6<sup>th</sup> tonality (C/E/G/A).

End of cue. [10:41 am]

“Ghost Town” *Lento Tranquillo* in C time, 25 bars, cue # 554-7. CD location: track # 20. This music was used several times at least in the CBS series, especially the westerns.

Three *sords* (*cup mutes*) trumpets play *pp* small octave B/Line 1 E/B [written C#/F#/Line 2 C#] quarter notes legato to C#/F#/C# quarter notes to D#/G#/D# quarter notes back to C#/F#/C# quarter notes to (Bar 2) B/F#/B to C#/F#/C# quarter notes to C#/E/G# (C# min) half notes. Pos play Great octave G#/small octave E/G# quarter notes to A/F#/A quarter notes to B/G#/B quarter notes back to A/F#/A quarter notes to (Bar 2) G#/E/G# to A/F#/A quarter notes to Great octave B/small octave E/G# (E maj) half notes. After a half rest in Bar 2, the tuba plays *pp* Great octave E whole note. After a half rest, the timp is trill rolled on small octave E half note.

In Bar 3 (:07), *sords* horns play *pp* small octave A/middle C#/E/F# [written E/G#/B/Line 2 C#] quarter notes legato slur to C#/E/F#/A [written G#/E/Line 2 C#/E] quarter notes, and then back to those two chords in the second half of this bar. In Bar 4, horn I plays Line 1 G# to F# [written Line 2 D#-C#] quarter notes to same F# to E

quarter notes. Altri horns play small octave A/middle C#/D# half notes legato to G#/B/middle C# half notes [written E/G#/A# half notes to D#/F#/G# half notes].

Bars 6-7 repeat Bars 1-2 except that the end half notes for the trumpets are now E/B/Line 2 E, and Great octave B/small octave G#/B half notes for the trombones. I forgot to write in the timp and tuba but I believe (after a half rest in Bar 6) the tuba once again plays the Great octave E half note, and timp on small octave E half note roll. In Bar 7, horns play A/middle C#/E/F# quarter notes to C#/E/F#/A quarter notes. Then horn I plays G# to F# quarter notes while altri horns play small octave A/middle C#/D# half notes. In Bar 8, horn I plays F# to E quarter notes while altri horns play small octave G#/B/Line 1 C# half notes. Then horns play A/B/Line 1 D#/G# half notes.

Bar 9 repeats Bar 1. Trumpets in Bar 10 then play B/E/B to C#/F#/Line 2 C# quarter notes legato down to Ab/Line 1 D/Ab half notes. Pos in Bar 10 play Great octave G#/small octave E/G# quarter notes to A/F#/A quarter notes down to Great octave F/Bb/small octave F half notes. After a half rest in Bar 10, the tuba sounds *pp* Contra-octave Bb half note, while the timp is rolled on Great octave Bb half note. In Bar 11, horns I-II play Line 1 D/F to E/G to F/Ab to E/G quarter notes to (Bar 12) D/F to E/G quarter notes to D/F half notes. Horns III-IV play small octave Ab/Bb [written Line 1 Eb/F] whole notes tied to whole notes next bar.

Bar 13 repeats Bar 1. Trumpets in Bar 14 continue on B/E/B to C#/F#/C# quarter notes to Db/F/Ab half notes. Pos play Great octave G#/small octave E/G# to A/F#/A quarter notes to Ab/small octave F/Ab half notes. After a half rest, the tuba plays Great octave Db half note. In Bar 15, horns return to play Bb/Line 1 Db/F/Ab (Bb min 7<sup>th</sup>) quarter notes legato to Ab/middle C/Eb/Gb (Ab Dom 7<sup>th</sup>) quarter notes, and then a repeat of those two chords to (Bar 16) B/Line 1 D/Gb/Bb (??) half notes to Ab/Db/F/Ab half notes.

Bar 17 repeats Bar 1. Trumpets in Bar 18 play small octave B/Line 1 E/B to C#/F#/C# quarter notes to Eb/Ab/C half notes. Pos play Great octave G#/small octave E/G# to A/F#/A quarter notes to Eb/Ab/middle C half notes. After a half rest in Bar 18, the tuba plays Great octave Ab half note, and the timp is rolled on small octave C half note. In Bar 19, horns I-II play E/G# to D/F# quarter notes played twice. Horns III-IV play *pp* Ab/middle C whole notes. In Bar 20, horns I-II now play Line 1 E/G# whole notes. Horns III-IV play Ab/middle C to Bb/D quarter notes played twice.

Bar 21 repeats Bar 1. Trumpets in Bar 22 play B/Line 1 E/B to C#/F#/C# quarter notes to E/B/Line 2 E half notes to (Bar 23) F#/Line 2 C#/F# half notes to G#/Line 2 E/G# half notes tied to whole notes in Bar 24 (whole rest held fermata in end Bar 25). Pos in Bar 22 play Great octave G#/small octave E/G# to A/F#/A quarter notes to B/G#/B half notes to (Bar 23) A/small octave F#/A half notes to B/E/G# half notes tied to whole notes next bar. In Bar 24, the tuba plays Great octave E whole note. The tuba is rolled on small octave E whole note.

After a half rest in Bar 24, horns return to play *pp* small octave G#/B/Line 1 E/G# (E maj) half notes tied to whole notes in end Bar 25 held fermata.

End of cue. [4:22 pm]

“Sandstorm” *Moderato* in C time, 98 bars, cue # 554-8. Quarter note = 80. CBS 9-51. Box 8 UCLA. This music was never released on LP/cd. However, it was played quite often in the CBS series. Its first use was on November 22, 1958 in *both* the

*Gunsmoke* and *HGWT* shows (“How To Kill A Friend” episode and “A Snare For Murder” episode respectively).

The timp is trill rolled *pp* on Great octave F whole note thru Bar 3 *pp* < *mp*. Repeat in Bars 6-8 but now the dynamic marking and build is *p* < *mf*. Repeat in Bars 11-13 but there the dynamic marking is *mf* < *f*. Repeat in Bars 16-18 but now the dynamic marking is *f* < *ff*.

Back in Bar 1, Pos with cup mutes play *pp* < *mp* Great octave Bb/D/F# (Bb aug) whole notes tied to whole notes next two bars. They repeat Bars 1-3 in Bars 6-8 but dynamically as *p* < *mf* (and so forth). See the timp analysis in the above paragraph.

In Bar 2, *sords* horns play *pp* < *mp* small octave Ab/middle Cb/Eb [written Eb/Gb/Bb] whole notes tied to whole notes next two bars. Repeat in Bars 7-9 but now the dynamic build is *p* < *mf*. Repeat in Bars 12-14 as *mf* < *f*. Repeat in Bars 17-19 as *f* < *ff*.

In Bar 3, trumpets in cup mutes play *pp* < *mp* Line 1 B/D/F# [written C#/E/G#] whole notes tied to whole notes next two bars. Repeat in Bars 8-10 but in the dynamic marking of *p* < *mf*. Repeat in Bars 13-15 as *mf* < *f*. Repeat in Bars 18-20 as *f* < *ff*.

In Bar 21, Pos play *sfp* < *mp* Great octave F#/small octave E/G whole notes tied to whole notes next two bars. The tuba plays Contra-octave F# tied whole notes. Repeat in Bars 26-28 but in the dynamic marking of *sfp* < *mf*. Repeat in Bars 31-33 as *sfp* < *f*. Repeat in Bars 36-38 as *sfp* < *fff*.

Back in Bar 21, the timp is trill rolled on small octave C whole note tied to whole notes next two bars *sfp* < *mp*. Repeat in the changes of dynamic build as given for the Pos & tuba.

In Bar 22, the horns play *sfp* < *mp* small octave Bb/Line 1 Db/E/G [written F/Ab/B/Line 2 D] whole notes tied to whole notes next two bars. Repeat in Bars 26-29, then Bars 32-34, and then Bars 37-39 in the dynamic marking changes as given.

In Bar 23, trumpets play *sfp* < *mp* Line 1 Bb/Db/F [written C/Eb/G] whole notes tied to whole notes next two bars. Repeat in Bars 28-30, then, 33-35, and then 38-40 in the dynamic build changes.

In Bar 41, the timp is rolled on Great octave F whole note tied to half note next bar (followed by a half rest). The tuba plays *sff* > Contra-octave Bb whole note tied to half note next bar. Pos play Great octave Bb/D/F# whole notes tied to half notes next bar (followed by a half rest). In Bar 42, horns play small octave F/Ab/middle Cb/Eb [written C/Eb/Gb/Bb] or F half-dim 7<sup>th</sup> whole notes tied to half notes next bar (followed by a half rest). In Bar 43, trumpets play *sff* > B/Line 2 D/F# [written C#/E/G#] whole notes.

In Bar 44, the timp is trill rolled on small octave C whole note tied to half note next bar (followed by a half rest). The tuba plays Contra-octave F# whole note tied to half note next bar, and Pos on Great octave F#/small octave E/G tied notes (followed by a half rest). In Bar 45, horns play *sff* > Bb/Line 1 Db/E/G whole notes tied to half notes next bar (followed by a half rest). In Bar 46, trumpets play Bb/Line 2 Db/F [written C/Eb/G] whole notes.

Bars 47-49 repeat Bars 41-43 but the dynamic marking is now *p* < *ff*. Bars 50-52 repeat Bars 44-46 but the dynamic markings are now *p* < *ff* once again.

Starting in Bars 53-56, the pyramid effect is now reversed. Trumpets play *sff* B/Line 2 D/F# whole notes (then silent until Bar 57). Horns play F/Ab/middle Cb/Eb whole notes tied to whole notes next bar (silent in Bars 55-56). Pos play Great octave Bb/small octave D/F# whole notes tied to whole notes next two bars (silent in Bar 56).

The timp is trill rolled on Great octave F whole note tied to next three bars but decrescendo in Bars 54-55 and then crescendo hairpin in Bar 56.

In Bar 57, trumpets play *sff* Bb/Line 2 Db/F whole notes. Horns play Bb/Line 1 Db/E/G whole notes tied to whole notes next bar. Pos play Great octave F#/small octave E/G whole notes tied to next two bars, and the tuba on Contra-octave F# tied whole notes. The timp is trill rolled on small octave C whole notes thru Bar 60.

In Bar 61, trumpets now play *sff* B/Line 2 D/F# half notes legato to Bb/Db/F half notes (repeated thru Bar 64). Horns play F/A/middle C/E whole notes legato mini-slurs to (Bar 62) Bb/Db/E/G whole notes (these two bars are repeated next two bars). Pos play Great octave Bb/small octave D/F# dotted half notes to Great octave F#/small octave E/G quarter notes tied to (Bar 62) half notes back to Bb/D/F# half notes tied to quarter notes in Bar 63 to F#/E/G dotted half notes. The tuba plays Contra-octave Bb dotted half note down to F# quarter note tied to half note next bar to Bb half note tied to quarter note in Bar 63 to F# dotted half note. The timp beats Great octave F dotted half note decrescendo up to small octave C quarter note tied to half note next bar down to F half note tied to (Bar 63) quarter note up to C dotted half note.

In Bar 64, Pos play Bb/small octave D/F# whole notes tied to whole notes next bar, and the tuba on Contra-octave Bb tied whole notes. The timp beats Great octave F whole note decrescendo to (Bar 65) F whole note crescendo to (Bar 66) F quarter note *sff* (followed by a quarter and half rest). Horns in Bar 65 play D/Ab/Cb/Eb whole notes tied to half notes next bar (followed by a half rest). In Bar 66 (start of page 3), trumpets play *sff* B/Line 2 D/F# whole notes.

In Bar 67, the timp plays a four-note ruff of three grace notes (notated as 32<sup>nd</sup> notes) small octave C-C-C to same C quarter note (followed by a quarter and half rest). After a quarter rest, trumpets play *sfp* < Bb/Line 2 Db/F dotted half notes tied to next bar, and then (in Bar 69) B/D/F# whole notes *sff*. After a quarter rest in Bar 67, horns play Bb/Line 1 Db/E/G dotted half notes tied to whole notes next bar, and then (in Bar 69) F/Ab/Cb/Eb whole notes *sff*. After a quarter rest in Bar 67, Pos play Great octave F#/small octave E/G dotted half notes tied to whole notes next bar crescendo to (Bar 69) Bb/D/F# whole notes *sff*. The tuba plays Contra-octave F# dotted half note tied to whole note next bar *sfp* < to (Bar 69) Contra-octave Bb whole note *sff*.

In Bar 70, the timp beats Great octave F-F-F grace notes to F quarter note (followed by a quarter and half rest). After a quarter rest, trumpets play *sfp* < B/Line 2 D/F# dotted half notes tied to whole notes next bar to (Bar 72) Bb/Db/F whole notes *sff*. After a quarter rest in Bar 70, horns play F/Ab/Cb/Eb dotted half notes tied to whole notes next bar to (Bar 72) Bb/Db/E/G whole notes *sff*. After a quarter rest, Pos play Bb/small octave Db/F dotted half notes tied to whole notes next bar to (Bar 72) F#/small octave E/G whole notes. The tuba plays Contra-octave Bb dotted half note tied to whole note next bar down to (Bar 72) F# whole note.

In Bar 73, trumpets play *ff* B/D/F# half notes to Bb/Db/F half notes (repeated next bar). Horns play F/Ab/Cb/Eb half notes up to Bb/Line 1 Db/E/G half notes (repeated next bar). Pos play Bb/small octave D/F# half notes to F#/E/G half notes (repeated next bar). The tuba plays Contra-octave Bb down to F# half notes. After a quarter rest, the timp beats *sff* Great octave F quarter note (followed by a quarter rest) up to small octave C quarter note (repeated in Bar 74).

In Bar 75, trumpets play *p* < *sff* B/D/F# half notes to Bb/Db/F rinforzando quarter notes (followed by a quarter rest). Horns play F/Ab/Cb/Eb half notes legato to Bb/Db/E/G rinforzando quarter notes (followed by a quarter rest). Pos play Bb/small octave D/F# half notes to F#/small octave E/G rinforzando quarter notes (followed by a quarter rest). The tuba plays Contra-octave BB half note down to F# quarter note. After a half rest, the timpanist beats *ff* small octave C down to Great octave F rinforzando quarter notes. Repeat Bar 75 in Bar 76.

In Bar 77, trumpets sound *sff* > *pp* B/Line 2 D/F# (B min) whole notes tied to whole notes next two bars. Horns play F/Ab/Cb/Eb whole notes tied to whole notes next bar. Pos play Bb/small octave D/F# whole notes. The tuba plays Contra-octave Bb whole note. The timpanist plays Great octave F whole note trill roll. The timpanist is solo in Bar 80 playing F trill roll crescendo to (Bar 81) small octave C roll *sff* >. In Bar 81, trumpets return to play BB/Line 2 Db/F whole notes *sff* > *pp* tied to whole notes next two bars. Horns play Bb/Db/E/G whole notes tied to whole notes next bar only. Pos play F#/small octave E/G whole notes. The tuba plays Contra-octave F# whole note *sff* > *pp*. In Bar 84, horns play F/Ab/Cb/Eb whole notes tied to whole notes next bar. Trumpets in Bar 85, trumpets play B/D/F# whole notes tied to next bar *p* < >. In Bar 86, Pos play Bb/D/F# whole notes tied to next bar, and tuba on Contra-octave Bb whole note tied to next bar. The timpanist is trill rolled *p* < > on Great octave F whole note tied to next bar. In Bar 88, horns play *p* Bb/Db/E/G whole notes tied to whole notes next bar. In Bar 89, trumpets play Bb/Db/F whole notes tied to whole notes next bar. Pos in Bar 90 play F#/small octave E/G whole notes tied to next bar, and the tuba on Great octave F# tied whole notes. The timpanist is rolled *p* < > on small octave C tied whole notes. In Bar 92, horns play F/Ab/Cb/Eb whole notes tied to next bar *pp* < >. Trumpets in Bar 93 play B/D/F# whole notes tied to next bar *pp* < >. Horns in Bar 95 play Bb/Db/E/G whole notes tied to next bar *pp* < >. Trumpets in Bar 96 play *pp* < > Bb/Line 2 Db/F whole notes tied to next bar. In end Bar 97, Pos return to play *pp* Great octave Bb/small octave D/F whole notes held fermata, while the tuba sounds Contra-octave Bb whole note held fermata. The timpanist is rolled on Great octave F whole note held fermata.

End of cue. [7:28 pm]

“The Mountains” *Maestoso* in C time, 33 bars, cue # 554-9. CD location: track # 21. Quarter note = 70. So far I’ve only found this cue used once: HGWT episode “Solid Gold Patrol (airdate 12/13/58).

Horns are *a4* playing *ff* rinforzando quarter notes Line 1 G down to middle C to D to small octave A [written Line 1 D-Line 1 G-A-E] up to (Bar 2) E [written B] rinforzando whole note *sff*. After a quarter rest, the timpanist beats *sff* rinforzando-marked quarter notes small octave C down to Great octave G to A. Horns repeat Bar 1 in Bar 3 to (Bar 4) F# [written Line 2 C#] rinforzando whole note *sff*. After a quarter rest in Bar 4, the timpanist beats C down to Great octave A back up to C rinforzando quarter notes. Horns in Bar 5 play G down to E down to C up to B [written Line 2 D-Line 1 B-G-Line 2 F#] rinforzando quarter notes down to D [written A] rinforzando whole note *sff*. After a quarter rest in Bar 6, the timpanist beats Great octave G to A up to small octave C rinforzando quarter notes. Horns repeat Bar 5 in Bar 7 to (Bar 8) A [written Line 2 E] rinforzando whole note *sff*. After a quarter rest, the timpanist beats C down to A up to C rinforzando quarter notes.



In Bar 9 (:24), Pos I-II sound *ff* small octave D whole notes (notated as two whole notes side-by-side) while Pos III and the tuba play Great octave D whole note (notated side-by-side). After a quarter rest, trumpets make their debut in this cue playing legato descending quarter notes Line 2 D/F#/A [written E/G#/B] to C/E/G to A/C/E up to (Bar 10) Line 2 D/F#/A whole notes. After a quarter rest in Bar 10, horns play *ff* on Line 1 D/F#/A (horns I-II on A) quarter notes [written A/Line 2 C#/E] to C/E/G quarter notes down to small octave A/middle C/E quarter notes up to (Bar 11) D/F#/A whole notes. After a quarter rest in Bar 11, Pos play *ff* small octave D/F#/A to C/E/G down to Great octave A/small octave C/E quarter notes to (Bar 12) D/F#/A whole notes. After a quarter rest in Bar 12, the timp beats *ff* C down to A up to C rinforzando quarter notes. In Bar 13, the tuba sounds *ff* Great octave D whole note. After a quarter rest, trumpets return to play forte Line 2 D/F/A down to C/E/G down to A/C/E quarter notes up to (Bar 14) D/F/A whole notes. After a quarter rest in Bar 14, horns play legato descending quarter notes D/F/A to C/E/G to A/C/E quarter notes up to (Bar 15) D/F/A whole notes. After a quarter rest in Bar 15, Pos play D/F/A to C/E/G to A/C/E quarter notes up to (Bar 16) D/F/A whole notes. After a quarter rest in Bar 16, the timp beats forte Great octave A-G-A rinforzando quarter notes.

In Bar 17 (:48, start of page 2), horns play forte G down to C to D down to small octave A (same as Bar 1) quarter notes up to (Bar 18) E whole note. In Bar 18, trumpets play Line 2 G down to C to D down to Line 1 A quarter notes up to (Bar 19) E whole note *sff*. After a quarter rest in Bar 18, the timp beats forte small octave C down to G to A quarter notes. Horns in Bar 19 play G-C-D-A quarter notes once again up to (Bar 20) F# whole note. Trumpets in Bar 20 play (see Bar 18) to (Bar 21) F# whole note *sff*. After a quarter rest in Bar 20, the timp beats C-A-C quarter notes. Horns in Bar 21 play G down to E down to middle C up to B quarter notes down to (Bar 22) D whole note. Trumpets play G down to E down to C down to Line 1 B quarter notes up to (Bar 23) D whole note. After a quarter rest in Bar 22, the timp beats Great octave G-A-small octave C rinforzando quarter notes. Horns in Bar 23 play (see Bar 21) to (Bar 24) A whole note. Trumpets in Bar 24 play (see Bar 22) to (Bar 25) A whole note *sff*. After a quarter rest in Bar 24, the timp beats C-A-C quarter notes. After a quarter rest in Bar 25, horns play G down to E down to middle C quarter notes. After a quarter rest, the timp beats C-C-C quarter notes.

In Bar 26 (1:15), horns now play *sff* D/E/G/Bb [written A/B/Line 2 D/F#] dotted half notes (followed by a quarter rest), repeated next two bars. After a quarter rest, trumpets play Line 2 D/E/G dotted half notes (repeated next two bars). After a half rest, Pos play Great octave G/small octave E/A half notes (repeated next two bars). The timp beats Great octave G rinforzando quarter note (followed by two quarter rests) up to small octave C rinforzando quarter note (repeated next two bars).

In Bar 29 (1:24, *Molto Largamente*), horns play G down to E to C up to B quarter notes *ff* to (Bar 30) A [written Line 2 E] dotted half note *sff* (followed by a quarter rest). The timp beats Great octave G quarter note followed by rests. After a quarter rest in Bar 30, trumpets play Line 2 D/E/F dotted half notes. After a quarter rest, Pos play Great octave G/small octave E/A dotted half notes, and tuba on Great octave C. After a half and quarter rest in Bar 30, the timp beats the C rinforzando quarter note down to (Bar 31) G quarter note (followed by rests). Horns in Bar 31 play (see Bar 29) up to (Bar 32) Line 2 D [written A] whole note *sff*. After a quarter rest in Bar 32, trumpets play D/E/F dotted

half notes tied to whole notes in end Bar 33 held fermata. After a quarter rest in Bar 32, Pos play Great octave G/small octave E/A dotted half notes tied to fermata held whole notes next bar, and the tuba plays Great octave C tied notes. Horns in Bar 33 show a whole rest held fermata. After a quarter rest in Bar 32, the timp beats C-C-C quarter notes down to (end Bar 33) Great octave G whole note trill roll held fermata.

End of cue. [8:52 pm]

“Noonday” *Moderato* in C time, 34 bars, cue # 554-10. Note: I believe in small parentheses the cue is subtitled “Campfire.” Quarter note = 70. So far I have not heard this cue used in the CBS series (for example, not once in the first three seasons of *HGWT*). This music was not included in the Cerberus/Prometheus albums.

Horns are overwhelmingly highlighted in this cue (most used soli). *Sords* horns I-II play forte Line 1 G/B [written Line 2 D/F#] quarter notes legato down to middle C/E [written G/B] quarter notes up to F#/A [written Line 2 C#/E] half notes. In Bar 2, horns III-IV take over to play forte E/G [written B/Line 2 D] quarter notes down to small octave A/C [written Line 1 E/G] quarter notes up to D/F# [written A/Line 2 C#] half notes. In bar 3, horns I-II return to play forte small octave A/middle C quarter notes up to G/B quarter notes to F#/A half notes. In Bar 4, horns III-IV return to play small octave A/middle C up to D/F# quarter notes to C/E half notes.

In Bar 5, horns I-II play A/C to B/D to middle C/E up to E/G quarter notes legato to (Bar 6) D/F# whole notes. After a quarter rest in Bar 6, horns III-IV play A/C down to F#/A back to A/middle C quarter notes up to (Bar 7) C/E whole notes. After a quarter rest in Bar 7, horns I-II play G/B to F#/A to E/G quarter notes to (Bar 8) F#/A [written Line 2 C#/E] whole notes. After a quarter rest in Bar 8, horns III-IV play B/Line 1 D down to G/B to E/G quarter notes up to (Bar 9) B/D dotted half notes, etc.

[end session 9:36 pm] ... [resume Monday, May 1, 2006 at 5:25 pm]

“The Trail” *Allegretto* in C time, 57 bars, cue # 554-11. CBS 8-51-D 3. The written score is located in Box 8 at UCLA Music Library Special Collection (CBS Collection). Quarter note = 80-90. CD location: track # 18. Note: Although this is *very* interesting music, it was rarely used in the CBS series. So far I’ve only heard it twice, both in *Gunsmoke* episodes. The first once is a great episode titled “Innocent Broad,” located in Chapter 2 starting at 2:12. It was broadcast April 26, 1958. Next is the “Monopoly” episode (airdate October 4, 1958), located in Chapter 3 at 3:07.

Trumpets in cup mutes play *pp* Line 1 G/B/Line 2 D [written A/Line 2 C#/E] 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to E/G/B [written F#/A/Line 2 C#] 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) back up to G/B/D 8ths (followed by an 8<sup>th</sup> rest) down again to E/G/B 8ths (followed by an 8<sup>th</sup> rest). This is G maj (G/B/D) to E min (E/G/B) chords. Repeat Bar 1 in the next 11 bars (thru Bar 12). The timp beats small octave D 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to Great octave G 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) down to E 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) back up to G 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat thru Bar 12.

In Bar 2, *sords* horns play *pp* < > Line 1 D [written A] half note legato down to small octave E [written B] half note up to (Bar 3) A [written Line 1 E] whole note. Horns return in Bar 5 to play middle (written G) half note legato down to small octave D [written A] half note crescendo up to (Bar 6) G [written Line 1 D] whole note

decrescendo. In Bar 8, the horns return to play Line 1 E [written B] half note legato down to small octave A [written Line 1 E] half note up to (Bar 9) Line 1 F# [written Line 2 C#] whole note decrescendo hairpin. In Bar 11, horns now play Line 1 D [written A] half note legato down to small octave G [written Line 1 D] half note crescendo up to (Bar 12) B [written Line 1 F#] whole note decrescendo.

In Bar 13 (:30), Pos in cup mutes now play *pp* the 8<sup>th</sup> note chords ostinato previously played by the trumpets. So trombones play small octave G/B/Line 1 D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to E/G/B 8ths (followed by an 8<sup>th</sup> rest) back up to G/B/D 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down again to E/G/B 8ths (followed by an 8<sup>th</sup> rest). Repeat thru Bar 24. In Bar 14, the tuba plays *pp* < small octave D down to Great octave E half notes up to (Bar 15) A whole note decrescendo hairpin. In Bar 17, the tuba returns to play small octave C down to Great octave D half notes crescendo up to (Bar 18) G whole note decrescendo. In Bar 20, the tuba now plays small octave E down to Great octave A half notes up to (Bar 21) small octave F# whole note. In Bar 23, the tuba plays small octave D down to Great octave G half notes up to (Bar 24) B whole note.

In Bar 25 (1:00), *sords* horns now play the ostinato 8<sup>th</sup> note chords. They play *p* small octave Ab/middle C/Eb/G [written Line 1 Eb/G/Bb/Line 2 D] 8<sup>th</sup> notes (Ab maj 7<sup>th</sup>). After an 8<sup>th</sup> rest, they play F/Ab/middle C/Eb [written Line 1 C/Eb/G/Bb] 8<sup>th</sup> notes (F min 7<sup>th</sup>) followed by an 8<sup>th</sup> rest. Then they play once again the Ab maj 7<sup>th</sup> 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to F min 8ths notes (followed by an 8<sup>th</sup> rest). Repeat Bar 25 thru Bar 36. The timpani returns to play Great octave G 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Play this note/rest pattern 4X in Bar 25, and repeat thru Bar 36. In Bar 26, trumpets play *pp* < > Line 2 C [written D] up to Eb [written F] half notes legato up to (Bar 27) G [written A] whole note. In Bar 29, the trumpets then play Eb down to C half notes down to (Bar 30) Line 1 G [written A] whole note. In Bar 32, trumpets now play Line 1 Eb up to G half notes up to (Bar 33) Bb [written Line 2 C] whole note. In Bar 35, trumpets play Line 1 Ab down to F half notes down to (Bar 36) D [written E] whole note.

In Bar 37 (1:30), Pos in cup mutes play *pp* Gb/Bb/middle C 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to Eb/Gb/Bb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) back up to Gb/Bb/C 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) down to Eb/Gb/Bb 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Repeat thru Bar 51. In Bar 38, four horns play *p* middle C [written G] to adjacent D [written A] half notes back to (Bar 39) middle C whole note. In Bar 41, horns then play Line 1 Ab [written Line 2 Eb] to Gb [written Line 2 Db] half notes crescendo down to (Bar 42) Line 1 D [written Line 1 A] whole note decrescendo. In Bar 44, horns play Line 1 Eb to F [written Line 1 Bb to Line 2 C] half notes legato up to (Bar 45) Gb [written Line 2 Db] whole note. In Bar 47, horns play Line 1 D [written A] whole note crescendo to (Bar 48) Eb [written Bb] whole note decrescendo. In Bar 50, the horns then play D whole note legato to (Bar 51) C [written G] whole note.

In Bar 52 (2:06, *poco a poco rall*), trumpets play the notes as given in Bar 1 (followed by a rest in Bar 53) returning to repeat those 8<sup>th</sup> note chords in Bar 54 (silent in Bar 55) to a repeat of Bar 1 in Bar 56. The same applies for the timpani repeating Bar 1 in Bars 52, 54, and 56. In Bar 53, horns play *pp* small octave Gb/Bb/middle C/E [written Db/F/G/B] whole notes (repeated in Bar 55).

In end Bar 57, trumpets are soli playing *pp* Line 1 G/B/Line 2 D [written A/Line 2 C#/E] whole notes held fermata.

End of cue. [7:21 pm]

“Midnight” *Lento* in C time, 25 bars, cue # 554-12. Quarter note = 60. Note: This cue was not included in the Cerberus/Prometheus albums, nor have I (so far) detected it in any of the CBS western series (and *Perry Mason*).

Horns play *pp* unusually low Great octave Bb/small octave D/Ab/Line 1 D [written small octave F/A/Line 1 Eb/A] whole notes. The tuba sounds Contra-octave Bb whole note crescendo-decrescendo. The timpani is trill rolled *pp* < > on Great octave F whole note. In Bar 2, trumpets play *pp* < > Gb/Bb/Line 2 C [written Ab/Line 2 C/D] whole notes, and the Pos (attached with cup mutes) play Bb/Line 1 C/Eb whole notes. Repeat Bars 1-2 in Bars 3-4.

In Bar 5, horns now play small octave E/G/middle C/E [written B/Line 1 D/G/E] or C maj whole notes *pp* < >. The tuba plays once again the Contra-octave Bb whole note. The timpani is trill rolled on Great octave Bb whole note. In Bar 6, trumpets return to play *pp* < > G/BB/Line 2 D [written A/C/E] whole notes, and Pos play Bb/Line 1 D/E whole notes. Repeat Bars 5-6 in Bars 7-8. In Bar 9, horns play *pp* < > Ab/Bb/Line 1 D/F# [written Line 1 Eb/F/A/Line 2 C#] whole notes. The tuba plays Great octave E whole notes, and the timpani is rolled on Great octave Bb whole note. In Bar 10, the trumpets play Ab/Line 2 C/D whole notes, and the Pos play Ab/middle C/D whole notes. Repeat Bars 9-10 in Bars 11-12.

Part II of this cue starts on Bar 13 with a completely different pattern. *Sords* horns I-II play *pp* middle C/E [written G/B] quarter notes up to G/B [written Line 2 D/F#] quarter notes to Gb/Bb half notes tied to half notes in Bar 14 (followed by a half rest). After a half and quarter rest in Bar 13, muted horns III-IV play *pp* < > small octave G/B [written Line 1 D/F#] quarter notes up to Line 1 D/F# [written A/Line 2 C#] quarter notes to Db/F dotted half notes tied to quarter notes in Bar 15 (followed by a quarter and half rest). After a quarter and half rest in Bar 14, trumpets I-II play *pp* < > A/Line 2 C# [written B/D#] quarter notes to (Bar 15) G/B [written A/Line 2 C#] quarter notes back to A/C# dotted half notes.

