

CHORD PROFILE # 3
(Journey to the Center of the Earth)
By
William Wrobel

Journey to the Center of the Earth (1959) is certainly one of the most atmospheric and best-known film scores composed by Bernard Herrmann. The movie featured the commanding presence of James Mason as Professor Oliver Lindenbrook, the no-nonsense spunkiness and great beauty of Arlene Dahl as Carla Goetheberg, the young tuneful cheerfulness of Pat Boone as Alec McEwen, and the ever-menacing presence of Thayer David as Count Saknussem. The score did not garner an Academy Award, but it did win the 1959 Hamilton Award. The original stereo tracks were released in 1997 by Varese Sarabande (VSD-5849) and will be the reference source for my rundowns below.



A rundown of the film can be accessed in various internet sites, but I believe the following one is sufficient:

<http://www.wsu.edu/~delahoyd/j.c.o.e.html>

While I have a “rundown” of this score within this site, it was one of the earliest rundowns and hence not very comprehensive. So this *Chord Profile* format will include a bit more of a detailed descriptive analysis than usual even in bars/sections of cues that offer no chords whatsoever.

This score is a major candidate for a rerecording, as given in my post below to “Talking Herrmann” forum:

“While doing research for a chord profile on Journey To The Center of the Earth, I noticed more and more how much deleted music there is in that score! While I love the original tracks cd, it is woefully inadequate. This score really needs a new

recording.

"The Lovers" has 16 bars at :55, but it has only one deleted bar.

"The Message" has 11 bars at :44 originally written, but repeat Bars 2, 4, 6, 8, and 10 were deleted in the final edit of the movie.

""The Ladder" at 18 bars :38 has Bars 9, 14-15 deleted, with a change also in Bar 17 (different than what you hear on the track).

"The Mountain" at 13 bars has Bars 5-13 deleted (you only hear Bars 1-4), so about 50 seconds of music are missing.

"The Crater" has 17 bars, but original Bar 10 was deleted. No big deal here.

"The Mountain Top" has 27 bars at 1:40 duration, but Bars 7-9 were deleted, and also 14-27! So you only hear Bars 1-6, and 11-13. So you hear only 36 seconds of music instead of 1:40.

"The Entrance" was originally written different than what you hear. The first two bars of the alternate version are written.

"Sleep" at 14 bars and 1:08 time has, in the final version, only the first 6 bars used (so only 36 seconds out of 1:08).

"The Sign" at 37 bars and 2:23 duration was unfortunately abbreviated. You only hear 56 seconds of it! Only Bars 1-8, and 15-20 were used. And a good deal of new interesting music was cut out (evidentially because the scene was edited down).

"Lost" has 14 bars, but Bars 7-12 were deleted.

"The Gave Glow" had 31 originally written bars, but only 13 were used in the final version. So only 34 seconds out of a potential 1:03 were used.

"Time Passage" follows with 13 bars, but only 4 of them were used! So only 15 seconds out of a potential 39 are heard.

Even "Underworld Ocean" was slightly abbreviated. At 40 bars, Bars 36-7, and end Bar 40 were deleted."

That ends the old post from 2002 [I am inserting material and images today, January 21, 2016] Here is some of my 2011 "Sneek-Peek" paper on this subject:

JOURNAL OF POPULAR MUSIC HISTORY SNEAK PEEK: "The Deleted Music & Scenes from *Journey to the Center of the Earth*"

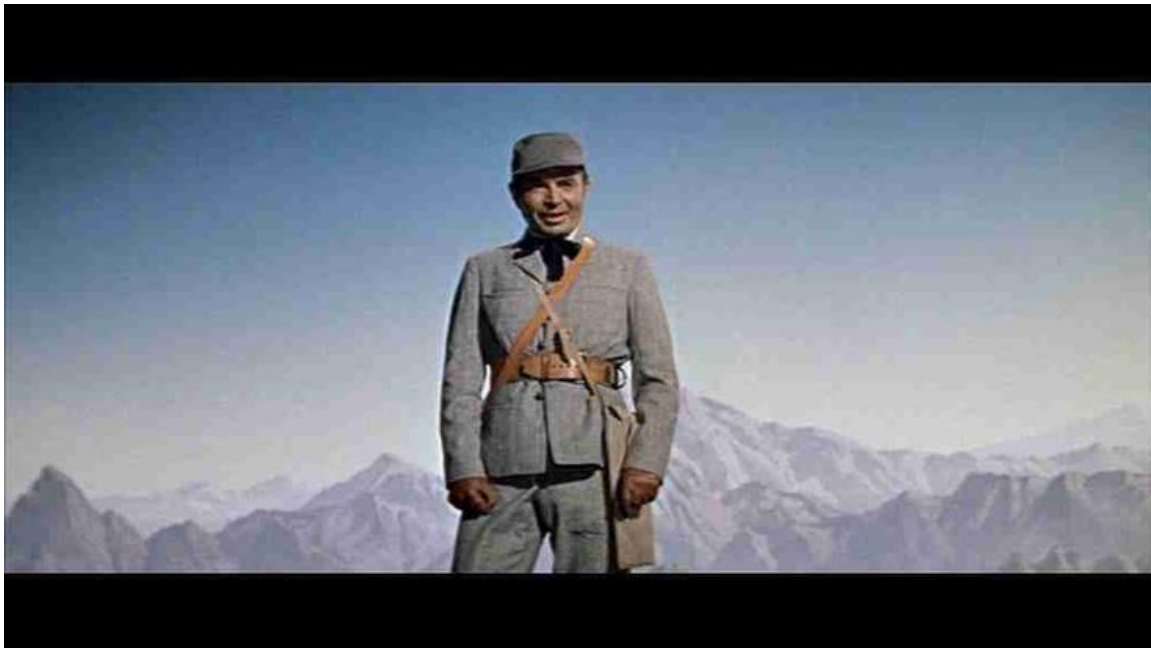
The first primary source of information was the official trailer of the movie itself included in the dvd release of JTTCOTE. You can also access the trailer lasting 3:18 on YouTube. About six and a half minutes of music Herrmann originally composed for the movie was not used (deleted). Some was scribbled out by Herrmann himself but most of the excising was done by editors. For example, in the theatrical trailer, as James Mason (in voice-over) gives a colorful tour-guide monolog about the movie, you will see a fragment of a deleted scene (01:20 - 01:22) of the Professor himself descending first into the Scartaris-designated chimney within the crater of Mount Snaeffels-Jokull. This corresponds to "The Rope I" cue Herrmann composed, but this 24-second scene was ultimately cut out by the editors. Examples of deleted scenes are below:





Another primary source of information I obtained was the so-called “Final” screenplay of the film dated June 25, 1959 but annotated underneath, “Rev. 8-31-59.” No screenplay was available free online (I checked long and hard on Google) so I purchased it for less than ten bucks (downloadable version) and also a hardcopy version from another vendor (I forgot what I paid for that one—maybe \$15 or so). So, besides the theatrical trailer, the screenplay document offers further proof of the ultimate changes (i.e., edits) in the finished feature film because it shows many scenes and dialog lines not kept in the movie. Note that it is an *intermediary* script; that is, not the actual “final” script that corresponds scene-by-scene and word-for-word to the finished product as presented in the official release. For instance, the true final screenplay would include the flooding of the quartz grotto scene (*not* included in the 8-31-59 revised screenplay).

Below is a sample image of dialog that was deleted in the movie, including the Professor's long plea at section 173 to unseen Arne Saknussemm:



82 168 Cont.

59

The Professor gives her a grim look and leaves the room, slamming the door behind him noisily.

169 TWO SHOT - ALEC AND CARLA

Alec tries to apologize for the rudeness of his professor.

OUT
ALEC

You'll pardon him, Madame. He's a wee bit excitable.

DISSOLVE TO:

170 OUT

171 EXT. SLOPE OF SNAEFFELS-JOKULL - BEFORE SUNRISE

Climbing up the slope are Lindenbrook, Alec, Carla and Hans, followed by some heavily burdened ponies. The four are in specially designed expedition outfits, a combination of mining and climbing clothes.

172 EXT. THE RIM OF SNAEFFELS-JOKULL - BEFORE SUNRISE

The group arrives at the rim of the crater. With a gesture the Professor indicates for them to halt and be quiet. From the saddle of one of the ponies he takes a gun and with it makes a few steps forward and stands silhouetted against the brightening sky.

173 CLOSEUP - LINDENBROOK - BEFORE SUNRISE

Holding the gun nonchalantly, he calls out, without any theatricality --

LINDENBROOK

Count Saksussemm! Count Saksussemm!
The police can't find you -- not in your castle, not in the town. I know why not: because you're here. That's why you did what you did -- to be here on this last day of May... Well, we also have a rendezvous with the sunrise today.

(there is no answer)

All right, I'll put the gun away --

(he does so)

and appeal to you as one scientist to another. Come to your senses, Saksussemm!

174 MED. SHOT - THE GROUP, EXCLUSIVE OF LINDENBROOK - SUNRISE

Alec has been looking in all directions for the enemy. Suddenly, staring at Scartaris, he shouts --

Cont.

916

“The Mountain” (dvd 00:22:36 – 00:22:54). This cue of 13 bars was substantially changed in the final edit of the movie. Only the first four bars remain in the movie followed by a fragment of Boone’s song, “My Heart’s in the Highlands,” a Public Domain work composed by J.M. Courtney. The screenplay reveals what the missing scenes and dialog lines were meant for those nine bars of music cut in the final edit. First Lindenbrook eagerly climbs up the slope of Snaeffels-Jokull with Alec far behind. Upon reaching the top, he peers awestruck at the inside of the yawning crater, lifts his cap, and exclaims, “Greetings, Arne Saknussem! I’m a little late, but I’m here.” It is interesting to note that in the initial establishing shot of the extinct volcano with neighboring peak, Scartaris, the screenplay indicated, “The background music plays a symphonic Icelandic theme.”

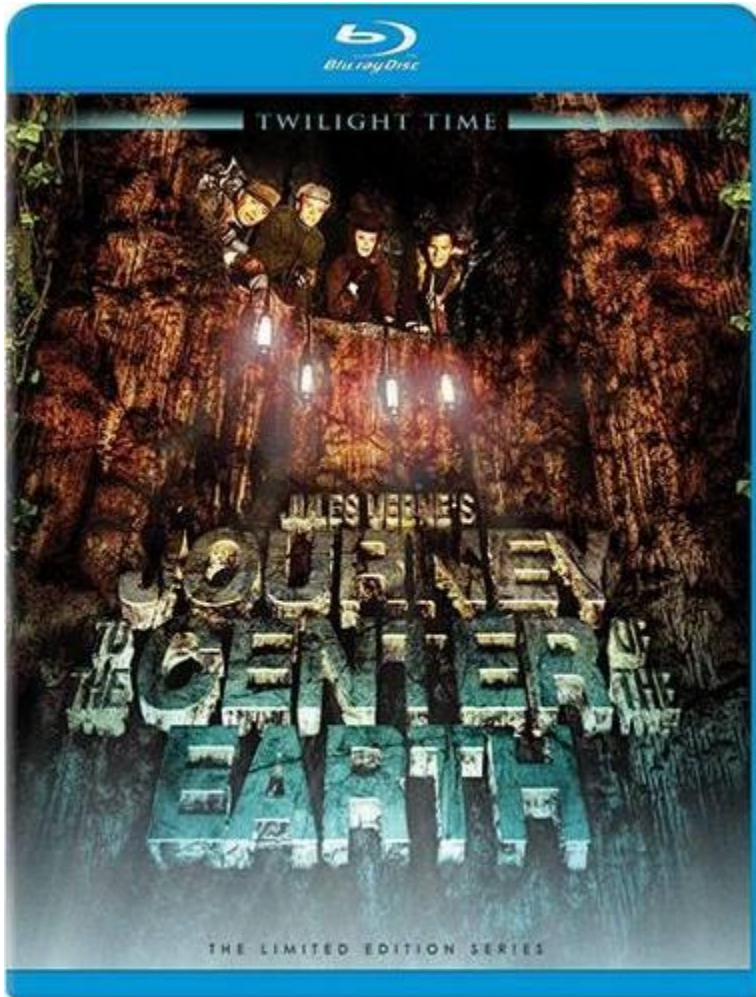
“The Mountain Top” (dvd 00:45:46 – 00:46:18). This cue, which precedes the famous “Sunrise” cue, was also radically reduced in the final edit of the movie, suggesting a hefty cut in the scene from what Herrmann originally scored for. This section of the movie always seemed a bit hurried to me, and it was substantiated upon noting the dramatic deletion of music (20 out of 27 bars). The screenplay reveals what scenes were edited out. For example, I always wondered why Lindenbrook was holding a gun at the rim of the crater. The reason is that it served as a deterrent against Count Saknussem. In the screenplay, the Professor had actually called out the Count twice while holding the rifle. Lindenbrook then strongly voiced a long statement that he knew why the police could not find Saknussem—not in his castle or in town--because he was *here* somewhere, hiding, waiting for the sunrise on this last day of May, and he appealed to him, as one scientist to another, to come to his senses. Meanwhile Alec was looking in all directions for any sighting of the Count—or maybe his gun!

“The Sleep” (dvd 00:58:37 – 00:59:12). Much of this cue was “put to sleep,” so to speak, in the final edit of the movie. During the first take of this cue during the recording session, Herrmann hit his baton on the stand, and growled, “That isn’t good enough! C’mon, let’s try another one. Keep it going. One more!” Buy the article if you want to know what else Herrmann said!

“The Grotto” (starting 1:05:00 on the dvd). This cue of 22 bars displays scintillating music about “the fantastically beautiful quartz grotto” (James Mason’s words in the trailer) that was kept intact in the movie. However, the screenplay indicates a far longer stay at this “Cave of Rose Quartz.” I discuss these interesting scenes in my official paper. I sure wish I could’ve stayed longer in that pre-flooded quartz grotto!

“The Canyon” (dvd 1:27:40 – 1:29:14). This is a superb cue with a quite interesting middle section of six bars (Bars 10 thru 15), which was unfortunately edited out, as well as end Bar 26. I would love to hear the missing 27 seconds restored in a new recording because that dynamic middle section is a vibrant variation of the triplet-driven structure of this cue, utilizing an inter-play of different orchestral colors. Then I discuss a screenplay scene (probably filmed) that was edited out of the movie.

“Time Passage” (dvd 1:30:29 – 1:30:42). This cue of 13 bars was meant to play 39 seconds but, unfortunately, the film editor cut the original extended scene to I believe the first three bars and the final bar of arpeggiandos played by the harps. “Time Passage” suggests a relatively lengthy period of time shown as a montage of passing scenes. We see only two of them, especially the experience with the “phenomenal winds.” The screenplay indeed indicates an expanded montage, and I then discuss these in my paper. [End of Sneak Peek excerpts]



<http://bluray.highdefdigest.com/18999/journeytothecenteroftheearthremastered.html>

Here is my early 2015 review of the Twilight Time JTTTCOTE Blu-ray review:

I purchased this newly remastered Blu-ray edition dvd of Journey to the Center of the Earth from twilight Time via Screen Arcjives Entertainment. I did not purchase the 2012 first edition Blu-ray, principally because I went to the San Pedro viewing and was disappointed with the look of the movie (nothing special). I remember long ago when we watched the remastered screen version of VERTIGO in Westwood. My wife & I were

very impressed (despite some people hating the enhancements like the gunshot on the rooftop quibble of some critics). Similarly, when we watched a special remastered showing of NORTH BY NORTHWEST long ago in Santa Barbara, we were stunned by the clarity of image. I had the opposite impression when I watched JTTCOTE at the Grand Theatre in San Pedro about 3 years ago or slightly less. I was quite disappointed. I didn't want to buy the Blu-ray if I wasn't lucky enough to win a copy from questions to the audience.

I am glad I waited because this new 4K remastered version is quite excellent. The clarity and excellent saturation of colors (a bit on the darker side that is good) and lack of graininess makes this pretty much a MUST BUY. The extra feature of the isolated tracks is a big factor in this (more on this later).

On a slight or quibble downside, the commentary with Diane Baker, Steven Smith and Nick Redman is fine enough (overall I liked it) but I was disappointed with the tendency to stray a lot off the JTTCOTE reservation or Topic (focus on the movie itself). Preferably I would've preferred to have a situation, as in some other dvd commentaries, to have the comments of the guest actor or actress edited it later in post-production so that the comments are tied almost exclusively to the movie itself. That didn't happen here in this commentary. The producers decided to go the way of spontaneity. I like spontaneous, impromptu activities and comments, but if nearly half the time the commentators are not involved with the movie itself, then the potential for a great commentary is diminished. After all, the focus is the movie itself, its making, and its stars & collaborators. For instance, if people were interested about Deborah Kerr and her involvement with WOMAN OF SUBSTANCE, then they would buy that dvd and its commentary. It has no place in the JTTCOTE commentary. Nor does CLEOPATRA, the selling of 20th Century Fox property after JTTCOTE, & a bunch of other topics not directly related to this movie. Commentators really should be disciplined enough to give it the attention & focus it needs. While they indeed were screen-specific with comments several times, many times they were just too preoccupied with other non-related discussions and missed pivotal scenes. There was also no discussion on the missing music and scenes in the movie (unlike the better commentary on THE BRIDE WORE BLACK). Logically the reason for this lapse was the addition of a special guest star who was in the movie. That can be distracting! :) Perhaps a separate commentary of the star with a host would be better, then an additional commentary that focuses exclusively on the movie and its music.

Was there an attempt to get Arlene Dahl or Pat Boone to offer a commentary?

By the way, at 1:22:52 into the commentary, the author of the Herrmann bio stated that in retrospect he would've changed the book title, making it much shorter to "Bernard Herrmann: A Life" or something like that. That definitely would've been a wise move considering the various critics who felt that the sub-title focus on the "Music" of Bernard Herrmann wasn't adequately covered--although the "Life" part was done well --although personally I wish he had focused on the after-death period and discussed why there was such a contesting of Herrmann's will & the holdup of many years of the Herrmann Papers

finally & legally going to UCSB as Herrmann stipulated in his will(I guess the author understandably didn't want to step on any toes perhaps???)...

Now: While I am glad the commentary is available (it's entertaining or informative enough), the special feature that is REALLY good to have is the isolated track prepared by Mike Matessino. Whereas I "might" go back to the commentary track (maybe), I will "definitely" go back to hear and & experience (with the gorgeous visuals in the backdrop) the isolated track. The music in the isolated track SOUNDS terrific, much better than the cd of the original tracks many years ago. That cd is good to have but compared to the tapes I heard from the masters, it didn't sound as great. I was disappointed. But this remastered dvd rectifies that. Much superior audio impact, immediacy and presence. You feel that you are actually there in the recording sessions.

Another fine feature with the isolated tracks is the inclusion of music that was INTENDED for a given scene but dialed out in the movie itself. For example, in the "Mountain Slopes" scene/cue (starting 00:24:57 thru 00:25:08), we hear the vibes from Bar 1 thru 6. This is in the movie when you see Professor Goetaborg is seen peering over a ridge to the mountain slope, spying on Lindenbrook. Bar 7 (00:25:59) is the scene where Lindenbrook is perusing Mount Scataris (four soli sords horns sounding). After that, as the Professor walks down to the waiting carriage, you can faintly hear (in the old videos) vibe I sounding F minor to A minor chords. The music editor did not dial down the music quickly or completely enough. The final edit mix includes these final six bars of music but this cue, complete or otherwise, was not on the cd. It should be noted that just before the recording of the cue Herrmann comments, "Stay close to it. I don't want it to sound too vibra-phony, if you know what I mean." This statement has direct relevance since the vibes are soli in this cue except for Bar 7 when Herrmann has the *sords* horns playing F half-diminished sevenths 4 times as inversions (dvd starting 00:25:47). While Herrmann spoke, a woman technician stated in the background the slate number of (if I heard correctly), "K-01, 446/447." Anyway, in the remastered Blu-ray, you will hear clearly the rest of this cue that was dialed out in the movie.

Three cues earlier (after "The Ladder") is "The Mountain" cue that starts on this Blu-ray at 00:22:37 thru 00:22:55. Bars 5-13 were deleted in the movie. Instead of what herrmann composed we hear Boone singing "My Heart's In the Highland" as he climbs up to greet Professor Lindenbrook at the ridge of the crater. So the next cue is indeed "The Crater" starting at 00:23:27 thru 00:23:47. Of the 16 bars, Bars 14-16 were deleted. Then we soon hear "The Peak" cue of only two bars from 00:24:57 thru 00:25:05 as the Professor looks at Mount Scartaris. By the way, in the Blu-ray you get to hear Pat Boone singing here "The Mountain" cue) in far better clarity with an echo effect. Nice.

"The Sign" cue later on starts at 00:55:57 thru 00:56:47. On the Blu-ray you will immediately afterward hear an applause from the orchestra at 00:56:54. Of the cue's 37 bars, only 14 bars were actually used. There were many edit cuts in the movie, unfortunately. In fact, I estimate that six and a half minutes of music was not used in the final edit. By the way, in the isolated track, you will often hear the recording booth lady naming cues prior to cues.

The "Sleep" cue is heard from 00:58:37 thru 00:59:12 but you will also in the isolated track hear prior attempts of playing the cue interrupted by Herrmann's baton banging on his desk--"That isn't good enough!" So that's a nice extra feature--not JUST the music but Herrmann's comments.

One big feature of the isolated tracks is that the producers FINALLY rectified that annoying music cues overlap about an hour and nine minutes into the movie. It is a bit too complicated to get into here but the laserdisc many years ago really screwed things up. In "The Bridge" (dvd starting 1:08:32 Blu-ray), this cue of 14 bars is intact on the original tracks cd but not in the movie, or at least in this *first* incarnation of the cue. This general section of the movie starting with the flooding of the quartz grotto up to the point when lost Alec encounters Count Sankussem was musically very badly edited (English Dolby version only since the French-stereo and Spanish-mono language versions on the dvd have no music in the grotto-flooding sequences), including the annoying doubling of music cues from 1:12:18 thru 1:12:56. This music-editing problem did not occur in the original screening back in 1959, and it was *not* present in the original 1985 Playhouse, CBS/Fox vhs-video release (probably derived from a stereo print of the film itself). But when the film was later converted to laserdisc (such as CBS-Fox Video 1248-85, released late 1990) and to later vhs versions (such as 1995 Fox Video Hi-Fi Stereo 1248) that were copied from the remixed laserdisc, the music tracking problems continued to occur. Apparently there was a new remix from elements that resulted in the poor layering in of music tracks, especially the unacceptable overlapping and dissolving of separate music cues. Claims in the past by Fox that the mixing mistake was "always that way" are simply false.

The complete "Bridge" cue is heard in the original JTTCOTE tracks cd (track # 10) from 00:29 – 02:10, but only the first 8 bars are heard in the movie to a repeat of Bar 1 and part of Bar 2. This music was used in the Grotto flooding scene starting at 1:08:32 Blu-ray. Then the scene cuts (dvd 01:09:33) to lost Alec saying "Professor?" to the empty passages. Even at this point, while "The Gas Cave" music is playing (also heard in the French and Spanish formats), you can faintly hear the trombones from Bar 2 of "The Bridge" before that track was dialed out. Then (dvd 1:09:56) the scene cuts back to the flooding grotto where you once again hear (English version only) the first 8 bars of "The Bridge" cue looped one and a half times. Music stops for a brief period while the Professor realizes that the young Scot is missing, and exclaims, "Alec!" You will also notice that the Professor appears to start to say something else but you never hear the words because it was dialed out, so perhaps it was an extended scene that the film editor had cut. It is immediately after this utterance that the scene cuts to distraught Alec at 1:12:22 (see the "Lost" cue).

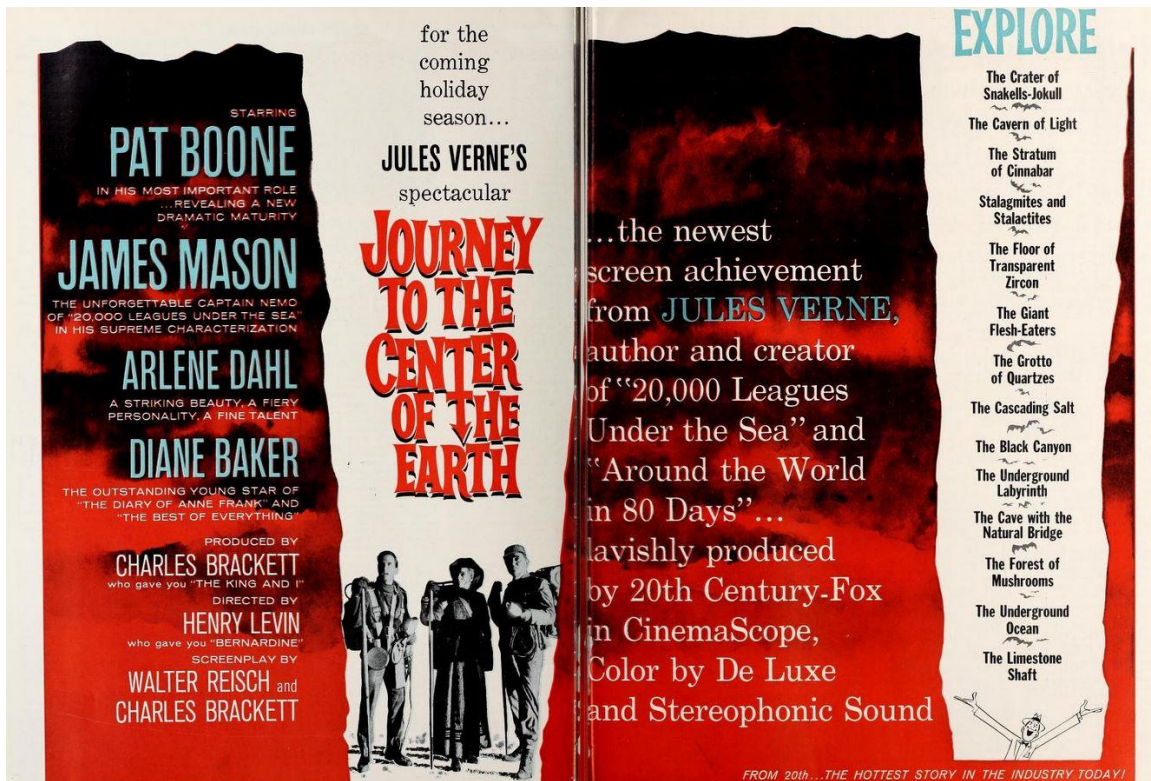
The "Lost" (dvd 1:12:22 thru 1:12:49 Blu-ray). This cue of 14 bars is for all intents and purposes (after edit cuts) a "lost" cue because almost half of the cue is not heard. Bars 1-6 and then 13-14 survive. Overlapping this "Lost" cue is also a continuance of "The Bridge" cue throughout (in the English Dolby version). In fact, starting at the new scene (1:12:45) when Alec approaches the narrow bridge over the chasm, you actually

hear for about nine annoying seconds a doubling up of the same Bridge cue from different bar placements. This bungling of the music remix is distracting enough to lessen the enjoyment of the progress of the movie at this section, but at least you finally get to hear in this incarnation of "The Bridge" the *complete* cue; that is, Bars 9 thru 14 are played starting at 1:13:37 when Alec narrowly escapes from the bridge section that falls into the phosphorescent pool far below.

Anyway, this annoying cross-over of cues is fixed on the Blu-ray here (I presume it was fixed in the prior 2012 inferior version).

So I would definitely give high kudos to this remastered Blu-ray of JTTCOTE. If you are a real fan of this movie, and especially a fan of Herrmann, then I heartily recommend that you purchase this dvd from Twilight Time. Out of five stars, I would give it 4 and a half stars.

Thanks for your time. [END OF Blu-ray Review]



Now to the chord profile rundown of *Journey to the Center of the Earth*.

Bar 1 = Bb min (play as Bb/Db/F/Bb) to D min (play as A/D/F/A) played 2X (the set heard once in the “4” subsection and once in the “3” subsection in 7/2 time).

Specifically, the bass clarinets play fff lowest or small octave D whole note tied to whole and tied to (thru the bar line into the “3” section of Bar 1) whole note (followed by a half rest). The C.Fags play the same pattern but on Great octave D notes. The bottom or third stave of the organ and H.O.’s play Great octave D notes as well. The top staff of the organs play 16 va and the middle staff plays 8 va (ottava) of the Bb min (Bb/Db/F/Bb) half note chords to D min (A/D/F/A) whole note chords tied to whole notes in the “3” subsection (followed by a half rest). The bass drums sound sff half notes (followed by three half rests) in the “4” section. The Tam Tams sound whole notes tied to whole notes and tied to whole notes in the “3” section. After two half rests in the “4” section, the cymbals sound ff on whole notes (let vibrate). After three half rests in the “4” section, the horns/trumpets/Pos (“k” tenor clef) play Line 1 (Line 2 trumpets) F half notes to (“the “3” subsection after the bar line) the Bb min half note chords to D min whole note chords. The clarinets/Fags/tubas also play them in the “3” subsection.

Bar 2 = Ab min (Ab/Cb/Eb/Ab) to C maj (G/C/E/G) played 2X. Notice the chromatic descent of Bb to A, Ab to G, and so forth.

Specifically, the bass clarinets/C. Fags/bottom staff organs play the Ab whole notes tied to whole notes and tied to whole notes in the “3” subsection of Bar 2. Organs play as given in the pattern described above. After three half rests, the brass play the E half notes, and so forth.

Bar 3 = Eb maj (G/Bb/Eb/G) to B min (F#/B/D/F#) played 2X.

Specifically, bass clarinets/C. Fags/bottom staff organs play B tied whole notes. After three half rests, brass play the D half note. Etc.

Bar 4 = Db maj (F/Ab/Db/F) to A min (E/A/C/E) played 2X.

Specifically, bass clarinets/C.Fags/bottom staff organs play A tied whole notes. After three half rests, the brass play the C half note. Etc.

Bar 5 = E min (E/G/B/E) to Ab min (Eb/Ab/Cb/Eb) played 2X.

Specifically, the bass clarinets/C.Fags/organs play the Eb tied whole notes. After three half rests, the brass play the B half notes. Etc.

Bar 6 = Bb maj (D/F/Bb/D) to F# maj (C#/F#/A#/C#) played 2X.

Specifically, the bass clarinets/C.Fags/organs play the F# tied whole notes, while the brass (after three half rests) play the Bb half note. Etc.

Bar 7 = A maj (C#/E/A/C#) to Eb aug (B/Eb/G/B) played 2X.

Specifically, the bass clarinets/C. Fags/organs play the C# tied whole notes, while the brass (after three half rests) play the G half note. Etc.

Bar 8 = B min (B/D/F#/B) to Bb min (Bb/Db/F/Bb) played 2X.

Specifically, the bass clarinets/C. Fags/organs play E/Bb tied whole notes, while the brass (after three half rests) play the F half note. Etc.

Bar 9 = Bb min (Bb/Db/F/Bb) to D min (A/D/F/A) to (“3” section) Eb maj (Bb/Eb/G/Bb) to B min (B/D/F#/B). Also overlapping polytonality of the brass playing Ab min (Ab/Cb/Eb/Ab) to (“3” section) C maj (G/C/E/G) to Db maj (F/Ab/Db/F).

Specifically, a new pattern emerges here in Bar 9. The bass clarinets/C. Fags/bottom staff organs play the D whole note tied to half note up to Ab half note tied to half note in the “3” subsection to B whole note. After a half rest, the top staff of the

organs play the Bb min Bb min half note chords to D min whole note chords, while the middle staff (after a half rest) play Db/F half notes to D/F whole note dyads. After a half rest in the “3” section, they play the Eb maj to B min half note chords. After three half rests in the “4” section, the woodwinds/brass play the A Ab min half note chords to (“3” section after the bar line) C maj whole note chords to Db maj quarter note chords.

Bar 10 = G maj (D/G/B/D) to Ab min (Eb/Ab/Cb/Eb) to (“3” subsection) A maj (C#/E/A/C#) to Eb maj (B/Eb/G/B). Also overlapping polytonality of the brass playing A min (E/A/C/E) to Bb maj (D/F/Bb/D) to (“3” subsection) F# maj (C#/F#/A#/C#) to B min (B/D/F#/B).

Specifically, the woodwinds and brass play the A min whole note chords (followed by a half rest) to Bb maj half note chords to (“3” subsection) F# maj whole note chord (followed by a quarter rest) to B min quarter note chord. After a half rest, the bass clarinets/C.Fags/bottom staff organs play the F whole note tied to half note to (“3” subsection) F# whole note (followed by a half rest). After a half rest in the “4” section, the organs play the G maj half note chords to Ab min whole note chords. After a half rest in the “3” section, they play the A maj to Eb maj half note chords.

Bar 11 = D min (A/D/F/A) to Ab maj (Ab/Cb/Eb/Ab) to C maj (G/C/E/G) to (“3” subsection) D maj (F#/A/D/F#) to Db maj (F/Ab/Db/F) to A min (E/A/C/E). Also overlapping polytonality of the Bb min (Bb/Db/F/Bb) to (“3” subsection) Eb maj (G/Bb/Eb/G).

Specifically, after a half rest, the organs play legato the D min to Ab maj to C maj normal half note chords to (“3” subsection), after a half rest, “3” triplet value half note chords D maj to Db maj to A min. The woodwinds and brass play the Bb min whole note chords tied to half note chords (followed by a half rest) to (“3” subsection) Eb maj whole note chord tied to quarter notes (followed by a quarter rest). The bass clarinets/C. Fags/bottom staff organs play, after a half rest, the Bb half note tied to whole note down to (“3” subsection) Eb whole note (followed by a half rest).

Bar 12 = Bb maj (D/F/Bb/D) to A maj (C#/E/A/C#) to Ab min (Cb/Eb/Ab/Cb) although the unclear note may show the Ab maj instead (C/Eb/Ab/C). Then, in the “3” subsection, B min (B/D/F#/B) to Bb min (Bb/Db/F/Bb) to A min (A/C/E/A). Also polytonality overlapping of F half-diminished 7th 1st inversion (Ab/Cb/Eb/F) to (“3” subsection) E half-dim 7th 1st inv (G/Bb/D/E).

Bar 13 = Ab min (Ab/Cb/Eb/Ab) to G min (G/Bb/D/G) to Gb min (written enharmonically as Gb/A/Db/Gb instead of Gb/Bbb/Db/Gb). Then (in the “3” subsection) F min 1st inv (Ab/C/F) to E min 1st inv (G/B/E) to Eb min 1st inv (Gb/Bb/Eb). The brass plays D# half-diminished 7th 1st inv (written enharmonically as F#/A/C#/Eb instead of F#/A/C#/D#) to (the “3” subsection) D half-dim 7th 1st inv (F/Ab/C/D).

Bar 14 = D min 1st inv (F/A/D) to Db min 1st inv (Fb/Ab/Db) to C min 2nd inv (Eb/C/G) to (“3” subsection) B min 1st inv (D/F#/B) to Bb min 1st inv (Db/F/Bb) to A min 1st inv (C/E/A). The brass plays C# half-dim 7th 1st inv (E/G/B/C#) to (“3” subsection) C half-dim 7th 1st inv (Eb/Gb/Bb/C).

Bars 15-17 = N/A. Essentially Gb/Bb to F/A dyads are played with the bottom staff of the organs playing a sustained D tone. If the D tone is taken into consideration, you have the Gb aug (Gb/Bb/D) and D min (D/F/A) tonalities. In the “3” subsection of Bars 15 & 16, the Pos are emphasized with the Great octave E/G# half note dyad played *sf* to F/A whole notes. The bass clarinets/Fags/C. Fags also play these chords.

EXPLORE

The Crater of
Snakells-Jokull

The Cavern of Light

The Stratum
of Cinnabar

Stalagmites and
Stalactites

The Floor of
Transparent
Zircon

The Giant
Flesh-Eaters

The Grotto
of Quartzes

The Cascading Salt

The Underground
Labyrinth

The Cave with the
Natural Bridge

The Forest of
Mushrooms

The Underground
Ocean

The Limestone
Shaft



JULES VERNE'S

JOURNEY TO THE CENTER OF THE EARTH

produced by 20th Century-Fox in

CINEMASCOPE
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STEREOPHONIC SOUND

THE CAMPAIGN WITH **GO** FOR THE PICTURE WITH **GO**



Bar 18 = D min (D/F/A). The woodwinds (sans clarinets) play the sustained (tied) D notes, as also the horns on small octave D, and bottom staff of the organs. Pos/tubas/organs top staves play F/A sustained tones.

Chord Frequency Results :

60% minor chords

30% major chords

8% half-diminished 7ths

1% aug

1% Dim

“The Lamp Lighter” R1/p4. *Lento* in 3/3 time. 13 bars, :47. Instrumentation: 4 clarinets, 2 bass clarinets, deep Tam Tam, 8 violins I, 4 violins II.

Bar 1 = F min (F/Ab/C) to A min (A/C/E).

Specifically, clarinet II and bass clarinet I plays *p* > (decrescendo) middle C (Line 1 c') double-dotted whole note. Clarinets IV-III (second staff) play small octave F/Ab half notes legato to E/A [written F#/B a major 3rd interval above since these are transposing instruments] whole notes. Clarinet I plays Line 1 register F half note to E whole note. Bass clarinet II plays small octave F half note up to A whole note.

Bar 2 = Repeat Bar 1.

Bar 3 = [*molto tranquillo* in C time] F min (F/Ab/C) whole notes *pp* > played by the clarinets and bass clarinets. After a quarter rest, “sords” (muted) violins I top staff play *p* crescendo on Line 3 Eb up to Ab back to Eb quarter notes, while the bottom staff plays Line 3 Eb down to C to Line 2 Bb quarter notes.

Bar 4 = N/A. However, in effect, we temporarily in passing hear the Ab maj (Ab/C/Eb) to F min tonalities. Specifically, violins I top line plays Line 3 C dotted half note (end of that four-note legato phrase) up to Eb quarter note (start of a new four-note legato phrase). The bottom staff plays Line 2 Ab dotted half note to G quarter note.

After a quarter rest, violins II play Line 2 Eb-F-Eb quarter notes p <. With the Ab/Cb dotted half notes, you hear the quarter note tonality (violins II's Eb quarter note) to (with the F quarter note) F min (F/Ab/C) back to Ab maj.

Bar 5 = N/A. Violins I top staff plays Line 3 C up to Eb quarter notes to Ab dotted quarter note down to Eb 8th, while the bottom staff plays Line 2 Ab to Bb quarter notes to Line 3 C half note, and violins II play Line 2 C half note decrescendo up to Ab half note crescendo.

Bar 6 = N/A. Violins I top staff plays Line 3 Eb quarter note to Db dotted half note (bottom staff is *col*). Violins II play Line 3 C down to Bb quarter notes down to F dotted quarter note up to Ab 8th note.

Bar 7 = N/A. Violins II play Line 2 G dotted half note decrescendo (followed by a quarter rest). Violins I top staff plays Line 2 Eb up to Bb quarter notes down to Eb quarter note, while the bottom staff plays Line 1 G up to Line 2 Db back down to G quarter notes.

Bar 8 = N/A. Violins I top staff plays Line 2 Db dotted half note decrescendo (end of legato phrase) to Eb quarter note (start of new phrase), while bottom staff plays Line 1 F dotted half note to G quarter note. Violins II play Line 1 F to Ab quarter notes crescendo to G half note decrescendo.

Bar 9 = Bb min. Specifically, violins I top staff plays Line 2 Db up to Eb up to Bb quarter notes back down to Db 8th notes, while the bottom staff line plays Bb to Line 2 C quarter notes to Db half notes. Violins II play Line 1 F up to Line 2 F half notes < >. So on the first quarter note value we hear the Bb min (spaced as F/Bb/Db), and on the third beat duration we hear a higher register of same (spaced out as Line 2 Db/F/Bb).

Bar 10 = Ab maj initially (Ab/C/Eb). Specifically, Violins I top staff line plays Line 2 quarter notes legato on C up to Eb up to Ab down to Eb, while the bottom staff plays Line 1 Ab half note up to Line 2 C half note. Violins II play Line 2 Eb dotted half note down to Line 1 Ab quarter note. The initial quarter note value is heard as the Ab maj sounded as Ab/C/Eb, and also on the third beat.

Bar 11 = Repeat of Bar 10.

Bars 12-13 = N/A. Top staff violins I play Line 3 C to Eb half notes to (Bar 13) Ab whole note, held fermata. The bottom staff line plays Line 2 Eb up to G half notes to (Bar 13) Line 3 C whole note. Violins II play Line 2 C to Eb half notes to (Bar 13) Ab whole note decrescendo, and held fermata.

Chord Frequency Results:

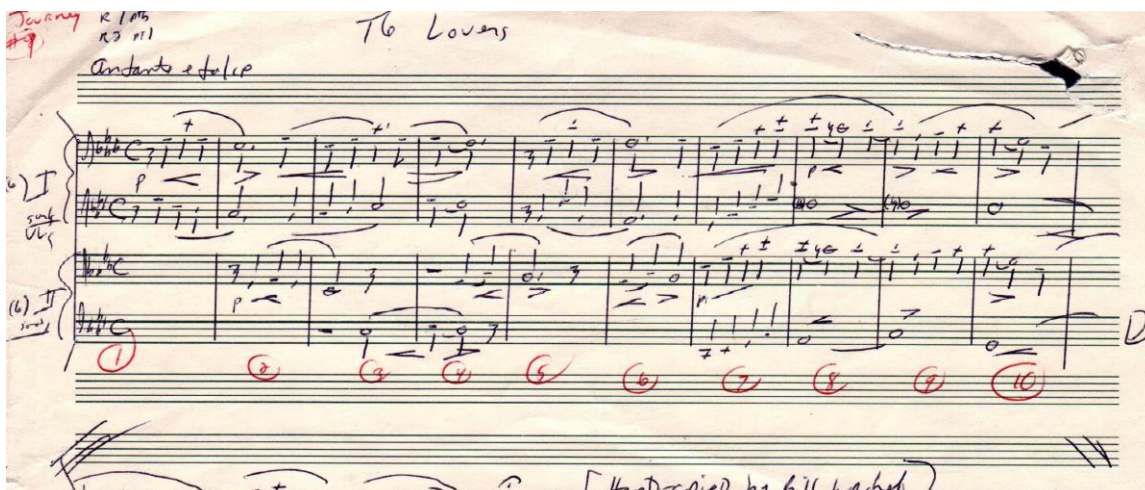
73% minor

27% major

“The Lovers” R1/p5-2/p1. *Andante e dolce* in C time. Key signature of Ab major (four flats or Bb-Eb-Ab-Db). 16 bars, :55 (Bar 7 deleted). Instrumentation: 6 violins I, and 6 violins II (all muted).

Bar 1 = N/A. Violins I play as given in Bar 3 of the previous cue (but an octave lower).

Bar 2 = N/A. However, as in Bar 4 of the previous cue, in effect we hear the Ab maj to F min tonalities.



Bars 3-7 = N/A.

Bar 8 = Ab maj (Ab/C/Eb) to Ab maj to Ab maj to Ab maj. Specifically, we find various inversions of the Ab maj chords. Violins II bottom staff plays starting small octave Ab-middle C-Eb-Ab, while the top staff plays Line II C-Eb-Ab-C (c'''). The bottom staff of violins I play starting Line 1 Eb-Ab-C-Eb (Line 2 E-flat), while the top staff plays col top staff violins II.

Bars 9-10 = N/A.

Bar 11 = Ab maj.

Bars 12-13 = N/A.

Bar 14 = Ab maj.

Bar 15 = N/A.

Bar 16 = Ab maj. Violins II bottom staff plays small octave Ab whole note held fermata, while the top staff plays Line 1 Eb. The bottom staff violins I plays Line 1 Ab whole note held fermata, while the top staff plays Line 2 C.

Chord Frequency Results:

90% major

10% minor

“Refrain (Red Red Rose)” R2/p4. *Lento* in 3/4 time. Key signature of Db maj/Bb min (five flats). 11 bars, :22. Instrumentation: solo violin, 7 violins I, 4 violins II. All strings are *sords*.

Grace Bar = N/A. The solo violin plays *pp dolce* on Line 2 Ab quarter note.

Bar 1 = Db maj (Db/F/Ab). Specifically, the solo violin plays Line 3 F half note down to Line 2 Ab quarter note. Violins I top staff plays Line 2 Ab dotted half note. The bottom staff plays Line 2 Db/F dotted half notes.

Bar 2 = F Dom 7th (F/A/C/Eb). The solo violin plays Line 2 A half note (with the natural accidental placed in front of the note canceling the key signature direction to flat all A notes) up to Line 3 F quarter note. Violins I top staff plays Line 2 F dotted half note, while the bottom staff plays Line 2 C/Eb dotted half notes.



Bar 3 = unsure. Notes played are Db/F/Bb/Eb. The chord could possibly be the Eb Dom 9th (Eb/G/Bb/Db/F) with no 3rd, or less likely the Eb min 7th (Eb/Gb/Bb/Db/F) with no third. Violins I bottom staff plays Line 2 Db/F dotted half notes, while the top staff plays Bb dotted half note. The solo violin plays Line 3 Eb half note to Db quarter note.

Bar 4 = Db Dom 7th 1st inversion (F/Ab/Cb/Db). The solo violin plays Line 3 Db half note (end of four-note phrase) to same Db quarter note. The top staff of violins I plays Line 3 Cb dotted half note, while the bottom staff plays Line 2 F/Ab dotted half notes.