In Bar 16, Pos play *pp* G/Bb/Line 1 D (G min) half notes to G/A/middle C# half notes legato to (Bar 17) F/Bb/Line 1 D (Bb maj 2<sup>nd</sup> inv) whole notes decrescendo. The tuba plays Great octave Eb whole note *pp* < to (Bar 17) Contra-octave Bb whole note decrescendo. The timpani is trill rolled on Great octave Bb whole note down to (Bar 17) F whole note decrescendo. After a quarter rest in Bar 17, trumpets play *p* > G/Line 2 C/E [written A/D/F#] quarter notes legato to F/Bb/Line 2 D [written G/C/E] half notes.

In Bar 18, *open* horns return to play Eb/G/Bb/Line 1 D (Eb maj 7<sup>th</sup>) half notes legato to G/A/middle C# half notes to (Bar 19) D/F/Bb/D whole notes. Pos are silent. The tuba plays Great octave Eb whole note legato slur down to (Bar 19) Contra-octave Bb whole note. The timpani is trill roll on Great octave Bb whole note down to (Bar 19) F whole note. After a quarter rest in Bar 19, trumpets play *p* > F/Bb/Line 2 D quarter notes to G/C/E half notes. In Bar 20, Pos are soli playing *pp* < > F/Bb/Line 1 D half notes legato to G/middle C/E half notes.

Bars 21-22 repeat Bars 13-14 except that horns III-IV at the end of Bar 14 (Db/F dotted half notes) are *not* tied to quarter notes next bar. In Bar 23, trumpets play *pp* F/Bb/Line 2 D whole notes legato (Bar 24) F/Bb/D whole notes. After a half rest in Bar 23, Pos play Great octave Bb/small octave F/Line 1 D half notes. After a half rest, the tuba plays Contra-octave Bb half note. After a half rest, the timpani is trill rolled *pp* on Great

octave F half note. After a half rest in Bar 24, Pos play Great octave Bb/small octave D/Ab half notes, tuba on Contra-octave Bb half note, and timp once again rolled on F half note. In end Bar 25, the *open* horns play *pp* Great octave Bb/small octave F/Bb/Line 1 D whole notes held fermata.

End of cue. 10:09 pm. End of session.]

[resume Sunday, May 7, 2006 at 12:08 pm before going out to *Souplantation*]

“Dry Lakes” *Moderato* in C time, 21 bars, cue # 554-13. Quarter note = 80.

This cue was not included in the Cerberus/Prometheus albums. So far I have not detected this music in any of the CBS series except for two isolated bars in the “Treasure Trail” episode of *HGWT* (see my companion piece paper in the Bernard Herrmann Society site).

Trumpets in *hard mutes* play *sff* > *pp* Ab/Bb/Line 2 D [written Bb/Line 2 C/E] whole notes. Pos play *sff* small octave D/E/G# 16ths twice (connected by two crossbeams) followed by 8<sup>th</sup>/quarter/half rest marks. The tuba sounds Contra-octave Bb-Bb 16ths followed by rests, and the timp beats *sff* Great octave F-F 16ths followed by rests. Pos/tuba/timp repeat Bar 1 thru Bar 6.

In Bar 2, stopped ( + ) horns sound *sff* > small octave Ab/Bb/Line 1 D/F [written Line 1 Eb/F/A/Line 2 C] whole notes. In Bar 3, trumpets return to play *sff* > Bb/Line 2 D/E [written C/E/F#] whole notes. In Bar 4, stopped horns return to play *sff* > Ab/Bb/D/F# whole notes. In Bar 5, trumpets return to play Line 2 Db/F/G [written Eb/G/A] whole notes. In Bar 6, horns play Bb/Line 1 Db/F/A [written F/Ab/Line 2 C/E] stopped whole notes.

In Bar 7 (one of the bars heard in that Paladin episode), Pos play D/E/G# to E/F/A rinforzando 8<sup>th</sup> notes (connected by a crossbeam) to stand-alone D/E/G# rinforzando 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and half rest). Repeat thru Bar 12. The tuba sounds Great octave F down to Contra-octave Bb 8ths (crossbeam connected) up to F stand-alone 8<sup>th</sup> followed by rests (repeated next five bars). The timp sounds Great octave F up to Bb 8ths back to F stand-alone 8<sup>th</sup> followed by rests (repeated thru Bar 12). After a quarter rest. Trumpets play *sfp* < *ff* Line 2 G# [written A#] dotted half note. After a quarter rest, the horns play *sfp* < *ff* Line 1 stopped G# [written Line 2 D#] dotted half note. In Bar 8, trumpets then play (after the initial quarter rest) Line 2 E [written F#] dotted half note, while the stopped horns play Line 1 E [written B] dotted half note. In Bar 9, after a quarter rest, the trumpets sound Line 2 D [written E] dotted half note, while the stopped horns sound Line 1 D [written A] dotted half note. After a quarter rest in Bar 10, trumpets sound Line 1 Bb [written Line 2 C] dotted half note, while the stopped horns play Line 1 Bb [written Line 2 F] dotted half note as well. In Bar 11, after a quarter rest, trumpets play Line 1 A [written B] dotted half note, and stopped horns play Line 1 [written Line 2 E] A dotted half note. After a quarter rest in Bar 12, trumpets play Line 1 Ab [written Bb] dotted half notes, and the horns play Line 1 Ab [written Line 2 Eb] stopped dotted half note *sfp* < *ff*.

Pos, tuba and timp are soli in Bars 13-14. Pos play *ff* D/E/G#-D/E/G# 16ths (followed by an 8<sup>th</sup> and quarter rest) to E/F/A-E/F/A 16ths (followed by an 8<sup>th</sup> and quarter rest), repeated in Bars 14 thru 17. The tuba plays Contra-octave Bb-Bb 16ths (followed by an 8<sup>th</sup> and quarter rest) up to Great octave F-F 16ths (followed by an 8<sup>th</sup> and quarter rest). Repeat next four bars. The timp beats Great octave Bb-Bb 16ths (followed by an 8<sup>th</sup> and quarter rest) down to F-F 16ths (followed by an 8<sup>th</sup> and quarter rest). Repeat thru Bar 17.

In Bar 15, trumpets start to play legato half notes *f* < Line 1 G# to A [written A#-B] to (Bar 16) Bb to A [written Line 2 C-Line 1 B] half notes decrescendo to (Bar 17) G# whole note (decrescendo). Horns play the same on small octave G to A [written Line 1 D#-E] half notes to (Bar 16) Bb to A [written F-E] half notes to (Bar 17) G# whole note decrescendo (all notes are under the legato umbrella).

In Bar 18 (*Rall.*), Pos play D/E/G#-D/E/G# 16ths (followed by rests), repeated next two bars. The tuba plays Contra-octave Bb-Bb 16ths followed by rests (repeated thru Bar 20). The timp beats *sff* Great octave F-F 16ths followed by rests (repeated next two bars). After a quarter rest in Bar 18, trumpets play *sff* Line 2 E [written F#] dotted half note (repeated next two bars). After a quarter rest, horns play Line 1 E stopped dotted half note (repeated next two bars).

In end Bar 21, Pos play *sff* D/E/G# whole notes held fermata. The tuba plays Great octave E whole note held fermata. The timp is trill rolled *sff* on Great octave Bb whole note held fermata. After a quarter rest, trumpets play *sff* Line 1 D/E/G# dotted half notes held fermata. And after a quarter rest, the horns are stopped on Line 1 D/F/Ab/Bb [written A/Line 2 C/Eb/F] dotted half notes held fermata.

End of cue.

“Cloudless Skies” *Lento Tranquillo* in C time, 18 bars, cue # 554-14. Quarter note = 60. So far I detected this music only once, located in the “Juliet” episode of *HGWT* (airdate January 31, 1959). Of course, as in most of the *Desert Suite* cues, this cue was not included in the Cerberus/Prometheus albums.

Horns I-II (*sords*) play *pp* < small octave B/Line 1 D [written Line 1 F#/A] quarter notes legato down to G/B quarter notes down to E/G quarter notes up to middle C/E quarter notes to (Bar 2) B/D whole notes decrescendo hairpin. In Bar 2, trumpets I-II in cup mutes play the same legato quarter notes as the horns but an octave higher register to (Bar 3) B/Line 2 D [written Line 2 C#/E] whole notes decrescendo. In Bar 3, Pos I-II in cup mutes play *pp* < as the horns to (Bar 4) B/Line 1 D whole notes decrescendo.

After a quarter rest in Bar 4, trumpets play Line 1 G/B up to B/Line 2 D back to G/B quarter notes legato up to (Bar 5) Line 2 C/E half note to B/D half notes tied to whole notes next bar. After a half and quarter rest in Bar 5, horns I-II return to play small octave G/B quarter notes up to (Bar 6) B/Line 1 D quarter notes back down to G/B quarter notes up to Line 1 E/G down to C/E quarter notes down to (Bar 7) B/Line 1 D whole notes decrescendo. In Bar 7, after a quarter rest, Pos I-II return to play small octave E/G up to G/B up to B/Line 1 D quarter notes legato to (Bar 8) D/F# half notes to C/E half notes tied to dotted half notes next bar. In Bar 9, trumpets return to play G/B quarter notes to B/Line 2 D half notes back to G/B quarter notes up to (Bar 10) Line 2 C/E quarter notes to B/D dotted half notes.

After a half and quarter rest in Bar 10, horns I-II return to play B/Line 1 D quarter notes up to (Bar 11) E/G half notes to D/F# quarter notes to C/E quarter notes tied to quarter notes next bar down to small octave G/B quarter notes up to B/D half notes tied to dotted half notes in Bar 13 (followed by a quarter rest). In Bar 13, Pos play E/G to F#/A quarter notes to G/B half notes tied to half notes next bar (followed by a half rest). After a half and quarter rest in Bar 13, trumpets play *p* > G/B quarter notes up to (Bar 14) B/Line 2 D whole notes. After a half and quarter rest in Bar 14, horns play *pp* > small octave G/B quarter notes to (Bar 15) B/Line 1 D whole notes.

In Bar 16, *open* Pos play Great octave G/small octave D/B (G maj) open-spaced whole notes *pp*. The tuba plays Contra-octave G whole note. The timp is trill rolled on Great octave G whole note. After a half rest, *open* horns play *pp* G/B/Line 1 D/G half notes tied to whole notes next bar. After a half rest in Bar 17, trumpets (cup-muted trumpet III now joins in) play *pp* G/B/Line 2 D half notes tied to (end Bar 18) whole notes held fermata.

End of cue. [end session 10:16 pm] [resume Monday, May 8 at 7:45 pm. I just finished a reply post in the Rozsa Forum re: Rick Victor]

“Red Rocks” *Molto Pesante* in C time, 18 bars, cue # 554-15. Quarter note = 80-90. Note: this cue was not included in the Cerberus/Prometheus albums. However, this cue was used a few times in *HGWT* episodes, including “Treasure Trail.”

In Bar 1, the timp is solo beating *mf* < Great octave F-F-F-F quarter notes to (Bar 2) F quarter note (followed by a quarter and half rest). In Bar 2, Pos play *sfp* < Great octave Ab/small octave Cb/Eb whole notes, while the tuba plays Great octave F whole note. Combined we hear the F half-diminished 7<sup>th</sup> tonality (F/Ab/Cb/Eb). Horns play *sfp* < small octave F/Ab/Cb/Eb [written middle C/Eb/Gb/Bb] whole notes (once again the F half-dim 7<sup>th</sup> chord). In Bar 3, Pos play *sff* Great octave Gb/A/small octave C rinforzando 8ths sounded twice (connected by a crossbeam) followed by a quarter and half rest. The tuba plays Great octave E-E rinforzando 8ths followed by said rest marks. Horns play *sff* Fb/Ab/Bb/Line 1 D rinforzando 8ths sounded twice (followed by rests). After a quarter rest, trumpets in hard mutes play *sff* Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] dotted half notes.

In Bar 4, the timp returns to beat once again F-F-F-F quarter notes *mf* < to (Bar 5) F quarter note *sff* (followed by a quarter and half rest). In Bar 5, horns once again play *sfp* < F/Ab/middle Cb/Eb whole notes. This time around, the trumpets sound here as well, playing Ab/Line 2 Cb/Eb [written Bb/Line 2 Db/F] whole notes *sfp* < to (Bar 6) Ab/Bb/D 8ths sounded twice (followed by a quarter and half rest). Horns here play Fb/Ab/Bb/Line 1 D 8ths played twice (followed by rests). After a quarter rest, the Pos sound *sff* Great octave Eb/Gb/Bb dotted half notes, and the tuba also plays the Great octave Eb dotted half note (as Pos III).

In Bar 7, the timp returns to beat once again F-F-F-F quarter notes to (Bar 8) F quarter note *sff* (followed by a quarter and half rest). Pos in Bar 8 play *sfp* < small octave Eb/Gb/Bb whole notes, while the tuba plays small octave C whole note. Horns play middle C/Eb/Gb/Bb [written G/Bb/Line 2 Db/F] whole notes. This is the C half-dim 7<sup>th</sup> chord.

In Bar 9, horns play Db/Eb/G/B [written Ab/Bb/Line 2 D/F#] rinforzando 8ths sounded twice (followed by a quarter and half rest). Repeat next three bars. Pos play *sff* Eb/G/B-Eb/G/B rinforzando 8ths followed by rests (repeated thru Bar 12). The timp beats *sff* Great octave B-B rinforzando 8ths followed by rests (repeated next three bars). After a quarter rest in Bar 9, trumpets play *sff* Line 2 C/E/G [written D/F#/A] dotted half notes, repeated next bar. After a quarter rest in Bar 11, the trumpets then sound Db/F/Ab [written Eb/G/Bb] dotted half notes *sff* (repeated next bar).

In Bar 13, Pos play *sff* Great octave Ab/small octave Cb/Eb whole notes tied to whole notes next bar, and the tuba sounds Great octave F tied whole notes. The timp is trill rolled *ff* on Great octave F whole note thru next bar to (Bar 15) F rinforzando quarter

note (followed by a quarter and half rest). After a quarter rest in Bar 13, stopped ( + ) horns play *sfff* small octave B/Line 1 D [written F#/A] half notes to same B/D quarter notes tied to quarter notes next bar (half note duration) to same B/D dotted half notes. Horns repeat Bars 13-14 in Bars 15-16. After a quarter rest in Bar 15, trumpets play *sff* Ab/Line 2 Cb/Eb rinforzando half notes to Ab/Cb/Eb quarter notes tied to quarter notes next bar to Ab/Cb/Eb dotted half notes to (Bar 17) Ab/Cb/Eb rinforzando whole notes. Stopped horns in Bar 17 play B/Line 1 D whole notes. After a half rest in Bar 17, Pos play Great octave Ab/small octave Cb/Eb half notes tied to whole notes in end Bar 18 held fermata. After a half rest, the tuba plays Contra-octave F half note tied to whole note held fermata next bar. In Bar 18, the timp returns to trill roll *ff* Great octave F whole note held fermata.

End of cue.

“Bad Water” *Largo* in C time, 24 bars, cue # 554-16. Quarter note = 50. This cue was not included in the Cerberus/Prometheus albums, nor have I yet found it anywhere in the CBS series.

Pos I-II play *ff* small octave E whole note tied to whole note next bar (notated actually as two whole notes side-by-side tied to two whole notes in Bar 2). Pos III plays Great octave E tied whole notes, and the tuba plays Contra-octave E tied whole notes. The timp is trill rolled *pp* < *ff* on small octave E whole notes in Bars 1-2. After a half rest, the horns play *sff* Line 1 F [written Line 2 C] grace note to E [written B] half note tied to whole note next bar. In Bar 2, trumpets play *sff* Line 2 F [written G] grace note to E [written F#] whole note to (Bar 3) Line 1 Ab/Line 2 Cb/Eb whole notes. Bars 4-5 repeat Bars 1-2. In Bar 6, horns play *sff* in stopped ( + ) special effect small octave F/Ab/middle Cb/Eb whole notes.

In Bar 7, the timp is trill rolled *pp* < on small octave E whole notes thru Bar 9. Pos II sound *ff* on Great octave E whole note tied to whole notes next two bars, and the tuba on Contra-octave E tied whole notes. Pos I-II in Bar 8 play small octave E whole notes tied to next bar. After a half rest in Bar 8, horns play F grace note to E half note tied to whole note next bar. In Bar 9, the trumpets play Line 2 F 8<sup>th</sup> to E whole note to (Bar 10) Line 2 C/Eb/G [written D/F/A] whole notes *sff*. Bars 11-12 repeat Bars 7-8. In Bar 13, stopped horns sound *sff* C/Eb/Gb/Bb whole notes.

In Bars 14-16, Pos/tuba/timp repeat Bars 7-9. After a half rest in Bar 15, trumpets play Line 2 F grace note to E half note tied to half note next bar (followed by a half rest). In Bar 16, horns play F grace note to E whole note *sff*. In Bar 17, trumpets play *sff* Line 2 Eb/Gb/Bb whole notes. After a half rest, stopped horns play *sff* Eb/Gb/Bb (horns I-II on Bb) half notes tied to half notes next bar (followed by a half rest). In Bar 18, Pos play small octave Eb/Gb/Bb whole notes, and the tuba is on Great octave C whole note *sff*. The timp is trill rolled on small octave C whole note.

In Bar 19, Pos play Eb/Gb/Bb rinforzando 8ths played twice (connected by a crossbeam) followed by a quarter rest to another such pairing followed by a quarter rest. Repeat next three bars. The tuba plays Great octave C-C 8ths (followed by a quarter rest) to C-C 8ths again (followed by a quarter rest). Repeat thru Bar 22. The timp beats small octave C-C rinforzando 8ths in that pattern. After a half and quarter rest in Bar 19, four horns play *a4* small octave C [written G] quarter note tied to whole note next bar and tied to dotted half note in Bar 21 up to middle C quarter note tied to dotted half note in Bar



22, then same middle C quarter note to (Bar 23) small octave B/Line 1 E/G (horns I-II on G) whole notes *sff*. After a half and quarter rest in Bar 20, trumpets play *sff* middle C [written D] quarter note tied to dotted half note next bar up to Line 2 C quarter note tied to dotted quarter note in Bar 22, and then same C quarter note to (Bar 23) Line 1 B/Line 2 E/G whole notes *sff*.

After a half rest in Bar 23, Pos I-II play small octave E whole notes tied to whole notes held fermata in end Bar 24, while Pos III play Great octave E tied notes, and tuba on Contra-octave E tied notes. After a half rest, the timp is trill rolled on small octave E half note thru next bar's E whole note held fermata. Trumpets and horns in Bar 24 show the whole rest held fermata.

End of cue. [10:25 pm]

[resume Tuesday, May 9 at 5:18 pm]

### ETHAN ALLEN

This score for an unsold pilot nevertheless found open expression in various episodes of CBS series, starting with *HGWT* in "The Great Mojave Chase" episode (3<sup>rd</sup> episode of Season One). Instrumentation is nearly the same as the first three "suites" (such as *Police Force*): 3 trumpets, 4 horns, 3 Pos, and timp. As you may notice, the tuba was not included in the instrumental mix. The audio is available in the cd, *Bernard Herrmann: The CBS Years, Vol 2: American Gothic*, track # 16 (10:12 duration). Note, however, that not every cue is represented in this "suite" (although all of the music was available), edited (somewhat badly, I feel) by the Producer. Track # 16 at 5:39 has annoying overlapping, for example.

"Ethan Allen Main Title" *Maestoso* in 9/8 time, 5 bars. I M 12. CBS VIII 58-C. Note: This cue is not located in the Prometheus cd. So far I haven't detected this cue in any of the CBS series.

Four horns play *sfff* small octave Eb [written Bb] 8<sup>th</sup> note up to A [written Line 1 E] quarter note tied to dotted half note. In Bar 2, the horns repeat Bar 1 except this time around they sound the stopped (+) effect. In Bar 3, the horns play *sff* Eb 8<sup>th</sup> up to A quarter note tied to dotted quarter note up to middle C [written G] dotted quarter note. In Bar 4, the horns then play *sff* in stopped effect small octave F# [written middle C#] dotted half note tied to dotted quarter note and tied to (end Bar 5) dotted half note and tied to dotted quarter note *Lunga* and held fermata (in other words, a long fermata). Also in Bar 5, the timp shows up to play *sff* Great octave G 8<sup>th</sup> to G quarter note to G 8<sup>th</sup> to G quarter note trill roll and tied to dotted quarter note held fermata.

End of cue.

"Call To Duty" *Allegro Mod.* In 6/8 time, 15 bars. I M 13. CD location: Track # 16 from 2:16 to 2:30 (Bars 1-13). So far I haven't detected this cue in any of the CBS series.

Four horns play *sfff* small octave Eb [written Bb] *rinforzando* 8<sup>th</sup> note legato up to A [written Line 1 E] quarter note tied to dotted quarter note (repeated next bar) to (Bar 3) *rinforzando* Eb up to A back to Eb 8ths (connected as a figure by a crossbeam) up to A up to middle C back down to A 8ths (crossbeam connected) up to (Bar 4) middle C

[written G] rinforzando 8<sup>th</sup> up to F# [written Line 2 C#] quarter note tied to dotted quarter note (repeated next bar) to (Bar 6) middle C rinforzando 8<sup>th</sup> to Db [written Ab] quarter note to C dotted quarter note (repeated next bar).

In Bar 8 (Section A), the horns then play small octave F# [written middle C#] dotted half note tied to dotted half note next bar. After a quarter and 8<sup>th</sup> rest, the timp sounds *f* (forte) Great octave Bb up to small octave E back down to Bb 8<sup>th</sup> notes (crossbeam connected) up to (Bar 9) E-Bb-E 8ths (crossbeam connected) to Bb-E-Bb 8ths. In Bar 10, horns play small octave C [written G] quarter note to C stand-alone 8<sup>th</sup> to C-C-C 8ths (crossbeam connected), repeated in Bar 11, to (Bar 12) C quarter note to C 8<sup>th</sup> to C dotted quarter note tied to C dotted half note in Bar 13. The timp is trill rolled (*tr*~~~~~) on Great octave Bb dotted half notes thru Bar 13.

In Bar 14, the horns now play *sff* stopped small octave Db [written Ab] dotted half note tied to dotted half note in end Bar 15, and held fermata.

End of cue.

“The Meeting” *Moderato assai* in C time, 17 bars. I M 14. CBS 8-56-C. One of the few times I’ve heard this cue on CBS was in “A Matter of Ethics,” an early episode of *HGWT*. The first twelve bars were used. CD location: track # 16 starting at 1:14. Nice moody cue. Too bad it wasn’t used more frequently. Note: Herrmann appeared to have used the rarely used (at least for his score) “C” trumpets—although he neglected to state so in this cue and some other cues (first designated as “C” in “The Arrest” cue). Most orchestras use the Bb trumpet as the “standard” trumpet, slightly less brilliant than the “C” trumpet but with a richer tone.

Trumpets in cup mutes play *pp* (*tenuto*) G minor 8<sup>th</sup> note triads repeated thru Bar 6. We find Line 1 written G/Bb/Line 2 D] *tenuto* 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to another F minor 8<sup>th</sup> chord (followed by an 8<sup>th</sup> rest), repeating this pattern two more times in this bar, repeating Bar 1 in Bars 2-6. In Bar 2, *sords* horns play *pp* < > small octave Ab [written Line 1 Eb] whole note legato slur to (Bar 3) G [written Line 1 D] whole note. In Bar 5, Pos I-II in cup mutes play *pp* < > small octave Bb whole notes (notated as two whole notes side-by-side) legato down to (Bar 6) G whole notes. Pos III (in a cup mute) plays Great octave B whole note to G whole note.

In Bar 7 (1:31 cd), horns I-II play *pp* small octave Eb [written Bb] 8<sup>th</sup> note up to A [written Line 1 E] dotted quarter note tied to half note and tied to whole note next bar. After a half rest in Bar 7, horns III-IV play *pp* small octave Eb 8<sup>th</sup> up to A dotted quarter note tied to whole note next bar. The timp in Bar 8 beats *pp* < > Great octave Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure (played twice) to Bb half note roll. In Bar 9 (start of Section A), Pos return to play *pp* > G/Bb/Line 1 D (G min) quarter notes legato to F#/A/C# (F# min) dotted half notes. In Bar 10, trumpets play *pp* > G/Bb/Line 2 D quarter notes to F#/A/C# dotted half notes (F# minor chord).

In Bar 11, *sords* horns II-III-IV play *pp* Great octave Bb/small octave Db/Fb [written F/Ab/middle Cb] whole notes tied to whole notes next bar, while horn I plays small octave Ab legato to G half notes to (Bar 12) same G whole note (perhaps it was tied to that G whole note but not clearly indicated). Back in Bar 9, the timp is trill rolled on Great octave Bb whole notes thru Bar 11 to (Bar 12) Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure played twice to Bb half note trill roll. In Bar 13, Pos return to play *pp* < > G/Bb/Line 1 D quarter notes to F#/A/middle C# quarter notes back to G/Bb/D half notes. The timp is

rolled on Great octave Bb whole notes thru Bar 16. Trumpets in Bar 14 repeat the ostinato given in Bar 1 (but only Bar 14). In Bar 15, horns I-II play *pp* small octave Eb 8<sup>th</sup> up to A dotted quarter note tied to dotted half note. After a half rest, horns III-IV play Eb 8<sup>th</sup> up to A dotted quarter note. Repeat in Bar 16 but the notes are now tied to A whole notes in end Bar 17 held fermata. Also in Bar 17, the timp plays Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> figure played twice to Bb half note roll held fermata.

End of cue. [7:57 pm. The wife may need to use the computer now]

“To The Rescue” *Lento* in C time, 8 bars. I M 15. This cue is not on the Prometheus cd, unfortunately. So far I’ve detected this cue in two episodes of *HGWT*, including “The Unforgiven.”

Trumpets in cup mutes play *pp* < > F/Ab/C [written G/Bb/Line 2 D] half notes legato to Gb/Bb/Db half notes [erroneously written as Ab/Cb/Eb instead of Ab/C/Eb] to (Bar 2) G/Bb/D whole notes. After a half rest in Bar 2, Pos in cup mutes play Ab/middle Cb/.....wait a minute. Interestingly, Herrmann in this (in effect) sketch cue did not transpose the trumpets as he usually does (99% of the time at least!) because the trumpets *as written* exactly match the corresponding chords of the trombones (written in “C” pitch of course). I forgot that he probably used only “C” trumpets in this score (although he did not indicate this on the cue). This only substantiates the status of this score as really a “sketch” score that he didn’t really proof read.

So, in correction, trumpets in Bar 1 play G/Bb/Line 1 D to Ab/Cb/Eb half notes to (Bar 2) G/Bb/D whole notes. After a half rest in Bar 2, Pos play Ab/middle Cb/Eb half notes to (Bar 3) G/Bb/D whole notes. After a half rest in Bar 3, trumpets return to play *pp* < > Ab/Line 2 Cb/Eb half notes to (Bar 4) G/Bb/D whole notes. After a half rest in Bar 4, Pos play F#/A/middle C# half notes to (Bar 5) F/Ab/C whole notes. After a half rest in Bar 5, trumpets play F#/A/C# half notes to (Bar 6) F/Ab/C whole notes. After a half rest in Bar 6, Pos play G/Bb/D half notes to (Bar 7) F#/A/C# whole notes. After a half rest in Bar 7, trumpets play G/Bb/D half notes to (end Bar 8) F#/A/C# whole notes held fermata.

End of cue.

“The Fight” *Allegro* in C time, 32 bars. The timp is solo beating largely 8<sup>th</sup> note figures with hard mallets.

The timp beats *ff* Great octave E up to Bb up to small octave D up to G (in effect like the E half-dim 7<sup>th</sup>) 8<sup>th</sup> notes (connected by a crossbeam) to another such four-note figure to (Bar 2) Bb-D-Bb-D 8ths (crossbeam connected) down to Great octave E up to small octave G down to Great octave E up to small octave G 8ths. Repeat Bars 1-2 in Bars 3-4. Etc.

“Ethan Allen Tag A” 9/8 time. 2 bars. I M 16.

Open trumpets play *ff* *written* notes (probably sounding as well if he used only “C” trumpets as I believe) Line 1 Bb rinforzando 8<sup>th</sup> up to Line 2 E quarter note up to G rinforzando 8<sup>th</sup> down to F# quarter note tied to dotted quarter note. The horns play *written* notes small octave Bb 8<sup>th</sup> up to Line 1 E quarter note up to G 8<sup>th</sup> down to middle C# quarter note tied to dotted quarter note. In Bar 2, open Pos play *ff* A/Line 2 D/F# dotted half notes held fermata. The timp is trill rolled *ff* on small octave D dotted half note held fermata.

End of cue. Note: If the instruments were transposed playing the same pitch, then obviously the *written* notes would be different for the trumpets in distinction from the horns. In this case, the pitches are written the same (but different registers, that is).

“Ethan Allen Tag B” 9/8 time. 2 bars.

The first bar is exactly the same as in Tag A’s Bar 1. However, in Bar 2, the Pos now play F/Bb/Line 1 D dotted half notes held fermata, while the timp is rolled on Great octave Bb dotted half note.

“Ethan Allen Tag C” 9/8 time. 2 bars. The same applies for this cue. However, in Bar 2, the trombones now play A/middle C/E dotted half notes held fermata, and the timp is rolled on Great octave F# dotted half note. Combined this is the F# half-dim 7<sup>th</sup> tonality.

“Ethan Allen Tag D” 9/8 time, 2 bars. The same applies here for Bar 1. In Bar 2, the Pos sound *ff* Ab/B/D dotted half notes held fermata, and the timp is rolled on Great octave F dotted half note. Combined this is the B dim 7<sup>th</sup> tonality (B/D/F/Ab).

[resume Wednesday, May 10 at 6:34 pm.]

“The Arrest” *Allegro* in C time, 17 bars. I M 11. CBS VIII 46-C. CD location: track # 16 from :41 to 1:13. So far the only instance of this music being used in the CBS series that I studied was the *HGWT* episode, “A Matter of Ethics” (broadcast October 12, 1957). Note: Curiously, while Herrmann originally wrote an ostinato pattern of quarter note chords for the trombones, to my ear it does not appear they were included in the recording session. Also note that this cue apparently was meant to be sequenced *before* the Main Title! I did not realize this until now, and I never did see that lost pilot show. So this cue is supposed to be the very first cue of the score.

Trumpets play *sfp* < *sff* G/Bb/Line 2 D quarter notes to F#/A/C# 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to F/Ab/C (F min) quarter notes *sfp* < to E/G/B (E min) 8<sup>th</sup> notes *sff* (followed by an 8<sup>th</sup> rest). Repeat this bar thru Bar 16. After a quarter rest in Bar 1, Pos play *sf* > < *sff* F#/A/middle C# quarter notes to F/Ab/C quarter notes to E/G/B quarter notes (repeated thru Bar 16). However, it appears that the trombones are not actually playing these ostinato notes in the recording. If I am not mistaken, I believe Fred Steiner recorded this *Ethan Allen* music in Mexico. Perhaps Herrmann communicated to Fred that the trombones were to be tacet after all. In Bar 1, the timp beats *ff* small octave Eb-Eb-Eb “3” triplet value 8<sup>th</sup> notes (quarter note value) crossbeam connected, playing this triplet 4X per bar thru Bar 16.