Bar 5 = Gb maj (Gb/Bb/Db). The solo violin plays Line 3 Bb half note down to Db quarter note. The top staff of violins I play Line 3 Db dotted half note, while the bottom staff plays Line 2 Gb/Bb dotted half notes.

Bar 6 = D dim (D/F/Ab). Solo violin plays Line 3 D half note up to Ab quarter note. Violins I top staff plays Line 3 dotted half note, while the bottom staff plays Line 2 F/Ab dotted half notes.

Bar 7 = Eb min (Eb/Gb/Bb). The solo violin plays Line 3 Gb half note to F quarter note (tied to quarter note next bar). Top staff violins I plays Line 2 Bb dotted half note tied to next bar, while the bottom staff line plays Line 2 Eb/Gb dotted half notes tied to next bar. After a quarter rest, violins II finally are heard playing Line 1 Bb up to Line 2 F quarter notes tied to quarter notes next bar to Eb to Db quarter notes tied to quarter notes in Bar 9 to C half notes. Etc.

Bar 8 = Eb min.

Bar 9 = Ab Dom 7th (Ab/C/Eb/Gb).

Bar 10 = Ab Dom 7th.

Bar 11 = N/A.

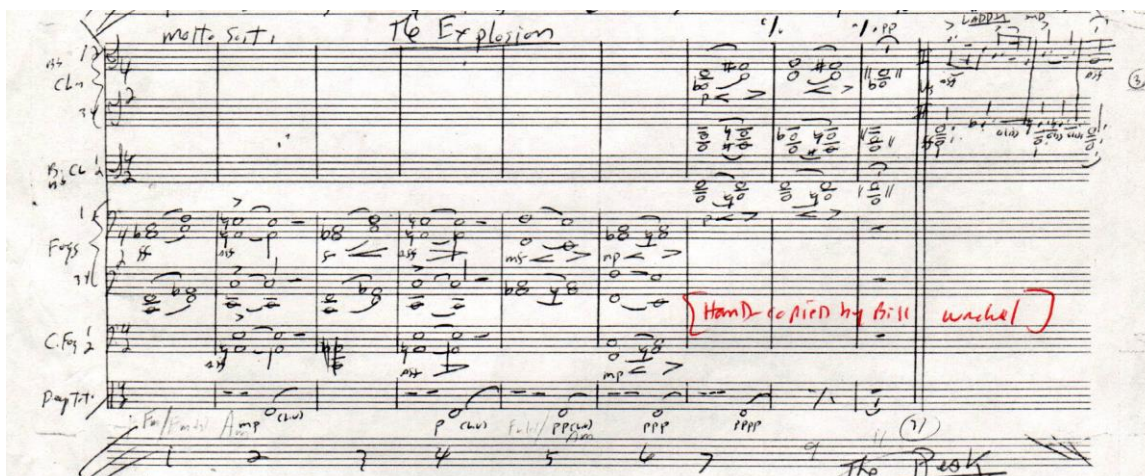
Chord Frequency Results :

50% Dom 7ths

20% maj

20% min

10% dim



“The Explosion” R2/p5 *Molto Sost* in 4/2 time. 11 bars, :47. Instrumentation: 4 clarinets, 2 bass clarinets, 4 fags, 2 C. Fags, deep Tam Tam. Track #3.

Bar 1 = F min (F/Ab/C) to F min.

Specifically, the bassoons (“Fags”) play *ff* (fortissimo) Largely Great octave C/F/Ab/small octave C (c) whole notes legato up to F/Ab/C/small octave F (f) whole notes. The top staff plays Ab/C to C/F, while the bottom staff of Fags III & IV play Contra octave C/F up to F/Ab. [Note: Originally, Herrmann had inked in notes for the contra bassoons playing Great octave C/Ab to F/C whole note, but he crossed them out with two lines]

Bar 2 = A min (A/C/E).

Specifically, the top staff of the Fags play *sff* Great octave A/small octave E rinforzando-marked (>) whole notes tied to half notes (followed by a half rest). The bottom staff plays Great octave C and small octave C rinforzando whole notes tied to half notes. In this bar, the C. Fags do indeed play (Great octave A/small octave E whole notes tied to half notes). After two half rests, the Tam Tam plays *mp* a whole note *L.V* (Let Vibrate) with the curve line extending outward. The whole note is notated on what would be the Line 1 D space in the treble clef staff (or the Great octave F space in the bass clef). The Tam Tam staff has a simple vertical bar followed by the 4/2 time signature.

Bars 3-4 = Repeat Bars 1-2. However, the notes are sounded *f* < in Bar 3 to (Bar 4) *sff* >.

Bar 5 = F min to A min.

Specifically, the Fags play *mf* < > on F/Ab/C/F (f) whole notes to E/A/C/E (e) whole notes. Once again, as in Bars 1 & 3, Herrmann originally intended to have the C. Fags sound here (F/C to A/C whole notes) but he crossed the notes out with two lines. After two half rests, the Tam Tam sounds *pp* a whole note (was *p* in Bar 4).

Bar 6 = F min to A min.

Specifically, Fags play F/Ab/C/F (f) whole notes (small octave C played by Fag III is tied to same whole note) down to E/A/C/E (e) whole notes (small octave C now played by Fag I is tied to same). The C. Fags play Great octave F/small octave C to A/C whole notes (C. Fag I plays sustained C whole notes). After two half rests, the Tam Tam sounds *ppp* a whole note.

Bar 7 = D half-diminished 7th (D/F/Ab/C) to A min (A/C/E). Located at :25.

Specifically, the clarinets and bass clarinets now play (Fags and C. Fags are tacet al fine). Clarinets III-IV play lowest (small octave) D/F to E/A whole notes, while clarinets I-II play Ab/C (c') to C/E (e') whole notes *p* < >. Bass clarinet II plays small octave F to A whole notes legato, while bass clarinet I plays middle C [written D] whole note tied to D whole note. After two half rests, the Tam Tam sounds *pppp* a whole note.

Bar 8 = F min to A min.

Specifically, clarinets play F/AbC/F (f') whole notes to E/A/C/E whole notes (middle C whole note played by clarinet II tied to C whole note). The bass clarinets play F/C to A/C whole notes (C sustained).

Bar 9 = D half-dim 7th. The whole notes are bracketed on each side by two tiny bars each side, held fermata.

Chord Frequency Results:

87% minor

13% half-dim 7th



“The Message” R2/p6 *Molto Sost* in 4/2 time. 11 bars, :44. [Note: Five bars were deleted] Same instrumentation as “The Explosion.”

Bar 1 = F min (F/Ab/C) to A min (A/C/E).

Specifically, Fags play F/Ab/C/small octave F (f) to E/A/C/E whole notes *pp* < >. The C. Fags play F/C (c) to A/C whole notes. After two half rests, the deep Tam Tam plays *pppp* on a whole note let vibrate.

Bar 2 = Repeat Bar 1. Note, however, that Bar 2 was deleted, as also repeat Bars 4, 6, 8, and 10.

Bar 3 = D half-diminished 7th (D/F/Ab/C) to A min.

Specifically, the bass clarinets play lowest D/F/Ab/C (middle C or c') to E/A/C/E (e') whole notes played legato. Bass clarinets play lowest (small octave) D/C to A/C whole notes. Fags and C. Fags are silent.

Bar 4 = Repeat Bar 3 (deleted bar).

Bar 5 = Repeat of Bar 1 (F min to A min).

Bar 6 = Repeat of Bar 5 (deleted).

Bar 7 = Repeat Bar 3 played by the clarinets and bass clarinets.

Bar 8 = Repeat Bar 7 (deleted).

Bar 9 = Repeat of Bar 1 (and Bar 5).

Bar 10 = Repeat of Bar 9 (deleted).

Bar 11 = D half-dim 7th. The clarinets plays the D/F/Ab/C (c') double whole notes (4/2 duration) held fermata. The bass clarinets play small octave F and Line 1 C double whole notes held fermata.

Chord Frequency Results:

76% minor

24% half-dim 7th

“Duo” R3/pt1 *Andante e dolce* in C time. Key signature of Ab maj/F min (four flats). 14 bars, :43. Instrumentation: 6 violins I, and 6 violins II (all violins are sords). The same Lovers theme is played here in this cue.

Bar 1 = N/A. Top staves of Violins I and II play *p* < on Line 2 Eb-Ab-Eb quarter notes.

Bar 2 = N/A. They play Line 2 C dotted half note (end of legato phrase) to Eb quarter note. After a quarter rest, the bottom staves play Line 1 Eb-F-G quarter notes.

Bar 3 = N/A. The top staves play Line 2 C to Eb quarter notes to Ab dotted quarter note to Eb 8th. The bottom staves play Ab to Bb quarter notes to C half notes.

Bars 4-7 = N/A.

Bar 8 = Ab maj (Ab/C/Eb) played 4X as inversions.

Bars 9-12 = N/A.

Bar 13 = D half-dim 7th (D/F/Ab/C).

Chord Frequency Results:

80% maj

20% half-dim 7th



“The Ladder” R3/pt2 *Andante e dolce* in C time (no key signature). 18 bars, :38. Note: Bars 9, 14, and 15 were deleted. Instrumentation: 8 violins I, and 4 violins II (all violins are normal—not muted—for a change).

Bar 1 = N/A. Violins I top staff play Line 2 Eb-Ab-Eb quarter notes, while the bottom staff line plays Line 2 Eb down to C to Bb quarter notes.

Bar 2 = N/A. However, violins I play Ab/C (c’’) dotted half notes to G/Eb quarter notes. After a quarter rest, violins II play *p* on Line 1 E to F to Eb quarter notes. In effect you hear (in combination with the Ab/C dotted half notes) the Ab maj to F min tonalities briefly in passing.

Bar 3 = Ab maj played 2X. Top staff violins I play Line 2 C to Eb quarter notes to Ab dotted quarter note back down to Eb 8th, while the bottom staff line plays Line 1 Ab-Bb quarter notes to Line 2 C half note. Violins II play Line 1 or middle C half note up to Ab half note.

Bars 4-6 = N/A

Bar 7 = Ab maj played 4X as inversions.

Bar 8 = [3/4 time *piu mosso*] Bb min (Bb/Db/F) heard for a quarter note duration.

Bar 9 = N/A. This bar was deleted. Violins I are fingered trem *ff* between Line 1 dotted half notes D to F. Violins II are bowed trem on middle C down to small octave A to Bb quarter notes.

Bar 10 = N/A. *Allegro Moderato* in 6/8 time. Scene: Jennie falls down the ladder in her uncle’s library as she hears Alec asking the Professor to go with him on his journey (rather than asking him for Jennie’s hand in marriage!). Violins I play *sf* delayed triplet figure of Line 1 B dotted 8th to C 16th to B 8th to next figure of B legato to A 8ths down to G 8th (all three notes are crossbeam connected). Violins II are divisi. The bottom line plays *ff* small octave G dotted half note tied to next bar, while the top line plays Line 1 D dotted quarter note to Eb dotted quarter note gliss line to E natural next bar, etc.

Bars 11-18 = N/A. Note: I hear a difference in Bar 17 on the cd: there are ending delayed triplets there to (Bar 18) G/D/G dotted half notes held fermata. However, what is written in Bar 17 are not delayed triplets played by violins I but Line 1 B *rinforzando*

dotted quarter note legato to A rinforzando dotted quarter note to (Bar 18) same *sff* G whole tone held fermata (violins II play small octave G and Line 1 D).

Chord Frequency Results:

80% maj

20% min

The image shows a handwritten musical score for a piece titled "The Mountain". The score is written on three staves. The top staff is for CTp3 (3 Trumpets), the middle staff is for F. Hg (4 Horns), and the bottom staff is for Vibes (2 Vibraphones). The time signature is 4/2. The tempo is marked "Vivo". The score includes various musical notations such as notes, rests, and dynamic markings like "sff" (sforzando) and "pp" (pianissimo). A red bracket at the bottom of the page indicates that the score was "Hand-copied by Bill Wachel".

“The Mountain” R3/pt3 *Vivo* in 4/2 time. 13 bars. Instrumentation: 3 “C” trumpets, 4 horns, 4 clarinets, 2 bass clarinets, 4 Fags, 2 C. Fags, deep Tam Tam, 2 vibes. Scene: The Professor and Alec are on top for the first time on Mt. Sneffels.

Note: Most of this cue was deleted (Bars 5-13). Evidently, the scenes that Herrmann composed for were cut (it is odd, for instance, that Alec walked up the mountain so quickly in such a leisurely manner!).

Bars 1-2 = N/A. Trumpets in hard mutes play *sff* on Line 2 E *acciaccatura* (grace note) up a perfect 5th to B whole note legato down to E whole note. In Bar 2, they play Line 3 C grace note to B *rinforzando* marked (>) whole notes (I & II are tied to whole notes held fermata and decrescendo while III plays the whole note followed by two half rests). The vibes (hard mallets) strike *sff* on Line 2 E grace note up to B whole note tied to whole note, and tied to whole notes next bar (held fermata).

Bars 3-4 = N/A. Muted horns play *pp* (“Echo”) Line 1 B [written Line 2 F#] whole note legato down to E [written Line 1 B] whole note to (Bar 4) Line 2 C grace note to B whole note tied to whole note decrescendo and held fermata (horns III-IV play whole notes to half notes followed by a half rest). Note: These first four bars are all you hear in the movie and track #5 (:00=:19).

Bar 5 = F min (F/Ab/C) to E min (E/G/B), then F min to A min (A/C/E).

Specifically, in *Lento* tempo, vibe I plays *pp* on F/Ab/C (c'') half notes to E/G/B half note triad (followed by two half rests). After two half rests, vibe II takes over to play F/Ab/C (c'') half notes to A/C/E (e'') half notes *L.V.*, held fermata.

Bar 6 = [*Largo* tempo, this bar is precisely the duplicated as Bar 1 of the forthcoming cue, "The Crater"]. So we find F min to F min to A min.

Specifically, Fags play *f < sff >* starting on Great octave C/F/Ab/C (c) half notes up to F/Ab/C/F (f) down to C/A/C/E (e) whole notes. The C. Fags play Great octave C/Ab up to F/C half note dyads to A/E (e) whole notes. After three half rests, the Tam Tam sounds *pp* on a half note let vibrate.

Bar 7 = [This bar precisely duplicates Bar 3 of "The Crater"] We find F min to A min.

Specifically, clarinets play *pp < >* on F/Ab/C/F (f') whole notes legato to E/A/C/E (e') whole notes. Bass clarinet I plays middle C (Line 1 or c') whole note tied to whole note, while bass clarinet II plays small octave F to A whole notes.

Bar 8 = F min to A min, and then F min to A min again.

Specifically, vibe I softly strikes *pp* on Line 1 Ab/C/Line 2 F (f'') half notes to A/C/E (e'') whole notes (followed by a half rest). After two half rests, vibe II strikes *pp* on F/Ab/C (c'') half notes up to A/C/E (e'') half notes. This bar exactly duplicates Bar 4 of "The Crater."

Bar 9 = F min to E min, and then F min to A min.

Specifically, vibe I sounds Line 2 F/Ab/Line 3 C (c'') half notes to Line 2 register E/G/B (b'') whole notes (followed by a half rest). After two half rests, vibe II sounds F/Ab/C (c'') half notes to A/C/E (e'') half notes.

Bar 10 = Repeat Bar 7 played by the clarinets and bass clarinets. So F min to A min.

Bar 11 = F min to A min, and then F min to E min.

Specifically, vibe I strikes Ab/C/F (f'') half notes to A/C/E (e'') whole notes (followed by a half rest). After two half rests, vibe II plays F/Ab/C (c'') to E/G/B (b'') half note triads. This bar duplicates Bar 14 of "The Crater."

Bar 12 = F min to A min, and then F min.

Specifically, vibe I strikes F/Ab/C (c'') half notes to A/C/E (e'') whole notes (followed by a half rest). After three (not two) half rests, vibe II plays F/Ab/C (c'') half rests. This bar duplicates Bar 15 of "The Crater."

Bar 13 = A min, and then F min to E min.

Specifically, vibe II strikes A/C/E (e'') whole notes held fermata and let vibrate (followed by two half rests). After a half rest, vibe I plays F/Ab/C (c'') half notes to E/G/B (b'') whole notes held fermata. This bar duplicates Bar 16 of "The Crater."

Chord Frequency Results :

100% minor triads

Handwritten musical score for "The Waters" (J. S. Field). The score is written on a grand staff with multiple staves. The title "The Waters" is written in large, stylized letters at the top. The tempo/mood is marked "largo" and "5/3". The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, f). The score is divided into measures, with some measures containing complex chordal structures. The score is written in ink on aged paper.

“The Crater” R3/pt5 *Largo* in 4/2 time. 16 bars, 1:18 (original Bar 10 was deleted, as also Bars 14-16). Track #5 starting at :20).

Bar 1 = F min (F/Ab/C) to F min to A min (A/C/E).

Specifically, the Fags play $f < sff >$ “The Explosion” motif but in augmented or “faster” notation; that is, C/F/Ab/C (c) to F/Ab/C/F (f) half note chords (rather than whole note chords as in “The Explosion”) to C/A/C/E whole notes (rather than whole notes tied to half notes in the next bar as in the previous cue). Also the C. Fags play in Bar 1 (unlike Bar 1 of “The Explosion” that was written but later crossed out).

Bar 2 = D half-diminished 7th (D/F/Ab/C) to A min (A/C/E).

Specifically, clarinets in “subtone” (soft effect achieved on the saxophone and clarinets being close to the microphone amplified for effect) play *pp* < > small octave D/F/Ab/C (c') whole notes to E/A/C/E (e') whole notes. The bass clarinets in *subtone* play F/C to A/C whole notes (C whole note tied to C whole note).

Bar 3 = D half-dim 7th to A min.

Specifically, clarinets play F/Ab/C/F to E/A/C/E whole notes, while bass clarinets play D/C to A/C whole notes.

Bar 4 = F min to A min, and then F min to A min again.

Specifically, *vibe I* plays *pp* on Ab/C/F (f'') half notes to A/C/E (e'') whole notes (followed by a half rest). After two half rests, *vibe II* responds *pp* on F/Ab/C (c'') half notes to A/C/E (e'') whole notes.

Bar 5 = F min to A min.

Clarinet 1 2 play *pp* < > on F/Ab/C/F (f̣) to E/A/C/E whole notes, while bass clarinet plays F/C to A/C whole notes.

Bar 6 = D half-dim 7th to A min.

Clarinets play small octave D/F/Ab/Line 1 C to E/A/C/E whole notes, while bass clarinets play small octave F/Line 1 C to A/C whole notes.

Bar 7 = Repeat Bar 4.

Bar 8 = Repeat Bar 2.

Bar 9 = F min to E min (E/G/B), then F min to A min.

Specifically, vibe I softly strikes Line 2 F/Ab/Line 3 C (c'') half notes to E/G/B (b') whole notes (followed by a half rest). After two half rests, vibe II plays F/Ab/C (c'') half notes to A/C/E (e'') half notes.

Bar 10 = [original but later deleted Bar 10] D half-dim 7th. Clarinets and bass clarinets play the double whole chord (two tiny vertical bars bracketing each side of a whole note), and held fermata. Clarinets play D/F/Ab/C (c'), and bass clarinets play F/C.

Bar 10 = [new Bar 10] F min to A min. Repeat Bar 3 played by clarinets and bass clarinets. Located at 1:14 on the cd track #5.

Bar 11 = Repeat Bar 4 played by the vibes.

Bar 12 = Repeat Bar 9 played by the vibes.

Bar 13 = Repeat Bar 2 (and Bar 8) played by the clarinets and bass clarinets. This ends the final version of the track. The following three bars played by the vibes were deleted.

Bar 14 = F min to A min, and then F min to E min.

Specifically, vibe I plays Ab/C/F (f'') half notes to A/C/E (e'') whole notes (followed by a half rest). After two half rests, vibe II plays F/Ab/C (c'') half notes to E/G/B (b'') half notes.

Bar 15 = F min to A min, and then F min.

Specifically, vibe I plays F/Ab/C (c'') half notes to A/C/E (e'') whole notes (followed by a half rest). After three half rests, vibe II plays F/Ab/C (c'') half rests.

Bar 16 = A min, and then F min to E min.

Specifically, vibe II plays A/C/E (e'') half notes held fermata and let vibrate (followed by two half rests). After a half rest, vibe I plays F/Ab/C (c'') half notes to E/G/B (b'') whole notes held fermata.

Chord Frequency Results :

90% minor

10% half-dim 7ths



“The Peak” R3/pt7 *Vivo* in 4/2 time. 2 bars. 3 “C” trumpets, 4 horns, 2 vibes.
Bars 1-2 = N/A.

The trumpets in “hard mutes” play *sff* > the E grace note up to B whole notes (silent in Bar 2). After a half rest in Bar 1, the horns (II & IV are *sords*) play *sff* > *pp* the C grace note to B notes tied to next bar. Horn I plays the C half note tied to whole note and tied to two whole notes in Bar 2, whereas horn II is tied to only one whole note in Bar 2, and horn II to a half note only in Bar 2. Horn IV plays the B half note tied to whole note (silent in Bar 2). Vibe I sounds in Bar 1 the Line 1 E grace note up to B whole note. After a half rest, vibe II plays Line 2 C *acciaccatura* to Line 1 B double-dotted whole note.

“The Mountain Slopes” R3/pt 8 *Lento assi* in 3/2 time. 13 bars, 1:14 (Bars 8 – 13 were deleted). Instrumentation: 2 vibes and 4 horns. This cue is *not* on the original tracks cd, unfortunately.

Bar 1 = F min to A min, then F min.

Specifically, vibe I sounds *ppp* on Ab/C/F (f'') half notes to A/C/E (e'') whole notes. After two half rests, vibe II sounds on F/Ab/C (c'') half notes.

Bar 2 = A min, and then F min to E min.

④ Lento ass. (TTTCOTE) "The Mountain Slaves" 2547

Hand-copied by Bill W. Score

Specifically, vibe II sounds A/C/E (e'') whole notes (followed by a half rest). After a half rest, vibe I plays F/Ab/C (c''') half notes to E/G/B (b'') half notes (tied to half notes next bar).

Bar 3 = F min to A min, and then F min. Vibe II plays Ab/C/F (f'') half notes to A/C/E (e'') whole notes. After the half note tie from the previous E min triad, and after a half rest, vibe I sounds the F/Ab/C (c''') half notes.

Bar 4 = A min, and then F min to A min. Vibe I sounds E/A/C (c''') whole notes (followed by a half rest). After a half rest, vibe II sounds F/Ab/C (c'') half notes up to A/C/E (e'') half notes tied to half notes next bar.



Bar 5 = F min to E min, and then F min. Vibe I sounds Line 2 F/Ab/Line 3 C (c''') half notes to E/G/B whole notes. After the half note tie of the A min in the previous bar (and after a half rest), vibe II sounds Line 1 Ab/Line 2 C/F (f'') half notes.