In Bar 3, horns are *a4* playing *sff* small octave G [written Line 1 D] whole note tied to whole note next bar. In Bar 5, horns then sound *sff* F# [written middle C#] whole note tied to whole note next bar. In Bar 7, the horns then play *sff* G whole note to (Bar 8) F# whole note *sff* to (Bar 9) G to F# half notes *rinforzando*-marked (each half note *sff*) to (Bar 10) G-F# half notes again to (Bar 11) G-F#-G-F# *rinforzando* quarter notes (repeated thru Bar 14). In Bar 15, the horns play Ab to G half notes (repeated next bar). In end Bar 17, the horns play *sff* Great octave B/D/F# [written F#/A/middle C#] whole

note *Lunga* and held fermata (with horns I-II on F#). The timp is trill rolled on Great octave Ab whole note decrescendo and held fermata.

End of cue.

“The Tories” *Moderato* in C time, 12 bars. II M 22. CD location: Track # 16 starting at 3:06. Once again there is an annoying overlap at this point from the previous cue (sloppy editing). Unless the composer *intended* the music to overlap each other, there is no justification in tampering with the original design of the separate cues. An immediate seque is perhaps permissible (although I prefer a slight pause between cues) but I rather dislike the overlapping of cues. This music was rarely used in the CBS series. The earliest use appears to have been the *Gunsmoke* episode titled “Gun for Chester” (airdate September 21, 1957). It was also used in the “Treasure Trail” episode of *Have Gun Will Travel* (a most excellent episode, by the way!).

Pos are *a3* playing *mf* Great octave Bb-Bb-Bb-BB tenuto quarter notes (repeated thru Bar 11). The timp beats *mf* rinforzando-marked Great octave Bb-Bb-Bb-Bb quarter notes thru Bar 11. In Bar 2, the horns play *ff* small octave C/Eb/F/A [written G/Bb/middle C/E] stopped ( + ) 16ths played twice (connected by two crossbeams) followed by 8<sup>th</sup>/quarter/half rest marks. Repeat thru Bar 11.

In Bar 4 (3:13 cd), after a half rest, trumpets in cup mutes play *pp* < > (assuming “C” trumpets) Bb/Line 2 D/F# half notes legato mini-slurs to (Bar 5) G/Line 2 C/E whole notes (repeated next two bars). Note that in the recording it appears that the patterns given in Bars 2-3 are extended one more bar (call it Bar 3A if you wish!) although it is not *written* this way. After a half rest in Bar 8, trumpets play G/Line 2 C/E half notes to (Bar 9) G/Bb/D whole notes (repeated next two bars). In end Bar 12, horns play small octave F/A [written middle C/E] stopped whole notes held fermata.

End of cue.

“Rural Grotesque” *Allegretto (with humor)* in C time, 21 bars. II M 22 A. CBS VIII-63. CD location: track # 16 starting at 4:59. This music was used at least four or five times in the CBS series that I’ve examined, the earliest probably being “The Great Mojave Chase” episode of *HGWT*. Note: In this cue, there is only one trumpet, one horn, one trombone. And one bass trombone.

Assuming the C trumpet, we hear trumpet I in a harmon mute playing *p* < > G 8<sup>th</sup> note legato up to Line 2 E 8<sup>th</sup> to D to C 8ths (all four notes connected as a figure by a crossbeam) played two times in Bar 1 to (Bar 2) another such four-note figure to Line 2 D rinforzando quarter note legato slur down to Line 1 G quarter note. The horn plays *p* < > legato half notes small octave F down to E [written middle C to small octave B] to (Bar 2) D to C [written A-G] half notes.

In Bar 3, the *open* trombone (*Pos*) plays *p* < > the comical line just finished by the solo trumpet. We find small octave G 8<sup>th</sup> legato up to Line 1 E to D to C 8<sup>th</sup> notes (crossbeam connected) to G-E-D-C 8ths again to (Bar 4) G-E-D-C 8ths once again to Line 1 D rinforzando quarter note legato down to small octave G quarter note. The bass Pos plays Great octave C to D half notes legato to (Bar 4) E to F half notes.

In Bar 5, the solo trumpet returns to play the passage on G up to E to D to C 8ths (crossbeam connected) to the next figure notes of F up to D-C-Line 1 B 8ths (crossbeam connected) to (Bar 6) E up to C to B to A 8ths to B rinforzando quarter note legato down

to F quarter note. The horn repeats Bars 1-2 in Bars 5-6. In Bars 7-8, the trombone returns to play the same notes and patterns (but an octave lower register). The bass Pos repeats Bars 3-4. In Bar 9, the trumpet returns to play legato 8ths G up to C up to E back to C (crossbeam connected) played twice to (Bar 10) another such legato figure to Line 2 B rinforzando dotted 8<sup>th</sup> to A 16<sup>th</sup> to G quarter note. The horn repeats Bars 1-2 in Bars 9-10. In Bar 11, the Pos plays the same pattern an octave lower but staccato. The bass Pos repeats Bars 3-4.

In Bar 13, the trumpet plays Line 1 G up to Line 2 C up to E to C 8ths up to G legato to E quarter notes (repeated next bar). The horns repeat Bars 1-2. In Bar 15, the Pos plays staccato 8<sup>th</sup> notes small octave C-E-G-E twice to (Bar 16) C-E-G-E 8ths again to D rinforzando quarter note legato down to Great octave Great octave G quarter note. The bass Pos repeats Bars 3-4. In Bar 17, the trumpet plays forte G up to Line 2 E-D-C 8ths (followed by a half rest) to (Bar 18) Line 1 E up to Line 2 C to Line 1 B to A 8ths (followed by a half rest). After a half rest in Bar 17, the trombone plays small octave F up to Line 1 D to C to B 8ths to (Bar 18), after a half rest, small octave B rinforzando quarter note legato slur to F quarter note decrescendo. The horn and bass Pos repeat the same legato half notes as given before.

In Bar 19 (*rall.*), the trumpet plays *p* < G up to Line 2 C-E-C 8ths played twice (repeated next bar) In end Bar 21, the trumpet plays *ff* Line 2 F# whole note *Lunga* and held fermata.

End of cue. [8:45 pm]

“The Jail” *Lento Assi* in C time, 74 bars, 3 pages. CBS VIII-56-C. CD location: track # 16 starting at 5:39. Once again, the cd producer annoyingly overlapped the end of the previous cue (“Rural Grotesque”) with the start of this cue. I am glad the music is available on cd but I wish some producers would stop monkeying around with the music (overlap, add a slight echo/pseudo-stereo effect, etc). This is the longest cue of the set of cues, and the most interesting. This music was used at least a few times in the CBS series I studied, starting with the *HGWT* episode, “A Matter of Ethics.”

Note that although the trumpets are written as “C” instruments, it appears Herrmann annotated on the cue (my copy is hard to read) to transpose in Bb.

The timp softly beats (*sempre*) *pp* small octave D down to Great octave Bb down to Gb up to Bb quarter notes, repeating this droning ostinato throughout the entire cue.

In Bar 2, *sords* (*Cup Mutes*) trombones play *pp* G/Bb/Line 1 D whole notes crescendo to (Bar 3) same G/Bb/D half notes legato to Gb/Bb/Eb half notes back to (Bar 4) G/Bb/D whole notes decrescendo. In Bar 6 (5:51 cd), *sords* horns I-III (as annotated) Line 1 D [written A] whole notes down to small octave Bb [written Line 1 F] half note legato up to Eb [written Bb] half note back to (Bar 8) Line 1 D whole note (all notes under the legato umbrella). Horns II-IV play *pp* < > small octave D whole note to (Bar 7) Great octave Bb half note up to small octave Eb half note back to (Bar 8) D whole note. [end session 10:20 pm] [resume Thursday, May 11 at 5:24 pm]

In Bar 10 (6:01 cd), trumpets in cup mutes play written whole notes F#/A/Line 2 C# (F# min) *pp* < to (Bar 11) G/Bb/D half notes to Gb/Bb/Line 2 Eb half notes (in effect the Bb half notes are tied) to (Bar 12) G/Bb/D whole notes decrescendo. In Bar 13, Pos play Gb/Bb/Line 1 Eb whole notes to (Bar 14) F#/A/C# whole notes to (Bar 15) G/Bb/D whole notes. In Bar 16 (6:14 cd), trumpets return to play *pp* < > Gb/Bb/Line 2 Eb whole

notes legato slurs to (Bar 17) F#/A/Line 2 D whole notes. In Bar 18 (6:19), horns repeat Bars 6-8 in Bars 18-20. In Bar 21 (6:26), trumpets play A#/Line 2 C#/F# whole notes to (Bar 22) G/C/E whole notes. In Bar 23, Pos play A#/middle C#/F# whole notes to (Bar 24) I believe (since my copy cut off this bar) G/C/E whole notes.

In Bar 26 (6:37), trumpets play *pp* < > Line 2 D dotted half note to Eb quarter note (repeated next bar) to (Bar 28) D quarter note down to Line 1 Bb dotted half note to (Bar 29) C quarter note to D dotted half note tied to whole note in Bar 30. Horns play the same as the trumpets but an octave lower register. The trombones play the same as the trumpets but two octaves lower register.

In Bar 32 (6:51 cd), we come to a sort of climax of the cue in this section. Trumpets play *pp* < (definite steady increase in loudness) G/Bb/D quarter notes (followed by a quarter rest) to another G/BB/D quarter note triad (followed by a quarter rest). Repeat in Bar 33. After a quarter rest in Bar 32, Pos play G/Bb/Line 1 D quarter notes (followed by a quarter rest) to G/Bb/D quarter notes (repeated next bar). In Bar 34 (6:56), trumpets play (increasing loudness) Gb/Bb/Line 2 Eb quarter note (followed by a quarter rest) to Gb/Bb/Eb quarter notes (followed by a quarter rest), repeated next bar. After a quarter rest, Pos play Gb/Bb/Line 1 Eb quarter notes (followed by a quarter rest) to Gb/Bb/Eb quarter notes (repeated next bar). In Bar 36, trumpets then play F#/A/Line 2 D whole notes tied to whole notes next bar. After a quarter rest, Pos play F#/A/Line 1 D (D maj 1<sup>st</sup> inversion) dotted half notes tied to whole notes next bar decrescendo. After a half rest, horns play *pp* < Line 1 Eb legato to D [written Bb-A] quarter notes to (Bar 37) Eb-D-Eb-D quarter notes crescendo to (Bar 38) Eb-D-Eb-D quarter notes decrescendo.

In Bar 39, Pos play F#/A/middle C# whole notes to (Bar 40) G/Bb/D whole notes. In Bar 41 (7:12 cd), Gb/Bb/Line 2 Eb whole notes to (Bar 42) F#/A/D whole notes. Trumpets/horns/Pos repeat Bars 26-30 in Bars 44-48. In Bar 50 (7:32 cd), horns play *p* > small octave Bb [written Line 1 F] quarter note legato up to E [written B] dotted half note. In Bar 51, trumpets play Line 1 E quarter note up to Line 2 E dotted half note. In Bar 52, Pos then play Great octave Bb quarter note up to small octave E dotted half note. In Bar 53, horns play small octave Bb quarter note up to Line 1 E half note up to G quarter note down to (Bar 54) middle C# whole note. In Bar 55 (7:44), trumpets then play Line Eb quarter note up to E half note up to G quarter note down to (Bar 56) C# whole note. In Bar 57, Pos play Great octave Bb quarter note up to small octave D dotted half note to (Bar 58) C# whole note. In Bar 59, trumpets play *pp* < Line 2 D down to Line 1 Bb half notes (repeated next bar) to (Bar 61) C# whole note. Horns play the same but an octave lower register. Then Bars 50-61 are repeated.

In Bar 62, Pos play F#/A/Line 1 D whole notes legato mini-slurs to (Bar 63) G/middle C/E whole notes crescendo. In Bar 64 (8:32), trumpets play F#/A/D whole notes to (Bar 65) G/C/E whole notes. In Bar 66, horns play small octave Gb/Bb/Eb (top two horns on Eb) whole notes to (Bar 67) G/Bb/D whole notes.

In Bar 68, trumpets start the conclusion of this piece with Line 2 D whole note *pp* < legato down to (Bar 69) Line 1 Bb whole notes down to (Bar 70) Gb whole note down to (Bar 71) D whole note tied to whole notes next two bars. Trumpets in end Bar 74 show a whole rest held fermata. Horns play as the trumpets but an octave lower register. Pos play small octave D whole note tied to whole note next bar down to (Bar 70) Great octave Bb whole note tied to whole note next bar (silent next three end bars).

End of cue. [7:06 pm]

“Ethan Allen Tag” *Vivo (Brillante)* in C time, 4 bars. II M 33. CBS VIII 48-C.

Trumpets play Line 1 Bb 8<sup>th</sup> legato up to Line 2 E dotted quarter note back down to Bb 8<sup>th</sup> up to E dotted quarter note down to (Bar 2) Bb 8<sup>th</sup> up to E quarter note down to Eb 8<sup>th</sup> up to Line 2 E legato up to G 16ths back to E down to Bb staccato 16ths (all four notes are connected as a figure by two crossbeams) played twice. In Bar 3 (*Rall.*), the trumpets then play *sfp* < Line 2 F# whole note trill to E after-beat (grace note) to (end Bar 4) D/F#/A whole notes *sfff* and held fermata. Horns play the same (apparently) but an octave lower register. I saw “apparently) because in this cue Herrmann did not transpose. So we find written small octave Bb 8<sup>th</sup> up to Line 1 E dotted quarter note (and so forth).

In Bar 3, Pos show up to play *sfp* < F# whole note. After a quarter rest in Bar 4, Pos then play *sff* Great octave D/A/small octave F# dotted half notes held fermata. After a half rest, the timp beats *ff* small octave D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D quarter note trill roll held fermata.

End of cue.

“The Escape” *Allegro Con Brio* in C time, 14 bars. II M 32. CD location: Track # 16 starting at 8:57. This cue was placed on at least two *HGWT* episodes, including “A Matter of Ethics” and “The Posse.”

Open trumpets play *ff* agitated and intense legato 16<sup>th</sup> note figures Line 1 G up to Line 2 C up to Eb down to C (connected by two crossbeams) sounded 4X and repeated thru Bar 4. In Bar 2, horns play *fff* small octave Ab [written Line 1 Eb] *rinforzando* dotted half note to G [written D] *rinforzando* quarter note to (Bar 3) F [written middle C] *rinforzando* whole note. After a half rest in Bar 3, Pos I-II play *ff* “3” triplet value small octave Ab half note legato to triplet value G quarter note to (Bar 4) F# whole note. Pos III plays this an octave lower register. After a quarter rest in Bar 4, the timp beats *ff* small octave C dotted 8<sup>th</sup> to C 16<sup>th</sup> to C half note trill roll *fp* < to (Bar 5) small octave Db *rinforzando* 8<sup>th</sup> note *sff* (followed by rests). In Bar 5, the horns play *sfff* small octave Eb [written Bb] *rinforzando* 8<sup>th</sup> up to A dotted quarter note (played twice) to (Bar 6) Eb 8<sup>th</sup> up to A quarter note to Eb 8<sup>th</sup> to A-middle C-A-C 16ths figure played twice to (Bar 7) F# [written middle C#] whole note. Bars 1-7 are then repeated. In Bar 8, trumpets play *ff* Ab-Line 2 Db-Fb-Db 16ths figure played 4X and repeated thru Bar 11. In Bar 9, horns play small octave A *rinforzando* dotted half note to Ab *rinforzando* quarter note to (Bar 10) G *rinforzando* whole note. After a half rest in Bar 10, Pos play “3” triplet value A (small octave for Pos I-II; Great octave for Pos III) half note to Ab triplet value quarter notes to (Bar 11) G whole notes. After a quarter rest in Bar 11, the timp plays small octave Db dotted 8<sup>th</sup> to Db 16<sup>th</sup> to Db trill roll *sfp* < to (Bar 12) C 8<sup>th</sup> (followed by rests). In Bar 12, the horns play small octave F [written middle C] *rinforzando* 8<sup>th</sup> legato up to B [written Line 1 F#] dotted quarter note (played twice) to (Bar 13) F 8<sup>th</sup> up to B quarter note to F 8<sup>th</sup> to B-Line 1 D-B-F 16ths played twice to (end Bar 14) I believe F# whole note held fermata.

End of cue.

“Ethan Allen End Title” *Maestoso* in C time, 24 bars. II M 34. This music actually starts off cd track # 16. CBS VIII 58-C.



Trumpets play *sfff* Line 1 Eb rinforzando 8<sup>th</sup> up to Line 2 E dotted quarter note tied to half note down to (Bar 2) Bb rinforzando 16<sup>th</sup> up to E dotted 8<sup>th</sup> down to Bb rinforzando 16<sup>th</sup> up to E dotted 8<sup>th</sup> tied to half note and tied to whole notes thru Bar 8 and tied to dotted half note in Bar 9 (followed by a quarter rest). In bar 3, the horns begin to play the same pattern *sfff* on written small octave Bb 8<sup>th</sup> up to Line 1 E dotted quarter note tied to half note (etc). Once again it appears Herrmann in this sketch cue did not transpose the horns. In Bar 5, the Pos play Great octave Bb rinforzando 8<sup>th</sup> up to small octave E dotted quarter note tied to half note, and so forth.

I think I'll forgo the further delineation of this cue! [7:58 pm]

### Western Suite

Last but not least, I will attempt to tackle Herrmann's expanded-orchestration western series of cues known as *The Western Suite*. However, nowhere on the score did Herrmann call it "Western Suite." How it evolved into that collective name, I do not know. Instrumentation is primarily woodwinds in this suite, not the brass (as in *Police Force*, *Western Saga*, *Indian Suite*, *Ethan Allen*, and *HGWT*). We find 3 flutes, 3 oboes (doubling 3 english horns), 3 clarinets, bass clarinet, 2 bassoons (*Fags*), C. Fag., timp., susp cymbals, and harp. The cues were recorded in Paris in July, 1957.

I "Night Suspense" *Largo* in \_ time, 71 bars. Cue # 453. CBS VIII-56, master reel III, cut 1. Quarter note = 40. I hand-copied this cue at UCLA back in November 1994. This music was used several times in the CBS series starting with the "Strange Vendetta" episode of *HGWT* (airdate October 2, 1957), a very top-rated episode of the series. This cue was not included in the Cerberus/Prometheus albums.

Clarinets in Bar 1 play *pp* < > small octave G/Bb/Line 1 Eb [written A/middle C/F] quarter notes legato to F#/A/Line 1 D [written G#/B/Line 1 E] half notes to (Bar 2) F/Ab/Db [written G/Bb/Eb] quarter notes to E/G/C [written F#/A/Line 1 D] half notes. All chords are played under the legato/phrase umbrella (curve) line. The bass clarinet plays *pp* < > small octave Eb [written F] quarter note to F# [written G#] half note to (Bar 2) Ab [written Bb] quarter note to Bb [written middle C] half note. The combined tonalities are the Eb maj (Eb/G/Bb) quarter notes to D maj (D/F#/A) half notes to (Bar 2) Db maj (Db/F/Ab) quarter notes to C Dom 7<sup>th</sup> (C/E/G/Bb).

In Bar 3, the timp softly beats *pp* Great octave Bb dotted 8<sup>th</sup> to Bb 16<sup>th</sup> to Bb half note trill roll. After a half rest in Bar 3, the harp plays *mf* Contra-octave Bb grace note *L.V.* up to Great octave Bb quarter note let vibrate.

The clarinets in Bar 4 repeat Bar 4 to (Bar 5) F/Ab/Line 1 Db quarter notes to G/middle C/E [written A/D/F#] half notes (C maj 2<sup>nd</sup> inversion). The bass clarinet repeats Bar 1 to (Bar 5) Ab quarter note to Bb [written middle C] half note. The timp and harp repeat Bar 3 in Bar 6. In Bar 7, the clarinets now play Bb/Line 1 Eb/G quarter notes to A/Line 1 D?F# half notes to (Bar 8) Ab/Db/F quarter notes legato to G/middle C/E half notes. The bass clarinet plays middle Cb [written Db] quarter note to small octave Bb [written C] half note to (Bar 8) A [written B] quarter note to Bb half note. The timp and harp repeat Bar 3 in Bar 9. The clarinets repeat Bar 7 in Bar 10 to (Bar 11) Ab/Db/F quarter notes to A/C/E half notes. The bass clarinet plays Cb quarter note to Bb half note to (Bar 11) A quarter note to F# half note. The timp and harp repeat Bar 3 in Bar 12.

A new pattern commences in Bar 13 (start of page 2 of this cue). English horns play *pp* < > small octave G/Bb/Line 1 D [written Line 1 D/F/A] half notes to F#/A/middle C# [written middle F#/A/G#] quarter notes to (Bar 14) F/Ab/C [written C/Eb/G] dotted half notes. The Fags play *pp* < > Great octave Eb half note to D quarter note to (Bar 14) Db dotted half note. The C. Fag is *col* the Fag. In Bar 15, the timp softly beats *p* < > Great octave Bb-Bb-Bb “3” triplet value 8<sup>th</sup> notes to Bb half note trill roll. After a half rest, the harp plays crescendo Contra-octave Bb up to Great octave Bb up to small octave Bb 8<sup>th</sup> notes. The timp and harp repeat this bar in Bars 18, 21, and 24. In Bar 16, the English horns play small octave E/G/B [written B/Line 1 D/F#] quarter notes to G/Bb/D half notes to (Bar 17) F#/A/middle C# quarter notes up to A/C/E half notes. The Fags and C. Fag play Great octave C quarter note up to Eb half note to (Bar 17) D quarter note to F# half note. In Bar 19, the English horns then play Bb/Line 1 Eb/G quarter notes crescendo to A/Line 1 D/F# half notes to (Bar 20) Ab/Db/F quarter notes to G/middle C/E half notes decrescendo (all notes customarily under the legato phrase/umbrella). The Fags and C. Fag play Great octave Eb quarter note legato up to Bb half note up to (Bar 20) small octave Cb quarter note to Db half note. In Bar 22, the English horns play Bb/Eb/G quarter notes to A/D/D# half notes to (Bar 23) Ab/Db/F quarter notes to A/C/E [written E/G/B] half notes. The Fags and C. Fag play Great octave Eb quarter note up to Bb half note up to (Bar 23) Cb quarter note down to Gb half note.

In Bar 25, flute I plays *pp* < > Line 2 Bb half note to Gb quarter note tied to quarter note next bar to F half note to (Bar 27) E dotted half note. Flutes II-III play the same but an octave lower register. Clarinets and bass clarinet play small octave Bb [written middle C] half note down to Gb [written Ab] quarter note tied to quarter note next bar to F [written G] half note to (Bar 27) E [written F#] dotted half note. All notes are under the legato curve line umbrella. In Bar 28, the timp is trill rolled *pp* < > on Great octave Bb dotted half note (repeated in Bars 32 and 36). After a quarter rest in Bar 28, the harp plays *pp* Line 2 Bb down to Line 1 Bb 8<sup>th</sup> notes down to (bottom staff) small octave Bb down to Great octave Bb down to Contra-octave Bb “3” triplet value 8<sup>th</sup> notes (repeated in Bar 36 only). After a quarter rest in Bar 32, the harp reverses this direction with Contra-octave up to Great octave Bb 8ths up to (top staff) small octave up to Lines 1 & 2 Bb “3” triplet value 8ths.

In Bar 29, clarinets play *pp* < > small octave Bb/Line 1 Bb/Line 2 Bb half notes down to Gb quarter notes in those three registers tied to quarter notes next bar to F half notes to (Bar 31) E dotted half notes. The bass clarinet plays small octave Bb [written middle C] half note down to Gb quarter note tied to quarter note next bar to F half note to (Bar 31) E dotted half note. In Bar 33, Herrmann switches the timbre to the Fags (in the “K” tenor clef) and the C. Fag. The Fags play small octave and Line 1 Bb half notes down to Gb quarter notes tied to quarter notes next bar to F half notes to (Bar 35) E dotted half notes. The C. Fag is *col* Fag II. In Bars 37-39, the flutes return to repeat Bars 25-17. Clarinet I (only) repeats Bars 25-27 also.

In Bar 40, the timp softly beats *pp* Great octave Bb-Bb-Bb quarter notes, repeated thru Bar 58. The top staff harp plays *pp* Line 2 Bb-Bb-Bb quarter notes, while the bottom staff (treble clef) plays Line 1 Bb-Bb-Bb quarter notes (repeated also thru Bar 58).

In Bar 41 (start of page 4 of this cue), flutes play Line 2 (Line 1 for the English horns and bass clarinet) Gb half note to F quarter note tied to quarter note next bar to E half note to (Bar 43) Line 1 A dotted half note (small octave A for the English horns and

bass clarinet). Clarinets play *pp* < > small octave Bb/Line 1 Bb/Line 2 Bb dotted half notes tied to dotted half notes next two bars. In Bar 45, flutes play Line 1 (small octave for the English horns and bass clarinet) Gb half note to F quarter note tied to quarter note next bar to E half note up to (I believe since my notes show a blank Bar 47 except for the bass clarinet in this pattern) Bar 47 on A dotted half note. The bass clarinet plays small octave A dotted half note. The clarinets repeat the tied Bb dotted half notes. Fags and C. Fag play Great octave Gb half note to F quarter note tied to quarter note next bar to E half note up to (Bar 47) A dotted half note. In Bar 49, flutes play Line 1 Db half note to C quarter note tied to quarter note next bar up to F# half note to (Bar 51) F half note to E quarter note tied to quarter note next bar down to middle C half note. The English horns play the same register notes while the bass clarinet plays them an octave lower register. Clarinets play the same registers of Bb dotted half notes as given in Bars 41-43 but extended another bar.

In Bar 59, clarinets play *pp* small octave E/G/middle C [written F#/A/Line 1 D] half notes to F/Ab/Line 1 Db quarter notes to (Bar 60) F#/A/D half notes to F/Ab/Db quarter notes (these four chords are under the legato umbrella) to (Bar 61) E/G/C half notes to F/Ab/Db quarter notes to (Bar 62) F#/A/D (D maj 1<sup>st</sup> inversion) dotted half notes (these three chords under the legato umbrella). The bass clarinet plays *pp* < > small octave Bb half note to middle Cb quarter note (repeated next bar) to (Bar 61) Line 1 Db half note down to small octave B quarter note to (Bar 62) Bb dotted half note. The C. Fag plays the same as the bass clarinet but written an octave lower register. The timp is trill rolled on Great octave Bb quarter note < *mf* to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat thru Bar 70 (silent in end Bar 71). The harp plays *mf* Contra-octave and Great octave Bb-Bb 8ths to Bb quarter note (followed by a quarter rest). Repeat thru Bar 70 (whole rest held fermata in end Bar 71).

In Bar 64, English horns play small octave E/G/middle C half notes to F/Ab/Db quarter notes to (Bar 65) F#/A/D half notes to F/Ab/Db quarter notes. Then they play in Bar 66 E/G/C half notes to F/Ab/Db quarter notes to (Bar 67) F#/A/Line 1 D dotted half notes. Clarinets play small octave E half note to F quarter note to (Bar 65) F# half note to F quarter note (under the legato slur) to (Bar 66) E half note to F quarter note to (Bar 67) F# dotted half note. The bass clarinet and C. Fag repeat Bars 59-62 in Bars 64-67. The Fags play G/middle C half notes to Ab/Line 1 Db quarter notes to (Bar 65) A/D half notes to Ab/Db quarter notes to (Bar 66) a repeat of Bar 64 to (Bar 67) A/Line 1 D dotted half note.

In Bar 68, flutes return to play *pp* < Line 2 E/G/Line 3 C half notes to F/Ab/Db quarter notes to (Bar 69) F#/A/D half notes to F/Ab/Db quarter notes to (Bar 70) a repeat of Bar 68 (and start of decrescendo) to (Bar 71) F#/A/Line 3 D dotted half notes held fermata. The bass clarinet plays small octave Bb [written middle C] half note to Cb quarter note to (Bar 69) Bb dotted half note tied to next bar and tied to dotted half note held fermata in end Bar 71. In Bar 69, clarinet III plays small octave Bb half note to Cb quarter note to (Bar 70) Bb dotted half note tied to next bar (held fermata). In Bar 70, clarinet II plays Line 2 Db half note down to Line 1 B quarter note to (Bar 71 with clarinet I) Bb dotted half note held fermata.

End of cue. [7:23 pm Saturday, May 13]

II “Bad Man” *Modto (Pesante)* in C time, 29 bars, cue # 454. CBS VIII 56-D, cut 2, Master R-III. Quarter note = 65-70. CD location: track # 7 (1:53). This music was occasionally used in the CBS series. So far I’ve detected it the second episode of Season One of HGWT “The Outlaw” (starring Charles Bronson), the “Blood Money” episode of *Gunsmoke*, “The Case of the Silent Partner” episode of *Perry Mason*, and a few others.

Oboes play *f* (forte) Line 2 Eb/Gb/Bb (Eb minor) whole notes tied to whole notes in Bar 2. The harp sounds *sff* (*L.V.*) Line 2 Eb/Gb/Bb whole note. After a quarter rest in Bar 1, three flutes play *ff* Line 1 Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to next figure’s F dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to D quarter note. Repeat next bar.

In Bar 3, clarinets play forte Line 1 Eb/Gb/Bb [written F/Ab/Line 2 C] whole notes tied to whole notes next bar. The harp sounds *sff* (*L.V.*) Line 1 Eb/Gb/Bb whole notes (with let vibrate extending mini-slurs). After a quarter rest, oboes play forte the same notes and patterns as the flutes in Bar 1 (repeat in Bar 4).

In Bar 5, flutes return to play *sff* Line 2 Eb/Gb/Bb whole notes tied to whole notes next bar, while oboes play Line 1 Eb/Gb/Bb tied whole notes, and clarinets plays small octave Eb/Gb/Bb tied whole notes. After a quarter rest, the harp sounds *sff* Contra-octave and Great octave Gb dotted half notes let vibrate. After a quarter rest, the bass clarinet plays *ff* small octave Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to D quarter note (repeated next bar). The Fags play the same but written an octave lower register. After a quarter rest, the timp beats forte Great octave Bb rinforzando 16<sup>th</sup> to same Bb dotted 8<sup>th</sup> note trill roll tied to dotted 8<sup>th</sup>, and then Bb rinforzando 16<sup>th</sup> to Bb rinforzando quarter note (silent next bar). In Bar 7, the harp sounds *sff* small octave Eb/Gb/Bb (bottom staff) and (top staff) Line 1 Eb/Gb/Bb whole notes let vibrate. After a quarter rest, the timp repeats Bar 5.

In Bar 8 (start of Section A), the bass clarinet plays *sff* small octave Eb [written F] whole note tied to dotted half note next bar (followed by a quarter rest). The Fags play Great octave Eb/Gb/Bb whole notes *sff* tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, the flutes play *ff* Line 2 Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to D quarter note (repeated next bar). The oboes play this an octave lower register while the clarinets play this in the small octave register. In Bar 10, the bass clarinet plays *sff* small octave F# [written G#] whole note tied to dotted half note next bar (followed by a quarter rest). The bassoons play *sff* Great octave F#/A/small octave C# whole notes tied to dotted whole notes next bar. After a quarter rest in Bar 10, the flutes play Line 2 A 16<sup>th</sup> to G# dotted 8<sup>th</sup> tied to next figure’s dotted 8<sup>th</sup> to F# 16<sup>th</sup> to E# quarter note (repeated next bar). Oboes play this in the Line 1 register while the clarinets play this in the small octave register (although the end quarter note is not E# but F, written G, since E# is enharmonic to F).