Bar 6 = A min, and then F min to A min. Vibe II sounds the A/C/E (e'') whole notes, followed by a fermata held half note rest. After a half rest, vibe I plays F/Ab/C (c''') half notes to E/A/C (c''') whole notes held fermata.

Bar 7 = F half-diminished 7th played 4X as inversions.

Now in 4/2 time only in this bar (resuming to 3/2 in Bar 8), the muted horns are soli playing $p < >$ four half note chords. Scene: Lindenbrook sees Mt. Scartaris

thru the telescope. We find the horns playing Cb/Eb/F/Ab half notes to next descending inversion of Ab/Cb/Eb/F to F/Ab/Cb/Eb (root position F half-dim 7th) back to Ab/Cb/Eb/F.

Bar 8 = F min to A min, and then F min. Repeat of Bar 1.

Bar 9 = Repeat of Bar 2.

Bars 10-12 = Repeats Bars 3-5.

Bar 13 = A min. Vibe II is solo striking softly the A/C/E (e'') dotted whole notes held fermata.

Chord Frequency Results :

90% minor

10% half-dim 7ths

Allegro Con Brio "The Abduction"

Hand-compiled by Bill Wacht

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

Litho'd in U.S.A. PRO ART PUBLICATIONS A DIVISION OF Behm & Mills Publishing Corp. NEW YORK

"The Abduction" R3/9-4/1 *Allegro Con Brio* in C and 12/8 time. 51 bars, 6 pages (pages 15-20). Track #6. Instrumentation: 3 "C" trumpets, 4 horns, 4 clarinets, 2 bass clarinets, 4 flutes, 2 C. flutes, timp, snare drum, and whip. Scene: The Professor is abducted by Goetheberg's servant (who furiously drives the carriage to a farm near a lake).



Bar 1 = N/A. Fags III & IV and C.Fags play *rinforzando* 8th note dyads on the four principal beats in 12/8 time. They play *sff* Great octave register D/A 8ths (followed by a quarter rest) to Eb/Bb 8ths (followed by a quarter rest). Repeat this pattern in the same bar. The bass clarinets play this pattern also but in the small octave register. After an 8th rest, clarinets I & II play *sff* small octave Eb *rinforzando* 8th note legato to D 8th note (crossbeam connected) played 4X. Fags I & II play this pattern as well (also small octave register), repeated next bar. . Clarinets III & IV play the same except that the notes are *ff staccato*. After an 8th rest (in 12/8 time), the timp beats *mf* < *f* on two small octave D 8ths (crossbeam connected) played 4X, and repeated in Bar 2. The whip (in C time) plays *ff* on two quarter notes (followed by a half rest), and repeated next bar. They are “x” note heads placed on the Line 2 E space (treble clef) or small octave G space (bass clef).

Bar 2 = N/A. A slightly different pattern is played here. After an 8th rest, all clarinets play lowest (small octave) D-D staccato 8th notes played 3X (followed by an 8th and quarter rest). Bass clarinets play lowest D grace note up to *rinforzando* A 8th (followed by a quarter rest), and then Eb grace note to Bb 8th (followed by a quarter rest) and then back to D grace note to A 8th (followed by an 8th and quarter rest). Fags III-IV play Great octave A grace note down to D *rinforzando* 8th (followed by a quarter rest) and then Bb grace note down to Eb 8th note (followed by a quarter rest) back to A grace to D 8th, and then Ab grace to Db 8th (followed by a quarter rest). C. Fags repeat Bar 1.

Bars 3-4 = N/A. The timp is trill rolled *pp* < *ff* > on the E whole note (repeated next bar). The bass clarinets play small octave D/A up to G/D (d') dotted half notes (repeated next bar). The clarinets play a rising to falling series of triplet 8th note figures starting small octave D-E-F to G-A-Bb to descending middle C-Bb-A to G-F-E (repeated next bar). In effect we have the diatonic run on the D min key (one flat or Bb).

Bars 5-6 = Bars 1-2.

Bar 7 = N/A. Repeat Bar 3, except here, after a half rest, trumpets (C time signature) play *sff* on Line 1 D grace note up to Line 2 D half note (trumpet I tied to whole note, and trumpet II tied to half note in Bar 8).

Bar 8 = N/A. Repeat Bar 4.

Bars 9-10 = N/A. Fags I & II repeat Bar 1, as also the timp. The whip slaps quarter notes on the 2nd and 4th beats. Fags III & IV play *f* < *sff* on D/A dotted quarter notes legato to Eb/Bb rinforzando 8ths (followed by a quarter rest) to D/A dotted quarter notes legato to Db/Ab rinforzando 8ths (followed by a quarter rest). C. Fags, after a quarter and 8th rest in 12/8 time, plays *sff* on Great octave Eb/Bb 8ths. After a quarter rest and 8th and quarter rest, they play the Db/Ab 8ths (followed by a quarter rest). In Bar 10, they play the pattern on D/A to Eb/Bb, and then F/C to Eb/Bb.

Bars 11-12 = N/A. Repeat Bars 3-4 played by the clarinets and bass clarinets. However, after a half rest, the trumpets play the Line 1 A grace note up to Line 2 A half notes tied to next bar by a whole note (I), and a half note (II). The timp is now rolled on G whole notes.

Bar 13 = N/A. As the Fags and C. Fags play, the horns sound small octave D grace note up to Line 1 D stopped (with the "+" glyph above the notes) whole notes *sff* decrescendo and tied to half notes next bar.

Bars 14-41 = N/A.

Bar 42 = Bb maj (Bb/D/F) and D min (D/F/A).

Located at :57 (*meno mosso* in C time), the Fags sound *sff* on Contra octave Bb/Great octave F/Bb/small octave D whole notes tied to whole notes next bar. After a

half rest, the trumpets sound *sff* > on Line 2 D/F/A (D min) half notes tied to half notes next bar.

Bar 43 = C half-diminished 7th (C/Eb/Gb/Bb).

Specifically, stopped horns play *sff* > on root position C half-dim 7th whole notes tied to whole notes next bar.

Bar 44 = D min and Eb min (Eb/Gb/Bb).

Specifically, the clarinets play largely small octave register whole notes D/F/A/D (d') tied to whole notes next bar. Bass clarinets play D/A whole notes tied to next bar. So we hear a staggered effect of polytonality played by different instrumental choirs (first Fags, then trumpets, then horns, and finally clarinets and bass clarinets). After a half rest, trumpets play *ff* > on Line 2 Eb/Gb/Bb half notes.

Bar 45 = D min. Trumpets settle on the D/F/A (D min) whole not triad decrescendo. After a half rest, horns play small octave D grace note up to Line 1 D rinforzando half notes tied to half notes next bar, repeating the pattern thru Bar 49 (except there the D half notes are stopped and tied to whole notes in Bar 50).

Bar 46 = N/A. Fags and C. Fags play *sff* > on Great octave Bb whole notes. After a half rest, trumpets play *sff* on Line 1 D half note tied to half note next bar (followed by a half rest).

Bar 47 = N/A. Fags and C. fags then play on the A whole notes.

Bar 48 = N/A. Fags and C. Fags play Ab whole notes. After a half rest, the trumpets sound again on Line 1 D half notes tied to half notes next bar.

Bar 49 = Fags and C. Fags sound Great octave E whole note.

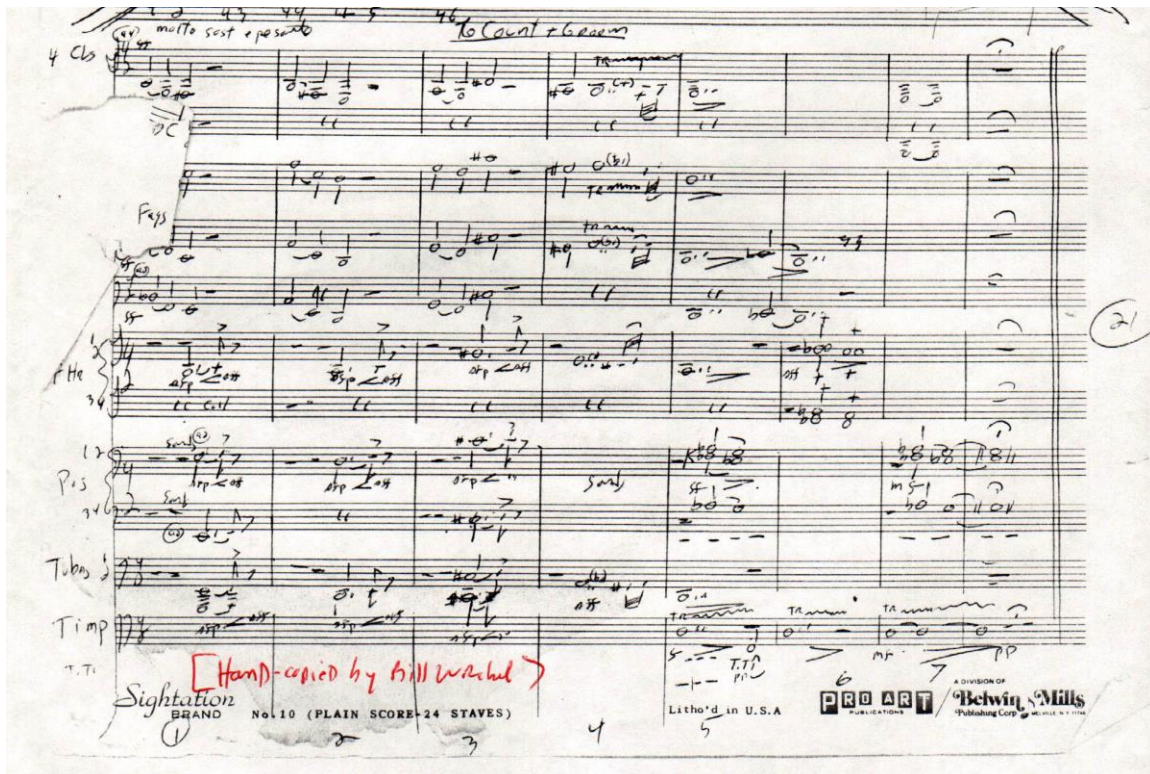
Bars 50-51 = N/A. The bass clarinets play *ff* on small octave D whole note tied to whole note in end Bar 51 and held fermata. The C. Fags also play the D note but Great octave register and only in Bar 50.

Chord Frequency Results:

66.666% minor

16.666% major

16.666% half-dim 7th



“The Count and Groom” R5/1 *Molto Sost e pesante* in 4/2 time. 8 Bars, :21, page 21. Located on track #6 starting at 1:35. Scene: When Alec asks “Who?!” the scene cuts to the top of Mount Sneffels at night with our first look at Count Saksussemm (Thayer David) with his “groom” (assistant) holding torches.

Bar 1 = N/A. The woodwinds play fortissimo on Bb legato down to F half notes to E half notes (followed by a half rest). After two half rests, horns, muted Pos, and tubas play *sfp* < *sff* E dotted half notes legato up to F rinforzando 8ths (followed by an 8th rest). Tubas are Contra and Great octave register, Pos are Great and small octave register, and horns are small octave register.

Bar 2 = N/A. Woodwinds play the aforementioned pattern on A-E-F half notes. Brass then plays D dotted half notes to E 8ths.

Bar 3 = N/A. Woodwinds play G-F half notes up to C# half note. Brass plays C# dotted half note up to D 8ths.

Bar 4 = N/A. Woodwinds play G# half note to A trill (to flat) to G-A grace notes. After a half rest, the horns play the A double dotted whole note *sff* to G#-A grace notes. Ditto for the tubas (Pos are silent).

Bar 5 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D).

Specifically, the woodwinds and tubas play the D double dotted whole notes *f* >. The timp is trill rolled on D as well. After a half rest, the Pos play *ff* > on Ab/Cb/Eb half notes legato to G/Bb/D whole notes. Fags III-IV and C.Fags play the Great octave Eb half note to (Bar 6) D dotted half note. The Tam Tam sounds on the 4th half note beat.

Bar 6 = Ab min to G min.

Specifically, after a half rest, stopped horns play *sff* > on the Ab min half note to G min whole note chords.

Bars 7-8 = Ab min to G min. Pos play the Ab min half note chord to G min whole note chord tied to double whole notes in end Bar 8 (and held fermata). Clarinets play lowest or small octave D whole note in Bar 7 tied to whole note same bar (silent Bar 8). The timp is rolled on *mf* > *p* whole notes tied in Bar 7 and tied to whole note Bar 8 (followed by two half rests).

Chord Frequency Results:

100% minor

“The Mountain Top” R6/1 *Lento* in 4/2 time. 27 bars, 1:40, pages 22-23.

Note: Bars 7-9 on page 22 were so to speak “whited out” or apparently covered by a blank white piece of paper. Right after Bar 6 is written “V.S. subito” (turn page quickly). Bar 10 was deleted, and so were Bars 14 to end Bar 27. So the edited version heard in the movie included Bars 1-6, and Bars 11-13 only. Apparently the rest of the original scene (that Herrmann composed for) was edited out in the final screen version.

Bars 1-4 = N/A. The Mountain motif is again played. First we hear the muted trumpets play Line 1 E grace note up to B whole note legato down to E whole note to (Bar 2) Line 3 C grace note to B whole note tied to whole note (held fermata). The vibes also sound the E grace note up to B whole note tied to whole note and tied to B whole notes in Bar 2. Then *sords* horns play that basic pattern.

Bars 5-6 = N/A. The vibes are rolled *ppp* on Line 1 E and B (vibes II & I respectively) whole notes in Bar 5 and whole notes in Bar 6 (followed by a whole rest). Horns I & II only are *pp* (*echo*) Line 1 B whole notes legato down to E whole note up to (Bar 6) Line 2 C grace note to B whole note tied to B whole note, and held fermata.

Bars 7-9 = N/A. Deleted bars.

Bar 10 = F min to A min. Specifically, horns III-IV play *pp* < > small octave F whole notes legato up to A whole notes, while horns I & II play Ab/C to C/E whole notes.

Bars 11-12 = F min to A min. Specifically, clarinets play F/Ab/C/F (f^{''}) whole notes legato up to E/A/C/E whole notes. Bass clarinets play F/C to A/C. Repeat next bar.

Bar 13 = F min to A min. Specifically, trumpets play *pp* < > on F/Ab/C (c^{''}) to A/C/E (e^{''}) whole notes. This is the end of the cue for the final version heard.

Bar 14 = F min to A min. Once again, the horns play soli (repeat Bar 10).

Bar 15 = Repeat Bar 11 played by clarinets and bass clarinets.

Bar 16 = F min to E min. Specifically, vibrate I softly strikes *ppp* (L.V) on F/Ab/C (c^{'''}) whole notes to E/G/B whole notes. Vibes are soli to end of cue.

Bar 17 = F min to A min. Vibrate II sounds F/Ab/C (c^{''}) to A/C/E (e^{''}) whole note triads.

Bar 18 = F min to A min.

Bar 19 = F min to A min.

Bar 20 = F min to E min.

Bar 21-23 = F min to A min.

Bar 24 = F min to E min.

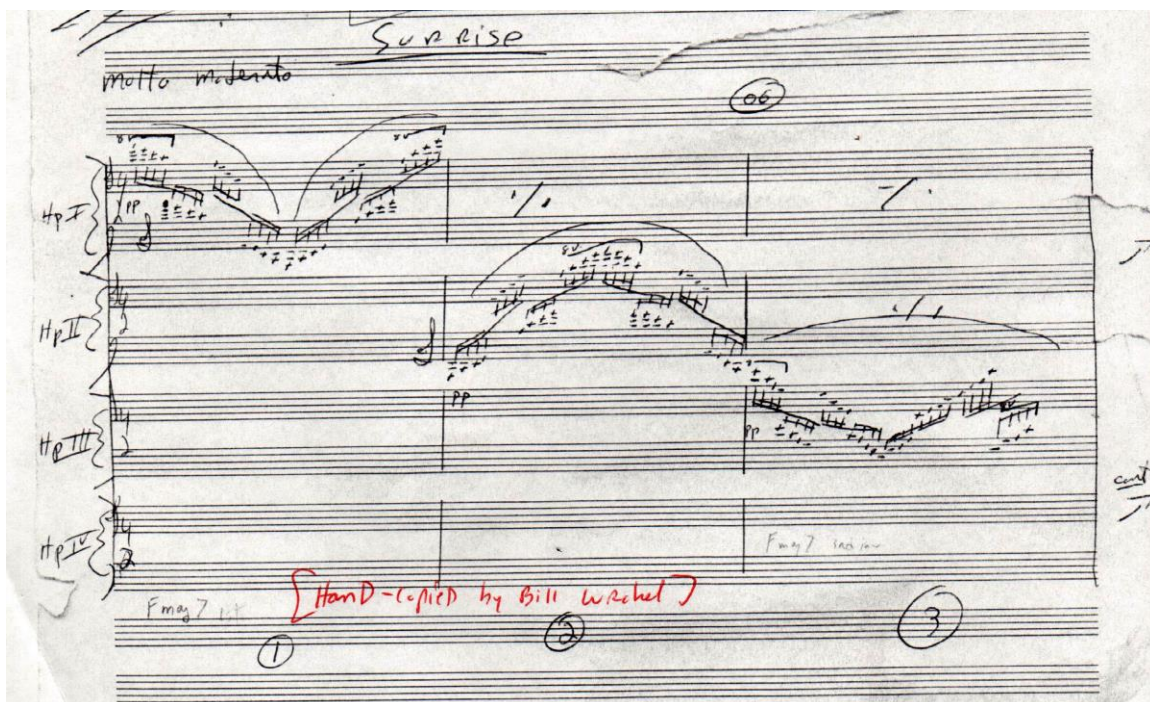
Bars 25-6 = F min to A min.

Bar 27 = F min. Vibrate II sounds the F/Ab/C (c^{'''}) double whole notes *ppp* and held fermata. This cue is 100% minor chords.

“Sunrise” R6/2 *Molto Moderato* in 4/2 time. 24 bars, 1:25,5 pages (pages 24-28). Located on track #7 starting at :38. Bars 1-5 were deleted in the movie version/original tracks (but can be heard in the rerecording conducted by Herrmann for Phase 4 LP). Bar 15 was also deleted. Scene: Famous scene/cue when the morning dawn light bleeds gloriously thru an opening on Scartaris, the beam of light pointing to the proper entry into the center of the earth.

Bar 1 = F maj 7th (F/A/C/E).

Specifically, harp I is solo playing *pp* descending to ascending arpeggio 16th note figures. The harp top staff plays descending 16ths starting Line 4 (written Line 3 with the 8va *ottava* above the first figure) of F-E-C-A to next figure (no *ottava*) of bottom staff Line 3 F-E-C-A to next figure of top staff Line 2 F-E-C-A to next figure of bottom staff Line 1 F-E-C-A (a) to same (bottom) staff of ascending 16ths starting small



octave F-A-C-E to next figure of top staff Line 1 F-A-C-E to bottom staff Line 2 F-A-C-E to top staff (*ottava*) Line 3 F-A-C-E. Each set of four 16th note figures (one descending and one ascending) are under the legato/slur/curve line. Repeat thru Bar 15.

Bar 2 = F maj 7th.

Specifically, harp II joins in on the pattern. However, it plays contrary motion (ascending to descending) 16th note figures (eight per bar) starting on small octave F-A-C-E bottom staff to next figure of top staff Line 1 F-A-C-E, and so forth. Repeat thru Bar 15.

Bar 3 = F maj 7th.

Specifically, harp III joins in playing (as in harp I) descending to ascending 16th note arpeggio figures. However, it plays a different inversion of the F maj 7th. We find descending notes starting Line 4 C-A-F-E to Line 3 C-A-F-E, and so forth. Repeat thru Bar 15.

Bar 4 = F maj 7th.

Specifically, harp IV now join in on the pattern playing (as harp II) ascending to descending contrary motion figures. It plays starting Great octave A-C-E-F (f) to next figure (same bottom staff) A-C-E-F to next figure (top staff) starting Line 1 A-C-E-F to Line 2 A-C-E-F (f'') to descending A-F-E-C, and so forth.

Bar 5 = F maj 7th.

Specifically, all four harps are soli playing their respective notes in their respective registers as given. This bar was deleted.

Bar 6 = F maj 7th.

The Tam Tam sounds *ppp* on double-dotted whole note let vibrate (followed by a half rest). Repeat thru Bar 11. The contra bassoons play *pp* < *pp* Great octave A whole note to B legato to C half notes. Vibe I plays *ppp* descending half notes F-E-C-A (repeated thru Bar 11). Repeat thru Bar 11.

Bar 7 = F maj 7th.

Handwritten musical score for "Sunrise" (Handwritten title: "Sunrise"). The score is for a large ensemble, including:

- 3 Trps (Trumpets)
- 4 HRS (Horns)
- 4 Cls (Clarinets)
- 3 Bcl (Bass Clarinets)
- 4 Fags (Fagots)
- 20. Fg (Fagot)
- 2 Vb I (Violins I)
- 2 Vb II (Violins II)
- Keybd (Keyboard)
- Chime (Chimes)
- Timp (Tympani)
- Cymbals
- T.T. (Tutti)
- Organ

The score is marked with various dynamics and performance instructions, including *pp* (pianissimo) and *ppp* (pianississimo). A red bracketed note indicates: [Hand - copied by Bill Wacht].

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Specifically, C. Fags play decrescendo on small octave F whole note tied to whole note. Two bass clarinets play *pp* on small octave F whole note to E legato up to middle C

half notes. Vibe II joins in with ascending half notes Line 1 F-A-C-E (e''), repeated thru Bar 12.

Bar 8 = F maj 7th.

Specifically, bass clarinets play decrescendo on small octave A whole note tied to whole note same bar. Four Fags play *pp* < on Great octave A whole note to B legato to C half notes. Chimes now join in playing *ppp* on Line 2 F to E whole notes.

Bar 9 = F maj 7th.

Fags play decrescendo on the small octave F whole note tied to whole note. Clarinets now join in playing *pp* < on small octave F whole note to E legato to middle C half notes.

Bar 10 = F maj 7th.

Clarinets play decrescendo on small octave A whole note tied to whole note. Four horns join in now playing *pp*< on small octave A whole note to B legato to C half notes. The "Keyed Glock" plays *pp* on descending quarter notes starting Line 2 F-E-C-A (a') down to ascending quarter notes F-A-C-E (e'') repeated thru Bar 12.

Bar 11 = F maj 7th. Start of page 26.

Specifically, horns play (still crescendo) F whole note to E legato up to C half notes. The chimes play Line 2 C down to Line 1 A whole notes.

Bar 12 = F maj 7th.