In Bar 12, the bass clarinet plays small octave D whole note tied to dotted half note next bar (followed by a quarter rest), and the Fags play Great octave D/F/A tied notes. After a quarter rest, the flutes play Line 2 F 16<sup>th</sup> to E dotted 8<sup>th</sup> tied to dotted 8<sup>th</sup> to D 16<sup>th</sup> down to Line 1 B quarter note. Repeat next bar. The oboes play this an octave lower register, while the clarinets play this in the small octave register except of course for the final B note (clarinets cannot reach down to the Great octave B pitch). Instead the clarinets here play up to small octave B [written Line 1 C#] quarter note.

In Bar 14, the bass clarinet plays small octave Eb [written F] whole note tied to dotted half note next bar, and the bassoons play *sff* Great octave Eb/Gb/Bb tied notes.

After a quarter rest, the flutes play Line 2 Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to dotted 8<sup>th</sup> to Eb 16<sup>th</sup> and now up to A rinforzando 16<sup>th</sup> to Bb 16<sup>th</sup> ( connected by two crossbeams) followed by an 8<sup>th</sup> rest. Repeat next bar. Oboes play this an octave lower register, and clarinets two octaves lower.

[10:29 am Sunday, Mother's Day: just posted a reply to Talking Herrmann on the "Lighten Up Hans" thread. There's an objectionable poster there that needs addressing (such as being banned from the Forum).]

In Bar 16 (start of Section B), flutes and oboes play *sff* Line 2 Eb/Gb/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play Line 1 Eb/Gb/Bb tied notes in this pattern, while Fags play small octave tied notes. The bass clarinet plays *sff* small octave Eb whole note tied to dotted half note next bar. The harp sounds *sff* (L.V) Line 2 Eb/Gb/Bb whole notes (bottom staff) let vibrate, while the top staff sounds Line 3 Eb/Gb/Bb whole notes (written Line 2 but with the *8va* ottava above). After a quarter rest, the timp repeats Bar 7 (and repeated thru Bar 23).

In Bar 18 (start of page 3), flutes and oboes play *sff* Line 2 F#/A/Line 3 C# whole notes tied to dotted half notes next bar. Clarinets play this an octave lower register, and Fags two octaves lower. The bass clarinet plays small octave F# whole note tied to dotted half note next bar. The harp plays Lines 2 & 3 F# min triad whole notes. In Bar 20, flutes and oboes play *sff* Line 2 D/F/A whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play this in the Line 1 register; Fags on the small octave register. The bass clarinet plays small octave D whole note tied to dotted half note next bar. The harp plays Lines 2 & 3 D minor triad whole notes let vibrate. In Bar 22, the flutes and oboes play Line 1 Eb/Gb/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play this in the small octave register, and Fags on the Great octave register. The bass clarinet plays small octave Eb whole note tied to dotted half note next bar. The harp plays small octave and Line 1 Eb minor whole note triads let vibrate.

In Bar 24 (start of Section C), the timp is trill roll forte on Great octave Bb dotted half note (followed by a quarter rest), repeated next two bar. The harps take the break to adjust pedals for the key signature of six flats (Eb min). After a quarter rest, flutes and oboes play Line 1 Gb 16<sup>th</sup> to F dotted 8<sup>th</sup> tied to next figure's F dotted 8<sup>th</sup> to Eb 16<sup>th</sup> to D quarter note (all notes under the legato umbrella), repeated next two bars. The clarinets and bass clarinet play this in the small octave register, and Fags in the Great octave register.

In Bar 27, flutes and oboes play *sfp* < Line 1 Eb whole note tied to whole note next crescendo to (end Bar 29) Eb rinforzando 8<sup>th</sup> note *sff* followed by an 8<sup>th</sup> rest, quarter rest, and then a half rest held fermata. Clarinets play small octave Bb [written middle C] tied whole notes to (Bar 29) Bb rinforzando 8<sup>th</sup> note *sff* followed by rests. The bass clarinet plays small octave Eb [written F] tied whole notes to (Bar 29) Eb 8<sup>th</sup> note. Fags play *sfp* < Great octave Bb/small octave Eb/Gb tied whole notes to (Bar 29) Bb/Eb/Gb 8ths *sff* followed by aforementioned rests. The timp is rolled *pp* < on Great octave Bb tied whole notes to (Bar 29) Bb rinforzando 8<sup>th</sup> note followed by rests. Finally, the harp plays *ppp* descending *gliss* from Line 4 Eb 32<sup>nd</sup> note gliss line down to (bottom staff) Contra-octave Eb 32<sup>nd</sup> note to (Bar 28) same Contra-octave Eb 32<sup>nd</sup> note < *ff* gliss line up to (top staff) Line 4 Eb 32<sup>nd</sup> note. The harp line in end Bar 29 shows a whole rest held fermata.

End of cue. [11:11 am]

III “The Ambush (The Trap)” C time, 42 bars, cue # 455. CBS VIII 56, cut 5. CD location: track # 3 (2:55). This music was used fairly often in the CBS series, particularly in *Have Gun Will Travel*, starting with “The Great Mojave Chase” episode (broadcast September 28, 1957), and then distinctively in “The Singer” episode, “The Manhunter” (2<sup>nd</sup> season opener), etc., and even the *Twilight Zone* episode from the first season titled “Third from the Sun.”

The timpani beats *p* an incessant droning quarter note beat throughout the entire cue (but increased volume in certain spots) except for the final three bars. We find the timpani hitting small octave D-D-D-D quarter notes, turning *mf* starting in Bar 29, and then *Forte* in Bar 36.

In Bar 2, the harp plays “6” sextuplet 16<sup>th</sup> note figure *ff* Line 1 F-E-F-E-F-E (connected by two crossbeams with the “6” on top in the middle) to F quarter notes let vibrate extending mini-slur (followed by a half rest). After a half rest in Bar 3, the harp plays another sextuplet on small octave A-Bb-middle C-D-E-F (connected by two crossbeams) to “6” 16ths E-F-E-F (connected by two crossbeams) followed by the 8<sup>th</sup> note sextuplet rest mark. The harp repeats Bars 2-3 in Bars 5-6 and Bars 8-9. After a half rest in Bar 5, flutes play [Note: but on the “2x” or second run of Bars 1-9] at the :47 point Lines 2 & 3 Db half notes *pp* > legato to (Bar 6) Lines 1 & 2 A whole notes. In Bar 7 (start of page 2), the flutes then play Lines 1 & 2 Bb half notes legato down to Gb half notes crescendo to (Bar 8) A whole notes decrescendo.

After Bar 9, Bars 1-9 are then repeated. Once again, the timpani and harp repeat Bars 1-9 but in the second run (“2X”), the flutes now play as given (starting in Bar 5),

[resume 7:17 pm. My wife & I had a nice Mother’s Day lunch at *Olive Garden* in Westminster. I also went to DVD Planet a block away but they sold out the new special editions of *Poseidon Adventure* and *Towering Inferno*. They had 50 copies each on Tuesday but sold out by Friday noon.]

In Bar 10 (1:02, start of Section A), the timpani is still beating of course on D-D-D-D quarter notes. The harp now plucks *ff* Great octave D up to small octave D down to Great octave D up to small octave D quarter notes (repeated thru Bar 14). In Bar 11, the clarinets play *ff* “6” 16ths Line 1 F mini-slur to E back to F legato to E again to F to F [written G-F#-G-F#-G-F#] (connected by two crossbeams) to G tenuto quarter note (followed by a quarter rest). After a half rest in Bar 11, oboes I & II play *pp* Lines 2 & 3 half notes legato to (Bar 12) Lines 1 & 2 A whole notes decrescendo. After a half rest in Bar 12, clarinets play (1:11) “6” sextuplet ascending 16ths A-Bb-middle C-D-E-F to next partial “6” figure of E-F-E-F followed by an 8<sup>th</sup> rest. In Bar 13, oboes play Lines 1 & 2 Bb half notes down to Gb half notes to (Bar 14) A whole notes. Clarinets in Bar 14 repeat Bar 11. In Bar 15, flutes play *ff* Line 1 F-E-F-E-F-E sextuplet to F tenuto dotted half note decrescendo (repeated next bar). After a half rest in Bar in Bar 15, the harp plays sextuplet Line 1 F-E-F-E-F-E to F quarter note (repeated next bar). In Bar 17 (1:26), the clarinets play (as given in Bar 12) A-Bb-C-D-E-F sextuplet to E-F-E-F sextuplet value 16ths followed by a sextuplet value 8<sup>th</sup> rest and a half rest. Repeat next bar. After a half rest the harp repeats the notes given in Bar 3 (repeated in Bar 18). In Bar 19 (1:33), the flutes play Line 1 F-E-F-E-F-E sextuplet to F dotted half note (repeated next bar). After a half rest, the harp plays (see Bar 15) and repeated next bar.

In Bar 21 (1:40), clarinets play *pp* < > small octave Ab/middle Cb/Eb [written Bb/Line 1 Db/F] half notes (Ab min) to G/Bb/D [written A/C/E] half notes (G min) half notes legato to (Bar 22) A/Line 1 D/F [written B/Line 1 E/G] whole note (D min 2<sup>nd</sup> inv). In Bar 22, flutes play Line 1 A-Bb-Line 2 C-D-E-F “6” sextuplet to E-F-E-F sextuplet value 16ths followed by a half rest. After a half rest, the harp plays *ff* the same figures starting in the small octave register (see Bar 3). In Bar 23 (start of page 4), flutes play *pp* < > Line 1 Db/Gb/Bb half notes legato to middle C/F/A half notes up to (Bar 24) Gb/Bb/Line 2 Eb whole notes. In Bar 24 (1:50), oboes play sextuplet 16ths *ff* Line 1 F-E-F-E-F-E to F tenuto quarter note (followed by a half rest). After a half rest, the harp plays Line 1 F-E-F-E-F-E 16ths to F quarter note. In Bar 25, clarinets play *pp* < > Line 1 F/A/Line 2 D half notes legato to Eb/Ab/C half notes down to (Bar 26) small octave B/Line 1 E/G# [written middle C#/F#/A#] whole notes. In Bar 26, the flutes play *ff* (see Bar 22). After a half rest, the harp plays *ff* Line 1 A-Bb-Line 2 C-D-E-F sextuplet 16ths figure to E-F-E-F sextuplet value 126ths followed by a sextuplet value 8<sup>th</sup> rest. In Bar 27 (2:00), flutes play *pp* < > Lines 1-2-3 Db whole notes legato to (Bar 28) Lines 1 and 2 A dotted half notes (flutes II-III on Line 1 A). In Bar 28, oboes repeat Bar 24, and the harp also repeats Bar 24.

In Bar 29 (start of Section C), the dynamic build increases even more. Flutes play *ff* (see Bar 22) and repeated next two bars. Clarinets play the same starting in the small octave register (see Bar 17). The bass clarinet now joins in and plays as the clarinets. After a half rest, oboes play the response figure *ff* of Line 1 F-E-F-E-F-E 16ths to F quarter note (repeated next two bars). After a half rest, Fags play the same in the small octave register. The Contra-Fag plays Great octave D whole note tied to whole note next bar (repeated in Bars 31-32). The timpani beats the D quarter notes *mf*. The harp plays *ff* Great octave D up to small octave D up to Line 1 D down to small octave D quarter notes (repeated thru Bar 35). In Bar 32 (start of page 5), the flutes play the same two figures as in Bars 29-31 but now an octave higher register as well as repeating the figures at the second half of the bar, and the same applies for the clarinets. The oboes are bass clarinet are silent in this bar (and Fags). Flutes and clarinets are silent in Bar 33, but the oboes return to play *ff* Line 1 F-F-F-E-F-E 16ths to F quarter note back to that same sextuplet to F quarter note. The same applies to the returning bassoons (but in the small octave register). Repeat Bars 32-33 in Bars 34-35 for these instruments. The bass clarinet in Bar 31 plays *ff* small octave D whole note tied to whole note next bar. In Bar 33, the bass clarinet then plays *ff* Line 1 D whole note down to (Bar 34) small octave D whole note up to (Bar 35) Line 1 D whole note. The C. Fag plays *ff* small octave D whole note down to (Bar 34) Great octave D whole note up to (Bar 35) small octave D whole note.

In Bar 36, flutes play Line 2 A-Bb-Line 3 C-D-E-F sextuplet 16ths to E-F-E-F sextuplet value 16ths followed by an 8<sup>th</sup> rest down to Line 2 F-E-F-E-F-E sextuplet to F quarter note. Repeat next three bars. The oboes are *col (loco)*. Clarinets and bass clarinet play *ff* small octave A-Bb-C-D-E-F 16ths to E-F-E-F 16ths followed by an 8<sup>th</sup> rest down to small octave F-F-F-E-F-E sextuplet value 16ths to F rinforzando quarter note. Repeat thru Bar 39. Fags and C. Fag play Great octave D whole note legato up to (Bar 37) small octave D whole note and then (in Bar 38) Line 1 D whole note legato down to (Bar 39) small octave D whole note. The timpani beats the small octave D quarter notes forte. Harp top staff plays fortissimo Line 1 D up to Line 2 D up to Line 3 D down to Line 2 D

quarter notes, while harp bottom staff plays Great octave D up to small octave D up to Line 1 D down to small octave D quarter notes. Repeat next three bars.

In Bar 40 (2:41), the flutes and oboes play *sff* Line 1 Eb rinforzando 16<sup>th</sup> to D dotted 8<sup>th</sup> tied to dotted half note (repeated next bar) to (end Bar 42) D whole note *sff* and held fermata. Clarinets and bass clarinet play this in the small octave register. Fags and C. Fag play this in the Great octave register. The harp is silent in end Bars 40-42. After a quarter rest in Bar 40, the timp beats *ff* small octave D-D rinforzando quarter notes followed by a quarter rest (repeated next bar) to (end Bar 42) D trill roll *sff* and held fermata.

End of cue. [9:06 pm]

[resume Monday, May 15, 2006 at 8:32 am. Day off!]

“Travel I (Tranquil Landscape)” *Lento (Tranquillo)* in C time, 56 bars, cue # 456. CBS VIII Reel 56, master reel III. Recorded July 1957 in Paris. The written score is located in Box 6 at UCLA Music Library Special Collections. CD location: track # 4 (3:28). This music was used fairly often in the CBS series, starting I believe with “The Bride” episode of *HGWT* very early in the first season.

Flutes play *pp* Line 2 D/A/Line 3 D half notes legato to unison Line 2 Bb half note (repeated next bar) to (Bar 3) E/A/Line 3 E half notes to unison Line 2 Bb half note (repeated next bar). Clarinets play *pp* small octave A/Line 1 D/A [written B/E/B] half notes legato to small octave and Line 1 Bb half notes [written middle and Line 1 C]. Repeat next bar. It is possible that the Line 1 D note is actually (I suspect it is according to my ear) a whole note but it is difficult to tell on paper. Herrmann should’ve had three separate clarinet staff lines to make it unmistakably clear but chose to include all three clarinets on one staff line (as was customary). In Bar 3, clarinets play small octave A/Line 1 E/A [written B/F#/B] half notes to Bb/Bb half notes and repeated next bar (unless that E note is actually a whole note. The bass clarinet plays *p* > small octave D dotted half note followed by a quarter rest (repeated in Bar 2). The bass clarinet in Bar 3 plays small octave G [written A] dotted half note followed by a quarter rest (repeated next bar). The timp beats *pp* small octave D-D-D-D quarter notes (repeated thru Bar 4). Most distinctively, the harp plays *p (molto legato)* a series of rising to falling “3” 8<sup>th</sup> note figures. Now: I do not have a copy of the actual autograph cue so I assume the figures are “3” triplet value figures based on C time. Herrmann *may* have inserted 12/8 time for the harp alone and avoided the necessity to place “3” above each figure (but I failed to hand-copy that). At any rate, the intent is clear or at least the effect. So we find the harp playing ascending 8<sup>th</sup> notes small octave D-A-Line 1 D (crossbeam connected) up to (top staff) E-F-A 8ths (crossbeam connected) up to descending Bb-A-F (crossbeam connected) down to (bottom staff) E-D-small octave A 8<sup>th</sup> notes (crossbeam connected). Repeat in Bar 2. In Bar 3, the harp then plays ascending 8<sup>th</sup> notes Great octave G up to small octave D up to G (crossbeam connected) up to Bb-middle C-D 8ths (crossbeam connected) up to (top staff) descending E-D-C 8ths to D-small octave Bb-G 8ths. Repeat in Bar 4.

In Bar 5 (:15), the oboes show up now to play *pp* < Line 2 D/E/F dotted half notes down to Line 1 Bb/Line 2 D/E quarter notes tied to quarter notes next bar back to D/E/G dotted half notes decrescendo (all chords are played under the legato curve line umbrella). In Bar 7, the oboes then play Bb/Line 2 D/E dotted half notes up to D/E/G



quarter notes tied to quarter notes next bar back down to Bb/D/E dotted half notes. The bass clarinet in Bar 5 plays small octave E [written F#] dotted half note followed by a quarter rest (repeated next bar) to (Bar 7) D dotted half note (repeated in Bar 8). Bassoons (*Fags*) in the “k” tenor clef play *pp* Line 1 D/E dotted half notes to E/G quarter notes tied to quarter notes next bar back to D/E dotted half notes, and then (in Bar 7) E/G dotted half notes to D/E quarter notes tied to quarter notes next bar back to E/G dotted half notes. The timpani softly beats Great octave Bb-Bb-Bb-Bb quarter notes (repeated next bar) to (Bar 7) small octave D down to Great octave Bb up to D back to Bb quarter notes (repeated next bar). Last but not least, the harp continues the legato series of triplet 8<sup>th</sup> note figures. We find ascending Great octave E-Bb-small octave E 8ths (crossbeam connected) up to G-A-Bb to descending Bb-A-G down to E-Great octave Bb-E. Repeat in Bar 6. In Bar 7, the harp plays ascending 8<sup>th</sup> notes Great octave D-A-small octave D (crossbeam connected) up to F-A-Bb to descending A-F-D down to Great octave Bb-A-F 8<sup>th</sup> notes (repeated next bar).

In Bar 9 (:30), flutes return to play Line 2 E/F/A half notes legato to D/E/G half notes (repeated next bar). Clarinets play Line 1 E/F/A [written F#/G/B] half notes to D/E/G half notes (repeated next bar). The bass clarinet plays small octave D dotted half note followed by a quarter rest (repeated next bar). The timpani beats small octave D down to Great octave Bb up to D back down to Bb quarter notes (repeated next bar). The harp repeats Bar 1 in Bar 9 (repeated next bar).

In Bar 11 (:37, start of page 2 of this cue, and start of Section A), oboes play *pp* < > Line 1 Bb/Line 2 F/Bb whole notes legato mini-slurs to (Bar 12) A/D/A whole notes to (Bar 13) G/Line 2 D/G whole notes legato to (Bar 14) A/E/A whole notes. The bass clarinet plays *pp* < > small octave Bb [written middle C] whole note legato to A [written B] whole note, and then (in Bar 13) small octave E whole note to (Bar 14) F whole note. The timpani beats Great octave Bb-Bb-Bb-Bb quarter notes up to (Bar 12) small octave D-D-D-D quarter notes. The timpani repeats Bars 11-12 in Bars 13-14. The harp top staff (right hand) plays Line 1 F-E-D-E 8<sup>th</sup> notes (crossbeam connected) played twice to (Bar 12) F-D-small octave Bb-A legato 8ths played twice to (Bar 13) E-D-small octave Bb-G 8ths played twice to (Bar 14) A up to middle C-D-E 8ths legato to F-E-D-small octave A 8ths. The harp bottom staff (left hand) plays *p* arpeggiando (vertical wavy line rolled chord) half notes Great octave D/Bb/small octave F/Bb (followed by a half rest) to (Bar 12) Great octave A/small octave D/E/Bb rolled half notes (followed by a half rest) to (Bar 13) Great octave E/Bb/small octave D/G arpeggiando half notes (followed by a half rest) to (Bar 14) Great octave F/small octave C/D/F rolled half notes.

In Bar 15 (:53), flutes return to play *pp* < > Line 2 D/E/G whole notes legato down to (Bar 16) Line 1 Bb/Line 2 D/E half notes (decrescendo) up to (Bar 17) Line 1 A/Line 2 E/A whole notes *pp*. Clarinets return to play Line 1 E/G/Bb whole notes to (Bar 16) small octave G/Line 1 D/E whole notes down to D/A/Line 1 D whole notes. The timpani repeats Bars 11-12 (and 13-14) in Bars 15-16 to (Bar 17) Great octave Bb-Bb-Bb-Bb quarter notes. The harp top staff plays small octave Bb down to G up to Line 1 E to D legato 8<sup>th</sup> notes played twice to (Bar 16) Line 1 G down to F to E to D legato 8<sup>th</sup> notes played twice to (Bar 17) F-E-C-small octave Bb 8ths played twice. The harp bottom staff is arpeggiando on Great octave G/small octave D/E half notes (followed by a half rest) to (Bar 16) Great octave G/D/E/Bb half notes to (Bar 17) D/Bb/small octave D/F half notes.

In Bar 18 (1:04, start of page 4), the oboes play *pp* < > Line 1 F/Line 2 D/F whole notes legato to (Bar 19) G/Line 2 E/G whole notes (decrescendo). In Bar 20, the oboes continue *pp* < > on A/Line 2 F/A whole notes to (Bar 21) G/E/G whole notes, and then *pp* in Bar 22 on A/Line 2 F/A whole notes. The bass clarinet plays small octave A whole note legato to (Bar 19) D whole note up to (Bar 20) Bb [written middle C] whole note legato down to E whole note in Bar 21 to (Bar 22) Bb whole note. The timpani beats small octave D-D-D-D quarter notes to (Bar 19) Great octave Bb up to D down to Bb up to D quarter notes. Repeat these two bars in Bars 20-21. Then in Bar 22 the timpani beats Bb-Bb-Bb-Bb quarter notes. The harp top staff plays Line 1 D down to small octave Bb to A to Bb legato 8<sup>th</sup> notes figure (crossbeam connected) played twice to (Bar 19) E-D-small octave A-F legato 8<sup>th</sup> notes played twice to (Bar 20) D-C-small octave Bb-A 8ths played twice to (Bar 21) small octave G up to Bb up to Line 1 E-D 8ths played twice. The harp played bottom staff play arpeggiando Great octave D/A/small octave D/F half notes (followed by a half rest) to (Bar 19) F/Bb/small octave D/D half notes arpeggiando (followed by a half rest) to (Bar 20) E/Bb/small octave D/G rolled half notes to (Bar 21) E/Bb/small octave D/F half notes to (Bar 22) Contra-octave Bb/Great octave F/small octave D half notes.

In Bar 23 (1:24, start of Section B] the clarinets play *pp* small octave A/Line 1 A/Line 2 B half notes legato to Bb half notes down to (Bar 24) small octave D/Line 1 D/Line 2 D whole notes. Fags play small octave and Line 1 D whole notes to (Bar 24) Great octave and small octave A half notes legato up to Bb half notes. The C. Fag plays as Fag II. The timpani softly beats small octave D-D-D-D quarter notes (repeated thru Bar 26). In bar 25, clarinets play small octave/Lines 1 & 2 A half notes legato to Bb half notes to (Bar 26) small octave /Lines 1 & 2 E [written F#] whole notes. Fags play small octave and Line 1 E whole notes down to (Bar 26) Great octave and small octave A half notes legato to Bb half notes. The C. Fag is col Fag II. The harp in Bar 23 plays Great octave G up to small octave D up to G 8ths (crossbeam connected) to Bb-middle C-D 8ths up to (top staff) E-D-C 8ths to D-small octave Bb-G 8ths (repeated next bar).

In Bar 27 (1:39), flutes play *pp* < > Line 1 E/G/Bb dotted half notes to D/E/G quarter notes tied to quarter notes next bar back to E/G/Bb dotted half note. The oboes play Line 2 D/E/G dotted half notes to Bb/Line 2 D/E quarter notes tied to quarter notes next bar to D/E/G dotted half notes. The bass clarinet plays small octave E dotted half note up to Bb quarter note tied to quarter note next bar back to E dotted half note. The timpani beats Great octave Bb-Bb-Bb-Bb quarter notes (repeated next bar). The harp repeats Bar 5 in Bar 27 (repeated next bar).

Skipping to Bar 51 (3:05), clarinets play *pp* < > small octave E (clarinet III) and Line 1 E (clarinets I-II) half notes legato to G half notes to (Bar 52) A whole notes. The bass clarinet plays as clarinet III. The timpani beats D-D-D-D quarter notes down to (Bar 52) Great octave Bb-Bb-Bb-Bb quarter notes. The harp plays legato arpeggio ascending 8<sup>th</sup> notes small octave G-A-Bb-Line 1 D (crossbeam connected) up to (top staff) E-F-A-Bb 8ths to (Bar 52) Line 2 D-E-G-A to Bb-Line 3 D-E-F 8ths to (Bar 53) A quarter note followed by rests. In Bar 53, flutes play *pp* Line 2 D/A/Line 3 D half notes to Line 2 Bb half note (repeated next bar) to (Bar 55) D/A/D whole notes tied to (end Bar 56) whole notes held fermata. In Bar 54, the bass clarinet plays *pp* small octave D whole note, repeated in Bar 56 and held fermata. The timpani beats D-D-D-D quarter notes (repeated

next two bars) to (Bar 56) D quarter note followed by a quarter rest and then a half rest held fermata.

End of cue. [12:29 pm]

“Travel II (“Dark Valleys”) *Lento* in Cut time (C with the vertical bar thru the middle), 74 bars. Cue # 457, CBS VIII 56, master reel III. Recorded July, 1957 in Paris. CD location: Track # 5. While this is quite atmospheric music, it was rarely used in the CBS series. In fact, so far I’ve heard it only once in a *HGWT* episode titled “Something To Live For” (airdate December 20, 1958). Moreover, this music was self-borrowed from a *Crime Classics* radio episode titled “Good Ship Jane,” cue 11 (2/24/54).

Flutes play *pp* Line 1 G/Bb/Line 2 D (G min) whole notes tied to whole notes next two bars. The suspended (susp) cymbal sounds *ppp* a whole note (shaped as a four-sided diamond) repeated thru end Bar 74 (held fermata there). In Bar 2, the harp plays *pp* legato descending 8<sup>th</sup> notes Line 2 Bb-Gb-Eb-D (crossbeam connected) down to (bottom staff) Line 1 Bb-Gb-Eb-D 8<sup>th</sup> notes to (Bar 3, top staff now with the bass clef) small octave Bb-Gb-Eb-D 8ths down to (bottom staff) Great octave Bb-Gb-Eb-D 8<sup>th</sup> notes.

In Bar 4, clarinets play *pp* small octave Ab/middle Cb/Eb [written Bb/Db/F] whole notes (Ab min) tied to whole notes next two bars. In Bar 5, the harp plays descending legato 8<sup>th</sup> note figures Line 3 C-Line 2 A-F-E (crossbeam connected) to Line 2 C-Line 1 A-F-E 8ths down to (Bar 6, bottom staff) middle C-small octave A-F-E down to C-Great octave A-F-E 8ths (all notes are played under the legato umbrella).

In Bar 7 (:11), flutes return to play *pp* A/Line 2 C/E (A min) whole notes tied to whole notes next two bars. The harp plays descending 8<sup>th</sup> notes Line 3 Db-Line 2 Bb-Gb-Eb and so on down to the final figure of small octave Db-Great octave Bb-Gb-Eb.

In Bar 10, the clarinets play small octave Eb/Gb/Bb (Eb min) whole notes tied to whole notes next two bars. In Bar 11, the harp plays descending 8<sup>th</sup> notes Line 2 B-G-E-C down to Line 1 B-G-E-C 8ths to (Bar 12, start of page 2) small octave to Great octave B-G-E-C 8ths.

In Bar 13 (:22, start of Section A), flutes play *pp* G/Bb/Line 2 D whole notes tied to whole notes next two bars. In Bar 14, the harp now plays crescendo a series of ascending 8<sup>th</sup> notes Great octave Eb-Gb-Bb-small octave C (in effect, the C half-dim 7<sup>th</sup>) up to Eb-Gb-Bb-middle C 8ths up to (Bar 15, top staff) Line 1 Eb-Gb-Bb-Line 2 C 8ths to Eb-Gb-Bb-Line 3 C 8ths.

In Bar 16 (:27), oboes play *pp* < > Line 1 Eb up to Gb half notes to (Bar 17) A dotted half note to Bb quarter note to (Bar 18) Line 2 C whole note. In Bar 19, the oboes continue the phrase on Line 2 Eb dotted half note to Db quarter note down to (Bar 20) Line 1 A whole note decrescendo up to (Bar 21) Line 2 C dotted half note down to Bb quarter note crescendo down to (Bar 22) Eb whole note to (Bar 23) F to Gb half notes down to (Bar 24) D whole note. Clarinets and the bass clarinet play the same but an octave lower register. Fags and C. Fag play these two octaves lower. The harp plays descending 8<sup>th</sup> notes *ff* Line 3 Bb-Gb-Eb-C to Line 2 Bb-Gb-Eb-C to (Bar 17) Line 1 Bb-Gb-Eb-C down to (bottom staff) small octave Bb-Gb-Eb-C. In Bar 18, the harp now plays ascending 8<sup>th</sup> notes Great octave Eb-Gb-Bb-small octave C up to Eb-Gb-Bb-middle C up to (Bar 19, top staff) Line 1 Eb-Gb-Bb-Line 2 C 8ths to Line 2 Eb-Gb-Bb-Line 3 C. The harp repeats Bars 16-19 in Bars 20-23. I’ll get to Bar 24 shortly.

In Bar 25 (:43), clarinets and the bass clarinet play *pp* < Line 1 Eb [written F] half note down to small octave Bb [written middle C] half note to (Bar 26) middle C [written D] dotted half note down to small octave A quarter note up to (Bar 27) Line 1 D whole note decrescendo. In Bar 28 (:48), flutes play *pp* < Line 1 Eb whole note to (Bar 29) F dotted half note to Gb quarter note down to (Bar 30) D whole note tied to whole note next bar. Clarinets and bass clarinet play this an octave lower register.

Back in Bar 24, the harp plays descending 8<sup>th</sup> notes Line 3 A-F#-D-C to Line 2 A-F#-D-C to (Bar 25) A-F#-D-C to (bottom staff) small octave A-F#-D-C (in effect the D Dom 7<sup>th</sup>). In Bar 26, the harp plays *mf* ascending 8<sup>th</sup> notes Great octave D-F#-A-small octave C and so forth up to (end Bar 27) Line 2 D-F#-A-C. Repeat these last four bars in Bars 28-31. The harp then ends the sequence in Bar 32 on Line 3 D quarter note (followed by rests).

In Bar 32 (:55, start of Section B), oboes return to play *pp* G/Bb/D whole notes tied to whole notes next two bars. In Bar 33, three flutes now start the descending 8<sup>th</sup> note figures previously started by the harp back in Bar 2 but only for two bars of course since the flutes cannot reach in the small octave register, so the clarinets and then bass clarinet take over in Bar 34. So we find the flutes playing Line 2 Bb-Gb-Eb-D 8<sup>th</sup> notes (crossbeam connected) down to Line 1 Bb-Gb-Eb-D 8<sup>th</sup> notes with that D 8<sup>th</sup> tied to whole notes next two bars. In Bar 34, three clarinets play *pp* small octave Bb-G-Eb-D 8ths with that D tied to half note tied to whole note next bar. After a half rest in Bar 34, the bass clarinet takes over to play small octave Bb-Gb-Eb-D 8ths with that D tied to whole note next bar.

In Bar 36 (start of page 4), the oboes play *pp* Ab/Line 2 Cb/Eb whole notes tied to whole notes next two bars. In Bar 37, the flutes play descending 8<sup>th</sup> notes Line 3 C-Line 2 A-F-E (crossbeam connected) down to C-Line 1 A-F-E 8ths with that E 8<sup>th</sup> tied to whole notes next two bars. In Bar 38, clarinets play *pp* middle C-small octave A-F-E 8ths with the E 8<sup>th</sup> tied to half note and tied to whole note next bar. After a half rest, the bass clarinet plays Line 1 C-small octave A-C-E 8ths with that E tied to (Bar 39) whole note. In Bar 40, oboes play *pp* A/Line 2 C/E whole notes tied to whole notes next two bars. In Bar 41, the flutes play Line 3 D-Line 2 Bb-Gb-Eb 8ths to Db-Line 1 Bb-Gb-Eb 8ths with that Eb 8<sup>th</sup> tied to whole notes next two bars. Clarinets and then bass clarinet in Bar 42 in the pattern given just earlier. In Bar 44, oboes play Eb/Gb/Bb whole notes tied to whole notes next two bars. In Bar 45, the flutes play descending Line 2 B-G-E-C 8ths and so forth (tied to middle C whole notes). In Bar 46, clarinets play small octave B-G-E up to G 8ths with the G 8<sup>th</sup> tied to half note and tied to whole note in Bar 47. After a half rest, the bass clarinet plays B-G 8ths with that G 8<sup>th</sup> tied to quarter note and tied to whole note next bar. In Bar 48, oboes play G/Bb/Line 2 D whole notes tied to next two bars.

In Bar 49 (1:25), the bass clarinet plays *p* < small octave ascending 8<sup>th</sup> notes Eb-Gb-Bb-middle up to Eb-Gb-Bb-Line 2 C 8ths to (Bar 50) Eb [written F] whole note forte. After a half rest in Bar 49, the clarinets play small octave Eb-Gb-Bb-middle C 8ths to (Bar 50) Line 1 Eb-Gb-Bb-Line 2 C up to Eb-Gb-Bb-Line 3 C 8ths. The harps are also setting up pedal changes for the key signature of five flats.

In Bar 51 (1:29), flutes play descending legato 8<sup>th</sup> notes fortissimo (*ff*) Line 3 Bb-Gb-Eb-C down to Line 2 Bb-Gb-Eb-C to (Bar 52) Line 1 Bb-Gb-Eb-C (followed by a half rest). Clarinets play Line 2 Bb-Gb-Eb-C to Line 1 Bb-Gb-Eb-C to (Bar 52) small octave Bb-Gb 8ths to Eb quarter note tied to half note. In Bar 52, the bass clarinet plays

Line 1 Bb-Gb-Eb-C 8ths to small octave Bb-Gb 8ths down to Eb quarter note. Oboes play Line 1 Eb up to Gb half notes to (Bar 52) A dotted half note to Bb quarter note. Fags and C. Fag play forte Great octave Eb up to Gb half notes to (Bar 52) A dotted half note to Bb quarter note. The susp cymbal is of course still shimmering but steady crescendo from *pp* in Bar 48 to *mf* in Bar 51. The harp returns in Bar 51 to play *mf* descending *gliss* starting from Line 3 Bb 32<sup>nd</sup> note *gliss* line down to (Bar 52) Great octave Eb 32<sup>nd</sup> note *gliss* line up to (Bar 53) Line 3 Bb 32<sup>nd</sup> note *gliss* line down, etc (thru Bar 58 with the ascending *gliss*). The oboe continues the phrase line in Bars 53-59 as given in Bars 18-24. The same applies for the Fags and C. Fag. The bass clarinet and clarinets in Bar 53-54 repeat Bars 49-50 (ascending 8ths). In bar 54, the flutes play ascending 8ths Line 1 Eb-Gb-Bb-Line 2 C to Line 2 Eb-Gb-Bb-Line 3 C 8ths to (Bars 55-56) a repeat of descending 8ths as given in Bars 51-52. The same applies for the clarinets and bass clarinet. Etc. Clarinets and bass clarinet repeat Bars 25-27 in Bars 60-62. Flutes and now only bass clarinet repeat Bars 28-31 in Bars 63-66.

In Bar 67 (1:56), clarinets play *pp* small octave G/Bb/Line 1 D whole notes tied to whole notes next two bars. In Bar 68, the harp plays descending 8<sup>th</sup> notes *pp* Line 2 Bb-Gb-Eb-D to Line 1 8ths to (Bar 69, bottom staff) small octave notes to Great octave notes as given. In Bar 70, flutes play Ab/Line 2 Cb/Eb whole notes tied to whole notes next two bars. In bar 71, the harp plays descending legato 8<sup>th</sup> notes Line 3 C-Line 2 A-F-E to next octave to (Bar 72) middle C-small octave A-F-E (crossbeam connected) to C-Great octave A 8ths (crossbeam connected) down to F quarter note to (Bar 73) E whole note let vibrate. Also in Bar 73, the bass clarinet plays small octave E [written F#] whole note tied to whole note in end Bar 74 and held fermata. The susp cymbal plays diamond-shaped whole note *ppp* and held fermata.

End of cue. [3:35 pm]

“Travel III (The Meadows)” *Andante* in \_ time, 83 bars. Quarter note = 72. Cue # 458, CBS VIII 56, cut 8. CD location: track # 7. This music was rarely used in the CBS series that I’ve detected so far. I found it first in the “Deliver The Body” episode of *HGWT* broadcast June 7, 1958 (starring James Franciscus as a lawyer).

The harp plays *mf* Great octave B-B-B quarter notes repeated thru Bar 6. Flutes I-II play *tranquillo* the dyad melody line *p* <. They sound Bb/Line 2 D quarter notes to C/E quarter notes to D/F# quarter notes tied to quarter notes next bar to C/E to Bb/D 8<sup>th</sup> notes to C/E quarter notes tied to (Bar 3) quarter notes to Bb/D to A/C 8ths to Bb/Line 2 D quarter notes tied to quarter notes next bar to A/C quarter notes to Bb/D quarter note crescendo to (Bar 5) Line 2 C/E half notes to Bb/D quarter notes tied to dotted half notes in Bar 6. Back in Bar 1, flute III plays *mf* > Line 1 G dotted half note (repeated thru Bar 6).

In Bar 7 (:15), the harp now plays Contra-octave B-B-B quarter notes thru Bar 12. Clarinets I-II play *p* < and *tranquillo* the exact same melody line as the flutes just previously but an octave lower register. So we find small octave Bb/Line 1 D [written middle C/E] quarter notes to C/E [written D/F#] quarter notes, and so forth. Clarinet III plays *mf* > small octave G [written A] dotted half note (repeated thru Bar 12).

In Bar 13 (:29), Fags I-II play *p* < > A/middle C to G/Bb to F/A legato quarter notes to (Bar 14) Fb/Ab dotted half notes to (Bar 15) F/A half notes to Fb/Ab quarter notes tied to quarter notes next bar to F/A half notes to (Bar 17) Fb/Ab dotted half notes.

Fag III plays *mp* > small octave D dotted half note (repeated thru Bar 17). The harp plays small octave D-D-D quarter notes thru Bar 17.

In Bar 18 (:42), the timp shows up to play *pp* small octave D-D-D quarter notes thru Bar 22. The harp now plays small octave D down to Great octave D back up to small octave D quarter notes down to (Bar 19) Great octave D up to small octave D down to Great octave D quarter notes, and so forth. The bass clarinet plays *p* > small octave D dotted half note (repeated thru Bar 22). Clarinets I-II play *p* < > small octave F/A to G/B to A/C quarter notes to (Bar 19) G/B to F/A to E/G quarter notes to (Bar 20) F/A half notes (followed by a quarter rest) to (Bar 21) Gb/Bb half notes to F/A quarter notes to (Bar 22) E/G dotted half notes. Clarinet III plays small octave D dotted half note *p* > (repeated thru Bar 22).

In Bar 23 (:54), the harp now plays small octave C up to middle C up to (top staff) Line 2 C quarter notes down to (Bar 24) middle C up to Line 2 C up to Line 3 C quarter notes. Flutes I-II play *p* > Line 2 Gb/Bb to F/A quarter notes to Fb/Ab quarter notes tied to quarter notes next bar to Eb/G half notes. Flute III plays *mp* > Line 2 C dotted half note (repeated next bar). In bar 25, the harp now plays descending quarter notes Line 3 C to Line 2 C to middle (Line 1) C up to (Bar 26) Line 2 C down to middle C down to small octave C quarter notes. Oboes now show up to play *p* > the same notes and pattern in Bars 25-26 as played previously in Bars 23-24 by the flutes. Clarinets I-II in Bars 27-28 play the same but in the Line 1 register. Clarinet III plays *p* > middle C dotted half note (repeated in Bar 28). Harps repeat the ascending to descending quarter notes. Fags in Bar 29 play the pattern of notes as given for the flutes earlier but in the small octave register. Fag III plays small octave C dotted half note (repeated in Bar 30).

In Bar 31 (1:13), clarinets I-II play *p* < > small octave G/Line 1 D half notes to F#/middle C# quarter notes tied to quarter notes next bar to F/C half notes to (Bar 33) small octave E/B half notes to Eb/Bb quarter notes tied to quarter notes next bar to D/A half notes to (Bar 35) Ab dotted half note (that D half note is tied to dotted half note in Bar 35). After a quarter rest in Bar 31, clarinet III and the bass clarinet play *p* < > small octave Bb half note legato to (Bar 32) A half note to Ab quarter note tied to quarter note next bar to G half note to (Bar 34) Gb half note to F quarter note tied to quarter note next bar to E half note. The timp softly beats *pp* small octave D-D-D quarter notes thru Bar 39.

In Bar 36 (1:25), Fags play *p* < > small octave Eb/Gb/Bb half notes to G/Bb/Line 1 D quarter notes tied to quarter notes next bar to D/F/A half notes. In Bar 38 (1:30), clarinets play small octave Eb/Gb/Bb half notes to G/Bb/D quarter notes tied to quarter notes next bar to D/F/A half notes.

In Bar 40, the harp returns to play Line 1 G down to small octave G up to Line 1 G quarter notes (repeated thru Bar 45). The oboes in Bars 40-45 repeat the notes and register given in Bars 1-6 (played then by the flutes). In Bar 46, the harp plays Contra-octave B-B-B quarter notes (repeated next two bars). Flutes return to play *p* > Line 2 C/E half notes to Bb/D quarter notes tied to dotted half notes in Bar 47, while flute III plays Line 1 G dotted half note tied to next bar. After a half rest in Bar 47, Fags I-II play middle C/E quarter notes tied to quarter notes next bar to Bb/D half notes. Fag III plays *pp* > small octave G quarter note tied to dotted half note next bar.

In Bar 49 (1:56), the harp plays small octave G down to Great octave G up to small octave G quarter notes down to (Bar 50) Great octave G up to small octave G down

to Great octave G quarter notes. Repeat next four bars. Clarinets repeat Bars 7-12 in Bars 49-54. The bass clarinet is *col* clarinet III (tied small octave G dotted half notes).

Etc. In Bar 82, clarinet I plays *pp* < > small octave E dotted half note legato to (end Bar 83) D dotted half note held fermata. The timp beats small octave D-D-D quarter notes to (Bar 83) D quarter note followed by a half rest held fermata. The same applies to the harp.

End of cue. [4:43 pm. Prez Bush is very soon to address the nation on illegal immigration.]

VII “Shadows” *Lento Assi* in C time, 51 bars. Cue # 459, CBS VIII 56, master reel III. Quarter note = 50-55. Unfortunately, this atmospheric cue was not released in the Cerberus/Prometheus albums. While it is a “Western” Suite cue, this music was often used in the drama suspense show, *Perry Mason*. It was first used in the October 26, 1957 episode titled “The Case of the Silent Partner.” You can also hear it in *HGWT* in “The Girl From Piccadilly” (February 22, 1958), “Hey Boy’s Revenge,” “A Sense of Justice,” “The Lady,” and so forth.

Clarinets play *pp* < > small octave F/Bb/Line 1 D [written G/middle C/E] half notes legato to Eb/Gb/middle C half notes to (Bar 2) D/F/A whole notes. After a half rest in Bar 2, Fags I-II play *pp* < > Great octave and small octave D half notes legato to (Bar 3) E back to D half notes. In Bar 4, flutes play *pp* < > Line 1 F/Bb/Line 2 D (Bb maj 2<sup>nd</sup> inv) half notes to Eb/Ab/Line 2 C (Ab maj 2<sup>nd</sup> inv) half notes legato to (Bar 5) D/F/A (D min) whole notes. After a half rest in Bar 5, clarinets and bass clarinet play *p* < > small octave D half note to (Bar 6) E back to D half notes. In Bar 7, Fags play *pp* < > F/Bb/Line 1 D to Eb/Ab/C half notes to (Bar 8) D/F/A whole notes decrescendo. After a half rest in Bar 8, flutes play *pp* < > Line 1 D half note to (Bar 9) E to D half notes. Clarinets in Bar 10 play Line 1 F/Bb/Line 2 D half notes to Eb/Ab/Line 2 C half notes to (Bar 11) D/F/A [written E/G/B] whole notes. After a half rest in Bar 11, the bass clarinet plays *pp* < > small octave D half note to (Bar 12) E to D half notes. In Bar 13, flutes return to play *pp* < > Eb/Ab/Line 2 C half notes to D/F/A half notes up to (Bar 14) Ab/Line 2 Cb/Eb (Ab min) whole notes. In Bar 15, clarinets play Eb/Ab/Line 2 C to D/F/A half notes down to (Bar 16) Ab/middle Cb/Eb whole notes. After a half rest in Bar 14, the timp shows up to beat Great octave F-F quarter notes (repeated in Bar 16).

In Bar 17, the bass clarinet plays *p* < small octave Gb down to Eb up to Bb quarter notes to A quarter note tied to half note next bar up to Line 1 D# half note to (Bar 19) D whole note decrescendo. In Bar 18, clarinet I plays small octave F# down to D# to A# quarter notes to B [written middle C#] quarter note tied to half note next bar to middle C to B quarter notes. In Bar 19, flute I plays *p* < > Line 1 F# to F quarter notes up to A half note. In Bar 20 (start of Section B), Fags (in the “k” tenor clef) play *pp* < > Line 1 D/F/A half notes down to small octave Ab/middle Cb/Eb half notes to (Bar 21, bass clef again) small octave E/G/B whole notes. After a half rest in Bar 21, the timp softly beats *pp* Great octave B-B quarter notes (repeated in Bar 23). In Bar 22, flutes play *pp* < > Line 2 D/F/A down to Line 1 Ab/Line 2 Cb/Eb half notes down to (Bar 23) E/G/B whole notes. The bass clarinet and then clarinet I in Bars 24-26 repeat Bars 17-19. In Bar 26, flute I plays once again (as in Bar 19) F# to F quarter notes to A half note.

In Bar 27 (start of page 2), oboes I-II play *pp* < > Bb/Line 2 D half notes up to Cb/Eb half notes back to (Bar 28) Bb/D dotted half notes (followed by a quarter rest).

Oboe III plays Line 1 G whole note tied to dotted half note in Bar 28. In Bar 28, clarinets and bass clarinet play *pp* Line 1 G down to small octave G [written A] half notes. After a quarter rest in Bar 29, they then play Line 1 G quarter note legato down to small octave G half note. In Bar 30, flutes return to play *p* > Line 2 Eb/Ab/Line 3 C half notes legato to D/F/A half notes down to (Bar 31) Bb/Line 2 Eb/G half notes to B/D/F# half notes. In Bar 32 (start, oddly enough, of Section C), clarinets play *p* > Line 1 Eb/Ab/Line 2 C half notes to D/F/A half notes to (Bar 33) small octave Bb/Eb/G [written middle C/F/A] half notes to B/D/F# half notes.

In Bar 34, three flutes play *pp* > Line 1 D dotted half note followed by a quarter rest (repeated next bar) to (Bar 36) E dotted half note (repeated next bar). Repeat these four bars in Bars 38-41. After a quarter rest in Bar 34, oboes play *p* > Line 2 F/A half notes legato mini-slur to E/G# quarter notes (repeated next bar) to (Bar 36), after a quarter rest, Bb/Line 3 D half notes to A/C# quarter notes (repeated next bar). Repeat next four bars. The bass clarinet in Bar 34 plays *p* > Line 1 Db [written Eb] dotted half note followed by a quarter rest, etc (see flutes). The harp plays *p* (*L.V.*) small octave and Line 1 Db dotted half notes followed by a quarter rest (repeated next bar) to (Bar 36) E dotted half notes (repeated next bar). Repeat these bars in the next four bars.

In Bar 42, clarinets I-II return to play *pp* < > Line 1 Bb/Line 2 D half notes to Cb/Eb half notes to (Bar 43) Bb/D dotted half notes (followed by a quarter rest). Clarinet III plays Line 1 G whole note tied to dotted half note next bar. The bass clarinet plays *pp* Line 1 G down to small octave G half notes. After a quarter rest in Bar 43, the bass clarinet plays Line 1 G quarter note legato down to small octave G half note. In Bar 44, the flutes play *p* > Line 2 Cb/Eb half notes down to Bb/D half notes, while flute III plays Line 1 G whole note. The bass clarinet repeats Bar 43.

In Bar 45, Fags return to play *pp* Eb/Ab/middle C half notes down to D/F/A half notes down to (Bar 46) Great octave Ab/small octave Cb/Eb whole notes. After a half rest in Bar 46, the timp beats Great octave F-F quarter notes (repeated in Bar 48). In Bar 47, clarinets play *pp* Eb/Ab/Line 2 C half notes to D/F/A half notes down to (Bar 48) Ab/middle Cb/Eb whole notes. In Bar 49, the bass clarinet plays *pp* < > small octave D whole note to (Bar 50) E whole note back to (end Bar 51) D whole note held fermata.

End of cue. [5:52 pm]

VIII “The Waiting” *Largo* in C time, 33 bars. Cue # 460, CBS VIII 56-One, master reel IV. Unfortunately, this cue was not in the Cerberus/Prometheus albums. This music was also used in “The Case of the Silent Partner.” You can also find it in the second episode of *HGWT* from Season One titled “The Outlaw” (starring Charles Bronson) and several other episodes from the series.

Flutes play *pp* < > F#/A/Line 2 C# (F# min) half notes up to A/C/E (A min) half notes to (Bar 2) Ab/Cb/Eb (Ab min) whole notes. In Bar 2, the bass clarinet plays *p* > F [written G] whole note. Combined with the flutes we hear the F half-dim 7<sup>th</sup> tonality (F/Ab/Cb/Eb). The susp cymbal is shimmering *ppp* on diamond-shaped whole note (repeated always in the even-numbered bars thru Bar 28). The harp in Bar 2 plucks *pp* Lines 2 & 3 Eb quarter notes down to Cb quarter notes down to Lines 1 & 2 Ab down to F quarter notes.

In Bar 3, clarinets play *pp* < > small octave Eb/Gb/Bb [written F/Ab/middle C] half notes to F#/A/middle C# half notes to (Bar 4) D/F/A whole notes. The bass clarinet



in Bar 4 plays small octave E [written F#] whole note *p* >. The harp plays descending quarter notes Lines 1 & 2 A to F to F to small octave and Line 1 B.

In Bar 5, Fags play *pp* < > Great octave Ab/small octave Cb/Eb half notes legato to B/D/F# half notes to (Bar 6) small octave C#/E/G# (C# min) whole notes. The bass clarinet in Bar 6 plays small octave Bb whole note. The harp plays descending quarter notes Lines 1 & 2 G-E-C-small octave and Line 1 A. In Bar 7, oboes show up to play *pp* < > E/G#/Line 2 C# half notes to F#/B/D half notes to (Bar 8) F/Ab/Line 2 Db whole notes. The bass clarinet plays small octave B [written middle C#] whole note. The harp plays descending quarter notes Lines 1 & 2 Ab-F-Db-small octave and Line 1 A. In Bar 9, flutes play Line 1 E/G/B to F/Ab/C half notes to (Bar 10) Eb/Gb/Bb whole notes. The bass clarinet in Bar 10 plays middle C whole note. The harp plays descending quarter notes Lines 1 & 2 Bb-Gb-Eb-Cb. In Bar 11, Fags return to play D/G/Bb to Eb/Ab/middle C half notes down to (Bar 12) C/F/A whole notes. The bass clarinet in Bar 12 plays small octave E whole note. The harp plays descending quarter notes Lines 1 & 2 A-F-Db-small octave and Line 1 Bb. In Bar 13, clarinets return to play Gb/middle Cb/Eb half notes to G/Bb/D half notes to (Bar 14) D/Gb/Bb whole notes. The bass clarinets play small octave Eb whole note. The harp plays descending quarter notes small octave and Line 1 Bb-Gb-Eb-D.

In Bar 15, the flutes return to play A/Line 2 C/E down to F#/A/C# half notes to (Bar 16) Ab/Cb/Eb whole notes. The bass clarinet in Bar 16 plays small octave F whole note. This time around the harp plays ascending quarter notes Lines 1 & 2 F-Ab-Lines 2 & 3 Cb to Eb. In Bar 17, clarinets play F#/A/middle C# half notes to Eb/Gb/Bb half notes to (Bar 18) D/F/A whole notes. The bass clarinet in Bar 18 plays small octave E whole note. The harp plays ascending quarter notes small octave and Line 1 B up to Lines 1 & 2 D-F-A. Fags in Bar 19 play Great octave A/small octave D/F# half notes to Ab/Cb/Eb half notes to (Bar 20) C#/E/G# whole notes. The bass clarinet in Bar 20 plays small octave Bb whole note. The harp plays ascending quarter notes small octave and Line 1 A up to Lines 1 & 2 C-E-G. The oboes in Bar 21 play F#/A/Line 2 D half notes to E/G#/C# half notes to (Bar 22) F/Ab/Db whole notes. The bass clarinet in Bar 22 plays B whole note. The harp plays ascending quarter notes A up to Lines 1 & 2 Db-F-Ab. In Bar 23 (start of page 2), flutes return to play F/Ab/Line 2 C to E/G/B half notes to (Bar 24) Eb/Gb/Bb whole notes. The bass clarinet in Bar 24 plays middle C whole note. The harp plays ascending quarter notes Lines 1 & 2 Cb-Eb-Gb-Bb. In Bar 25, the Fags play Eb/Ab/middle C to D/G/Bb half notes to (Bar 26) C/F/A whole notes. In Bar 26, the bass clarinet plays small octave E whole note. The harp plays ascending quarter notes Bb up to Lines 1 & 2 Db-F-A. In Bar 27, clarinets return to play G/Bb/Line 1 D to Gb/Cb/Eb half notes to (Bar 28) Eb/Gb/Bb whole notes. The bass clarinet in Bar 28 plays Eb whole note. The harp plays (for the last time in this cue) ascending quarter notes small octave and Line 1 D-Eb-Gb-Bb.

In Bar 29, flutes I-III play G/Line 2 D half notes legato to Gb/En half notes, while flute II apparently plays Line 1 Bb half note. Oboes in Bar 30 play the same notes and pattern. Clarinets in Bar 31 play the same but an octave lower register. After a quarter rest in Bar 29, the bass clarinet plays Line 1 D dotted half note tied to quarter note next bar down to small octave Bb dotted half note. After a quarter rest in Bar 31, the bass clarinet plays small octave G dotted half note tied to quarter note next bar down to Eb dotted half note. In Bar 32, Fags I-III play Great octave G/small octave D half notes to

Gb/Eb half notes while Fag II apparently plays Great octave Bb whole note. In end Bar 33, the bass clarinet is solo playing *p* > small octave D whole note held fermata.

End of cue. [6:44 pm]

IX “Sun Clouds” *Lento Tranquillo* in C time, 22 bars. Cue # 461. The written music is located in Box # 7 at UCLA Music Library Special Collections. Quarter note = 60. CD location: track # 10 (1:24). The music was used several times in *HGWT* starting with “Gunshy.”

Flutes play *pp* Line 2 D/F/A quarter notes legato to Eb/G/Bb quarter notes to F/A/Line 3 C quarter notes to G/Bb/D quarter notes (repeated next three bars). In Bar 2, clarinets play *pp* Line 1 D/F/A quarter notes to (see flutes’ chords), repeated next two bars. In Bar 3 (:07), oboes play (see flutes), repeated next bar. On the “2X” or second run of this section of the cue (Bars 1-18), the bass clarinet in Bar 1 plays small octave D whole note legato to (Bar 2) A dotted half note (followed by a quarter rest). Repeat in second run Bars 3-4.

In Bar 5 (:14), flutes now play descending legato quarter notes *pp* Line 2 C/F/Line 3 F to Line 1 Bb/Line 2 E/Bb to A/D/D to G/Line 2 C/G to (Bar 6) F/Bb/Line 2 Bb to Eb/Ab/Eb to D/G/G to C/F/Line 2 C up to (Bar 7) G/C/Line 3 C to F/Bb/F to E/A/A to D/F/Line 2 D to (Bar 8) F/Line 2 C/F to Line 1 Eb/G/Bb to D/A/D down to middle C/E/G to (Bar 9) D/F#/A whole notes. Back in Bar 5, Fag I plays Line 1 A to G to F# to F quarter notes to (Bar 6) D-C-B-A. In Bar 7, clarinet I plays Line 1 E-D-C#-small octave B legato quarter notes. In Bar 2, clarinets I-II play A/C quarter notes to small octave G/Bb to F#/A to E/G quarter notes to (Bar 9) D/F# whole notes. In the second run in Bar 5, the bass clarinet plays small octave Bb whole note tied to dotted half note next bar. In the second run, the timp is trill rolled *pp* on Great octave Bb whole notes thru Bar 8. In the second run in Bar 9, the harp plays *mf* (*L.V*) Great octave D up to small octave D quarter notes up to Line 1 D half note.

[7:21 pm] As I type, I’m watching in the background on KDOC that excellent *Perry Mason* episode from the 5<sup>th</sup> season titled “The Case of the Renegade Refuge” (airdate 12/9/61). It features that memorable “Religious Processional No. 2” music by Rene Garriguenc as Dick Foran (playing Harlan Merrill) drives up to St. Francis Retreat.]

In Bar 10, Fags play *pp*< Line 1 D/F/A quarter notes legato up to Eb/G/Bb quarter notes to F/A/C to G/Bb/Line 2 D (repeated next three bars). In Bar 11, clarinets play these chords in the small octave register (repeated in Bar 12 only). In Bar 12, flutes play the same in the Line 2 register (repeated next bar). The bass clarinet plays Bars 1-2 in Bars 10-11 and also Bars 12-13.

Etc. In Bar 19, oboes play *pp* the same chord progression and notes as in Bar 3. In Bar 20, flutes take over to play Line 1 D/F/A to Eb/G/Bb to F/A/Line 2 C to G/Bb/D quarter notes. In Bar 21, the clarinets take over the notes in the small octave register. In end Bar 22, the bass clarinet plays *pp* small octave D whole note held fermata. Fags play *pp* Great octave A/small octave D#/Line 1 D open spaced whole notes held fermata.

End of cue. [7:56 pm]

X “Rain Clouds” *Largo* in C time, 46 bars. Quarter note = 50. Cue # 462. CD location: Track # 9. This music was usually fairly often in the CBS series starting with the “Strange Vendetta” episode of *HGWT* very early in Season One. You can hear it in

the *Twilight Zone* episode, “One For the Angels,” and so forth. This cue was written in pencil, curiously. Most of the cues were done in ink.

Clarinets play *p* < > small octave D/F/A (D min) whole notes legato to (Bar 2) Eb/Gb/Bb (Eb min) whole notes. Fags play Great octave D/F/A whole notes to (Bar 2) Eb/Gb/Bb whole notes. After a quarter rest in Bar 2, the timp is trill rolled *p* > on small octave C dotted half note. Combined with the bassoons and clarinets we hear the C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) tonality. In Bar 3, flutes play *pp* Line 1 D/F/A whole notes, and oboes play Line 2 D/F/A whole notes. The bass clarinet plays small octave D whole note. After a half rest in Bar 3, the harp sounds forte Contra-octave Bb grace note up to Great octave Bb half note (*L.V.*).

In Bar 4 (:13), clarinets return to play small octave Eb/Gb/Bb [written F/Ab/middle C] whole notes legato to (Bar 5) E/G/B (E min) whole notes. Fags play this in the Great octave register. After a quarter rest in Bar 5, the timp is rolled once again on small octave C dotted half note (also in Bars 8 and 11). In Bar 6, flutes play Line 1 Eb/Gb/Bb whole notes, and oboes on Line 2 Eb min. The bass clarinet plays small octave Eb whole note. After a half rest in Bar 6, the harp plays *f* Contra-octave B grace note up to Great octave B half note.

In Bar 7, clarinets return to play small octave E/G/B whole notes to (Bar 8) F/Ab/middle C whole notes, Fags play Great octave E min to F min triads. After a quarter rest in Bar 8, the timp is rolled on C dotted half note. In Bar 9, the flutes play *pp* Line 1 E/G/B whole notes, and oboes on Line 2 E/G/B whole notes. The bass clarinet plays small octave E [written F#] whole note. After a half rest, the harp plays Great octave C grace note up to small octave C half note.

In Bar 10, clarinets play F/Ab/middle C whole notes legato to (Bar 11) F#/A/C# whole notes. Fags play Great octave F min to F# min whole note triads. After a quarter rest, the timp is rolled on C dotted half note. In Bar 12, the flutes play Line 1 F/Ab/Line 2 C whole notes, and oboes on Line 2 F/Ab/Line 3 C whole notes. The bass clarinet plays small octave F [written G] whole note. After a half rest, the harp plays Great octave Db grace note up to small octave Db half note.

In Bar 13, clarinets play small octave F#/A/middle C# whole notes to (Bar 14) G/Bb/Line 1 D whole notes. Fags play this in the Great octave register. After a quarter rest in Bar 14, the timp is trill rolled now on Great octave F# dotted half note (repeated in Bars 17, 20, 23, and 26). In Bar 15, the flutes play F#/A/Line 2 C# whole notes, and oboes on Line 2 F#/A/Line 3 C#. The bass clarinet plays small octave F# whole note. After a half rest in Bar 15, the harp plays Great octave D grace note up to small octave D half note. Etc.

Skipping to Bar 40 (2:28), clarinets play small octave Eb/Gb/Bb whole notes legato to (Bar 41) D/F/A whole notes. Fags play this in the Great octave register. In Bar 42, the timp is solo beating *pp* < > Great octave F# whole note trill roll. In Bar 43, clarinets are soli playing once again Eb/Gb/Bb whole notes to (Bar 44) D/F/A whole notes. The timp is solo in Bar 45 sounding the F# whole note roll. In end Bar 46, the bass clarinet is solo on small octave D whole note held fermata.

End of cue. [9:10 pm]

XI “Dramatic I” [aka “Prelude”] *Moderato* in C time, 44 bars. Cue # 463. CBS VIII 56 One. CD location: track # 2 titled there “Prelude” (1:26).

In Bar 1, flutes, oboes and clarinets play *ff* “3” triplet value 8<sup>th</sup> notes Line 2 Eb/Gb/Bb 8ths played 3X (crossbeam connected) to stand alone Eb/Gb/Bb 8ths (followed by an 8<sup>th</sup> rest) and then another such set of notes in the second half of this bar. In bar 2, they play the same triplet 8ths figure to F#/A/Line 3 C# half notes to F/Ab/C quarter notes to (Bar 3) Eb/Gb/Bb half notes legato down to Line 1 B/Line 2 D/F# half notes to (Bar 4) G/Bb/Line 2 D dotted half notes decrescendo (followed by a quarter rest). Also in Bar 4, the harp plays *sff* Great octave G/Bb/small octave D rinforzando quarter notes up to small octave G/Bb/Line 1 D rinforzando quarter notes up to (top staff) Line 1 G/Bb/Line 2 D rinforzando quarter notes (followed by a quarter rest).