Horns are decrescendo on A whole note tied to whole note. Three trumpets now join in playing steady *p* crescendo for two bars on Line 1 A whole note to B legato to C half notes. Vibe I plays descending quarter notes Line 2 F-E-C-A (a') back up to descending quarter notes F-E-C-A. Repeat thru Bar 14. The chimes play descending half notes Line 2 F-E-C-A (a'), repeated next bar. The harps, playing the aforementioned 16th note arpeggios, start a steady crescendo thru Bar 15.

Bar 13 = F maj 7th.

Trumpets play Line 2 F whole note to E legato to Line 3 C half notes. Vibe II plays contrary motion (in relation to vibe I) ascending quarter notes Line 1 F-A-C-E (e''), repeated same bar and repeated next bar.

Bar 14 = F maj 7th.

Trumpets play forte crescendo on Line 2 A whole note tied to whole note. Horns play Line 1 A whole notes, and clarinets play Line 2 A whole notes *pp* crescendo. Chimes play "3" triplet value bracketed quarter notes descending F-E-C down to ascending A-C-E (repeated next bar).

Bar 15 = F maj 7th.

This bar was deleted in the movie. Trumpets descend to the Line 1 E whole note tied to whole note crescendo *fff*. Horns and clarinets play on E whole notes as well. Bass clarinets play Line 1 E whole note legato down to small octave E [written F#] whole note. Fags and C. Fags play small octave E whole note legato down to Great octave E whole note.

Bar 16 = C maj (C/E/G) to Bb maj (Bb/D/F).

Specifically, we come to the *Maestoso* climax of the cue. The Full Organ plays middle staff Line 1 C/E/G/C (c'') and top staff Line 2 E/G/C/E (e'') whole notes tied to whole notes. The bottom staff plays Great octave C whole notes. The timp is trill rolled fortissimo on C whole notes, and the cymbals crash a whole note let vibrate, and the Tam Tam also sounds a whole note. After a half rest, the trumpets/horns/woodwinds

Handwritten musical score for a band, featuring staves for various instruments and vocal parts. The score is marked with tempo and mood instructions: *Maestoso*, *Sunrise*, *A Tempo Primo*, and *Alto Kall*.

The instruments listed on the left include:

- 3 Tpts.
- 4 Hrs.
- 4 Cls.
- 2 B. Cls.
- 4 Fags.
- 2 C. Fags.
- Vibes
- K. Gl.
- Chimes
- Timb.
- Cymbals
- T. T.
- Organs
- Hp I
- II
- III
- IV

The score includes various musical notations, including notes, rests, and dynamic markings such as *sf* (sforzando), *ff* (fortissimo), *mp* (mezzo-piano), and *pp* (pianissimo). There are also handwritten annotations in red ink, including "Hand-copied by Bill Walsh" and "A tempo primo".

At the bottom of the page, there is a printed notice: "Sightation 16 BRAND No. 10 (PLAIN SCORE-24 STAVES) (17) 17 (18) (19) (20) Litho'd in U.S.A. PRO ART Belwin Mills Publishing Corp. NEW YORK, N.Y."

and vibes play the Bb maj whole note chords tied to whole notes next bar (followed by two half rests). Trumpets play *sf* on Line 2 D/F/Bb, horns and clarinets on Bb/D/F/Bb, bass clarinets on small octave F/Bb, Fags on Contra-octave Bb/Great octave D/F/Bb, C. Fags on Bb/F (F or Great octave F), vibe I on Bb/D/F (f'), and vibe II on F/Bb/D (d').

After two half rests, the keyed glock plays *ff* on "3" triplets descending 8th notes starting Line 2 Bb-F-D to Line 1 Bb-F-D (repeat same bar and repeat once in Bar 17 followed by two half rests). The chimes strike fortissimo on Bb down to F (f') half notes

to (Bar 17) D down to Bb half notes (followed by two half rests). After two half rests, harp I plays four triplet 8th note figures (key sig of two flats) descending starting Line 3 Bb-F-D (etc) ascending in Bar 17 starting Great octave Bb-D-F (f) (and so forth), followed by two half rests. Harp II plays contrary motion starting on Great octave rising notes Bb-D-F (etc). Harp III plays (as harp I) descending notes starting Line 3 D-Bb-F, etc, while harp IV (like II) plays ascending notes starting Great octave D-F-Bb, small octave D-F-Bb to Line 1 and Line 2 figures to (Bar 17) descending figures.

Bar 17 = Bb maj and E maj (E/G#/B).

As given, the harps and glock play Bb maj triplet figures. After two half rests, the F.O. plays on Line 1 E/G#/B and (top staff) Line 2 E/G#/B/E (e'') whole notes tied to whole notes next bar. The bottom staff plays on Great octave E whole notes. The timp is trill rolled on Great octave E whole note tied to whole note next bar (followed by two half rests as also the organ). The cymbals and Tam Tam also sound.

Bar 18 = Bb maj.

Brass and woodwinds play as given in Bar 16 (extending into Bar 17). The chimes, however, play "3" triplet value half notes descending Bb-F-D back to Bb-F-D. Vibe I plays Bb/D/F (f'') whole notes let vibrate down to its inversion of F/Bb/D (d''), while vibe II plays Line 2 D/F/Bb down to Bb/D/F (f''). The harps play the full bar in the same pattern given in Bars 16 into 17.

Bar 19 = A maj (A/C#/E) to A min (A/C/E).

The F.O. plays Line 1 C#/E/A/C# and (top staff) Line 2 E/A/C#/E (e'''), while the bottom staff plays Great octave A whole note tied to whole note. The timp is rolled on Great octave E whole notes. After two half rests, the brass and woodwinds play on A min chords. Trumpets play Line 2 C/E/A whole notes tied to whole notes in Bar 20 (followed by two half rests). Horns play ff on A/C/E/A (a') whole notes tied to two sets of whole notes (full bar value) in Bar 20, and so forth.

Bar 20 = F maj 7th.

A Tempo Primo tempo, vibe I plays descending half notes Line 2 F-E-C-A (a') repeated next two bars. The harps play ff the F maj 7th 16th note figures as given earlier.

Bar 21 = F maj 7th.

The clarinets play *f* > on small octave F/A/C/E (e') whole notes tied to whole notes. Vibe II plays contrary motion (in relation to vibe I) ascending half notes Line 1 F-A-C-E (e''), repeated next bar. The harps repeat the previous bar but *f* (forte) level instead of fortissimo (ff), with a decrescendo towards the end of the bar.

Bar 22 = F maj 7th.

Clarinets are silent, but Fags take over playing *mf* > on F/A/C/E (e) whole notes tied to whole notes. Harps repeat their notes but played *mf* >.

Bar 23 = F maj 7th and D half-dim 7th (D/F/Ab/C).

Bass clarinets play small octave E whole notes tied to whole notes (and tied to whole notes next bar, followed by two half rests), and C. Fags play on Great octave E whole notes tied to whole notes. Vibe I is silent now, but vibe II plays for the last time ascending Line 1 F-A-C-E (e'') half notes. The Tam Tam sounds *ppp* (*L.V*) a whole note (followed by two half rests). The harps play even more decreased volume levels on *p* > *ppp*. After two half rests, the clarinets return playing *mp* > *pp* on small

octave D/F/Ab/C (c') whole notes tied to whole notes next bar and tied to another set of whole notes (held fermata).

Bar 24 = D half-dim 7th but implied initial D min 9 b 5th (D/F/Ab/C/E). This chord is implied with the carryover of the small octave E of the bass clarinets for the first half of the bar. However, the cue ends with the clarinets still sounding the D half-dim 7th (D min 7 b 5th).

Chord Frequency Results:

68% F maj 7ths

21% major

7% D half-dim 7ths

4% minor

“The Rope I” R6/2 Cut time (C with the vertical bar thru the middle). 8 bars, :13. Instrumentation: four harps only.

Bar 1 = Bb min (Bb/Db/F).

Set in the key signature of Ab maj/F min (4 flats or Bb-Eb-Ab-Db), harps I & II play four 16th note descending to ascending figures. Harp I (top staff) plays pp starting Line 3 Bb-F-Db-Bb (written Line 2 but 8va *ottava* above) to next figure (bottom staff) F-Db-Bb-F (f') with no *ottava* to next figure of ascending 16ths (same bottom staff) Line 1 Db-F=Bb-Db to next figure of (top staff) Line 2 F-Bb-Db-F (f''). All notes are played under the legato/slur curve line. Harp II plays (top staff) starting Line 3 F-Bb-F-Db to (bottom staff) Bb-F-Db-Bb down to next figure of ascending 16ths starting small octave F-Bb-Db-F (f') to (top staff) Bb-Db-F-Bb.

Bar 2 = Eb maj (Eb/G/Bb).

Set in the key signature of Eb maj/C min (3 flats), harps III and IV take over the pattern as harps I & II change the pedal settings for the next key signature. Harp III plays descending 16ths Line 3 G-Eb-Bb-G, etc. Harp IV plays Line 2 Bb-G-Eb-Bb, etc.

Bar 3 = C maj (C/E/G).

Harp I & II return while the other harps are silent setting the pedals. Set with four naturals (to cancel the four previous flats), harp I plays *pp* on descending 16ths starting Line 3 E-C-G-E, etc., while harp II plays Line 2 G-E-C-G, etc.

Bar 4 = Ab maj (Ab/C/Eb). Played by Harps III & IV. Key sig of 4 flats.

Bar 5 = D maj (D/F#/A). Set in the key signature of two sharps (D maj/B min).

The image shows a handwritten musical score for four harps, labeled Harp I, Harp II, Harp III, and Harp IV, across five staves. The score is divided into two measures, Bar 4 and Bar 5. In Bar 4, Harp I and Harp II play descending 16th notes, while Harp III and Harp IV play chords. In Bar 5, Harp I and Harp II continue their descending 16th notes, while Harp III and Harp IV play chords. The key signature changes from 4 flats in Bar 4 to 2 sharps in Bar 5. The score includes dynamic markings like 'pp' and 'p'.

Bar 6 = F min (F/Ab/C). Key sig of four flats again.

Bar 7 = A min (A/C/E).

Harps I now plays *arpeggiando* (vertical wavy line rolled chord) whole notes starting Great octave A/E/A/C (c') on the bottom staff, and Line 1 E/A/C/E (e''). After a half rest, harp II is *arpeggiando* on the same notes (but as half notes).

Bar 8 = F min.

Set in the key sig of F min (4 flats), harp III is *arpeggiando* on whole notes starting Contra octave Ab/F/Ab (bottom staff) and (top staff in the bass clef as well)



small octave C/F/Ab/C (c'), held fermata. After a half rest, harp IV is *arpeggiando*
Contra octave Ab/Great octave C (bottom staff) and top staff's F/Ab/C (c), held fermata.

Chord Frequency Results:

50% major

50% minor

“The Rope II” R6/3 Cut time. 12 bars, :24. Instrumentation: four harps only.

Bars 1-6 = “Copy” Bars 1-6 from the previous cue.

Bar 7 = A min.

Harps I & II play the same descending to ascending pattern of 16th note figures. Harp I plays starting Line 2 E-C-A-E, and so forth, while harp II plays starting Line 2 C-A-E-C (c’), and so forth.

Bar 8 = Bb maj (Bb/D/F).

Set in the key signature of two flats (Bb maj/G min), harps III & IV take over the pattern.

Bar 9 = Ab maj (Ab/C/Eb).

Set in the key sig of 4 flats (Ab maj/F min), harps I & II return.

Bar 10 = Gb maj (Gb/Bb/Db).

Set in the key sig of 5 flats (Gb maj/Bb min), harps III & IV play.

Bar 11 = A maj (A/C#/E).

Set in the key sig of D maj/B min (??) of two sharps, harp I is *arpeggiando* on whole notes starting Great octave A/E/A (bottom staff) and middle C#/E/A/C#. After a half rest, harp II is *arpeggiando* on the same tones (but as half notes).

Bar 12 = F min. Set in the key sig of 4 flats (F min), harps III & IV play the respective arpeggiandos (arpeggiandi ?).

Chord Frequency Results :

57% major

43% minor

“The Rope III” R6/4 Cut time. 7 bars, :14. Instrumentation: four harps.

Bars 1-4 = Copy Bars 7-10 from the previous cue.

Bar 5 = A maj (A/C#/E).

Set in the key sig of two sharps again, harps I & II play the 16th note figures as described in the previous two cues.

Bar 6 = F min (F/Ab/C).

Set in the key sig of four flats, harps III & IV.

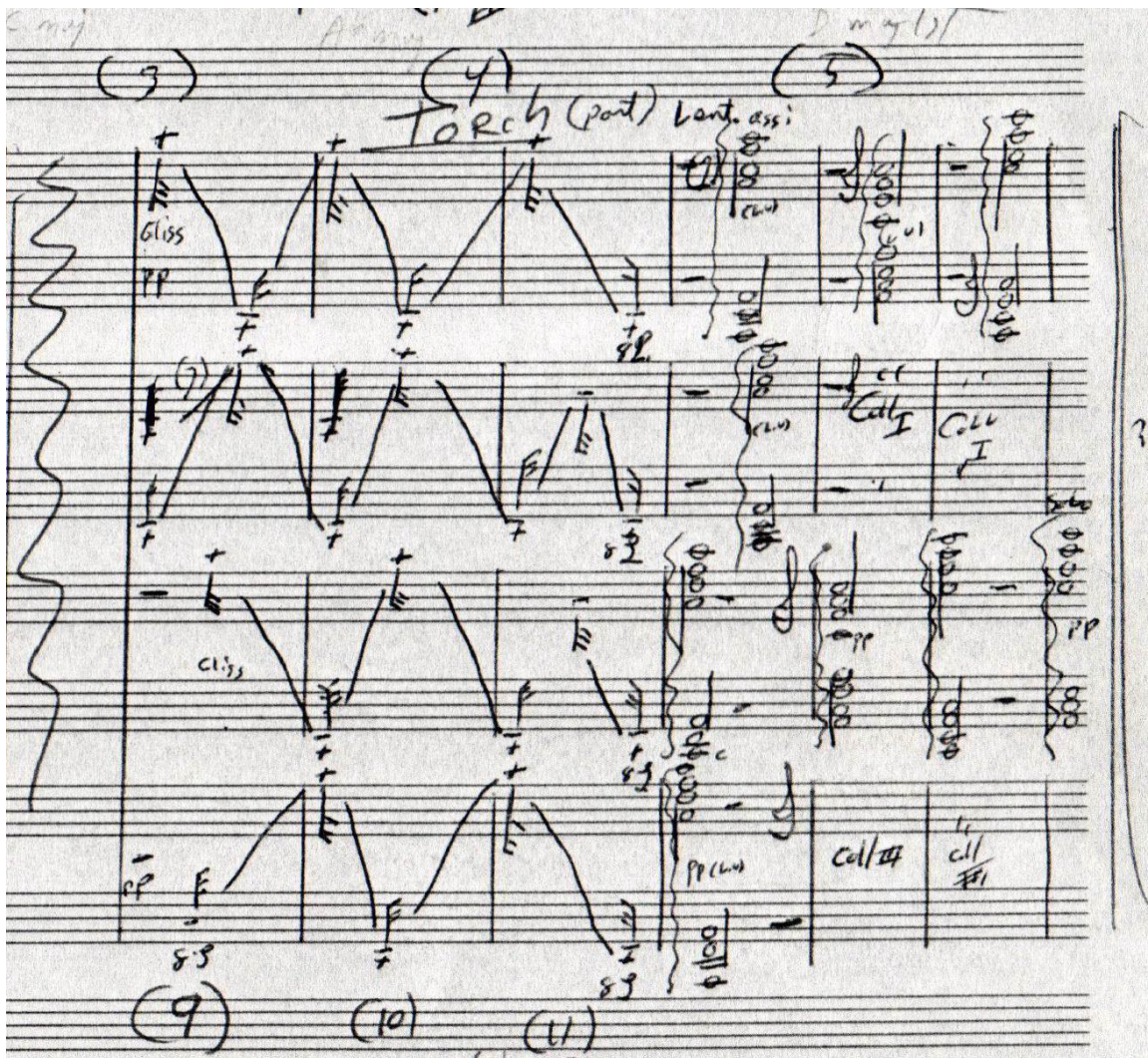
Bar 7 = A maj to F min.

Harps I & II are *arpeggiando* on half notes starting Great octave A/C#/E/A (bottom staff) and middle C#/E/A/C# (top staff), followed by a half rest held fermata. After a half rest, harps III & IV play pp on the F minor half note chords held fermata.

Chord Frequency Results:

62.5% major

37.5% minor



“The Torch” R6/5 Cut time. 15 bars, :34, page 31. Instrumentation: four harps.

Bar 1 = Ab maj (Ab/C/Eb).

Set in the key signature of 4 flats (Ab maj/F min), harps I & II continue the same descending-ascending 16th note figure pattern.

Bar 2 = Gb maj (Gb/Bb/Db).

Set in the key sig of 5 flats (Db maj/Bb min), harps III & IV play.

Bar 3 = A maj (A/C#/E).

Set in the key sig of 3 sharps (A maj/F# min), harps I & II play starting Line 2 C#-A-E-C#, etc., while harp II plays Line 1 A-E-C#-A (a), etc.

Bar 4 = F min (F/Ab/C).

Set in the key sig of F min (4 flats), harps III & IV play.

Bar 5 = A maj to F min.

Harps I & II play *pp* descending 16ths starting Line 2 C#-A-E-C# to small octave A-E-C#-A (A), followed by a half rest. After a half rest, harps III & IV take over playing middle C-Ab-F-C to Great octave Ab-F-C-Ab.

Bar 6 = A maj (A/C#/E).

Set in the key sig of F# min (3 sharps), harps I & II are *arpeggiando* and *p* (*L.V*) on whole notes starting Contra octave A/E/A (bottom staff) and top staff (also bass clef) small octave C#/E/A/C# (middle or Line 1 C-sharp).

Bar 7 = F min (F/Ab/C).

Set in the key sig of 4 flats, harps III & IV are *arpeggiando* on the F min whole notes.

Bar 8 = A maj to F min. Harps I & II repeat Bar 6 but as half notes (followed by a half rest). After a half rest, harps III & IV play the F min half notes.

Bars 9-11 = N/A.

Specifically, harp I plays descending to ascending glissandi starting on Line 1 or middle C down to Great octave C ascending to next bar, etc. Harp II plays glissandi contrary motion starting Great octave C up to middle C down to next bar, etc. After a half rest, harp II plays middle C descending gliss down to (Bar 10) Great octave C, etc. Also after a half rest, harp II plays contrary motion starting Great octave C up to middle C in Bar 10, etc.

Bar 12 = F min to A maj.

In *Lento* assi tempo, harps III & IV are *arpeggiando* starting on Contra octave Ab/F/Ab (bottom staff) and small octave C/F/Ab/C (c') half notes (followed by a half rest). After a half rest, harps I & II are *arpeggiando* starting Contra octave A/E/A (bottom staff) and top staff's small octave C#/E/A/C# (middle C-sharp) half notes.

Bar 13 = F min to A maj.

The harps play the same respective chords but as inversions in higher registers. So harps III & IV play starting Great octave Ab/C/F/Ab (bottom staff) and middle C/F/Ab/C (c'') on the top staff. Etc.

Bar 14 = F min to A maj. Higher inversion played.

Bar 15 = F min. Harp III is *solo* playing *arpeggiando* on Line 1 whole notes F/Ab/C (c'') bottom staff and Line 2 C/F/Ab/C (c''') top staff.

Chord Frequency Results;

56% major

44% minor

“The Entrance” R6/pt6 Cut time, 6 bars, :14, page 32. Instrumentation: four harps. Scene: Gertrude, future meal of Count Sankussem, unfortunately (for her!) finds the entrance to her inevitable doom.

Bar 1 = F min (F/Ab/C) to A maj (A/C#/E).

Harp IV starts off a series of *arpeggiandi*. IV strums *ff* (*L.V*) the rolled chord on half notes (bottom staff) starting Contra-octave register Ab/Great octave F/Ab and (top staff, still bass clef) small octave C/F/Ab/C (c'), followed by a half rest. After a half rest, harp III strums Contra-octave A/Great octave C#/A (for the bottom staff) and small octave C#/E/A/C# (middle C-sharp) for the top staff.

Bar 2 = F min to A maj.

Harp II is now temporarily solo playing the rolled chord on (bottom staff) F/Ab/C/F (f) and (top staff) Ab/C/F (f') half notes (followed by a half rest). After a half

The Entrance

(14)

[Hand-copied by Bill Wehler]

rest, harp I takes over and plays half notes starting Great octave A/C#/E (bottom staff) and A/C#/E/A (a') (top staff).

Bar 3 = F min to A maj.

Harp IV returns to play half notes starting Great octave Ab/C/F/Ab (bottom staff) and middle C/F/Ab/C (c''), followed by a half rest. After a half rest, harp III plays (bottom staff) A/C#/E/A (a) and middle C#/E/A/C# (top staff).

Bar 4 = F min to A maj.

Harp II plays half notes (bottom staff) small octave F/Ab/C (c') and (top staff) Line 1 F/Ab/C/F (f'), followed by a half rest. After a half rest, harp I takes the torch, so to speak, and strums (bottom staff) A/C#/E (e') and (top staff) A/C#/E/A (a'').

Bar 5 = F min.

Harps II & IV are soli playing whole note arpeggiando chords. Harp IV plays (bottom staff) small octave register F/Ab/C (c') and (top staff) Line 1 F/Ab/C/F (f'). Harp II plays (top staff only) F/Ab/C/F/Ab/C/F (f'').

Bar 6 = A maj.

Harps I & III are soli here, playing whole note arpeggiando chords. Harp III plays (bottom staff) A/C#/E (e') and (top staff) A/C#/E/A (a''). Harp I plays (bottom staff, treble clef) A/C#/E (e''') and (top staff) A/C#/E/A (a''').

Chord Frequency Results:

50% minor

50% major



Note: It is *note* mentioning that on the bottom of page 31 where “The Torch” cue is, Herrmann started to write two bars of “The Entrance” cue but crossed it out and inserted “6/6 V.S The Entrance.” What’s noteworthy is that the music is completely different than the *official* Entrance cue.

Set in the key sig of F min (4 flats), harps III & IV play. Harp IV starts off *sff* on Contra-octave Ab *acciaccatura* (grace note) up to Great octave register Ab half note (followed by a half rest). Repeat in Bar 2. Harp III play *sff* on descending 8th notes (crossbeam connected) starting middle C-Ab-F-C (c) followed by a half rest. Repeat in Bar 2. Both harp III & harp IV each are single line staff (no bottom and top staves as harps II & I).

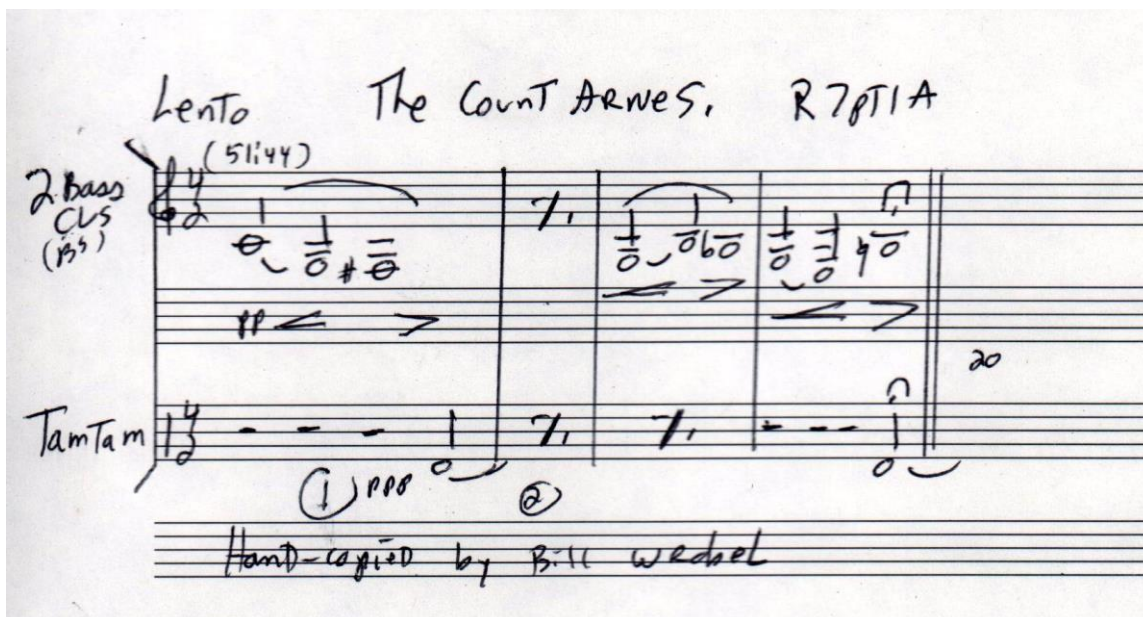
Harps II & I (set in the key sig of three sharps) take over mid-bar. So, after a half rest in Bar 1, harp II plays (bottom staff) *sff* Contra octave A grace note up to Great octave A half note. Repeat in Bar 2. After a half rest, harp I (bottom staff) plays *ff* descending 8th notes starting middle C#-A-E-C (repeated in Bar 2).

Herrmann actually wrote out 4 bars (with the bar lines) and the double bar lines at the end of the short cue. However, he wrote no notes in the final two bars. I suspect in Bar 3 he intended to write a higher inversion of the pattern given, and in Bar 4 I suspect an arpeggiando played by harps III & IV (or at least at the second half of Bar 4 played by harps I & II).

“The Count Arne S.” R7/pt1A *Lento* in 4/2 time. 4 bars, :20, page 33. Instrumentation: 2 bass clarinets, Tam Tam. A very minimized (!) version of “The Count and Groom” theme is played by the bass clarinets as we see Saknussem stalking about in the dark caves with his threatening trademark grimace/smile.

Bars 1-4 = N/A.

Specifically, bass clarinets play *pp* < > on small octave Bb [written Line 1 or middle C] half note legato (short curve line) down to F [written G] half note to E [written F#] whole note. Actually all notes are played under the larger legato slur line. After three half rests, the Tam Tam sounds *ppp* on a half note (notated on the space below the bottom staff line), let vibrate curve line extending outward. Repeat in Bar 2. In Bar 3, the bass clarinets play F up to A [written B] half notes to Ab whole note. The Tam Tam sounds on the 4th beat. In Bar 4, the bass clarinets play F down to D half notes up to A whole note held fermata. The Tam Tam sounds a half note on the 4th beat, held fermata.



“Saint Giles” R7/pt2 *Slowly* in 3/2 time. 15 bars, 1:11, page 34.

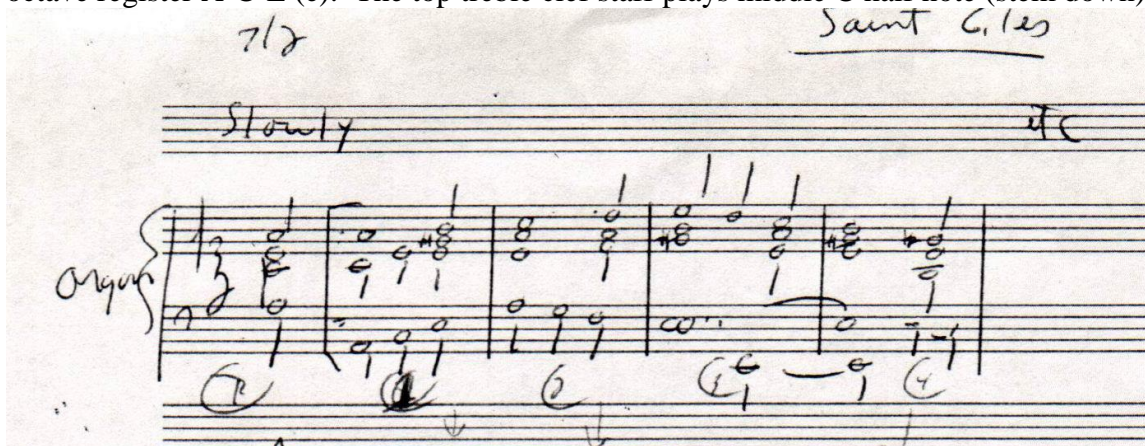
Instrumentation: Organ solo.

Grace bar = A min (A/C/E).

The bottom staff holds the small octave A (a) half note played *p* (piano), and the top staff holds half notes middle C/E/A (a’). Immediately following is the Repeat double bar lines with the quote marks on each staff line (right side of double lines) so that Bars 1 thru 14 (repeat lines there) are repeated for a second performance.

Bar 1 = E maj (E/G#/B).

Specifically, the bottom bass clef plays rising half notes starting Great octave register A-C-E (e). The top treble clef staff plays middle C half note (stem down)



while above is Line 1 A whole note. The bottom line continues with the E t half note. On the 3rd beat we find Line 1 E/G#/B half notes (E maj triad).

Bar 2 = A min to D min (D/F/A).

Specifically, the bottom staff plays descending half notes small octave A-G-F. The top staff plays Line 1 E/A/C (c'') whole notes to F/A/D (d'') half notes.

Bar 3 = E maj to A min.

The bottom staff plays double dotted small octave E whole note tied to whole note next bar, while an adjacent whole note (next to the double-dotted whole note) plays small octave E down to Great octave E half note tied to double-dotted whole note in Bar 4. The top staff plays G#/B Line 1 whole notes. Above is Line 2 E half note to D half note. On the 3rd beat you see Line 1 E/A/Line 2 C (c'') half notes.

Bar 4 = E maj.

The bottom staff top line (after the whole note tie of the small octave E) plays E-D quarter notes. The top staff plays E/G#/B whole notes down to B/E/G# half notes.

Bar 5 = A min to E maj.

The bottom staff plays small octave C half note down to Great octave A half note up to small octave E half note. The bottom line of the top staff plays small octave A half note up to middle C half note while the top line plays Line 1 E/A whole notes. On the 3rd beat you see Line 1 E/G#/B half notes.

Bar 6 = A min to D min.

The bottom staff plays descending half notes small octave A-G-F. The top staff plays E/A/C (c'') whole notes to F/A/D (d'') half notes.

Bar 7 = E maj.

The bottom staff plays small octave E whole note (followed by a half rest). The top staff plays Line 1 G#/B/E (e'') whole notes (followed by a half rest for the bottom line) but the top line plays a Line 2 E (e'') half note.

Bars 8-14 = Etc.

Bar 15 = A min. Bottom staff plays Great octave A double-dotted whole note, while the top staff plays middle C/E/A, held fermata. In conclusion, roughly 60-70% of the chords are minor, the rest major.

“The Sign” R7/pt3 *Lento assi* in 3/2 time. 37 bars, 2:23, 4 pages (pages 35-38).
 [Important note: Most of this cue was deleted. Bars 1-8 are intact, then it seques to Bar 15 thru 20, ending at Bar 20. So 23 bars were deleted. Instead of 2:23, we only hear 56 seconds (go to the first :56 of track #8). Once again, apparently scenes were cut for the final edit of the film.

Bar 1 = F maj 7th (F/A/C/E) initially, decaying tonality is A min (A/C/E).

Specifically, *sords* (muted) “C” trumpets II & III sound *sff* > on Line 2 C/E double-dotted whole notes (full bar value or duration), while trumpet I plays Line 2 F half note tied to quarter note (followed by a quarter and half rest). Stopped horns IV-III-II play A/C/E double-dotted whole notes. Horn I plays Line 1 F [written Line 2 C a P5 interval above] half note tied to quarter note (followed by a quarter and half rest). Once again, you initially hear the F maj 7th tonality, but the F tones are gone soon after the first beat, and what remains are the decrescendo A min tonality.

Bar 2 = F half-dim 7th (F/Ab/Cb/Eb) to Bb maj (Bb/D/F).

Specifically, four Fags sound *p* > starting small octave Eb/Ab/Cb/Eb half notes to D/F/Bb/D (d') whole notes, while 2 C. Fags plays Great octave and small octave F half notes up to Bb whole notes. Combined you hear the F half-dim 7th.

Bar 3 = F# maj (F#/A#/C#) to F aug (F/A/C#).

Specifically, Fag I plays middle C# and Fag IV plays small octave C# double-dotted whole notes, while Fag II plays small octave A# half note to A whole note, and Fag III plays F# half note to F whole note. C. Fags play Great octave and small octave F# half notes to A whole notes. Initially you hear the F# maj tonality (F#/A#/C#) that quickly turns into the F augmented (F/A/C#).

Bar 4 = F min (F/Ab/C) to A min (A/C/E).

Clarinets and bass clarinets are now soli. Clarinet II plays middle C double-dotted whole note, and clarinet I plays Line 1 F half note to E whole note. Clarinets IV & III play *p* > F/Ab small octave half notes respectively to E/A whole notes. Bass clarinets play small octave Ab half note to A whole note. So initially we hear the F min tonality, and after that half note (first beat duration) we hear the A min tonality.

Bar 5 = F min to Fb maj 7 (Fb/Ab/Cb/Eb).

Clarinets play F/Ab/C/F (f') half notes legato to Ab/Cb/Eb/Ab whole notes. Bass clarinets play small octave F half note to Fb whole note. Combined on that whole note chord, we find Fb/Ab/Cb/Eb or Fb major (an unusual chord that we'll see later in this score).

Bar 6 = Bb min (Bb/Db/F).

Specifically, muted horns I & II play small octave and Line 1 B [written F# a perfect 5th above] half notes to Bb whole notes. Muted horns III & IV play *p* > on Line 1 Eb/Gb half notes to Db/F whole notes. The timp is trill rolled *p* on the Bb double-dotted whole note (thru Bar 8).

Bar 7 = Bb min to Ab min (Ab/Cb/Eb).

Horns play starting small octave F/Bb/Db/F (f') half notes legato to Ab/Cb/Eb/Ab whole notes.

Bar 8 = Gb maj (Gb/Bb/Db) to C maj (C/E/G).

Horns play Gb/Bb/Db/Gb half notes to E/G/C/E (e') whole notes.

Bar 9 = Bb min to D maj (D/F#/A).

Clarinets return playing *p* > on F/Bb/Db/F (f') half notes to F#/A/D/F# whole notes. Bass clarinets play descending half notes small octave Bb-F#-D.

Bar 10 = Repeat Bar 9. Except that the bass clarinets play half notes I believe (my notes are unclear) Db-F#-A (but I may be wrong here).

Bar 11 = Eb maj (Eb/G/Bb) to E maj (E/G#/B).

Fags return ("k" tenor clef) playing Bb/Eb/G/G (small octave and Line 1 G) half notes to B/E/G#/G# whole notes. C. Fags play Great and small octave half notes G-E-B.

Bar 12 = Repeat Bar 11.

Bar 13 = F half-dim 7th (F/Ab/Cb/Eb) to Bb maj (Bb/D/F).

Clarinets play Eb/Ab/Cb/Eb half notes to D/F/Bb/D whole notes, while bass clarinets play F half notes to Bb whole notes.

Bar 14 = F# maj (F#/A#/C#) to F# aug (F/A/C#).

Clarinets I & II play middle C# double-dotted whole notes, while clarinets IV & III play small octave F#/A# half notes to F/A whole notes. Bass clarinets play F#/C# half notes to A whole notes.

Note once again that Bars 10 thru 14 were deleted in the final print/cue.

Bar 15 = Gb maj (Gb/Bb/Db).

Specifically (located at :31 track #8), “(open)” trumpet I plays *Solenne* (Solemn) and *p (sost)* of descending tenuto half notes Line 2 Gb-F-Db. Open trumpets II & III play Bb/Db double-dotted whole notes. Four horns play descending half notes Gb-F-Db. Pos I & II play starting small octave Bb/Db double-dotted whole notes while Pos III & IV play small octave Db/Gb. Muted tubas play rising half notes Contra and Great octave registers Gb-Bb-Db. That middle passing half note tone (F) added to the *mix* can perhaps be construed, combined with the held Gb/Bb/Db, as a passing Gb maj 7 tonality (Gb/Bb/Db/F).

Bar 16 = A min (A/C/E).

The brass settle on the A min chords. Trumpets play A/C/E (e'') double-dotted whole notes, horns on Line 1 E, Pos on C/E/A/C (c'), and tubas on Contra and Great octave A notes. After a half rest, the timp is rolled *mp*> on small octave C whole note.

Bars 17-18 = Repeat Bars 15-16. However, while it is not indicated on the score, at least the horns are now muted (maybe stopped) in this two-bar version. Same for the trumpets being muted perhaps.

Bar 19 = Bb maj (Bb/D/F) to E maj (E/G#/B).

There is a bit of uncertainty here with the initial half note chord. Trumpet I and horns play descending tenuto half notes E-D-Bb. Trumpets II & III play F/Bb double-dotted whole notes, while Pos play D/F/Bb/D, and tubas play Contra and Great octave registers of Bb. The whole tone Bb/D/F is clearly the Bb major tonality, but the initial E tone in the mix adds uncertainty.

Bar 20 = E maj (E/G#/B).

The brass settles on the E maj chords. Trumpets play Line 1 E/G#/B double-dotted whole notes held fermata, horns on small octave B, Pos on E/G#/B/E (e'), and tubas on Great octave E/B. After a half rest, the timp is rolled on E whole note. Note once again this marks the end of the final version of the cue. The rest of the cue discussed below was deleted.

Bar 21 = E min (E/G/B).

Bass clarinets play small octave E/B [written F#/C#] double-dotted whole notes. Clarinets play *p* > on small octave F/A half notes to G/B whole notes.

Bar 22 = Repeat Bar 21.

Bar 23 = N/A. All four clarinets play half note dyads small octave F/A to G/B to B/D (d'). Bass clarinets play small octave E/B double-dotted whole notes tied to Bar 24.

Bar 24 = N/A. Clarinets play descending half note dyads A/C to F/A to D/F. All six half notes in Bars 23-4 are played under the legato curve line.

Bar 25 = N/A but there is in effect E maj (E/G#/B). Clarinets play small octave E/G# double-dotted whole notes. After a half rest, bass clarinets play F/C to E/B half note dyads. The last dyad establishes the temporary E maj tonality.

Bar 26 = N/A. In effect we hear a passing F maj (F/A/C) tonality. Clarinets play F/A whole tones. After a half rest, bass clarinets repeat F/C to E/B half note dyads.

Bar 27 = Repeat Bar 25.

Bar 28 = Bb maj.

Muted horns return playing Bb/D/F/Bb half notes (Bb maj) to what appears to be (notes unclear) A/E/G#/A whole notes. After two half rests, the timp is trill *pp* on the E half note (repeated next bar).

Bar 29 = Repeat Bar 28.

Bar 30 = Bb maj (Bb/D/F) to E maj (E/G#/B).

Clarinets play small octave D/F half notes to E/G# whole notes *p* >. Bass clarinets play F/Bb half notes to E/B whole notes.

Bar 31 = Repeat Bar 30.

Bar 32 = Bb maj to E maj.

Horns return playing F/Bb/D/F half notes legato to G#/B/E/G# whole notes. After two half rests, the timp is rolled on E half note.

Bar 33 = Repeat Bar 32.

Bars 34-5 = N/A. Clarinets in *subtone* play *pp* > on D/F half notes to E/G# whole notes, repeated next bar.

Bars 36-37 = N/A. Bass clarinets in *subtone* are soli playing F/BB double-dotted whole notes legato to (Bar 37) E/B whole tones held fermata.

Chord Frequency Results:

60% major

28% minor

4% aug

4% maj 7th

4% half-dim 7th

“Sleep” R7/pt4 *Lento assi* in 4/2 time. 14 bars, 1:08, page 39. Located on track#8 starting at :58, lasting only 36 seconds. [Note: Once again, another cue—this one—was abbreviated/cut. Only Bars 1 thru 6 are played in the final version. Bars 7 thru 14 were deleted.

Bar 1 = F min (F/Ab/C) to F min to A min (A/C/E).

Specifically, *sords* trumpets play *pp* < > on Ab/C/F (f[°]) half notes legato down to F/Ab/C (root position F minor triad) to A/C/E whole note (A minor triad). After two half rests, the “Vibraph” plays *ppp* (*L.V*) on A/C/E (e[°]) whole notes.

Bar 2 = Repeat Bar 1. However, three muted horns play this pattern, not the trumpets, and an octave lower.

Bar 3 = F min to A min to F min.

Trumpets play Ab/C/F half notes to A/C/E half notes tied to whole notes played *p* > *ppp*. The vibre very softly strikes on Ab/C/F whole notes (followed by two half rests). After three half rests, *sords* Pos play *p* Ab/C/F (f[°]) half notes.

Bar 4 = A min.

Pos play A/C/E (e[°]) whole notes tied to half notes decrescendo *pp*, followed by a half rest. After two half rests, horns sound *pp* the A min triad as well.

Bar 5 = Bar 1.

Bar 6 = F min to A min.

Horns play Ab/C/F half notes to A/C/E half notes tied to whole notes. After two half rests, Pos play A/C/E (e') whole notes. The cue ends here as far as the final edit of the movie is concerned. The following bars were deleted.

Bars 7-8 = N/A. Two bass clarinets are soli playing small octave Bb to F half notes to E whole note (repeated next bar). After three half rests, the Tam Tam sounds *ppp* on a half note (let vibrate). Repeat next bar.

Bar 9 = N/A. The bass clarinets play *pp* < > on F up to A half notes to Ab whole note. The T.T. sounds again on the 4th beat.

Bar 10 = Bar 2.

Bar 11 = Bar 3.

Bar 12 = Bar 4.

Bar 13 = Bar 1.

Bar 14 = F min to A min. Horns play F min half notes to A min whole notes held fermata.

Chord Frequency Results:

100% minor triads.

“The False Arrows” R7/5-8/1 Pages 40-41, 21 bars, 1:39. Located on track #8 starting at 1:35. Bars 2, 4, 6, and a few others were deleted.

Bars 1-4 = N/A. Two stopped horns play *ff* > small octave Bb double-dotted whole notes (followed by a half rest), while horns III & IV play Great octave register Bb notes. Repeat next Bar. Bass clarinets play small octave Bb notes, Fags III-IV on Contra-octave Bb, and the timp is rolled *f* > on the double-dotted whole note (followed by a half rest). After a half rest, the clarinets/Fags/C. Fags play F half note to E whole note (small octave for clarinets, and Great octave for the others). The Tam Tam sounds *ppp* on the 4th beat half note.

Bars 5-6 = Bb min (Bb/Db/F).

Pos III & IV play *p* < > on small octave Db/F whole notes to D/F# whole notes (but enharmonic D/Gb, interestingly enough, in the next bar). Pos I & II play Great and small octave Bb whole notes tied to whole notes. Repeat next bar. The timp is rolled on Bb whole notes. The tubas play Contra octave Bb/Great octave F whole notes to Bb/F# whole notes, repeated next bar. The Tam Tam sounds on the 4th beat.

Bars 7-10 = N/A. Fags sound Contra/Great/small octave registers of Bb double-dotted whole notes (followed by a half rest). After a half rest, clarinets I & II and bass clarinets play small octave F whole notes (followed by a half rest for the clarinets). After two half rests, clarinets III & IV plays the E whole note (also played by the bass clarinets). After a half rest, stopped horns I & II play small octave F whole notes followed by a half rest. After two half rests, stopped horns III-IV play whole note E. Repeat next bar (Bar 8). Etc.

Bars 11-12 = Bars 5-6.

Bar 13 = N/A.

Muted horns I & II play G/B whole notes legato to Bb/D half notes (followed by a half rest). After two half rests, “open” stopped horns III-IV play Bb/D

R 7 15
8 11

The Salse Arrow

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whole notes *mp* >. After a half rest, bass clarinets play *pp* < > on small octave G whole note to E half note.

Bar 14 = Cb maj (Cb/Eb/Gb) to Bb maj (Bb/D/F).

Muted horns I & II play Cb/Eb whole notes to Bb/D half notes (followed by a half rest). After two half rests, open and stopped horns III-IV play BB/D whole notes. After a half rest, bass clarinets play Gb whole note to F half note.

Bar 15 = A maj (A/C#/E) to F min (F/Ab/C).

Muted horns I & II play A/middle C# whole notes to Ab/C half notes (followed by a half rest). After two half rests, stopped horns III-IV play Ab/G whole notes. After a half rest, the bass clarinets play E whole note to F half note.

Bar 16 = Bar 15.

Bars 17-18 = N/A. Clarinets and bass clarinets play.

Bar 19 = Bb min to Gb maj.

Bar 20 = Bb min.

Bar 21 = N/A. Bass clarinets play the small octave Bb double whole note held fermata, and C. Fags play the Great octave Bb double whole note forte decrescendo.

Chord Frequency Results:

61% minor

39% major

“The Fall” R8/pt2 *Moderato* in 3/4 time. 35 bars, 1:27, pages 42-3.

Instrumentation: 4 clarinets, 2 bass clarinets, 4 Fags, 2 C. Fags, 4 horns. Scene: Alec falls into a pit in the dark cave passage.

Note: This is a highly unusual cue in terms of chord structure. It is predominantly *not* structured in the traditional diatonic or stacked thirds manner. Instead we find mixed interval chords (in a sense, non-standard chords). Nor is it based on quartal harmony, although there is a hint of that at places. Like *Psycho*, it appears to be of that old experimental vein or stage seen in his Early Works. But unlike *Psycho*, it does not appear to be self-borrowed from works composed in the Early Works period. There is apparently some enharmonic substitution here (the very first chord in Bar 3, for instance)

adding to the obscured, unclear tonalities written (and heard). Because of the departure from Herrmann's normal major-minor arrangement (third or tertial related intervals), this cue does certainly provide an edgy dissonance that works very well in this unsettling scene!

Bars 1-2 = N/A.