In Bar 5, the oboes and clarinets play *ff* Line 1 Eb/Gb/Bb “3” triplet figure to stand-alone 8ths followed by an 8<sup>th</sup> rest (repeated same bar). The bass clarinet plays Line 1 Bb-Bb-Bb triplet 8ths to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb-Bb-Bb 8ths to Bb normal value 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Fags play this pattern on small octave Eb/Gb 8ths. Etc. In Bar 9, clarinets play the triplet on small octave Eb/Gb/Bb 8ths, etc. The bass clarinet plays small octave Bb-Bb-Bb triplet 8ths, etc. Fags play Great octave Eb/Gb triplet 8ths, and so forth. Etc.

In Bar 41, oboes play *sff* > Line 1 F#/A/Line 2 C# dotted half notes followed by a quarter rest (repeated next two bars). After a quarter rest, the timp is trill rolled *ppp* on Great octave F# dotted half note (repeated next two bars). After a half rest, flutes play *pp* Line 2 F/Ab/Line 3 C half notes (repeated next two bars). In end Bar 44, flutes are soli playing F#/A/C# whole notes held fermata.

End of cue. [9:47 pm]

XII “Dramatic II” [aka “Gunfight”] *Moderato* in C time, 34 bars. Quarter note = 70. Cue # 464, CBS VIII 56-One, master reel IV. CD location: track # 8 titled “Gunfight” (1:34). Note: Bars 1-6 are not on the cd track, unfortunately. This music (at least fragments of it) was used fairly often in the CBS series. The cue opens with an essentially heard four-note figure not too unlike the *HGWT* Main Title figure, so it was associated with the theme by the music editor(s).

In Bar 1, clarinets and the bass clarinet play *sff* small octave “3” triplet value Bb 16<sup>th</sup> down to Gb to F triplet 16ths to E 8<sup>th</sup> tied to dotted half note decrescendo. In Bar 2, flutes play *pp* > Line 1 G/Bb/Line 2 D half notes legato to A/C/E quarter notes held fermata (followed by a quarter rest held fermata). In Bar 3, English horns, clarinets, and bass clarinet play the same notes and pattern given in Bar 1 (of course transposed for the “F” instruments). In bar 4, the Fags play *pp* > Bb/Line 1 D half notes to C/E quarter notes held fermata (followed by a quarter rest held fermata). Clarinets and the bass clarinet repeat Bar 1 in Bar 5, and the English horns play the same but written an octave higher this time around. In Bar 6, flutes return to repeat Bar 2. Remember that Bars 1-6 are not on the cd track.

In Bar 7 (start of the cd track), english horns play *ff* Line 1 D/F/Bb [written A/Line 2 C/F] whole notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play small octave D/Ab/Line 1 D tied notes as given. The bass clarinet plays small octave F [written G] tied notes. Fags play *ff* Great octave F/small octave D tied notes. The C. Fag plays Great octave Bb whole note tied to dotted half note next bar. The timp is trill rolled *mf* > on Great octave Bb whole note tied to whole note next bar. After a half rest, the harp plays *ff* Lines 2 & 3 Gb down to En rinforzando quarter notes down

to (Bar 8) C up to D rinforzando quarter notes (followed by a half rest). In Bar 9, English horns play *ff* small octave C/Bb [written middle C/F] whole notes tied to dotted half notes next bar 9 with English horns I-II on Bb). Clarinets play *mf* small octave D tied notes, bass clarinet on small octave F tied notes, and Fags on Contra-octave and Great octave BB tied notes. The C. Fag plays Great octave F whole note tied to dotted half note next bar 9 followed by a quarter rest). The timp beats *mf* > F whole note (I believe rolled) tied to (Bar 10) same Great octave F whole note but now crescendo hairpin. After a half rest, harps play *ff* Lines 1 & 2 Gb down to Eb quarter notes down to (Bar 10) C up to D quarter notes (followed by a half rest). In Bar 11, English horns play *ff* Bb/Line 1 D/F whole notes tied to dotted half notes next bar. Clarinets play small octave Ab tied notes, bass clarinet on small octave F tied notes, Fags on Great octave F/small octave D tied notes, and C. Fag on Great octave Bb tied notes. The timp is I believe rolled on Great octave Bb whole note tied to whole note next bar. After a half rest, the harp plucks small octave and Line 1 Gb down to Eb down to (Bar 12) C up to D quarter notes (followed by a half rest).

In Bar 13 (:18), clarinets play *ff* staccato 8<sup>th</sup> note dyads small octave Gb-Bb eight times (split as two figures of four 8ths (each crossbeam connected), written Ab/middle C. Repeat thru Bar 18. Flutes I-II play *pp* Line 2 Gb/Bb whole notes to whole notes next bar (repeated in Bars 15-16 and Bars 17-18). In bar 14, flute III plays Line 1 Bb whole note tied to dotted half note next bar (followed by a quarter rest). I believe after a quarter rest in Bar 16, flute III plays Bb dotted quarter note tied to whole note next bar. The bass clarinet plays *p* < small octave Bb dotted half note to middle C quarter note legato down to (Bar 14) F# whole note *f* >. In Bar 15, the bass clarinet then plays Bb dotted half note to C quarter note to (Bar 16) Line 1 Db whole note. In Bar 17, the bass clarinet plays middle C dotted half note to Db quarter note down to (Bar 18) small octave Eb [written F] whole note. The Fags and C. Fag play the same but written an octave lower register. The timp in Bar 13 beats *mf* Great octave Bb rinforzando quarter note (followed by a quarter and half rest). Repeat in Bar 15 and I believe Bar 17 (if there, I failed to hand-copy it there!). After a quarter rest in Bar 14, the harp is arpeggiando *ff* on Great octave F/A/small octave C/F/A/middle C quarter notes sounded twice (followed by a quarter rest). After a quarter rest in Bar 16, the harp is arpeggiando on Great octave E/G/B/small octave E/G/B/Line 1 E quarter notes twice (followed by a quarter rest). After a quarter rest in Bar 18, the harp repeats Bar 14.

[end session 10:31 pm. Bedtime. Productive day! I have to work tomorrow, however.]

In Bar 19, the bass clarinet plays *sff* > small octave Bb [written middle C] whole note (repeated in Bars 21 and 23). The Fags play Great octave Gb/Bb whole notes (also repeated in Bars 21 & 23). The C. Fag plays *sff* > small octave Eb whole note (repeated in Bars 21 & 23). After a quarter rest, the flutes play *p* < *ff* > Line 1 C/Ab/Line 2 C dotted half notes legato to (Bar 20) Gb/Bb whole notes (flutes II-III on Gb, notated as two whole notes side-by-side). Repeat these two bars in Bars 21-22 and Bars 23-24. After a quarter rest in Bar 20, the timp is trill rolled *pp* on Great octave F dotted half note (repeated in Bars 22 & 24). After a quarter rest in Bar 20, the harp plays *p* Line 2 F/A-F/A-F/A quarter notes (repeated in Bar 24). In Bar 22, after a quarter rest, the harp plays A/Line 3 C# quarter notes 3X.

In Bar 25 (:52 cd), the written score shows Great octave Bb-Bb rinforzando quarter notes *sf* being hit (followed by a half rest). However, when I *listen* to the music, it appears that there is instead a trill roll. There *is* a roll in Bar 26 of Great octave F whole note played forte. These two bars are repeated in Bars 27-28, and Bars 29-30. So apparently Herrmann changed the timp part (or the conductor in Paris if *not* Herrmann).

At any rate, in Bar 25, after a quarter rest, the flutes play *ff* Line 2 Bb half note legato down to Cb quarter note up to (Bar 26) F whole note. After a quarter rest, the english horns play *ff* Line 1 Bb [written Line 2 F] half note legato slur down to Cb [written Gb] quarter note up to (Bar 26) Line 1 F [written Line 2 C] whole note. After a quarter rest, clarinets and bass clarinet play *ff* Line 1 Bb [written Line 2 C] half note legato down to middle Cb [written Db] quarter note down to (Bar 26) small octave F [written G] whole note. After a quarter rest, Fags and C. Fag play *ff* small octave Cb half note legato down to Cb quarter note down to (Bar 26) Great octave F whole note. After a half rest in Bar 26, the harp is gliss from Line 3 Bb (harps are set in the key signature of five flats) gliss lines down to small octave C 32<sup>nd</sup> note gliss line up to Line 3 Bb note (repeated in Bars 28 and 30).

In Bar 27, after a quarter rest, the flutes play Line 2 Gb half note down to Line 1 G quarter note up to (Bar 28) Line 2 Db whole note. English horns play the same an octave lower register, as well as the clarinets and bass clarinet. Fags and C. fag play this two octaves lower. In Bar 29, after a quarter rest, flutes play Line 2 D half note down to Line 1 Eb quarter note up to (Bar 30) F# whole note. The other woodwinds play the same in the registers given.

In Bar 31 (1:14), the bass clarinet plays small octave Db half note *ff* legato up to Bb half note to (Bar 32) E half note to F half note. Fags and C. Fag play this an octave lower register. The timp is rolled on Great octave Bb whole note in Bar 30 (silent next bar). After a quarter rest in Bar 31 (*Rall.*), flutes play *ff* A/Line 2 D/F# half notes legato to BB/D/F quarter notes to (Bar 32), after a quarter rest, B/Line 2 E/G half notes to Line 2 Db/F/Ab quarter notes. After a quarter rest, english horns play D/F#/A half notes to D/F/Bb quarter notes to (Bar 32), after a quarter rest, E/G#/B half notes to F/Ab/Db quarter notes. After a quarter rest, clarinets play small octave D/F#/A half notes to D/F/Bb quarter notes to (Bar 32), after a quarter rest, E/G/B half notes to F/Ab/Line 1 Db quarter notes. The harp pedal changes for a new key signature of 5 sharps.

In Bar 33, flutes play *fff* Line 2 G/B/Line 3 E (E minor 1<sup>st</sup> inversion) whole notes tied to whole notes next bar held fermata. English horns play G/B/Line 2 E whole notes tied to next bar. Clarinets play Line 1 E/G/B [written F#/A/Line 2 C#] whole notes tied to next bar. After a half rest, the bass clarinet plays small octave E [written F#] half note *sff* tied to whole note next bar held fermata. After a half rest, Fags and C. Fag play *sff* Great octave E half note tied to whole note next bar. The harp is descending to ascending gliss (*ad lib gliss*) from Line 3 F# 32<sup>nd</sup> note down to Great octave F# 32<sup>nd</sup> note back up to Line 3 F#, and so forth. In end Bar 34, the timp is rolled *ff* on Great octave Bb whole note held fermata. This creates a dissonant ambivalence about the end tonality because the other instruments play B notes. However, I've seen this device used before by Herrmann in several other scores.

End of cue. [8:14 pm Thursday, May 18]

### Drink of Water

I am not going to delineate this old radio score except for two cues that were rerecorded for television and used occasionally on the CBS series, especially “The Ambush” episode of *HGWT*.

Cue II [Note: This cue was untitled by Herrmann] C time, 6 bars.

The flute plays Line 2 C whole note tied to whole notes next two bars to (Bar 4) Line 3 Db legato to D to Db legato to D quarter notes crescendo (repeated next bar) to (end Bar 6) Line 2 D whole note held fermata crescendo. In Bar 4, the english horn plays Line 2 D [written A] whole note (repeated next bar) to (Bar 6) same D whole note held fermata (I believe that note is tied from Bar 5). Clarinets I-II in Bar 4 play Line 2 F [written G] and (flute II) Line 1 D [written E] whole notes (repeated next bar) to (Bar 6) D/F whole notes crescendo and held fermata. The bassoon in Bar 1 (after an initial quarter rest) plays small octave Db quarter note legato up to middle C half note (repeated next bar) to (Bar 3) Db up to C quarter notes up to E half note to (Bar 4) small octave B whole note *p* < (repeated next two bars and held fermata in end Bar 6).

After a half rest in Bar 1, horn I plays middle C [written G] stopped ( + ) half note (repeated next bar) to (Bar 3), after a half rest, E [written B] half note crescendo. In Bar 4, horns I and now II play *p* < Line 1 F/Ab [written Line 2 C/Eb] stopped whole notes (repeated next two bars). In Bar 4, the muted trumpet plays I believe Line 1 Eb [written F] rinforzando quarter note up to Line 2 D [written E] rinforzando dotted half note *f* < (repeated next bar) and tied to whole note in end Bar 6. The trombone in Bar 4 plays *pp* < Great octave G whole note up to (Bar 5) small octave Eb rinforzando quarter note up to Line 1 D dotted half note tied to whole note in Bar 6 held fermata. The timpani in Bar 1 is rolled on Great octave F whole note (repeated next two bars). In Bar 6, the cymbal is rolled on diamond-headed whole note held fermata.

Violins I are bowed trem on Line 3 C whole note (repeated next two bars) to (Bar 4) Line 1 D/Ab whole notes bowed trem (repeated next two bars and held fermata in Bar 6). Violins II are bowed trem on Line 2 F whole note (repeated next two bars) to (Bar 4) small octave B/Line 1 F whole notes bowed trem (repeated next two bars). Violas are bowed trem on Line 2 C whole note (repeated next two bars) down to (Bar 4) Line 1 B/Line 2 F whole notes (repeated next two bars). VC are bowed trem on Great octave F whole note (repeated next five bars). In Bar 4, CB play Great octave G whole note (repeated next two bars).

After a quarter rest in Bar 1, the harp plays Great octave Db rinforzando quarter note up to small octave C rinforzando half note (repeated next bar) down to (Bar 3) Great octave Db up to small octave C quarter notes up to E rinforzando quarter note (followed by a quarter rest). The harp returns in Bar 6 (key signature of 3 flats) to play *p* ascending to descending *ad lib* glisses crescendo *fff*.

End of cue. [8:56 pm]

Cue VII C time, 24 bars. You can hear this cue and cue II in the “Ambush” episode of *HGWT* (April 23, 1960).

“Muted” horns I-II play *ppp* Line 1 D [written A] whole note to (Bar 2) E [written B] whole note to (Bar 3) D/F half notes legato to Db/E half notes (repeated next bar). The muted trumpet plays *ppp* Line 1 Ab [written Bb] whole note to (Bar 2) G whole note to

(Bar 3) Ab to G half notes (repeated in Bar 4). The muted trombone plays small octave B whole note legato to (Bar 2) Bb whole note to (Bar 3) B to Bb half notes (repeated next bar).

In Bar 1, the flute plays Line 2 Db quarter note legato slur up to Line 3 C quarter note (followed by a half rest), repeated in Bar 3. After a half rest in Bar 1, the oboe plays Line 2 Db up to Line 3 C quarter notes (repeated in Bar 3). In Bar 2, the first clarinet plays Line 2 Db [written Eb] quarter note up to Line 3 C [written Db] quarter note (repeated in Bar 4). After a half rest in Bar 2, the harp plays Line 2 Db rinforzando quarter note up to Line 3 C quarter note (repeated in Bar 4).

In Bar 5, the snare drum is trem rolled *ppp* on a whole note (notated on the second space from the top), repeated thru Bar 12. After a quarter and 8<sup>th</sup> rest, clarinet I plays *mf* middle C [written D] rinforzando 8<sup>th</sup> up to F# rinforzando half note tied to quarter note next bar (followed by a quarter and half rest). After a quarter and 8<sup>th</sup> rest in Bar 6, clarinet II plays *pp* and (*echo*) the same C 8<sup>th</sup> up to F# half note tied to dotted quarter note next bar (followed by an 8<sup>th</sup> and half rest). After a quarter and 8<sup>th</sup> rest in Bar 7, the first clarinet returns to play *mf* C rinforzando 8<sup>th</sup> up to F# up to Bb rinforzando quarter notes to (Bar 8) A dotted half note decrescendo (followed by a quarter rest). After a half rest in Bar 8, the flute plays Line 1 Bb quarter note legato to (Bar 9) A whole note. After a quarter and 8<sup>th</sup> rest in Bar 10, the trumpet plays F 8<sup>th</sup> up to Bb quarter note legato down to F# quarter note to (Bar 11) Ab whole note tied to whole note next bar. After a quarter rest in Bar 11, the bassoon plays small octave Db quarter note legato up to middle C half note (repeated next bar).

Back in Bar 5, violins I are bowed trem *pp* on Line 3 C# whole note (repeated thru Bar 9) to (Bar 10) C whole note bowed trem (repeated next two bars) to (Bar 13) Line 1 Eb whole note bowed trem (repeated next bar). Violins II in Bar 5 are bowed trem on Line 2 F# whole note thru Bar 9 to (Bar 10) F whole note thru Bar 12 to (Bar 13) Line 1 Cb whole note bowed trem (repeated next bar). Violas are trem on Line 2 C# whole note thru Bar 9 to (Bar 10) C whole note thru Bar 12 down to (Bar 13) small octave Ab whole note (repeated next bar). Back in Bar 5, CB play Great octave A whole note tied to whole notes thru Bar 8 and tied to half note in Bar 9 and then Bb half note back to (Bar 10) A whole note down to (Bar 11) F whole note tied to next bar. After a half rest in Bar 9, VC play Great octave Bb half note to (Bar 10) A whole note bowed trem to (Bar 11) F whole note (non-trem) tied to whole note next bar. In Bar 13, VC then play Great octave E quarter note legato up to small octave Eb half note (followed by a quarter rest). Etc.

## DAUBER

A few cues from this old radio score were rerecorded and used occasionally in the CBS series, including cues VII and XV (both used in the “Ransom” episode of *HGWT*).

Cue VII *Moderato* in C time, 4 bars. The VC are bowed trem on Great octave E whole note *cresc.* (repeated next two bars). The CB also (I believe) play. In Bar 4, they sound Great octave G# rinforzando 8<sup>th</sup> note (followed by rests).

Muted trumpet I plays crescendo Line 1 Eb [written F] dotted half note to Eb-Eb-Eb “3” triplet value 8<sup>th</sup> notes up to (Bar 2) A [written B] dotted quarter note to A rinforzando 8<sup>th</sup> to Line 2 C [written D] half note crescendo up to (Bar 3) E [written F#] whole note crescendo hairpin to (end Bar 4) G# [written A#] rinforzando 8<sup>th</sup> note



(followed by rests). Muted trumpet II plays middle Cb [written Db] dotted half note to Cb-Cb-Cb triplet 8ths up to (Bar 2) F [written G] dotted quarter note to F rinforzando 8<sup>th</sup> up to Ab [written Bb] half note crescendo up to (Bar 3) I believe C [written D] whole note crescendo to (Bar 4) D# 8<sup>th</sup> note. Muted Pos I plays small octave Ab dotted half note to Ab-Ab-Ab triplet 8ths up to (Bar 2) Line 1 D dotted quarter note to D rinforzando 8<sup>th</sup> to Eb half note crescendo up to (Bar 3) A whole note to (Bar 4) G# rinforzando 8<sup>th</sup> note. The cymbal in Bar 3 is rolled a diamond-shaped whole note to x-headed 8<sup>th</sup> note in Bar 4. The flute in Bar 3 plays Line 2 E whole note trill < to (Bar 4) G# whole note *pp subito* and held fermata. The oboe plays in Bar 3 Line 2 E whole note trill to (Bar 4) D# whole note held fermata and *pp subito*. Clarinets I & II play A/Line 2 C whole notes trill to (Bar 4) G#/B whole notes held fermata. Horns show up in Bar 4 to play Line 1 G#/B [written Line 2 D#/F#] rinforzando 8<sup>th</sup> notes (followed by rests). The combined tonality in Bar 4 is the G# min (G#/B/D#). The combined tonality in Bar 1 is the Ab min (Ab/Cb/Eb) dotted half notes and triplet 8ths to (Bar 2) D min (D/F/A) dotted quarter notes and 8ths.

End of cue. Incidentally, cue VII of *Dauber* is structurally the same as cue III (I believe that was deleted) of *Dauber*. There the trumpets, however are *open* playing forte Cb/Eb dotted half notes to Db/F triplet 8ths up to (Bar 2) F/A dotted quarter notes but then (slight difference) plays F/A-F/A 16ths up to Ab/C quarter notes tied to dotted 8ths to Ab/C 16ths to (Bar 3) C/E whole notes. Etc. In end Bar 4, only the flute and two clarinets play. The flute sounds *ppp* Line 2 E half note legato up to G# half note held fermata. Clarinets play *pp* A/Line 2 C half notes to B/D# half notes held fermata.

Cue XV *Largo* in C time, 21 bars. CBS X 56, cue # 387-15 (page 39 of score).

The english horn is in effect solo for the first two bars playing middle C# [written G#] quarter note to D# dotted 8<sup>th</sup> to E 16<sup>th</sup> up to Line 2 C# half note down to (Bar 2) G# quarter note up to B half note to A dotted 8<sup>th</sup> down to E 16<sup>th</sup>. The snare drum is *muffled* playing a rolled whole note tied to whole note next bar.

In Bar 3 (the start of that “Ransom” quotation in HGWT), the english horn and violins (*sul G*) and violas play the melody line of middle G# half note to F# dotted quarter note down to C# 8<sup>th</sup> up to (Bar 4) E half note to D quarter note (followed by a quarter rest only for the english horn). The violins and violas continue on small octave A quarter note. In Bar 5, violins I now play middle C to small octave B half notes, while violins II play small octave Ab half note tied to half note, and violas on small octave Eb tied half notes.

Back in Bar 3, the VC play *arco* Great octave F#-F#-F#-F# tenuto quarter notes to (Bar 4) F-F-F-F tenuto quarter notes to (Bar 5) E-E-E-E quarter notes. CB play the same as the VC but plucked *pizz.* The harp plays the same notes but Contra-octave and Great octave registers. The bass drum beats quarter notes thru Bar 5. Clarinet I plays middle C# tied half notes to (Bar 4) C tied half notes down to (Bar 5) small octave Ab half notes. Clarinet II plays small octave A tied half notes to (Bar 4) A again to (Bar 5) Eb. The Fag plays Great octave F# tied half notes to (Bar 4) F to (Bar 5) E. Horns play A/middle C# tied half notes to (Bar 4) A/C to (Bar 5) Ab/C to Ab/B half notes.

In Bar 6, the flute and E.H. play Line 1 F quarter note up to Line 2 C dotted quarter note to D-C 16ths to B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to (Bar 7) [E.H. now silent but horn I takes over to play with the flute] Line 1 D quarter note up to A dotted quarter note to B-A 16ths to G# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). VC/CB/harp play E-E-E

quarter notes to E-E 8ths (repeated in Bar 7). The bass drum beats the same pattern. In bar 8, the violins are *sul G* playing Line 1 F legato down to Db quarter notes to E half note to (Bar 9) Db down to small octave Ab quarter notes to middle C half note to (Bar 10) D dotted quarter note down to Ab 8<sup>th</sup> to middle C# half note to (Bar 11) small octave BB to A half notes. Etc. [10:07 pm]

Now: Other CBS scores written by Herrmann exist for study, including "Nathan Hale," "Studio One" but I will perhaps devote their analysis for a future rundown, especially since the audio is not yet available for study (if ever!). I have already delineated *House on K Street* in a separate rundown, as well as the *Outer Space Suite* and the *Police Force Suite*. The *Twilight Zone* scores also have their own papers on this site. As for *Have Gun Will Travel*, I will below include an old rundown of the score (not a finely detailed or delineated analysis) written about seven years ago (at the moment, I do not have the desire to completely redo it with a new in-depth delineation for this particular paper!):

## HAVE GUN, WILL TRAVEL

MUSIC BY BERNARD HERRMANN

Analysis By  
BILL WROBEL

This is a cue rundown analysis of Bernard Herrmann's classic tv western score to the CBS pilot, *Have Gun Will Travel* starring Richard Boone perfectly cast as Paladin. The pilot, titled "Three Bells To Perdido," was aired September 14, 1957, Saturday evening at 9:30 pm (preceding *Gunsmoke*). However, at no place on the written score do you see the pilot title--simply "HGWT." The pilot score was recorded at the same general period as another CBS pilot (not developed as a series) was recorded, *Ethan Allen*. Both scores were recorded virtually on the same reel placements (e.g., CBS Library 8-46-C, 8-56-C, etc). No dates are given on the written score as to its completion, as Herrmann normally inserts. I would surmise the music was recorded in mid or late spring of 1957. Reason: Some of this music from both shows were used as stock music for one or two very late episodes of *Gunsmoke* in May-June '57, second season ('56/'57).

Sometime after the score was written, cue numbers were inserted in bold marker pen. The first cue number is #6122 for M-10 "Main Title I." This numbering system(for this score)does not fit the CBS Log Books' rendition of the recording of this music originally. HGWT and *Ethan Allen* were apparently special cases, being pilots during the very early years of the CBS Library, in not being given specific sequential cue numberings in line with the other CBS material used for both stock and restricted (as in HGWT) thematic material used only for the series, especially the Main and End Titles.

I will be listing the music sequentially as it is given in the pilot show, not necessarily how it is written in its numbering system. There are some discrepancies and omissions, as I will point out. To obtain a copy of the pilot, contact Columbia House Video Library, 1-800-457-0866, or enter the website([columbiahouse.com](http://columbiahouse.com)). The video #

is 13047, containing "Genesis," "Three Bells To Perdido," and two other episodes. Introductory price is \$4.99. I recommend it highly.

### HAVE GUN WILL TRAVEL ("Three Bells To Perdido")

M-10 "Main Title I" *Allo Modto* in 2/4 meter. 12 bars, :29. Scene: The silhouette (side profile) of Paladin. He reaches for his gun, then an extreme close up of his black pistol. Paladin slowly cocks it, and begins to speak ("I like you to take a look at this gun..."). The CBS Library Log Book describes this music as "Heavy staccato brass groups to long suspense tail." The HGWT opening theme consists of a four-note/chord figure in quarter notes (except timp), but not marked staccato or dotted over the notes. Instead, the brass is marked *ff* (fortissimo) "pesante" (heavy or forceful).

Instrumentation: 3 trumpets in Bb, 4 horns in "F," 3 trombones (Pos), tuba, timp., and piano.

I had some trepidation in analyzing this opening theme (in terms of chord structure) because it is rather difficult to figure it out initially. Normally Herrmann's chord style is quite consistent, relying heavily on minor triads and 7ths, half-diminished chords, minMaj 7ths, etc. But here, how did Herrmann structure these four "shock" chords? The first quarter note shock chord is played by the piano (fully) and in part by the Pos. In Bar 1, the Pos play small octave F/A/Line 1E quarter note chord to F/B/E quarter note chord. Pos I & II in the upper stave is in the tenor clef, playing notes D/A to B/E. Pos III in the bottom bass (standard) clef plays two F notes. The tuba plays *ff* Great octave D to Db quarter notes. The timp beats small octave D 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The piano plays fortissimo Great octave D/A/small octave D quarter notes to Db/Ab/small octave Db quarter notes in Bar 1 (bottom staff), while the top staff piano (right hand) plays small octave F/A/Line 1 E to F/B/E quarter notes. Technically, this amounts to a Dmin/9 chord (notes D/F/A/E). This is a D min (D/F/A) with an ADDED (the slash "/" figure) 9th. No intermediary 7th note is played. Another way of putting it: After note A in that D min triad, you add a perfect 5th. The perfect 5th from note A is E.

The second shock chord beat in the two beat (2/4) cue for Bar 1 is more difficult to analyze. The Pos play notes F/B/E. The tuba plays Db. The timp strikes the C# 8th note (enharmonically the same as the Db). The piano plays notes Db/Ab/Db/F/B/E. In terms of chord structure, it *sounds* like a Db7#9 (Dominant 7th, sharp the 9th). Technically, this should be written as notes Db/F/Ab/Cb/E. Instead the next to last note is written as B (enharmonically the same as Cb). At any rate (whether Herrmann made a notational mistake--which is unusual--or I am missing something), this is what Herrmann wrote in Bar 1.

Bar 2 = After a quarter rest for all the instruments, the Pos play quarter notes F/B/D (essentially a B diminished chord, 2nd inversion). The tuba plays small octave D quarter note again; timp on D 8th note. The piano plays notes D/A/D/F/B/D, a B half-dim (min7th flat 5th) chord (notes B/D/F/A).

Bar 3 = Pos play notes F/B/C#. Tuba plays Db; timp on C# 8th note. The piano plays notes Db/Ab/Db/F/B/C#. Then a quarter rest for all the instruments.

Bars 4-6 = repeats Bars 1-3.

Bars 7-12 = Cue changes to new meter, 4/4, "Slower." The horns and trumpets now introduce themselves in this cue. Scene: When the voice of Paladin speaks, "I like you to look at this gun...*Sords* horns *p* ("piano" or soft sound level dynamics) the E half-diminished 7<sup>th</sup> (chord notes = E/G/Bb/D) but played 1st inversion (notes G/Bb/D/E). This chord is played by the half note dotted to quarter notes to (Bar 2) half note dotted, followed by a quarter rest. In Bar 2, after a quarter rest, the cup-muted trumpets respond by a quarter note chord to half note chord, playing notes Bb/D/E (Bb maj flat 5th chord in isolated essence, but probably just playing three notes of the four in the E half-diminished chord minus the third interval, note G).

Bars 9-10 = repeat previous two bars.

Bars 11-12 = The horns are soli playing the E half-dim chord again, the whole notes in Bar 12 held under a fermata mark.

M-11 "Main Title II" *Allo Modto* in 2/4 time, 27 bars (Bars 9-10, 22-25 deleted], :35. The music seques when Paladin re-holsters his gun, and the Have Gun, Will Travel titles slowly appear on the screen.

Bars 1-6 = Repeat Bars 1-6 last cue.

Bars 7-8 = Three descending quarter note chords. It starts with the simple Bb major (notes Bb/D/F). Pos play notes F/Bb/D (Bb maj 2nd inversion). The tuba plays note Bb, as does the timp. The piano plays Bb/F/Bb/F/Bb/D. Next, the Pos play notes D/F/C#. Tuba on G, timp on D. The piano plays notes G/D/G/D/F/C#. The third strike chord (in Bar 8) is a Db maj9 (notes Db/F/Ab/C/Eb). The Pos play notes Db/F/C. Tuna on Ab, timp on C# (instead of Db). Piano on notes Ab/Eb/Ab/Db/F/C. This is followed by a quarter rest in Bar 8.

Bars 9-10 = Repeat Bars 7-8 (but deleted in final version of recording).

Bars 11-13 = Three muted trumpets *ff* play descending triplet 8th notes G/E/B to Bb 8th followed by two 8th rest marks. The horns also play this pattern, descending 8th note triplet (quarter note value) G/E/B to Bb quarter note tied to a quarter note next bar. The Pos, etc., play two of the supposed D7#9 shock chords (notes D/F/Ab/B/E). However, the tuba goes from Db up to Ab.

Bars 14-16 = Trumpets descend triplet notes F/D/A to Ab 8th, etc. Horns are ditto, but with the tied Ab quarter note accentuation. Then the Pos etc. play a diminished chord (notes D/F/Ab/B, etc).

Bars 17-19 = Trumpets descend triplet notes D/B/F to E 8th note. Horns are ditto except for the sustained E quarter note. Cue ends with the muted horns playing acciaccatura (grace note) chord GminMaj7 (notes G/Bb/D/F#) to same chord half notes tied to half notes next bar (held in fermata).