Fags and C. Fags play *sff* < *sff* grace notes small octave rinforzando C legato down to G (connected by three crossbeams) to F# half note to G rinforzando 8th note (followed by an 8th rest). In Bar 2, they play Great octave G# down to C# grace notes to Great octave C rinforzando half note crescendo to Db 8th note (followed by an 8th rest).

Bars 3-4 = Unclear. Perhaps a B minMaj 7th (B/D/F#/A#). Clarinets I & II (III-IV are *col*) play *ff* on small octave Gb/Bb "3" triplet value staccato 8ths figures (two such figures) to the next staccato triplet on G/B 8ths. Repeat next bar. Bass clarinets B/D (d') half notes legato to A/C# rinforzando 8th notes (followed by an 8th rest). Repeat next bar.

Combined with the bass clarinets, we hear the B minMaj 7th (normally written as B/D/F#/A#). However, it is written as B/D/Gb/Bb (enharmonic Gb for F#, and enharmonic Bb for A#). Very briefly, the second chord heard is A/C#/G/B. It can almost pass as an A Dom 9th (A/C#/E/G/B) but with no 5th (E).

Bars 5-6 = Unclear.

This time Fags II-IV play D/F half notes legato to Eb/Gb rinforzando 8th (followed by an 8th rest). Fags I & II play staccato triplets A#/C# twice to one B/D 8th note triplet figure. Repeat next bar. So D/F/A#/C# to Eb/Gb/B/D. Both chords have the same structure of m3-A3-m3. So D to F is a minor 3rd interval, F to A# is an augmented 3rd interval, and A# to C# is a minor 3rd interval. Similarly, Eb to Gb is m3, Gb to B is an A3, and B to D is an m3 interval.

Bar 7 = Bar 3. Clarinets and bass clarinets return.

Bar 8 = Bar 5. This time, however, the clarinets and bass clarinets play the pattern.

Bar 9 = Bar 3 (and Bar 7). But this time played by the Fags.

Bar 10 = Bar 5 (and Bar 8). But this time played by the Fags.

Bars 11-12 = Unclear.

Muted horns now play the triplet figures. Horns I & II play Eb/Ab figures twice to D/G. Repeat next bar. Horns III-IV play A/C figures twice to G#/B. Repeat next bar. So we have A/C/Eb/Ab to a briefly heard G#/B/D/G. Both have the m3-m3-P4 structure. Clarinets and bass clarinets play F half notes to E 8th (followed by an 8th rest). These tones add to the dissonant ambiguity of the total sound. There cannot be a clear-cut F Dom 7th (F/A/C/Eb) nor an F min 7th (F/Ab/C/Eb) since *both* the A and the Ab tones are present. Once again, however, this kind of pattern was seen many times during his Early Works period.

Bars 13-14 = Unclear.

Muted horns play triplet figures on G/Bb/C#/F# twice to F#/A/C/F once. Once again we find the same interval structure given in the previous two bars. Clarinets and bass clarinets play small octave G half notes to D rinforzando 8ths (followed by an 8th rest). On the second chord, the ambiguity shows again since neither the D/F#/A/C nor D/F/A/C can be clearly stated (both F and F# notes/tones are present in the mix!).

#10 and The Fall JTTCTE

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- Bar 15 = Bar 3 (played by the Fags).
- Bar 16 = Bar 3 (played now by the clarinets and bass clarinets).
- Bar 17 = Bar 5 (played now by the Fags).
- Bar 18 = Bar 5 (played now by the clarinets and bass clarinets).
- Bar 19 = Bar 3 (played now by Fags but half notes to rinforzando 8ths instead of triplets added).
- Bar 20 = Bar 19 (played by clarinets and bass clarinets).
- Bars 21-22 = Bar 11 (with no triplets). Horns return. The only difference is that horn IV now plays enharmonic Ab instead of the G# used in Bar 11. Bass clarinets play, after a quarter rest, small octave and Line 1 F quarter note legato to E quarter note. Repeat next bar.
- Bars 23-24 = Bar 13.
- Bars 25-26 = Eb maj 7th (Eb/G/Bb/D).
- Clarinets I-II play mf > Ab/Db whole notes to G/D quarter notes, while clarinets III-IV play small octave small octave D/Line 1 Db half notes to Eb/D quarter

notes. After a quarter rest, bass clarinets play B to Bb quarter notes. Repeat next bar. The second chord has (for a quarter note duration) the Eb maj 7th sound.

Bars 25-26 = Unclear (N/A).

Clarinets and bass clarinets combined play C/E/Ab/Eb to Db/Fb/A/E.

Bars 29-30 = F min (F/Ab/C) to A min (A/C/E).

Sords horns return. Horn II plays middle C whole note p < > while horns IV/III/I play F/Ab/F (f) half notes legato to E/A/E half notes. Repeat next bar. The sustained C note combined with E/A/E establishes the A min tonality.

Bars 31-32 = Bars 29-30 (this time played by the clarinets & bass clarinets).

Bars 33-34 = Bars 29-30 (horns return).

Bar 35 = F min.

Horns are soli playing p decrescendo on F/Ab/C/F whole notes held fermata.

Chord Frequency Results:

Unclear due to the nature of the cue, so I can't give it a definitive percentage, although clear minor chords are given towards the end of the piece.

Handwritten musical score for 24 staves. The score is written in ink on a piece of paper with a red border. The staves are labeled on the left: H.P. I, H.P. II, H.P. III, H.P. IV, Cls. I, Cls. II, B. Clar. I, B. Clar. II, Fops. I, Fops. II, C. Clar. I, C. Clar. II. The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'f'. A red box in the center of the score contains the text 'Hand-copied by Bill Wachel'. At the bottom of the page, there is a logo for 'Sightation BRAND' and 'No. 10 (PLAIN SCORE-24 STAVES)'. To the right of this logo, there is a logo for 'PRO ART' and 'Litho'd in U.S.A.'. Further right, there is a logo for 'ACQUISITION OF Belwin & Mills Publishing Corp.'

“The Grotto” R8/pt3 *Moderato assai* in Cut time. 22 bars, :40, pages 44 thru 47. Track # 8 starting at 4:27. Four harps are in the key signature of A maj/F# min (three sharps). Half note = 120.

Bar 1 = E Dom 9th (E/G#/B/D/F#).

Harp IV plays pp ascending to descending “6” sextuplet 16th note figures (two such sets per bar). We see rising 16ths starting Great octave E-B-D-F#-G#-B (b) up to descending 16ths starting Line 1 D-B-G#-F#-D-B (repeat these two figures one more same in Bar 1 and repeat thru Bar 4). Contra bassoon II plays *pp* on Great octave register E whole note tied to half note next bar (followed by a half rest). After a half rest in Bar 1, C. Fag I plays Great octave B half note tied to whole note next bar.

Bar 2 = E Dom 9th and also G# half-diminished 7th (G#/B/D/F#).

Half III now enters the musical scene playing rising sextuplet value 16ths starting Great octave B-D-F#-G#-A-D up to descending 16ths starting Line 1 F#-D-B-G#-F#-D (repeat figures same bar, and repeat thru Bar 4). Note that, unlike harp IV < tone E is absent in the rapid arpeggio figures. Without the E note, we have the G# half-dim 7th. However, C. Fag II still holds the E tone for the first half of this bar (and C. Fag holds the B whole note). Harp IV of course is still playing the E Dom 9th tonality. Fag IV now joins the tonal mix with the Great octave D whole note tied to half note next bar (followed by a half rest). After a half rest in Bar 2, Fag III plays *pp* on Great octave F# half note tied to whole note in Bar 3.

Bar 3 = E Dom 9th and G# half-dim 7th.

Harp II now joins in. Starting on small octave D (d), we find rising 16ths D-F#-G#-B-D-F# up to descending 16ths starting Line 1 G#-F#-D-B-G#-F# (repeated same bar and repeated thru Bar 4). Once again it is the G# half-dim structure. Fag II plays Great octave G# whole note tied to half note in Bar 4 (followed by a half rest). After a half rest, Fag I plays small octave D half note tied to tied to whole note next bar.

Bar 4 = E Dom 9th and G# half-dim 7th.

Finally, harp I enters the mix with rising 16ths starting small octave F#-G#-B-D-F#-G# up to descending 16ths starting Line 1 B-G#-F#-D-B-G# (repeated same bar). Bass clarinet II plays lowest (small octave) E whole note tied to half note next bar (followed by a half rest). After a half rest, bass clarinet I plays small octave B [written C#] half note tied to whole note next bar.

Bar 5 = E Dom 9th and G# half-dim 7th.

Harp IV now plays rising 16ths starting Great octave B-D-F#-G#-B-D up to descending 16ths starting F#-D-B-G#-F#-D (repeat same bar). Harp III plays starting small octave D-F#-G#-B-D-F# up to descending G#-F#-D-B-G#-F# (repeat same bar). Harp II repeats the pattern given in the first four bars for the first set. On the second set in bar 5, it plays starting small octave F#-G#, etc. Same for harp I on the first set, but on the second set it starts of G#-B-D, etc. Clarinet IV plays lowest (small octave) D whole note tied to half note in Bar 6 (followed by a half rest). After a half rest, clarinet III plays the F# half note tied to whole note next bar.

Bar 6 = G# half-dim 7th.

Harp I plays rising 16ths starting small octave B-B-F#-G#-B-D to descending F#-D-B-G#-F#-D (d') to same rising D-F#-G#-B-D-F# to descending G#-F#-D-B-G#-F#. So each set raises the arpeggio to a higher inversion. Harp II starts on small octave G# in the first set, and then B in the second set. Harp III starts on small octave F#

Handwritten musical score for a 24-stave orchestra. The score is written on 24 staves, with the first four staves labeled HPI, HPII, HPIII, and HPIV. The remaining staves are labeled KCl, Fg, C. Fl, HAs, Vib, K. Clar, and Small Δ. The score includes various musical notations, including notes, rests, and dynamic markings. A red handwritten note in the center of the score reads "Hand-copied by Bill Warchel". The score is published by G. Schott & Co. Ltd. and is No. 10 (PLAIN SCORE-24 STAVES). The publisher's logo, "PRO ART", is visible in the bottom right corner, along with the text "Litho'd in U.S.A." and "A DIVISION OF 'Belwin Mills Publishing Corp. NEW YORK, N.Y. 10019'".

in the first set, and then G# in the second set. Harp IV starts on the small octave D in the first set, and F# in the second set. Clarinet II plays small octave G# whole note tied to half note next bar (followed by a half rest). After a half rest, clarinet I plays *pp* on Line 1 D half note tied to whole note in Bar 7.

Bar 7 = E Dom 9th and G# half-dim 7th.

Horn IV plays *pp* on small octave E [written B a perfect 5th above] whole note tied to half note next bar (followed by a half rest). After a half rest, horn III plays B [written F#] half note tied to whole note next bar. Harp I plays ascending 16ths starting on Line 1 F# in the first set, and then G# in the second set. Harp II plays Line 1 D (etc) in the first set, and then F# in the second set (F#-G#-B-D-F#-G# etc). Harp III plays starting small octave B in the first set, and then Line 1 D in the second set. Harp IV plays small octave G# in the first set, and then B starting in the next set.

Bar 8 = E Dom 9th and G# half-dim 7th.

Horn II plays Line 1 D [written A] whole note tied to half note next bar. After a half rest, horn I plays F# [written Line 2 C# P5th interval above] half note tied to whole note next bar. Harps I starts the ascent on Line 1 B in the first set, and then Line 2 D in the second set. Harp II starts on Line 1 G#, and then B. Harp III on Line 1 F#, and then G#. Harp IV starts on Line 1 D, and then F# in the second set.

Bar 9 = G# half-dim 7th.

Clarinet IV returns playing Line 1 F# whole note tied to half note next bar. After a half rest, clarinet III plays B half note tied to whole note next bar. Harps repeat Bar 8.

Bar 10 = G# half-dim 7th.

Clarinet II plays Line 2 D whole note tied to half note next bar. After a half rest, clarinet I plays F# half note tied to whole note next bar. Harp I plays Line 2 F#-G#-B-D-F#-G# up to descending B-G#-F#-D-B-G# (repeat same bar). Harp II plays Line 2 D-F#-G#-B-D-F# to G#-F#-D-B-G#-F# (repeat same bar). Harp III plays starting on Line 1 B etc., while harp IV plays starting on G#.

Bar 11 = G# half-dim 7th.

Harps now descend their tones an octave from the starting tones in Bar 10, and then play full bar ascending to descending figures. So harp I plays ascending 16ths starting Line 1 F#-G#-B-D-F#-G# to next figure starting Line 2 B-D-F#-G#-B-D (d''') to descending 16ths B-G#-F#-D-B-G# to F#-D-B-G#-F#-D (d'). Repeat this bar thru Bar 14 *molto cresc.* Harp II starts the pattern on Line 1 D up to Line 3 B, and then descending starting Line 3 G# down to small octave B. harp II starts on small octave B up to Line 3 G#, and then descending starting on F# down to small octave G#. Harp IV starts on small octave G# up to Line 3 F#, and then descending Line 3 D down to small octave F#. All notes are played under the legato/slur curve line. Again all harps repeat the pattern thru Bar 14 *molto cresc.*

Bar 12 = E Dom 9th and G# half-dim 7th.

Clarinet IV returns playing p Line 1 G# whole note tied to whole note next bar (and tied to whole note in Bar 14). After a half rest, clarinet III plays B half note tied to whole note next bar and tied to whole note in Bar 14. Horn IV plays p on small octave E whole note tied to whole note next bar and then dotted half note in Bar 14 (to give the player a breath!). After a half rest, horn III plays B half note tied to whole notes next two bars. Also vib I plays *pp* steady crescendo thru Bar 14 starting on Line 1 F# to G# half notes. Vibe II plays a roll (notated like a fingered trem) between half notes F#-G# and then next figure of G#-B.

Bar 13 = E Dom 9th and G# half-dim 7th and E Dom 9th.

Handwritten musical score for a woodwind ensemble, featuring parts for Flute I (Fl I), Flute II (Fl II), Flute III (Fl III), Flute IV (Fl IV), Clarinet I (Cl I), Clarinet II (Cl II), Bass Clarinet I (B.C. I), Bass Clarinet II (B.C. II), Bassoon I (Bsn I), Bassoon II (Bsn II), Tuba (Tuba), Euphonium (Euph), Trombone I (Tbn I), Trombone II (Tbn II), Trombone III (Tbn III), Trombone IV (Tbn IV), and Tuba/Euphonium (Tuba/Euph).

The score is written on 24 staves, with measures 12 through 15 visible. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *mp*, *mf*, *pp*). The score is marked with "6 notes" and "7 notes" in red ink, indicating specific melodic lines. The bottom of the page features the "Sightation BRAND" logo, the text "No. 10 (PLAIN SCORE-24 STAVES)", and the "PRO ART" logo, along with the text "Litho'd in U.S.A." and "A DIVISION OF Belwin Publishing Corp."

(Hand-written by Bill [unclear])

12 13 14 15 16 17 18 19

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Clarinet II plays Line 2 D whole note tied to whole note next bar. After a half rest, clarinet I plays F# half note tied to whole note in Bar 14. Bass clarinet I plays mp

small octave B whole note tied to whole note next bar. After a half rest, bass clarinet II plays small octave E half note tied to whole note next bar. All notes steady crescendo thru Bar 14. Horn II plays mp crescendo on Line 1 D whole note tied to whole note next bar. After a half rest, horn I plays F# half note tied to whole note next bar. Vibe I strikes B to Line 2 D half notes, while vibe II is trem between B-D and D-F# half notes.

Bar 14 = E Dom 9th and G# half-dim 7th.

Fags play p crescendo on whole notes starting Great octave E/B/D/F#. C.Fag I plays Great octave B whole note. After a half rest, C. Fag II plays Great octave E half note. Vibe I strikes Line 2 F# to G# half notes, while vibe II is trem between F#-G#, and then G#-B half notes.

Bars 15-16 = F# maj (F#/A#/C#)/Gb maj (Gb/Bb/Db).

Harps are set for four bars in the key signature of Gb maj (5 flats). Its enharmonic counterpart is F# major, although the altri orchestra is not set in that key signature because in Bars 17-18 they play their chords on Gb maj.

In Bar 15, clarinets play ff starting Line 1 A#/C#/F#/A# whole notes tied to whole notes next bar, while bass clarinets play small octave F# and middle C# whole notes. Fags play starting Great octave F#/C#/F#/A# whole notes tied to next bar, while C> Fags play Great octave F# tied to next bar. Horns play *molto tenuto* ff on Line 1 F# to E# half notes to (Bar 16) E to middle C half notes. Vibe I plays Line 2 C#/F#/A# whole notes (repeated next three bars). Vibe II, after a half rest, plays starting Line 1 A#/C#/F# half notes (repeated next three bars). The keyed glock plays descending “3” triplet 8ths starting Line 2 A#-F#-C# to next figure of Line 1 A#-F#-A# (repeat figures same bar, and repeat next three bars). The triangle is rolled *ff* on a whole note (notated on the top space of the staff), repeated next three bars.

After a half rest, the harps play two descending and one ascending 16th note arpeggio figures. Harp I plays starting Line 3 Bb-Gb-Db-Bb to next figure of Line 2 Gb-Db-Bb-Gb to next figure of rising 16ths Line 1 Bb-Db-Gb-Bb (repeat next three bars). Harp II plays col harp I but an octave lower. Harp II starts Line 3 Db-Bb-Gb-Db to Line 1 Bb-Gb-Db-Bb to rising notes Line 1 Db-Gb-Bb-Db (repeat next three bars). Harp IV plays starting Line 2 Gb-Db-Bb-Gb (and so forth).

Bars 17-18 = Gb maj. Clarinets play Bb/Db/Gb/Bb whole notes tied to whole notes next bar, while bass clarinets play Gb/Line 1 Db. Fags play starting Great octave Gb/Db/Gb/Bb, while C. Fags play Ab (??)/Db [Note: I doubt if that Ab played by C. Fag I was meant to be Ab. Instead I think it is supposed to be Gb since it is the *only* Ab note played in this tonal mix of woodwinds/horns/harps, etc. If it *is* meant to be there, then we have the Gb maj/9 or Gb/Bb/Db/Ab].

Horns play tenuto half notes Db to Eb to (Bar 18) Db dotted half note to Bb quarter note.

Bar 19 = D maj (D/F#/A).

Clarinets play starting Line 1 F#/A/D/F# whole notes, while bass clarinets play small octave D/A. Fags play starting small octave D/F#/A/D (d'), while C. fags play Great octave D/A. Horns play F# legato down to D half notes. Vibe I plays Line 2 F#/A/D (d'''). After a half rest, vibe II plays Line 1 F#/A/D (d'') half notes let vibrate. After a quarter rest, the keyed glock plays descending triplet 8ths starting Line 3 D-A-F# to Line 2 D-A-F# to rising A-D-F#. The triangle sounds a rolled whole note. After a quarter rest, the harps (in the key signature of D major or 2 sharps) play descending 16th

Handwritten musical score on ten staves, featuring various instruments and a central red annotation.

Staff 1: Labeled *Grp I* in red. Contains complex rhythmic notation with many beamed notes and slurs.

Staff 2: Labeled *Grp II*. Similar to Staff 1, with complex rhythmic notation.

Staff 3: Labeled *III*. Features a series of slurs connecting notes across measures.

Staff 4: Labeled *IV*. Continues the slurred notation from Staff 3.

Staff 5: Labeled *12* and *34*. Contains notes with sharp signs (#) and some rests.

Staff 6: Labeled *12* and *34*. Similar to Staff 5, with notes and rests.

Staff 7: Labeled *12* and *34*. Continues the notation from the previous staves.

Staff 8: Labeled *12* and *34*. Contains notes and rests.

Staff 9: Labeled *I* and *II*. Features notes with sharp signs (#) and rests.

Staff 10: Labeled *KCl*. Contains notes and rests.

Staff 11: Labeled *A*. Contains notes and rests.

Staff 12: A circled number *20* at the bottom of the page.

Central Annotation: A red line of text reads: *Hand-repied by Bill Washby*.



figures. Harp I starts on Line 4 F#-D-A-F# to Line 3 D-A-F#-D to Line 1 A-F#-D-A (a). Harp II starts on Line 4 D, harp III on Line 3 A, and harp IV on Line 3 F#.

Bars 20-22 = F# maj and Gb maj.

Harps are now back in the key sig of Gb maj (5 flats). After a quarter rest, harp I plays descending 16ths starting Line 3 Bb-Gb-Db-Bb (etc) while harp II plays contrary motion of rising 16ths starting small octave Gb-Db-Gb-Bb (etc). In Bar 21, harp I now plays ascending notes, and harp II plays descending notes. In end Bar 22, harp I plays Line 2 descending 16ths Bb-Gb-Db-Bb to same Line 1 Bb-Gb-Db-Bb back up to Line 2 Bb-Gb-Db-Bb, followed by a quarter note held fermata. Harp II plays ascending notes starting Line 1 Bb-Db-Gb-Bb to descending Bb-Gb-Db-Bb to same Bb-Gb-Db-Bb (followed by a quarter rest held fermata). All notes are decrescendo to *pp*. Harps III & IV are now gliss. Harp III plays rising glissandi starting I believe Contra octave Gb up to (Bar 21) Line 3 Bb downward gliss, etc. Harp IV play contrary motion glissandi starting Line 3 Bb. Clarinets play F#/A#/C#/F# whole notes tied to whole notes in Bar 21 and tied to whole notes in Bar 22 (held fermata). Bass clarinets play these on small octave F#/A# whole notes. Fags play on small octave C#/F#/A#/middle C# tied to next bar (silent in end Bar 22). C. Fags play F#/C# in Bars 20, and then silent next two bars. Horns play on A# whole notes to (Bar 21) F# whole notes tied to end Bar 22 held fermata (only horns I & III play in Bar 22). Vibe I strikes Line 2 C#/F#/A# half notes twice (repeat bar 21) and whole notes in Bar 22, held fermata. After a half rest, vibe II plays starting Line 1 A#/C#/F# half notes to quarter notes tied to quarter notes next bar, and then half notes again (followed by a half rest, and silent in Bar 22). The keyed glock plays descending triplet 8ths Line 2 Bb-Gb-Db to rising Bb-Db-Gb (repeat same bar, and next bar). Silent in end Bar 22. The triangle sounds a whole note trem in Bars 20-21, and then silent in Bar 22.

Chord Frequency Results:

35% major

35% half-dim 7ths



30% Dom 9ths

“The Bridge” R8/3-9/1 *Largo* in 4/2 time. 14 bars, 1:40, pages 48-49. I discussed this cue in my online paper *Enharmonic Substitution in Bernard Herrmann’s Early Works*. I may occasionally copy and paste brief sections to save time here.

Bar 1 = Eb maj 7 (Eb/G/Bb/D) to Fb maj 7 (Fb/Ab/Cb/Eb) to F maj 7 (F/A/C/E) to Fb maj 7.