M-12 "The Street" *Allo Vivace* in 5/4 [3 + 2]. 17 bars, 1:00. Scene: Pacific Street, San Francisco. Newspapers are thrown near the steps of the Carlton Hotel (Paladin's home base). Hey Boy fetches them into the lobby for sorting. Bars 10-17 were cut out in the final edited print. The unison horns *ff* play the rambunctious melody line, the bold and triumphant theme of busy city life in downtown San Francisco.

The horns play three ascending 8th notes in the grace bar, Line D/F/G [written A/Line 2 C/D] to (Bar 1) two 16th notes Ab-G [written Line 2 Eb rinforzando 16<sup>th</sup> legato mini-slur to written D 16<sup>th</sup>] back to rinforzando Ab 8th to G 8th dotted note down to D,

up to G to F 8th note (tied to next note), followed again by ascending 8th notes D-F-G. This is repeated next bar, except for the last three ascending 8th notes G-Ab-B. In Bar 3, we have notes F-Eb 16ths-F 8th figure to Eb dotted 8th down to middle C 16th, and then Eb *rinforzando* 8th to Db 8th tied to 8th to ascending C-D-Eb 8ths.

In Bar 1, Pos III plays *f* small octave F-Eb-D-Eb-D quarter notes to (Bar 2) F-Eb-D-Eb-F-D quarter notes to (Bar 3) C-Eb-C-Eb-C quarter notes (repeated next bar). After an 8th rest in Bar 1, Pos I-II play Ab/middle C 8ths (repeat this rest/notes pattern four more time) to (Bar 2), after an 8th rest Ab/C pattern again to (Bar 3) Gb/Bb 8ths in that pattern (repeated in Bar 4). The tuba plays Great octave F-Eb-D-Eb-D quarter notes (see Pos III).

In Bar 5, the cue changes to Section A in 4/4 time, "slowly." Horns play whole notes small octave A/middle Line 2 C/E (horns I-II on E, or, if you prefer, horns I-III) sustained or tied to half notes next bar followed by a half rest. After a half and quarter rest marks, the trumpets play A min triad 8th note chords, each followed by an 8th rest.

Bars 7-8 = Horns play Db maj 2nd inv (Db/F/Ab) quarter note chord to half note dotted A min chord, tied to half notes next bar. Trumpets play five A min 8th note dyads again.

Bars 9-10 = *Sords* Pos take over the horns' pattern, playing Db maj 2nd inversion quarter note chord again to D maj 2nd inv (A/D/F#) half note dotted chord tied to next bar. The trumpets play alternating 8th note chords F# min (F#/A/C#) and Bb maj 2nd inv (F/Bb/D).

Bars 11-12 = Pos play Gb maj 2nd inv (notes Db/Gb/Bb) quarter note chord to D maj (notes D/F#/A) half note dotted chord tied to next bar. Trumpets alternate with Bb maj 2nd inv (F/Bb/D) and triad Gb/A/C# (should be F# if F# min chord, or Db if Gb min).

Bars 13-14 = *Sords* horns are back, Bb min (Bb/Db/F) quarter note chord to B min (B/D/F#) half note dotted. Trumpets play alternating 8th note chords Bb min and A min.

Bars 15-16 = Horns play Bb min to A min. Trumpets repeat A min 8th note triads.

M-14 "The Newspaper" *Largo* in C time, 8 bars, :33. Scene: Paladin sits down in the reading room and you hear his mental voice reading the New Mexico Journal article on Jesse Reed, "Ranger Invades Mexico." Apparently Reed's daughter, Nancy, ran off with the villain of the story, Dave Enderby (played by Jack Lord of "Hawaii-50" fame). The CBS Library Log Books describe this cue as "Low, soft ominous muted brass over slow tump ostinato." Instrumentation: Pos/tuba/timp only.

Bars 1-2 = Pos *pp* (pianissimo) play half note chords Bb maj 2nd inversion (F/Bb/Line 1 D) to C# diminished 1st inv (E/G/C#). This is repeated in the next bar. The tuba plays, after a quarter rest, Contra-octave Bb quarter note followed by another quarter rest and Bb (B-flat) quarter note. This pattern is repeated thru Bar 7. The timp also plays the Bb quarter notes repeated thru Bar 7 (but Great octave register).

Bars 3-4 = Pos play half note chords Db maj 1st inv (notes F/Ab/Line 1 Db) to C maj 1st inv (E/G/C). Repeated next bar.

Bars 5-6 = Pos play half note chords Ab maj 2nd inv (Eb/Ab/C) to Gb maj 2nd inv (Db/Gb/Bb). Repeated next bar.

Bars 7-8 = Pos play half note chord D augmented (D/Gb/Bb) to Db Aug (notes Db/F/A). Timp trills (rolls) on the last Bb quarter note, held in fermata. Pos also held in fermata on Bb.

M-15 "The Card" *Allo Pesante* in C time, 13 bars, :35. Scene: Paladin, after reading the article, slaps his famous calling card on the newspaper. The camera has an extreme close up of that card ("Have Gun, Will Travel. Wire Paladin. San Francisco") The CBS Library Log Books describe this cue as "Sharp heavy staccato brass bridge to low menacing suspense." Note: I've always found it quite amusing that some people thought the card meant that Paladin's first name was "Wire" as in Mr. Wire Paladin!

Unison trumpets play *fff* descending "3" triplets 8th notes [see M-11 "Main Title II" Bars 11-18] Line 2 G-E-B to Bb triplet value 8th note followed by two triplet value 8th rest marks. After a quarter rest, the horns sound *sfp* < *ff* on the small octave Bb [written Line 1 F] dotted half note. On the 4<sup>th</sup> (last) beat, the timp strikes *sff* on the Great octave Bb quarter note, *rinforzando* (>), repeated next three bars.

Bar 2 = Trumpets play descending triplet 8th notes F-D-A to Ab 8th note.  
Horns blare on Ab.

Bar 3 = Trumpets descending triplet D-B-Gb to F. Horns on F.

Bar 4 = Trumpets descending triplet C-Ab-F to E. Horns on E.

Bars 5-6 = Muted (*sord*) Pos III plays whole note Great octave G tied to whole note next bar. Pos II & III play half note dyads Great octave Bb/small octave D to C/E to (Bar 6) Bb/D, followed by a half rest. So, in effect, a G min sound to C maj 2nd inv, back to G min. In Bars 6 & 7, muted horns repeat the dyads, and the trumpets repeat the low G [written A. Remember, the trumpets and horns are being transposed to "C" concert pitch in this analysis] whole note tied to the next bar. Trumpets play the pattern in Bars 8-9. By then the cue is marked "poco a poco rall." The cue ends with trumpets on C maj 2nd inversion half note triad (notes G/C/E) to (Bar 13) whole note chord G min, held fermata.

M-16 "The Holster" *Allo Pesante* in 2/4 time, 13 bars, :19. Scene: A knock on the door of Jesse Reed's ranch. He opens it and the camera makes a close up of Paladin's black holster with the chess knight image on it. The camera then pans up to Paladin's face.

The CBS Library Log Books describe the music as "Heavy staccato brass bridge to tail." It repeats the Paladin HGWT shock chord theme as given in the Main Titles. Then in Bar 10, *sords* horns play whole chord G min (actual notes G/Bb/D/G) *pp* < *ff* to (Bar 11) when the trumpets respond (horns now silent) with whole notes Bb/D/E (Bb maj flat 5th).

M-17 "Travel" *Moderato* in C time, 45 bars, 2:56. Scene: Paladin asks Jesse, "Which way to Perdido?" As Jesse tells him, the camera dissolves to Paladin on his long trek to Mexico. Much of this cue was butchered (edited, cut out, looped over, etc) in the final print so that only about 1:53 of the music remains.

The music starts on Bar 18, Section B. Muted horns play *p* (piano) an ostinato repeat of four quarter note chords per bar of Ebmaj7 (Eb/G/Bb/D) for six bars. Cup-muted trumpets play half note dotted chord G min (G/Bb/D) to Eb min 1st inv (notes

Gb/Bb/Eb) to (Bar 19) G min whole note chord. Bars 18-20 are looped over again, repeated by the CBS music editor (not given in the actual written score).

Bars 21-24 = The cup-muted Pos take over the ostinato quarter notes in Ab min (notes Ab/Cb/Eb), soli. Then in Bars 22-23, the muted tuba plays whole notes Bb to Ab. The music continues intact thru Bar 41, at which point the music editor takes Bars 10-11 from "The Holster" when Paladin spots the town of Perdido. The music from "Travel" resumes to its end with the timp trill roll whole note on C, tuba on low C, Pos on Gb aug (Gb/Bb/D), trumpets on Eb min (Eb/Gb/Bb), and horns held fermata on Eb min Maj7 (Eb/Gb/Bb/D).

"Middle Tag" *Pesante* in 2/4 time, 3 bars, :05. Scene: Dave and Paladin leave for Dave's ranch to meet Nancy for early dinner. Again, HGWT shock chords are evident. Muted trumpets are unison on Line 1E-E [written F#] quarter notes. Trumpets end on A min (small octave A/middle C/E). Horns also end on E min (actual notes E/A/middle C/E). Timp beats on small octave E notes and ends with the roll on Great octave A. Etc.

"Middle Lead In" *Pesante* in 2/4 time, 4 bars, :10. Starts off the same as the Middle Tag, but ends only with the horns and timp. Horns play F half diminished chord (notes F/Ab/Cb/Eb). Timp rolls (trill) on Bb.

M-22 "The Knife" 1 bar, :09. The CBS Log Books describe this as "Sharp brass chord to tail." Pos *sff* play Ab min (Ab/Cb/Eb). Muted trumpets on G maj (notes G/B/D).

M-25 "The Fight" *Moderato* in C time, 20 bars, :46. Scene: Early dinner scene at Dave's place. Paladin is trying to goad Dave into a confrontation. As Nancy goes into the house to get wine, Paladin, in a famous scene, speaks his mind: "You have to fight, Dave, or come back with me. You've got both my guns. I give you my word I haven't another. Now let's see you fight! You're a miserable, slimy, yellow, scrawny coward who bushwhacks men or stabs or shoots them in the back. If you had any stomach for fighting, you would've finished that boy in the cantina. You would've finished me. But you couldn't because we were face to face with you. You're about as much man as a wood louse!" At this point, Dave whips out his knife and attacks Paladin.

Actually, as Paladin begins his dressing down of Dave, the music also commences. The CBS Library Log Books describe it as "Muted brass on heavy suspense with some motion to :30. Then agitated, fast staccato brass figure thrown from brass choir to brass choir. No tail." During Paladin's searing monolog, the horns play dyad figures (Horns I & II play small octave E [written B]; horns III & IV play note small octave D notes). So we have 8th note dyad to quarter note dyad to two 8ths to quarter to 8th again in Bar 1.

Bar 2 = The tuba sounds Contra-octave Bb forte whole note; the timp rolls on Great octave Bb. After an 8th rest, the horns continue the ostinato pattern (quarter/8th/8th/quarter/8th).

Bar 3 = Horns repeat Bar 1. Bar 4= Repeat Bar 2.

Bar 5 = Horns silent. *Sords* Pos take over the pattern with two triadic figures of 8th/quarter/8th notes: Bb min 1st inv (Db/F/Bb) and then D min (D/F/A). After a half rest, the tuba and timp play Bb half notes.

Bar 6 = Repeat Bar 5. Bars 7-10= Repeats Bars 3-6. Then in Bar 11, the cue turns (Section A) to "Furioso" with the various brass choirs playing accented 16th notes starting with the trumpets playing eight 16th note chords of E min (E/G/B) followed by a half rest. The horns then take over (after the half rest in the first half of Bar 11 as the trumpets performed), playing Ab min (Ab/Cb/Eb).

Bar 12 = Pos (*senza sords*) now take over with eight G min (G/Bb/D) 16th note triads. The trumpets again take over in the second half of the bar.

Bar 13 = Pos play four 16th note triads, then the horns play four, then the Trumpets, and back to the horns.

Bar 14 = Pos play eight 16th note triads. The horns, after a quarter rest, play eight of them, followed by a quarter rest. The trumpets, after a half rest, play eight of them.

Bar 15 = repeat previous bar. Etc.

[Repeat of M-14 "The Newspaper" Scene: Paladin escorts Nancy out towards the guard pass.]

M-31 "The Return" *Moderato* in C time, 32 bars, 1:16. Scene: After being questioned by the town mayor near the pass, Paladin and Nancy hurriedly ride off. Soon, however, the alarm is heard and Paladin has to shoot a guard above on the rocks. During the unrelenting ride towards the Rio Grande, Nancy leaves signs of their passing (handkerchief, glove) to alert Dave.

The CBS Library Log Books describe this cue as "Neutral, brooding, suspense low brass over marching tuba ostinato; at 1:04, accelerando to short tag."

Bars 1-31 = Timp and tuba (octave lower) play the ostinato pattern of quarter notes C to Bb, repeated that bar, and that bar repeated to Bar 31.

Bars 3-6 = Three *sords* horns play *p* < > whole notes G/C/G to (Bar 4) A/D/A to (Bar 4) G/C/G whole notes tied to half notes next bar.

Bars 8-11 = Cup-muted trumpets take over, whole notes D/A/D to (Bar 9) E/B/E back to (Bars 10-11) D/A/D.

Bars 13-16 = Cup-muted Pos take over, whole notes E/Bb/E to (Bar 14) D/Ab/D back to E/Bb/E. Etc. Cue ends tutti: Trumpets and Pos on E/Bb/E, horns on Bb/E/Bb, tuba on C, and timp roll on C.

M-32 "The River" *Moderato* in C time, 15 bars, :46. [This cue is not used in the episode] Pretty identical to the previous cue. The CBS Library Log Books describe it as "Neutral, brooding suspense with some motion, low brass over ostinato." The tuba and timp perform the same C to Bb ostinato but the tuba plays Great octave C to Contra-octave Bb quarter notes while the timp beats this an octave higher register. In Bar 2, the three muted horns play whole notes A/Line 1 F/A to (Bar 3) G/D/G. In Bars 5, cup-muted trumpets play whole notes E/Bb/Line 2 E to (Bar 6) D/Ab/D. Etc.



M-33 "The Rocks" *Largo sost* in C time, 21 bars, :59. Scene: Dave rifle shoots at Paladin's back. Soon he even tries to shoot Nancy. Paladin rushes up to the rocks where Dave is hiding.

The CBS Library Log Books describe the cue as "Slow, majestic, dramatic unison brass, ff, alternated with tymph figure." In unison, the brass blare *sfp* < *ff* > F# whole note tied to half note next bar, followed by the same pitch acciaccatura (grace) note up to C half note tied to whole note next bar. Specifically, trumpets play Line 1 F# [written G#] *rinforzando* whole note tied to half note next bar to same F# grace note up to Line 2 C [written D] half note tied to whole note in Bar 3. Horns play small octave F# [written middle C#] *rinforzando* whole note, and so forth. Pos play Great octave F# *rinforzando* whole note, etc. The tuba plays Contra-octave F# *rinforzando* whole note, etc.

Bars 4-5 = Timp beats *rinforzando* ( > ) quarter notes Great octave G-F# (followed by a quarter rest) to G quarter note to (Bar 5) F#, quarter rest, then G to F# again.

Bars 6-8 = Unison brass start off where they left off (on C) to G grace note to F# half note tied to whole note next bar.

Bars 9-10 = Timp beats on notes Db down to G, etc.

Bars 11-13 = Unison brass on whole note G# (tied again to next bar), then down to D grace note and down to C#.

Bars 14-15 = Timp beats on rising quarter notes F#, G, Db followed by a quarter rest. Repeat next bar.

Bars 16-18 = Unison brass on E down to B grace note to Bb tied notes.

Bars 19-20 = Timp on G, F# up to Db down to G to (Bar 20) F#, Db, G, F#.

Bar 21 = Fermata held whole note F.

M-34 "Reunited" *Andante tranquillo* in C time, 11 bars, :45. Scene: Jesse Reed goes outside to talk with Nancy. The CBS Library Log Books describe this cue as "Lonely horn solo over soft sustained trombones."

Bar 1 = Horn I plays, after an initial quarter rest, *p espr* ascending quarter notes Line 1 D-E-B.

Bar 2 = Horn I continues the solo melody line with the same pitch B down to E half note to D quarter note. Horn II plays middle C [written G] dotted half note followed by a quarter rest. Three Pos play dotted half notes Great octave A/small octave E/B followed by a quarter rest.

Bar 3 = Horn I continues the melody line with rising quarter notes G to A down to F# down to D. Horn II plays note B half dotted. Pos play notes G/small octave D/G.

Bar 4 = Horn I finishes the melody line on half dotted note E. Horn II on B again. Pos on E/B/G#. Horn III, after a quarter rest, takes over the solo melody line, again with rising quarter notes D/E/B.

Bar 5 = Horn III plays half note A down to G and E quarter notes. Horn IV on note C. Pos on notes A/E/A.

Bar 6 = Horn III solo on F# note down to D and B quarter notes. Horn IV on A. Pos on notes D/A/F#.

Bar 7 = Horn III concludes solo on E. Horn IV on A again. Pos on notes F/C/F. Horn I takes over the melody solo again to end of cue. Etc.

M-35 "Capture" *Slowly* in C time, 10 bars, :35. Scene: Paladin with Dave in Jesse Reed's living room. Paladin says, after seeing Nancy hugging her dad, "How does a man throw away the most valuable thing he'll ever own, I'll never understand that. Well, Dave, the Marshall's waiting for you. Let's travel. Then it's the Golden Gate for me, and I wonder what kind for you!"

The CBS Library Log Books describe the cue as "Dark, dramatic brass over heavy dramatic tympano ostinato to tympano rall tail."

Bars 1-2 = Timp *ff* on quarter notes Great octave G to F#, quarter rest, then G to (Bar 2) F#, rest mark, G to F.

Bars 3-4 = Three muted horns play *sff* on dotted half note chord Ab min (Ab/Cb/Eb) down to quarter note chord G min (G/Bb/D) tied to half notes next bar, to F# min half note chord (notes F#/A/C#). Timp still beats quarter notes G to F#, etc.

Bars 5-7 = *Sords* trumpets play the same chords. After a quarter rest, dotted half note Ab min to (Bar 6) G min half note dotted to F# min quarter tied to quarter notes next bar (Bar 7). After a half rest in Bar 7, the muted Pos play half note chord Ab min tied to quarter notes next bar, etc etc.

Bar 10 = Tuba fermata held on note F#. Timp roll on F#.

[Repeat M-12 "The Street" Bars 4-8. Scene: Paladin's back in San Francisco, getting out of a carriage in front of the Carlton.]

M-37 "End Tag" *Moderato* in 3/4 time, 4 bars, :12. Scene: As Paladin goes up the lobby stairs to a poker game, he whispers something to a woman's ear, and they both laugh. The CBS Library Log Books describe this cue as a "Brass sneak to slow full dramatic tag."

Bars 1-2 = Four horns play quarter notes Bb/D/F# (Bb aug) to half note chord E maj (G#/B/E/G#), repeated next bar. After two quarter rests, the tuba and timp(roll) on Bb quarter notes tied to 16th note next bar, repeated next two bars.

Bar 3 = The trumpets join in with the same chords.

Bar 4 = Tutti performance on Bb maj (Bb/D/F).

"Closing Title" 44 bars, 1:02 [short version :43]. Coma sopra M-11 Bars 1-16, etc. Cue ends on D maj (notes D/F#/A). CBS Library Log Books describe it as "Heavy staccato brass groups to full brass curtain."

Paladin Theme [second season to end of series] Johnny Western/Richard Boone/S. Rolfe. Version A 1:00. "Fast western accompaniment featuring guitar and accordion. Slow fade at end."

Version G. "Relaxed western melody. :26-1:05 Vigorous guitar accompaniment under single line accordion melody line."

The three-stave version I have in possession has the tempo-marking of *Moderately Bright* in 2/4 time, time signature of one flat. Skipping the first six bars, we come to a grace bar where the top staff shows middle C 8<sup>th</sup> note (Western starting to sing "Have-") to (Bar 1, effectively, and F chord) F dotted quarter note ("gun") to same F 8<sup>th</sup> ("will") up to (Bar 2) A 8<sup>th</sup> legato back to F 8<sup>th</sup> ("travel") to two more F 8ths ("reads the")

to (Bar 3, C7 chord) middle C dotted quarter note to E-E 8<sup>th</sup> (“card of a” to (Bar 4, F tonality) F half note tied to dotted quarter note next bar (“man”). Etc.

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Edits & additions May 20, 2006 ending 8:45 pm

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## Studio One

I will not go into this score except very briefly. I simply wanted to introduce it to readers wondering what it could be (since it was effectively never heard except for perhaps a few episodes of the show in early 1958). The score itself was written early December 1957. I managed to find a few surviving copies of the series in that last season but did not yet hear the music. Perhaps I'll have better luck in the future!

“A Pt I” *Allegro Con Brio* in 6/8 time, 4 bars. In the grace bar, we have the announcer stating, “Live.” This is annotated below the Timp line/staff. After a quarter rest in the grace bar, the Bb trumpets play *ff* Line 2 C/E/G [written D/F#/A] *rinforzando* 16ths legato mini-slur to A/C/E 16ths to (Bar 1) Line 2 D/F#/A dotted quarter notes *sfp* < to C/E/G *rinforzando* 8ths *sff* (followed by an 8<sup>th</sup> rest) to the two 16<sup>th</sup> chords as given in the grace bar. Etc.

“Pt I A (Stars Billing)” 6/8 time, 6 bars.

Horns play *sff* middle C/E/G *rinforzando* 16ths legato to A/C/E 16ths to E/G/B [written B/Line 2 D/F#] quarter notes tied to dotted quarter notes held fermata *sfp* < *sff*. After an 8<sup>th</sup> rest, trumpets play *sfp* < *sff* E/G/B quarter notes tied to dotted quarter notes held fermata. After an 8<sup>th</sup> rest, Pos play small octave E/G/B quarter notes tied to dotted quarter notes held fermata. After a quarter and 8<sup>th</sup> rest, the tuba plays *ff* Great octave D dotted quarter note held fermata, while the timp beats a trill roll on small octave D *f* <.

In Bar 2 (the second or next star on the show), the horns play the same pattern as in Bar 1 but now on E/G/B to C/E/G 16ths to G/B/Line 2 D quarter notes tied to dotted quarter notes held fermata. After an 8<sup>th</sup> rest, the trumpets play *sfp* < *sff* G/B/D quarter notes tied to dotted quarter notes held fermata. Pos play this an octave lower register. Tuba and timp repeat the previous bar. Etc.

“A Pt II” *Allegretto Moderato* in C time, 8 bars. This is a highly interesting, even *twilight Zone*-like, cue. Instrumentation: 3 trumpets, 3 horns, 3 Pos, tuba, timp, 2 harps, and vibe.

Harp I plays descending to ascending 16<sup>th</sup> note figures while harp II plays contrary motion (ascending to descending motion). We find harp I playing Line 3 descending 16ths Bb-Gb-Eb-C (connected as a figure by two crossbeams) to (bottom staff) Line 2 Bb-Gb-Eb-C (C half-dim 7<sup>th</sup>) to Line 1 Bb-Gb-Eb-C 16ths to small octave register Bb-Gb-Eb-C down to (Bar 2) ascending 16ths Great octave Bb-small octave C-Eb-Gb up to Bb-middle C-Eb-Gb 16ths and so forth. Harp II plays ascending 16ths Great octave Gb-Bb-small octave C-Eb to Gb-Bb-middle C-Eb 16<sup>th</sup> up to two more figures to (Bar 2) descending 16ths Line 3 Gb-Eb-C-Line 2 Bb and so forth.

The vibe sounds *pp* as the harp but on descending quarter notes let vibrate Line 2 Bb-Gb-Eb-C to (Bar 2) Line 2 Gb-Eb-C-Line 1 Bb (repeat in Bars 3-4 *mf* < *mf* and Bars 5-6 *f* < *ff*).

Back in Bar 1, Pos play *pp* (*sost e legato*) Great octave Bb half note to small octave C half note up to (Bar 2) Eb half note to “3” triplet value F half note to Gb triplet value quarter note to (Bar 3) Bb whole note *mf* > tied to whole note next bar. The tuba plays the same but an octave lower register. In Bar 3, horns show up to play small octave Bb [written Line 1 F] half note to middle C [written G] half note up to (Bar 4) Eb half note too “3” triplet value F half note to Gb quarter note to (Bar 5) Line 1 Bb whole note *f* > tied to whole note next bar. In Bar 5, trumpets show up to play *mf* < Line 1 Bb half note to Line 2 C half note to (Bar 6) Eb half note to F triplet value half note to Gb triplet value quarter note. Etc.

Etc.

### The Hitchhiker

This old radio score was also used in the CBS television series, especially cues I & III.

Cue I *Very Slow* in C time, 15 bars. Instrumentation: flute, oboe, clarinet, bassoon (when he actually called it a bassoon instead of a “Fag”!), 2 horns, 2 Bb trumpets, 1 trombone (when he actually wrote it as “Trb.” Instead of “Pos”), timp, vibe, celeste, strings.

In Bar 1, “muted” horns play *sff* > middle C/Db [written G/Ab] *rinforzando* whole notes (repeated next bar) to (Bar 3) small octave B/Line 1 D [written F#/A] *rinforzando* whole notes *f* >. Muted trumpets play *sff* > Line 1 E/G [written F#/A] *rinforzando* whole notes (repeated next bar) to (Bar 3) Gb/Bb whole notes. The muted Pos plays small octave A# *rinforzando* whole note in Bars 1-2 to (Bar 3) G whole note. After a half rest, the timp is trill rolled *f* > on small octave C half note (repeated next bar) to (Bar 3), after a half rest, Great octave F# half note roll *mf* >. After a half rest, VC pluck *pizz* Great octave C quarter note let vibrate (followed by a quarter rest), repeated next bar, to (Bar 3) < after a half rest, Great octave F# quarter note (followed by a quarter rest) to (Bar 4), now *arco*, Great octave B quarter note to Bb half note legato to A quarter note (repeated next bar) to (Bar 6) Ab whole note to (Bar 7) F whole note tied to whole note next bar to (Bar 9) F# whole note tied to whole note next bar. CB play the same except for Bars 1-2 where they pluck of course small octave C quarter note. After a quarter rest in Bar 1, the bassoon plays *ff* > small octave Db *rinforzando* dotted half note (repeated next bar) to (Bar 3), after a quarter rest, C dotted half note. In Bar 4, the flute plays *f* > Line 1 E *rinforzando* whole note to (Bar 5) middle C# *rinforzando* whole note to (Bar 6) C whole note to (Bar 7) Eb whole note *pp* tied to whole note next bar to (Bar 9) E whole note tied to whole note next bar. The oboe in Bar 4 plays Line 1 G *rinforzando* whole note to (Bar 5) F# whole note *p* > to (Bar 6) E whole note (silent next bars). The clarinet in Bar 4 plays middle C# whole note to (Bar 5) small octave B whole note down to (Bar 6) G whole note to (Bar 7) E whole note tied to next bar (repeated next two bars). The Fag in Bar 4 plays small octave G# whole note to (Bar 5) G whole note legato down to (Bar 6) Great octave Ab whole note up to (Bar 7) small octave Ab whole note tied to

whole note next bar to (Bar 9) A whole note tied to next bar. In Bar 6, muted violins I play (after an initial quarter rest) *pp* Line 2 G half note legato to F# quarter note up to (Bar 7) Bb whole note tied to whole note next bar to (Bar 9) B tied whole notes. Violins II play *pp* Line 2 E half note to D# quarter note up to (Bar 7) Gb whole note tied to next bar to (Bar 9) G tied whole notes. After a quarter rest, violins play Line 2 C half note down to B quarter note up to (Bar 7) Eb whole note tied to whole note next bar to (Bar 9) E whole note tied to next bar. After a quarter rest in Bar 7, horns play *ppp* C/Db rinforzando dotted half notes (unusual to find the rinforzando marking with a *ppp* level), repeated next bar. Trumpets play this pattern on E/G notes. After a quarter rest, the Pos plays *pp* A# quarter note down to Db half note (repeated next bar). After a half and quarter rest, the timp is rolled *pp* on C quarter note (repeated in Bar 8).

Etc.

### Cue III *Lento* in C time, 19 bars.

The flute plays Line 1 D quarter note legato to Eb quarter note back to D half note (repeated next bar) to (Bar 3) D up to Ab quarter notes crescendo to G half note decrescendo hairpin (repeated next bar) to (Bar 5) Ab quarter note down to Eb dotted half note (repeated next bar) to (Bar 7) Ab quarter note to G dotted half note (repeated next bar). The oboe plays Line 1 A to Bb quarter notes to A half note < > (repeated in Bar 2) to (Bar 3) A up to Line 2 C quarter notes to B half note (repeated next bar) up to (Bar 5) Line 2 Eb quarter note down to Line 1 G dotted half note (repeated next bar) up to (Bar 7) Eb quarter note legato to D dotted half note (repeated next bar). The clarinet plays small octave D quarter note to Eb quarter note to D half note (repeated next bar) to (Bar 3) D quarter note to F quarter note to E half note (repeated next bar). Etc. The Fag plays small octave A to Bb quarter notes to A half note (repeated next bar) to (Bar 3) A-middle C quarter notes to B half note (repeated next bar). Etc. Violins I are “muted” playing *ppp* bowed trem Line 3 D whole note (repeated thru Bar 4). Muted violins II are bowed trem on Line 2 A whole notes thru Bar 4, and violins on Line 2 D whole notes. After a half and quarter rest in Bar 1, stopped horns play *f* > small octave Eb [written Bb] quarter note. After a half and quarter rest in Bar 2, the horn play Great octave Ab quarter note (quite low!). Etc.

[end session 11:31 pm Saturday, May 20. Unusual late spring rain to come tomorrow evening.]

### Nathan Hale (Moment of Crisis)

This score for an episode of *The Great Adventure* is one of the rarest of all Herrmann television scores. So far I have not found one instance of its reuse, and there is no copy of the episode available to the public (even among avid class tv collectors). Instrumentation is consistently two horn, 6 violins I, 4 violins II, 4 violas, 4 VC, and 2 CB. No cue titles were given, only Roman numerals, except for cue “XX (Finale).” If you like Herrmann’s *Williamsburg* score and sections of *The Three Worlds of Gulliver*, then you should love this score.

A representative cue:

Cue IX (M1042) *Allegro Con Brio* in Cut time, 82 bars, 2:10. Key signature of two flats.

In Bar 1, the horns play *ff* Line 1 D-D [written A-A] half notes to (Bar 2) D dotted 8<sup>th</sup> to D 16<sup>th</sup> to D quarter note (followed by a half rest). Repeat in Bars 5-6. Violins I play *sff* Line 1 D quarter note leaping up to Line 2 G quarter note to F#-Eb-D-C legato 8ths down to (Bar 2) Line 1 Bb rinforzando dotted 8<sup>th</sup> to A 16<sup>th</sup> to G quarter note (followed by a half rest). In Bar 3, violins then play steady crescendo small octave Bb-Bb-Bb-Bb 8ths to B-B-B-B 8ths (notated as half notes with the horizontal bar across the stem) to (Bar 4) middle C-C-C-C to C#-C#-C#-C# 8ths. Repeat Bars 1-4 in Bars 5-8. Violins II play Line 1 D up to Bb quarter notes to A-C-Bb-A legato 8ths to (Bar 2) G rinforzando dotted 8<sup>th</sup> to F# 16<sup>th</sup> to G quarter note (followed by a half rest). In Bar 3, they then play the 8<sup>th</sup> notes played by violins I. Violas play Line 1 D up to Line 2 D half notes to (Bar 2) D dotted 8<sup>th</sup> to C 16<sup>th</sup> to Bb quarter note (followed by a half rest). In Bar 3, they play the 8<sup>th</sup> notes as given for violins I. VC play *sff* Great octave D up to small octave D half notes down to (Bar 2) Great octave G up to small octave D up to G to A legato 8ths (crossbeam connected) to Bb legato up to Line 1 D 8ths down to small octave G up to Bb legato 8ths to (Bar 3) Great octave Bb-Bb-Bb-Bb to B-B-B-B-B 8ths to (Bar 4) small octave C-C-C-C to C#-C#-C#-C# 8ths. Repeat Bars 1-4 in Bars 5-8. CB play small octave D-D half notes to (see VC).

Skipping to Bar 15, violins I play Line 3 D rinforzando half note to C# quarter note (followed by a quarter rest), silent next bar. Violins II play Line 2 G whole note down to (Bar 16) small octave A/Line 1 G whole notes tied to whole notes next bar. Violas play Line 1 Bb whole note. After a half rest in Bar 16, violas then play *ff* Line 2 C# half note tied to whole note next bar to (Bar 18) D whole note tied to half note next bar. VC play small octave E dotted half note to E quarter note to (Bar 16) Eb whole note down to (Bar 17) Great octave Eb whole note to (Bar 18) D whole note tied to half note next bar. CB play small octave E dotted half note to E quarter note to (Bar 16) Eb whole note tied to whole note next bar to (Bar 18) D whole note tied to half note next bar.

After a quarter rest in Bar 17, violins I play *ff* Line 2 G rinforzando half note legato to F# quarter note to (Bar 18) A whole note tied to (Bar 19, start *poco a poco rall* thru Bar 27) half note. Violins II play in Bar 18 small octave A/Line 1 F# whole notes with the A tied to whole note next bar, and F# tied to half note next bar. Then in unison all violins play legato descending half notes Line 2 F# to (Bar 20) Eb down to C to (Bar 21) Line 1 A to F# to (Bar 22) Eb down to middle C half notes to (Bar 23) small octave A whole note. In Bar 22, violas return to play descending legato half notes *mf* > Line 1 Eb to middle C to (Bar 23) small octave A to F# to (Bar 24) Eb half note to C half note tied to half note next bar. In Bar 24, VC return to play *p* > small octave Eb to C half notes to (Bar 25) Great octave A to F# to (Bar 26) Eb down to C half notes to (Bar 27) D whole note.

In Bar 28 (*Molto Moderato*), violins I return to play *pp* small octave Bb legato up to Line 1 D 8ths to same D-D staccato 8ths (all four notes are crossbeam connected) to C-D down to small octave A up to D legato 8ths. Repeat next bar to (Bar 30) Bb-D legato 8ths down to G dotted half note. Violins II play *pp* Line 1 D whole note tied to next two bars. Violas play small octave D tied whole notes for three bars, and VC/CB on Great octave G tied whole notes. In Bar 31, VC are soli *pp* < > on Great octave Eb legato down to C half notes to (Bar 32) D whole note. Repeat Bars 28-32 in Bars 33-37. Etc.

[Lunch and Home Depot and other shopping break starting 12:10 pm Sunday, May 21]

Now: As for the *Cimarron Strip* episode titled "A Knife in the Darkness" scored by Herrmann, below I will include my old 1999 brief rundown of it. I do not feel up to giving it a full delineation right now! The music is indeed still available on cd from the Film Music Society (available there and also Screen Archives).

## "A KNIFE IN THE DARKNESS" (Cimarron Strip)

MUSIC BY BERNARD HERRMANN

Analysis By  
Bill Wrobel

The following is a cue rundown analysis of Bernard Herrmann's eerie score to the Cimarron Strip CBS-TV episode, "Knife in the Darkness." This series was CBS's 90 minute counterpart of the popular NBC 90 minute western series, "The Virginian" (that Herrmann also scored for--at least four episodes). The story, written by Harlan Ellison (who had written about a year earlier the famous STAR TREK episode, "City on the Edge of Forever") is a "Jack-The-Ripper Goes West" mood piece. Very atmospheric. It stars Tom Skerritt (of ALIEN fame) as Enoch Shelton, one of the many murder suspects.

CIMARRON STRIP: "Knife in the Darkness"  
(score completed Dec 16, 1967)

I [CIM 188] "Dancing" *Allegro Pesante* in 3/4 time, 73 bars, 1:31. The score encompasses unusual instrumentation (that is not unusual for Herrmann!) :4 bass clarinets, contra bass clarinet, 4 Fags (bassoons), contra bassoon (C.F.), timp., 2 harps, 8 CB (basses). In this cue, the harps are tacet (not used). Scene: Bladgery (George Murdoch) and St. James (David Canary) are on a large tree stump posturing a knife fight during a Christmas season outdoor festivity.

The bass clarinets, C.B. clarinet, and C. Fag play *sff* dotted half notes for the next sixteen bars. For purposes of this analysis, I will transpose the bass clarinets and contra bass clarinet. In unison, they begin with small octave E [written F#]. So we find E dotted half note to (Bar 2) -F#-G-(Bar 4)Bb all under the legato umbrella to (Bars 5-8) B-middle C-Db-D to (Bars 9-12) F#-F-E-Eb to (Bars 13-16) D-E-F-F#. The C. Fag is written an octave lower register.

In Bar 1, the first beat is played also by the Fags in an 8th note value chord of C maj7 (Great octave C/E/G/B) followed by an 8th rest up to another 8th note chord on the second beat sounding an octave higher, here the C half-diminished (minor 7th flat 5th) chord (notes C/Eb/Gb/Bb) followed by an 8th and quarter rest. The pizzicato CB play the third and final beat of that bar with two 8th note value chords; that is, E min (notes E/G/B) to Eb min (notes Eb/Gb/Bb). The top two CB (I & II) are in the treble clef--again, notes Line 1 B (b') and Line 2 E (e") in ascending order, followed by the adjacent notes Bb/Eb. CB III & IV are in the tenor clef position (normally the F note line in the bass clef = C). CB V & VI in the bass clef play notes B (b) and E (e'), and then

Bb/Eb. CB VII & VIII in bass clef play unison notes small octave G (g) and Gb (g-flat). These patterns are repeated thru Bar 8. In Bars 9-12, the Fags play Db maj 1st inversion (actual notes F/Ab/Db/F) to C major 1<sup>st</sup> (notes E/G/C/E). Etc.

II [CIM 189] "Thru The Woods" *Lento* in C time, 57 bars, 2:50. Scene: The saloon girl (who was the object of the knife fight earlier between the two cowboys) walks off alone "thru the woods" back to town. But someone unseen is stalking her. All you see are a guy's shiny shoes as he slowly follows the unlucky object of HIS attention! Observation: It's funny how she can be walking at a fast pace towards town while he follows behind in a slow deliberate pace--and yet he eventually catches up to her!

Anyway, when you first spot the shoes the music starts. Both harps (in bass clefs) strum quarter note dyads C/Eb down to A/C, repeated again each bar, and repeated thru Bar 6. Harp I *mf* plays the notes an octave apart, so the bottom bass clef stave is Eb(E-flat); the top bass clef stave plays Eb (e-flat) an octave above. Then they descend to octave apart C. Harp II plays notes C down to A.

Bars 3-4 = As the harps strum the two-note ostinato, sords CB I thru IV down bow whole note B (b) to (Bar 4) half-dote note A (a), followed by a quarter rest.

Bars 5-6 = As the top four CB repeat the notes, sords CB V thru VIII play the same notes an octave lower.

Bars 7-8 = Harp I now plays dyads C/Eb to A/C. Harp II plays them an octave lower. The timp now enters in with the beat *pp* sound level on notes Eb to C.

Bars 9-10 = CB repeat Bars 3-6.

Bars 13-14 = The emphasis shifts so that the pizz basses take over *pp* the stalking beat pattern of the harps (now silent). CB I & II play Eb to C (c); II & IV play C (c) down to A (A). V & VI also play Eb but an octave lower. CB VII & VIII play dyads C/E to A/C in the pitch of the top four basses.

Bars 15-16 = The bass clarinets *ppp* take over the celli line in Bars 3-6, so B whole notes(octave apart)to A half-dot note.

Bars 17-18 = The above is repeated. The C.B.. cl joins in with small octave B whole note to (Bar 18) A dotted half note.

Bars 19-20 = The Fags take over, both Great octave and small octave B to A as given, *ppp* sound dynamic level.

Bars 21-22 = The C.F. joins in with Great octave B whole note to A dotted half note.

Bars 23-14 = New instrumental arrangement again. The timp beats repeated quarter note dyads small octave C/Eb to A/C. Harp I upper stave plays *mf* small octave C/Eb; bottom stave, Great octave Eb to C. Harp II upper stave repeats I; lower stave play C to A octave lower. Etc., as the cue gradually develops to a tutti performance too much to get into here.

III [CIM 190] "Hanging Pot" *Moderato* in C time, 47 bars, 2:17. Scene: Marshall Crown interrogates an old girlfriend (Maddie) who says about the way Josie got butchered: "...it's got us all scared."



The music starts with the bass clarinets and C.B. clarinet playing a short four bar motif. Bass clarinets I & II play *p* (piano) the melody line in dyad fashion of quarter notes to half note. So dyads middle C/E up to G/B quarter notes descending to F#/A to C/E quarter notes to (Bar 2) B/D up to F/A to E/G half notes. Then in Bar 3 quarter notes A/C to E/G down to D/ F# to B/D to (Bar 4) A/C up to D/F# quarter notes to C/E dyad half notes.

Bass clarinets III & IV and C.B. clarinet play descending whole notes B, A, G, F#. In typical Herrmann style, all the players perform with hairpin ( < > ) directions (crescendo-decrescendo). The phrase slur marking covers Bars 1-2 and 3-4 as well.

Starting in Bar 5 we come to a new scene in which the half-drunken St. James goes out to the camp of the Indian who also had eyes on Josie, convinced that he killed her. The music highlights the Fags and C. Fag. Once again Herrmann uses the quarter note "stalking" theme beats as given in Cue II. Fags I & II are in tenor clef; III & IV in normal bass clef. Fags I, II & III play the triadic beat motif (notes marked tenuto or full value of duration) in Ab minor chord (Ab/Cb/Eb) first three beats, down to the G min (G/Bb/D) on the 4<sup>th</sup> (last) beat. Repeat next bar. Fags IV and C.F. play whole notes E to F.

Bars 7-8 = F# min (F#/A/C#) to F min (F/Ab/C), repeated next bar. Fag IV and C.F. play whole notes F# to G#.

Bars 9-10 = Bass clarinets I, II, III take over the triadic motif, but playing it staccato (dot over notes, or abbreviated duration). So E min (E/G/B) to Eb min (Eb/Gb/Bb). Repeated next bar. Bass clarinet IV & C.B. clarinet play whole notes lowest (small octave) E to F whole notes.

Bar 11 = Back to Fags starting with the D min chord (notes D/F/A). Note the sequential half-tone descent of minor chords from Ab min to G to F# to F to E to Eb to D.

Later, in Bars 23-26, the four Fags play a more complex chord pattern in quarter note ostinato, C Dom 7 flat 5th 3rd inversion (notes Bb/C/E/F#) to Ab minM7 (notes Ab/Cb/Eb/G). C. Fag plays half note F# down to B up to C down to E, etc. At the end of the cue, the bass clarinets and C.B. clarinet play another ominous motif descending/ascending F# half note down to quarter notes E, D, C# to B 8th note and C# (now ascending), D/E 8th notes to F# half note. Fags play dyad concluding notes, dyad G/B to Ab/C half-dot note. Etc.

IV [CIM 191] "Crown" *Moderato* in C time, 5 bars, :13. Starts with the descent of quarter notes played by bass clarinets and C.B. clarinet notes small octave B-A-G-F#, then four 16th notes E-F#-G-A legato to Bb rinforzando and dotted half note decrescendo hairpin. The C.B. clarinets plays the Bb dotted half note tied to half note next bar to B half note tied to half note in Bar 4 to middle C half note tied to whole note in end Bar 5 held fermata. Etc.

V [CIM 192] "Trouble" *Moderato* in 3/4 time. 8 bars, :11. Scene: music precedes the scene when Bladgely & St. James beats a "confession" out of the Indian. The bass clarinets in *p* (piano) play dotted half note chord Line 1 Cb maj 7 (Cb/Eb/Gb/Bb) to (Bar 2) C maj7 (C/E/G/B). In Bar 1, harp I sweeps upward a quick arpeggio in twelve 16th notes (small octave Cb-Eb-Gb-Bb thru two octaves higher). In Bar 2, harp II takes over the sweep (small octave C-E-G-B, etc). Repeated

two more times in Bars 3-4 and 5-6. Then *Vivo* in C time in Bar 7, *sff* of C.B. cl, Fags, C.F. of the Bb augmented chord (Bb/D/Gb/Bb/D). Then a trill on C of the timp. Also arco CB on C maj 7 *sff* (C/E/G/B).

VI [CIM 193] "Gambler" *Moderato* in C time, 22 bars, :52. Scene: Jim Crown tells the gambler (Philip Carey) "Out of town inside of an hour!" and then proceeds hurriedly to the scene of another murder (his old friend, Maddie, whom he interrogated gently just an hour before).

*Sords* CB descend quarter notes (octave apart) starting on small octave note A (A-F-E-D) followed in Bar 2 by the strum of the harps in notes F/Bb. Bass clarinets I & II play the two quarter note motif pattern again (see Cue II) of notes (octave apart) F to D, repeated again. In Bar 3, the CB repeat Bar 1. In Bar 4, the bass clarinets play the two-note motif F# to D. Etc.

VII [CIM 194] "Angry Look" *Moderato* in 3/4 time, 15 bars, :33. After an 8<sup>th</sup> rest in Bar 1 (actually a grace bar), two staccato 16th notes of middle C# (clarinets and C.B. clarinets; octave lower Fags, etc) are played by the woodwinds, followed in Bar 2 by the descent of three quarter notes E/C/B to (Bar 3) Bb, the timp trill on Bb. In Bar 4, the Fags play a response pattern, G min to C maj. Later, C maj to G min, then Ab min to F# min, and Eb min to E min. Cue ends on F half-diminished chord (F/Ab/Cb/Eb) played by the Fags.

VIII [CIM 195] "At The Table" *Molto Moderato* in C time 79 bars, 3 minutes plus. One of the best cues in this atmospheric score. It could've been more accurately titled "Dulcey Stalked By Jack The Ripper"! Scene: Crown, MacGregor, Francis and Dulcey at her hotel bar area all look at the three Indians who come to fetch the body of their murdered companion (hanged by St. James and Bladgely). Crown says, "It's all right. They just come for the body."

The cue starts with the bass clarinets and C.B. clarinet in a four 16th note up rush (small octave E-F#-G-A) in the grace bar to (Bar 1) B [written middle C#] whole note *sff* tied to half note next bar. In Bar 2 and 3, *pizz* CB respond (after a quarter rest) with quarter notes rising (Great octave E-F#-G-A-B) followed by a half rest. The Fags and C.F. take over the bass cls/C.B. cl pattern, same notes, in hairpins < *sf* >. The CB pluck the same notes as before, but an octave higher. Etc.

Dulcey decides to venture out into the fog-shrouded streets to visit Pony Jane, the tavern owner (who employed Maddie). Various suspicious characters out in the shadows of the street watch Dulcey pass by, including the gambler and a doctor who is also held suspect. The bass cls and then the Fags alternate the two-note ostinato pattern. Dulcey talks briefly with Pony Jane just outside the double swing doors. An unseen man (except for hands & feet) watches her from the P.O.V. of across the street in the fog. In Bar 40, he sets down the bag he's carrying and slowly takes out a surgical knife. In Bars 40-41, Fags & C.F. are sustained on a diminished chord (Gb/Bb/Db/G/B). The timp beats *mf* on 8th not dyads G/B. As "Jack" takes out his knife, the harps are prominent as the bass clarinets and C.B. clarinet sound a spooky two half note motif chords, C maj 7 (C/E/G/B) to Cb maj 7 (Cb/Eb/Gb/Bb). Repeated next bar. In Bar 40, harp I is arpeg in eight rising 16th notes (C/E/G/B to octave higher), then a half rest. After a half

rest in Bar 40, harp II finishes the sweep with the Cb maj 7 (Cb/Eb/Gb/Bb to octave higher). Repeated next bar. Later the pattern is reversed (Cb maj 7 to C maj 7). The two-note stalking motif continues in full swing with the pizz CB Bars 56-61. The C.B. cl and C.F. sound a deep throated guttural descent of slow notes (half notes Bb to E up to F# whole note). Timp on F# quarter notes in Bars 58 and 61. Then starting in Bar 62, staccato notes are played by the woodwind (except C.F.).

Dulcey starts to panic, and the arco CB are now in an eerie slow gliss Bb/Db dyad to octave higher for 2 bars, then C/E to octave higher for 2 bars. Finally Dulcey screams and the harps are loudly wavy gliss in a dissonant simultaneous sounding in Bars 74-75 (octave lower in Bar 75) of the C maj 7 and Cb maj 7. C.B. Cl and C.F. play half notes E to Eb, repeated next bar. Etc.

IX [CIM 196] "Bawled Out" *Slowly* in C time, 9 bars, :35. Scene: Dulcey settles down as the Marshall and MacGregor arrive. Music starts with "Jack" slowly putting back his knife into the duffel bag. The harps still play the same chords gliss as before, but much more subdued and slow initially, but crescendo hairpins *pp* < *mf* >, etc. The C.B. clarinet plays *pp* < *f* > Line 1 E [written F#] whole note legato to (Bar 2) Eb whole note to (Bar 3) C whole note. The C. Fag plays the same but an octave lower register. The timp beats *pp* < *mf* > small octave C-Cb-C-Cb quarter notes (repeated next two bars).

X [CIM 197] "Pony Jane" *Moderato* in C time, 17 bars, :47. Scene: Pony Jane says to the Marshall: "You better do something now, Crown." A hunter out in the street suspiciously looks at her as Crown walks away. Bass cls I & II play descending quarter notes Line 1 B-A-G-F# to (Bar 2) ascending 8th notes E-F#-G-A to Bb half note tied to half note next bar. After a half rest in Bar 2, bass cls III & IV play ascending 8th notes small octave E-F#-G-A to (Bar 3) Bb whole note. The Fags and C.F. play dyads, and the timp beats on Bb. *Sords* CB are sustained on Great octave Bb also. Etc.

XI [CIM 198] "Crown & Francis" *Moderato* in C time, 17 bars, :45. Scene: Francis and Crown are out on the street, and Francis tells him about Jack-the-Ripper in London and how the recent murders in town show the same modus operandi. The music plays as they walk to Dulcey's hotel where Mr. Shelton (Tom Skerritt) is sitting alone, having a drink. As Crown and Francis walk back to the hotel, we find four 8th notes to half note pattern alternating between the four bass clarinets and later the two harps. Bass clarinets I & II play ascending 8th notes small octave and Line 1 D-E-F-G to A half note. On that half note beat, bass cls III & IV play Eb-F-Gb-Ab to (Bar 2) A half note. Repeated again. Then bass cls I & II in Bar 3 play notes E-F-G-A to Bb, etc. In Bar 5, *sords* CB are *pizz* on quarter note triads F# min (small octave F#/A/C#) to E min (E/G/B), back to F# min, up to G min (notes G/Bb/D). Etc. By Bars 9-13, the harps take over that pattern.

XII [CIM 199] "At The Bar" *Lento* in C time, 32 bars, 1:42. Scene: The Marshall tells Francis that he's going back outside the foggy night streets to let a stalker who was "dogging my tracks" catch up to him alone. The bass cls and C.B. cl start by playing a four-note pattern, dotted half note to quarter note, repeated. So, taken alone in a

limited context, we find the G min chord (G/Bb/D) to F# min quarter note chord (F#/A/C#) to (Bar 2) F min (F/Ab/C) dotted half note chord back to F# min. The *sords* CB play pizz notes, same pattern. Actually, in the larger context when you include the C.B. cl and lowest CB on EB, we find the Eb maj 7th chord (Eb/G/Bb/D) with the last beat still on F# min. In Bar 2, the Db maj 7 is evident in the larger context for three beats. Etc.

In Bars 3 and 4, the Fags and C.F. take over the pattern. They alternate like this two more times. Then in Bar 13, the bass clarinets and C.B. clarinet play a two-note pattern of G half-dot note to F# quarter note. The harps are in quarter note gliss. harp I is gliss for three quarter beats as C maj 7; harp II is gliss Cb maj 7 on the 4th beat.

XIII [CIM200] "Deserted" *Vivo* in C time, 12 bars, :31. Scene: Crown climbs on a low roof along a walkway and waits for his stalker (Mr. Tipton from London). As he jumps on Tipton as he passes, the music furiously plays a frantic series of 16th notes. First the woodwind and timp in Bars 1-2, then CB in Bars 3-4, then alternating again a few more times. The higher register of the woodwinds play dyads 8th G/B to Gb/Bb, then Gb/Bb to F/A, then F/A to Fb/Ab, then Fb/Ab to Eb/G. C. Fag plays four 8th beat notes per bar, Great octave E down to B, F to Bb. It all amounts to an E min sound at the offset, etc.

XIV [CIM 201] "Against The Wall" 2 bars, :04 and 1/2. Scene: Crown has Tipton against a building wall near a street light. Tipton, a bit shaken up, informs him that they are both seeking the same man. "And whom may that be, Mr. Tipton!" He answers, "He calls himself Jack the Ripper!" The music plays a dramatic revelation tag in polychord fashion (C maj & Gb maj) as the scene fades out for a commercial break. The cue ends on a timp roll of Gb/Bb.

XV [CIM 202] "Fog" *Lento* in C time, 34 bars, 1:43. Scene: Crown tells MacGregor that he wants everybody off the streets: "Box them in!" Then he goes out, making his rounds in the fog, where he meets up with Mr. Tipton again who is also staking out signs of the stalker.

In unison, the bass clarinets and C.B. cl play falling quarter notes Db-Bb-Gb-F to (Bar 2) E whole note. The pattern incorporates hairpins again,  $p < f$ . In Bar 2, after a quarter rest, the Fags in  $p$  (piano) play quarter note chords C major (actual notes C/E/G/C), Db maj (Db/F/Ab/Db), and back to C maj.

Bars 3-4 = Pizz CB play the same descending quarter notes, an octave apart, Db-Bb-Gb-F to (Bar 4) E quarter note. In Bar 4, after a quarter rest, the Fags play quarter note chord Db maj again to D maj (D/F#/A/D) back to Db maj.

Bars 5-6 = Pizz CB play descending quarter notes D-B-G-F# to (Bar 6) F quarter note. Etc.

XVI [CIM 203] "Three Indians" *Lento* in C time, 14 bars, :44. Scene: Crown visits the camp of the three Indians who earlier took away their companion's body (see Cue VIII). They tell him they're waiting. "Waiting for what?" Answer: "We're waiting." As he starts to leave, the music commences. The Fags play a higher register (Fags I & II in treble clef). They play dyads an octave apart in a half-dot to quarter note

pattern. So dyads G/B, Gb/Bb, B/D, Bb/Db, G/B. *Sords* CB pizz play the steady stalking beat in variation (three G/B quarter notes to Gb/Bb, etc). Then the bass cls and C.B. cl take over the pattern played by the Fags, but in chords B min (B/D/F#) to A min (A/C/E). In Bar 8 they are sustained on D maj 7 (D/F#/A/C#). Meanwhile, harp I (in bass clefs) play ascending dyad quarter notes A/C#, B/D, C#/E, D/F# to (Bar 9) A/G, F#/A, G#/B, A/C#.

Bars 10-11 = The bass clarinets and C.B. cl play A min (actual notes, low to high, A/E/A/C/E). Harp II takes over the rising dyad quarter notes A/C, A(a)/C(c), B/D, C/E, D/F# to (Bar 11) E/G, F#/A, G/B, A/C.

Bars 12-14 = CB I thru IV (now arco) play a repeated two-note (8ths) an octave apart ostinato F# to E, played four times per bar. So CB I & II play it an octave higher than III & IV. CB V thru VIII play quarter dyad notes F#/B, G/B, F#/B, etc. The music ends when Dulcey tells a cowboy he can sleep in one of the crowded rooms.

### XVII [CIM 204] "The Letter" *Allegro Pesante* in C time, 3 bars, :06.

Scene: Marshall Crown reads a letter written to him by "Jack." In it he says that he's ready to kill again and that he has outsmarted Crown. Bass clarinets/Fags/CB all play the motif, a rise of four 16th notes E-F#-A-B in the grace bar to (Bar 1) Bb quarter-dot down to G 8th, etc.

XVIII [CIM 205] "Word From London" *Allegro Pesante* in C time, 22 bars, 1:03. Page 34 of score. Crown and MacGregor rush up to Tipton's room when Dulcey alerts them of where he's staying. Fearing the worst, they indeed find him dead. The CB repeats the pattern given in the start of the previous cue of Great octave E-F#-G-A legato 16ths *sff* to (Bar 1) Bb dotted quarter note down to G 8<sup>th</sup> up to small octave C# rinforzando dotted quarter note down to Bb 8<sup>th</sup> up to (Bar 3) small octave F# rinforzando whole note tied to whole note next bar and quarter note in Bar 4. In Bar 3, the Fags play (after an initial quarter rest) small octave E/G/Line 1 E/G half notes to C/E/Line 1 D/F quarter notes to (Bar 3) Great octave A/small octave C//Line 1 C/E half notes, and so forth. The timp is trill rolled on Great octave F# whole note in Bars 2-3 to quarter note next bar. Etc.

XIX [CIM 206] "Luggage" *Moderato* in C time, 14 bars, :49. This cue and the next are some of my favorite cues in this score. Scene: Crown tells Francis that they should search thru Tipton's luggage for clues, which they proceed to do.

Bars 1-2 = The bass clarinets play (octave apart) an 8th note triplet pattern. So, after an initial 8th rest, they sound small octave and Line 1 E legato up to G back to E 8th notes (crossbeam connected) repeated again that bar. Repeat Bar 1 in Bar 2. The C.B. clarinet plays *pp* < > descending half notes Line 1 D to Db to (Bar 2) C to small octave B.

Bars 2-4 = The bass clarinets play the pattern with notes E-F#-E. Harps join in, playing *mf* Great octave and small octave E-F#-D 8ths. The C.B. cl is silent, but *sord* CB play ascending half notes (octave apart) Great octave and small octave F# to G# to (Bar 4) A# to B.

Bars 5-6 = Bass clarinets play the same triplet pattern in notes Eb-G-Eb. C.B. cl plays descending half notes Line 1 C to small octave B to (Bar 6) Bb to A.

Bars 7-8 = Bass clarinets and harps on the D/Ab/E triplet pattern. CB play ascending half notes (octave apart) E to Gb, Ab to Bb. Etc.

XX [CIM 207] "Open Ceiling" *Moderato* in C time, 15 bars, :51. Scene: Crown spots an open escape door to the roof along the hotel upper floor corridor. As he manages to pop his head out into the roof, the music starts. Here we have a variation of the previous cue, but even better. Bass clarinets I & II play exactly the same pattern as before (in Bars 1-10) but III & IV play staccato dyad 8th note dyads (eg., Line 1 dyads E/G in Bars 1-2). Meanwhile, *sords* CB play descending half notes (octave apart) notes D to Db, C to B.

Bars 3-4 = Bass cls III & IV play staccato dyads D/F#. C.B. Cl and C.F. play rising half notes F# to G#, A# to B.

Bars 5-6 = Bass cls III & IV play staccato dyads Eb/G. CB play descending half notes (octave apart) C to B, Bb to A. By Bar 11, the harps come into play. Harp I plays three quarter note wavy gliss chords Cmaj7, and Harp II plays the Cb maj 7 on the 4th beat. The timp beats three quarter notes on C. The Fags play the C maj 7 dotted half note. Etc.

XXI [CIM 208] "Suitcase" *Lento* in C time, 11 bars, :29. Scene: Bass cls play as Dulcey finds a strange suitcase in her room. She opens it and finds a bloody shirt and a knife! Suddenly a man behind her, hidden in the closet, appears. Again, at this point (now *Vivo*), we find the harps' polychord gliss of the C maj 7th and Cb maj 7. The CB are pizz *sf*. Etc.

XXII [CIM 209] "Wardrobe" *Allegro Pesante* in C time, 74 bars, 3:15. Scene: "Jack" very slowly, knife in hand, approaches the shaken long haired blonde, Dulcey. Far be it from me to identify who "Jack" really is (in case the reader hasn't yet had the pleasure of seeing the episode). No, he's definitely *not* Lee J. Cobb of "The Virginian" TV series!

The timp beats a four-stroke ruff (three grace notes preceding an accented note). In this case, it's Great octave F# 8th note ruff, twice per bar in the first three bars, then a G 8th note ruff for three bars, etc. C.B. cl and C. Fag play two 8th note triad figures per bar, notes F#/A/F#, then (Bar 2) Ab/G/Ab, etc. Half pizz and half arco CB play F# an octave apart, *sf*. Etc. Tutti performance.

Crown chases after Jack who escapes into the woods and unfortunately meets up with the three Indians. They proceed to do a little collective knife carving act themselves on Jack! The Indians disappear into the woods when Crown appears on the scene and discovers the slaughtered body.

After all this disturbing music, the cue ends on a wonderful melody play soli by the bass clarinets. It is perhaps the nicest music in the whole score, conveying a rich, rather pastoral theme of a now sunny morning (no more fog!) in town. The music is quite lyrical and lovely. It starts on Bar 62 as bass clarinet I plays ascending 8th notes A-B-C# to (Bar 63) the main melody line played by that solo bass clarinet, harmonically supported now by the other three bass clarinets.

Bar 63 = D quarter note up to E and F# 8th notes back to E quarter note down D and B 8th notes. The other instruments play half notes D maj (D/A/F#) to E min 2nd inv (G/E/B).

Bar 64 = Melody line continues with the descent of 8th notes E to D, D to B to A quarter note. Then two rising 8th notes B and D. The other instruments play the D maj half-dot note.

Bar 65 = Rise to the E quarter note down 8th notes D and B, back up to E quarter note, down D to Bb 8th notes. The other three bass clarinets are on whole note chord E min.

Bar 66 = Up to D quarter note down to A half note. Then a rise of D to E 8th notes. Other bass clarinets on dotted half notes F#/D/F#.

Bar 67 = Melody line rise to F# quarter note down E to D 8th notes to B quarter note, up D to E 8th notes. E min again below E half note to A.

Bar 68 = Ascent to F# quarter note down E to D 8th notes to Bb quarter note, then rising C to D 8ths. Whole notes below on G and E. Bb half note to C.

Bar 69 = E quarter note down D to Bb 8th notes, repeated again. D major again, and a half note(s) transition to G and Bb.

Bar 70 = Ascent to E quarter-dot note down to D 8th down to A half note. D major below.

Bar 71 = Rise to C# quarter-dot note down to B 8th to A half note.

Bar 72 = Repeat above.

Bar 73 = F# half note down to D half note tied to next bar's whole note.

Excellent moody score! Highly representative of Herrmann's style. It is also the last score Herrmann wrote for CBS.

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All right. This 159 page document should suffice to cover the majority of Herrmann-scored music for CBS television. I hope the information contained in this collective rundown is of value to you. Thank you for your time and interest.

Completed Sunday, May 21, 2006 at 7:21 pm.

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