In Bar 1, four bassoons (Fags) and two contra bassoons (C.Fags) play p < > pp (crescendo-decrescendo) root position Eb maj 7 (half note chord (Eb/G/Bb/D) to Fb maj 7 (Fb/Ab/Cb/Eb) to F maj 7 (F/A/C/E) back to Fb maj 7 to (Bar 2) Eb maj 7 (followed by three half rests). The C. Fags double Fags III & IV. So C.F. II and Fag IV play the half note sequence of Eb-Fb-F-Fb-Eb; C.F. I & Fag III play Bb-Cb-C-Cb-Bb. Fag II plays the sequence of G-Ab-A-Ab-G, while Fag I plays D-Eb-E-Eb to (Bar 2) D.

Bar 2 = Repeat Bar 1. This time Four Pos and two tubas take over the pattern.

Bar 3 = Repeat Bar 1. This time four clarinets and 2 bass clarinets play the pattern.

Bar 4 = Repeat Bar 1. Tubas and *sords* horns play the pattern.

Bar 5 = Eb maj 7 to Fb maj 7 to F maj 7 to Gb maj 7 (Gb/Bb/Db/F).

Fags/C. Fags/Pos play the pattern. The harps are in the key signature of Eb maj/C min (3 flats) playing rising to falling glissandi for a half bar duration. Harp I



Bar 6 = G maj 7 (G/B/D/F#) to Gb maj 7 to F maj 7 to Fb maj 7.
 Tubas join in on the descent of half note chords *mp* >. They play starting Contra octave G/Great octave D to F#/C# to F/C to Fb/Cb. Both Tam Tam and bass drum are trill.



Bars 7-8 = Repeat chords Bars 5-6. Here the clarinets/bass clarinets/horns play the ascending half note parallel 7th chords *accel* to (Bar 8) a *Rall* descent of parallel 7th chords, joined now by Fags/C. Fags/Pos/tubas. The harps are full bar glissandi

British

12
cls
34

12
Fags
34

12
C. Org
34

12
Hrs
34

12
P.
34

12
T. Org
34

12
T. I.
34

12
H. D.
34

12
Hp I
34

12
II
34

12
III
34

12
IV
34

1.40

Signature BRAND No. 10 (PLAIN SCORE-24 STAVES)

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descending to ascending played 4X. Harp I starts on Line 1 D, harp II on Bb, III on G, IV on Eb (combined the Eb maj).

Bar 9 = G min (G/Bb/D) and G# min (G#/B/D#).

The bass clarinets sound *sff* decrescendo lowest D whole note tied to whole note. Fags play Bb/D whole notes tied to whole notes, C. Fags on D/G, and tubas on Contra octave G and Great octave D. After a quarter rest, clarinets and horns play three G#/B/D# *rinforzando* and *sff* half note chords (followed by a quarter rest). The Tam Tam and bass drum sounds as well.

Bar 10 = F maj 7 to Fb maj 7.

Muted Pos play *sfp* < F/A/C/E (e') *rinforzando* whole notes to Fb/Ab/Cb/Eb whole notes *ff* >. After two half rests, Fags and C. Fags play the Fb maj7 as well. Fags play starting Great octave Fb/Ab and small octave Cb/Eb whole notes *sff* >. The Tam Tam and bass drum sounds then also. After two half rests, the harps play (key sig of 7 flats) descending 16th notes figures. Harp I plays starting Line 1 Eb-Cb-Ab-Fb to small octave Eb-Cb-Ab-Fb. Harp II starts on middle Cb, III on small octave Ab, and IV on Fb. Repeat thru Bar 13.

Bar 11 = F maj 7 to F maj 7.

This time the horns sound *sfp* < on F maj 7 whole notes to Fb maj 7 *sff* decrescendo. Clarinets and bass clarinets sound on the Fb maj 7 whole notes.

Bar 12 = F maj 7 to Fb maj 7.

This time Fags and C. Fags play the F maj 7 whole note chord to Fb maj 7. After two half rests, horns also play on the Fb maj 7th.

Bar 13 = F maj 7 to Fb maj 7.

Pos return but play an octave lower starting Great octave F/A/C/E whole notes to Fb maj 7. After two half rests, tubas play *mp* > on Contra octave Fb and Great octave Cb whole notes.

Bar 14 = F maj 7 to Fb maj 7.

Horns play *pp* < > on F maj 7 whole note chord to Fb maj 7 half notes chord, followed by a half rest held fermata. After two half rests, clarinets and bass clarinets play the Fb maj whole note chord held fermata. The Tam Tam sounds *ppp* a whole note then as well.

Chord Frequency Results:

91% major 7ths

9% minor

“Lost” R9/pt2 *Molto Moderato* in C time. 14 bars, pages 50-51.

Bar 1 = B min (B/D/F#).

Pos play *pp* < on Great octave F#/B and small octave D/F# whole notes legato to notes next bar (as I'll describe shortly). Tubas play Contra octave B and Great octave F# whole notes *pp* crescendo tied to whole notes decrescendo next bar. C. Fags play fortissimo on Contra octave B up to Great octave D half notes. Harps I & II are set in the key signature of B min (two sharps or F#-C#). Harp I plays *mf* rising “6” sextuplet

16ths notes figure starting on Contra octave B-D-F#-B-D-F# up to descending 16ths small octave B-F#-D-B-F#-D. Repeat figures same bar. Harp II plays the same pattern but starting on Contra octave D-F#-B-D-F#-B up to small octave descending D-B-F#-D-B-F# (repeat same bar).

Bar 2 = Cb maj 7th (Cb/Eb/Gb/Bb).

Pos settle on small octave Cb/Eb/Gb/Bb whole notes decrescendo. C. Fags play Gb to Bb half notes (all four half notes in Bars 1-2 are played legato). Interestingly enough, tubas are still tied from Bar 1 on D/F# whole notes. So the enharmonic F# logistically of course substitutes for Gb. He couldn't very well change to a Gb note to conform to the other members of the orchestra because the note is tied or sustained! Harps III & IV are set in the key signature of Gb maj (6 flats). Harp I plays "6" sextuplet 16ths rising starting on Great octave Cb-Eb-Gb-Bb-Cb-Eb up to descending 16ths Bb-Gb-Eb-Cb-Bb-Gb (repeat figures same bar).

Bar 3 = B min (B/D/F#).

Horns play pp crescendo B/D/F#/B whole notes. Fags III & IV play Great octave B to Great octave D half notes. Harps I & II play the B min sextuplet figures again but played an octave higher.

Bar 4 = Cb maj 7th.

Horns settle on Gb/Cb/Eb/Bb whole notes decrescendo. Fags III & IV play Gb to Bb half notes. Harps III & IV play the sextuplets (but an octave higher).

Bar 5 = B min.

Clarinets now play the D/F#/B/D (d') whole notes crescendo. Fags I & II and bass clarinets play B to D (d) half notes. Harps I & II play the B min sextuplets. Harp I starts on small octave B-D-F#-B-D-F# to descending Line 2 B-F#-D-B-F#-D (d'), repeated same bar. Harp II starts on Great octave B.

Bar 6 = Cb maj 7th.

Clarinets settle on Gb/Bb/Cb/Eb whole notes decrescendo. Fags I & II and bass clarinets play Gb up to Bb half notes. Harps III & IV play.

Bar 7 = B min.

Harp I plays two descending 16th note figures to two ascending figures, while harp II plays contrary motion of ascending to descending figures on B min notes. So harp I starts its descent on Line 2 D-B-F# (etc) while harp II starts its ascent on Contra octave D. Bass clarinets and Fags play descending half notes B to F#.

Bar 8 = Cb maj 7th and C half-dim 7th (C/Eb/Gb/Bb).

Harp III plays one descending to one ascending set of figures (repeated same bar) while harp IV plays contrary motion. Clarinets play Eb/Gb/Bb/Eb whole notes. Bass clarinets and Fags play descending half notes Eb to C (c-natural). This creates a brief ambivalence since the harps are not notated with the C-natural 16ths. So we can have both the Cb maj 7 and the C half-dim 7th (C/Eb/Gb/Bb).

Bar 9 = B min.

Horns play F#/D/F#/B (b') whole notes. Bass clarinets play B/D (d') whole notes. Tubas play Great and small octave registers of B to F# half notes. Harps I & II repeat Bar 7.

Bar 10 = Cb maj 7th and C half-dim 7th.

Horns (now stopped) settle on B/Eb/Gb/Bb whole notes *ff* >. Tubas play half notes Eb to C. Bass clarinets play Bb/Eb whole notes. Harps III-IV repeat Bar 8.

Bar 11 = B min.

Fags play starting small octave D/B and Line 1 D/F# whole notes. C. Fags play small octave F#/B whole notes. Harps I-II repeat Bar 7.

Bar 12 = Cb maj 7th and C half-dim 7th.

Fags settle on Eb/Bb/Eb/Gb whole notes. C. Fags play Eb/Gb. After a half rest, stopped horns play *sff* on small octave C half note. Harps III & IV repeat Bar 8.

Bar 13 = B min and G maj 7th (G)

Muted Pos play starting Great octave F#/B and small octave D/F# whole notes crescendo. Tubas play Contra and Great octave B whole notes. After a half rest, harps I & II are *arpeggiando* (rolled chord) on the D min half note chord starting Contra octave F#/B/D and Great octave F#/B/D/F# (small octave F-sharp). Harps III & IV are also arpeggiando but unfortunately I am not sure what I am reading from my unclear notes (may be the enharmonic equivalent of Cb for B, Gb for F#, etc).

Bar 14 = Eb min (Eb/Gb/Bb).

Pos play *ff* decrescendo on whole notes Bb/Eb/Gb/Bb held fermata. Tubas play Contra and Great octave Eb whole notes held fermata.

Bar 3 = B min (B/D/F#).

Handwritten musical score for "The Gas Cave" R10/pt2. The score is for a percussion ensemble and includes staves for Vibraphone I and II, Small Suspended Cymbal, Medium Suspended Cymbal, and Large Suspended Cymbal. The tempo is marked "Lento ass." and the time signature is 9/8. The score is divided into six measures, numbered 1 through 6 at the bottom. Measure 1 shows Vibraphone I playing a half note D/F# and Vibraphone II playing a half note Gb/Bb/Eb. Measure 2 shows Vibraphone I playing a half note B and Vibraphone II playing a half note Eb. Measure 3 shows Vibraphone I playing a half note D/F# and Vibraphone II playing a half note Gb/Bb/Eb. Measure 4 shows Vibraphone I playing a half note B and Vibraphone II playing a half note Eb. Measure 5 shows Vibraphone I playing a half note D/F# and Vibraphone II playing a half note Gb/Bb/Eb. Measure 6 shows Vibraphone I playing a half note B and Vibraphone II playing a half note Eb. The score also includes dynamic markings such as "pp", "ppp", and "ff".

"The Gas Cave" R10/pt2 *Lento ass* in C time. 9 bars [Bars 6-9 deleted] , :34. page 52. Instrumentation: 2 vibraphones, small-medium-large susp. Cymbals.

Bar 1 = B min (B/D/F#) and Eb min (Eb/Gb/Bb).

Vibe I sounds softly *pp* (*sempre*) on Line 2 D/F#/B half notes (with the let vibrate extending lines). After a quarter rest, vibe II sounds Line 1 Gb/Bb/Eb half notes. Then vibe I again sounds the B min 1st inversion (D/F#/B) half note triad. Then vibe II sounds the Eb min 1st inv (Gb/Bb/Eb) quarter notes tied to quarter notes next bar (half note duration). The small susp cymbal plays *ppp* < > < > < > a rolled whole note.

Bar 2 = B min to Eb min.

Vibe I repeats Bar 1. Vibe II continues after the quarter note tie to half notes to quarter notes again (tied to next bar). The medium susp cymbal is trem on a whole note as well.

Bar 3 = Bb min (Bb/Db/F) and E min (E/G/B).

Vibe I sounds twice the Db/F/Bb Line 2 half notes. Vibe II sounds G/B/E triads. The large susp cymbals sound with the medium (the small susp cymbal is silent).

Bar 4 = Bb min and E min.

Bar 5 = B min and Eb min.

Bar 6 = Bb min and E min.

Bar 7 = B min and Eb min, Bb min and E min.

Bar 8 = Repeat Bar 7.

Bar 9 = B min Eb min.

Chord Frequency Results:

100% minor triads.

“The Vines” R10/3 *Largo* in 4/2 time. 9 bars, :50, page 53.

Bar 1 = Eb maj 7th (Eb/G/Bb/D) to Fb maj 7th (Fb/Ab/Cb/Eb) to F maj 7th (F/A/C/E) back to Fb maj 7th.

A clone of “The Bridge,” Pos play p < > on Great octave Eb/G/Bb/D (d) half notes to the other chords listed above. Tubas play Eb/Bb to Fb/Cb to F/C to Fb/Cb half note dyads. The Tam Tam sounds *ppp* (L.V) on a whole note tied to whole note. There are no horns in this cue, however, or harps. Also there is no overlapping of chords into adjacent bars as given in “The Bridge.”

Bar 2 = Bar 1. This time the Fags and C. Fags play the exact pattern.

Bar 3 = Bar 1. This time the clarinets and bass clarinets.

Bar 4 = Eb maj 7th to Fb maj 7th to F maj 7th to Gb maj 7th (Gb/Bb/Db/F).

Pos (no tubas) play these rising parallel 7th chords pp crescendo. The Bass drum sounds whole notes trill (as also in Bar 2).

Bar 5 = G maj 7th (G/B/D/F#) to Gb maj 7th to F maj 7th to Fb maj 7th.

Here the tubas play descending half note dyads as the Pos play descending parallel 7ths. The bass drum still sounds a trill.

Bars 6-7 = Bars 4-5. This time all woodwinds play the two-bar ascending-descending parallel 7^{ths}.

Bar 8 = Bar 1.

Bar 9 = Eb min and perhaps Eb minMaj/11 (Eb/Gb/Bb/D/A).

Bass clarinets play lowest D/A double-dotted whole notes (followed by a half rest held fermata). After a half rest, the clarinets play f > *ppp* Eb/Gb/Bb (I & II on Bb) double-dotted whole notes held fermata. The Tam Tam sounds a double whole note held fermata.

Chord Frequency Results:

97% major 7ths

3% minor

The Salt Slides R10/pt 4 *Vivo* in C time. Quarter note = 120. 45 bars, 2:16, pages 54-57.

Bars 1-2 = F maj 7th (F/A/C/E).

Sighting BRAND No. 10 (PLAIN SCORE-24 STAVES)

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Three muted trumpets sound *sff* on Line 2 E whole note trill tied to whole note next bar. Four susp cymbals “with snare drum sticks” are trem forte decrescendo and crescendo in Bar 2. The harps play descending to ascending “8” 16th note figures (two sets per bar). So harp I plays fortissimo on descending 16ths starting Line 4 F-E-C-A-F-E-C-A down to ascending 16ths starting Line 2 F-A-C-E-F-A-C-E. Repeat figures same bar. Harp II is col I but an octave lower. Harp III starts Line 3 A-F-E-C (etc) while harp IV starts on Line 2 A. Harps repeat the patterns in Bar 2.

Bars 3-4 = F maj 7th.

Four horns are now trill on Line 1 E whole notes thru Bar 4. Susp cymbals are still trem forte decrescendo to (Bar 4) crescendo. Harps continue their patterns but an octave lower.

Bars 5-6 = F maj 7th.

Four clarinets now play small octave E [written F#] whole note trill thru Bar 6. Harps play yet another octave lower.

Bars 7-9 = F maj 7th.

Two bass clarinets play the small octave E whole note tied to Bar 8 (tacet in Bar 9). The harps play an octave lower (I starts on Line 1 F). Repeat thru Bar 9.

Bars 10-14 = N/A.

Horns are *sff* legato trill (notated like the fingered trem of the strings) between A half note to B half note, B to C, and E to F (followed by a half rest). Repeat thru Bar 13. After a half rest, “open” trumpets are legato trill between the same notes starting small octave A/B/E (e’) to B/C/F (f’). Repeat thru Bar 13. Fags play descending “8” 16ths small octave F-E-D-C-B-A-G-F to Great octave rinforzando E quarter note (followed by two quarter rests). After a quarter rest, the C. Fags play the F grace note to E Great octave quarter note (followed by two quarter rests). After a quarter rest, clarinets play that same pattern (followed by a quarter rest). After a half rest, bass clarinets play the same pattern. After a half rest and quarter rest, harps play descending gliss starting small octave F down to Contra octave E. Repeat next two bars. Four susp cymbals are trem whole notes starting in Bar 12. At the end of Bar 13 on the 4th beat, the harps play an ascending gliss to (Bar 14) Line 4 F gliss down then up then down again!

Bar 15 = F maj 7th.

Set now in the *Largo* tempo mark, the bass clarinet sounds the small octave E whole note *sff* tied to whole note next bar, decrescendo pp. Fags I & II play Great octave E whole note tied to half note next bar. Fags III & IV play Great octave E whole note (silent next bar), and C. Fags/Pos play the E half notes (followed by a half rest). Tubas sound the Great octave E and perhaps the Contra octave G whole notes tied to next bar. After a half rest, muted horns play *sempre ff* on tenuto A/C/E/F (f’) half notes (F maj 7th 1st inversion).

Bar 16 = G Dom 7th (G/B/D/F) to A min 7th (A/C/E/G).

Horns play fortissimo tenuto B/D/F/G half notes (G Dom 7th 1st inv) to C/E/G/A half notes (A min 7th 1st inv).

Bar 17 = F maj 7th to G Dom 7th.

Horns continue with the A/C/E/F to B/D/F/G half note chords again.

Bar 18 = B half-dim 7/11 (B/D/F/A/E) to E min 7/11 (E/G/B/D/A).

Horns settle decrescendo pp on A/B/D/E whole notes. Clarinets also play these whole notes, and bass clarinets play small octave F half note to A half note. Combined with the

Handwritten musical score for a band. The score includes staves for Clarinets (CLs), Bass Clarinet (B. CL), Horns (Hr.), Trumpets (Tpts.), Percussion (Perc.), and Cymbals (Cym.). The score includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'pppp'. A red handwritten note at the top left says 'Sulf Slides (sub-tone)'. At the bottom, a red handwritten note says 'Hand-connection by Bill Werschel'.

Bass clarinets play G down to D half notes as the clarinets are still tied to A/B/D/E notes.

Bar 21 = A min (A/C/E) to F min (F/Ab/C).

Bass clarinets settle (legato from Bar 18) on small octave E whole note decrescendo pp. *Sords* trumpets, however, make their pp crescendo presence known with a series of half notes thru Bar 23, and the cymbals with "soft mallets" play *pppp* on whole note tremolos thru Bar 24. Trumpets play root position A min to F min half note triads.

Bar 22 = G min (G/Bb/D) to E min (E/G/B).

Trumpets continue the half note chords decrescendo after the G minor triad.

Bar 23 = F min to G min.

Bar 24 = A min.

Trumpets settle from the legato passage on whole note A min chord. After a half rest, three clarinets in *subtone* and *sempre pp* (so no crescendo-decrescendo as with the trumpets earlier) play the A min half note triad, and open & stopped horn I sounds ppp Line 1 E half note tied to whole note next bar.

Bar 25 = F min to G min.

Clarinets continue the half note chord sequence. Open and stopped horn III sounds the Line 1 E whole note tied to half note next bar. After a half rest, horn II sounds the E half note tied to whole note next bar.

Bar 26 = E min to F min.

Clarinets temporarily settle from the four-chord legato on E min, and then starts another short legato passage on G min. Stopped horns continue the E note pattern.

Bar 27 = G min to A min. Trumpets end the passage here.

Bar 28 = F min to A min.

Four Pos play pp < > on small octave (Pos I, III, IV) F/Ab/F (f') half notes legato to E/A/E half notes (with the Pos II C carry over on the whole note tone). Tuba I plays small octave C whole note, while tuba II plays Great octave F up to A half notes.

Bar 29 = F min to A min. Clarinets and bass clarinets play this pattern.

Bar 30 = F min to F min.

Pos return for a two-bar figure. Pos IV plays small octave F whole note tied to whole note next bar. Altri Pos play Ab/C/F down to F/Ab/C half notes. Tubas I sounds the C whole note tied to next bar, while tuba II plays Great octave F whole note.

Bar 31 = A min.

Tubas play the A min chord while tuba II settles on Great octave A whole note.

Bar 32 = F min to F min.

Clarinets and bass clarinets play the F min whole notes legato to notes next bar as will be given shortly. After a half rest, Pos and tubas reinforce that F minor tonality with F/Ab/C (c') half notes (tubas on F/C (c)).

Bar 33 = A min.

Clarinets and bass clarinets settle on the A minor whole notes decrescendo, and Pos/tubas play the A min half notes (followed by a half rest).

Bar 34 = A min. *Sords* horns play A/C/E whole notes pp > (horns I & II on Line 1 E). After a half rest, bass clarinet I plays small octave F down to E quarter notes pp <.

Bar 35 = A min.

The bass clarinet settles on the E dotted half note. After a quarter rest, clarinet IV plays F to D quarter notes to E quarter note tied to half note next bar. Trumpets sound pp decrescendo on the A/C/E whole notes.

Bar 36 = A min.

Horns again sound the A min whole note chord. Clarinet III plays Line 1 F to D quarter notes to E half note tied to quarter note next bar. After a half & quarter rest, clarinet II plays Line 2 F quarter note.

Bar 37 = A min. Trumpets on A/C/E whole notes. Clarinet II plays pp < on Line 2 D quarter note to E dotted half note. After a half rest, clarinet I plays Line 2 F down to E quarter notes.

Bar 38 = D min/9 (D/F/A/E). The bass clarinet sounds small octave E dotted half note pp > (followed by a quarter rest). After a quarter rest, clarinets play pp > on small octave D/E/F/A dotted half notes.

Bar 39 = F maj 7th (F/A/C/E).

Bass clarinets play F quarter note to E half note (followed by a quarter rest). Repeat next bar. After a half rest, horns play pp decrescendo on A/C/E/F half notes tied to quarter notes next bar.

Bar 40 = A min. After a half rest, trumpets play A/C/E half notes pp <.

Bar 41 = F min to A min.

Trumpets play the Ab/C/F (f') half notes legato from the previous chord in Bar 40. Then they play A/C/E half notes tied to next bar.

Bar 42 = A min. Trumpets are tied half notes on A/C/E > ppp, followed by a half rest held fermata. Four susp cymbals sound pp on whole notes, held fermata.

Bar 43 = E Dom 7 b5 (E/G#/Bb/D).

Pos play rinforzando 8th notes Bb/D/E/G# (followed by an 8th and quarter rest). Repeat again same bar and once next bar. Tubas sound as such on Bb/E (E) rinforzando 8ths. Fags play *sff* on Bb/D/E/G# rinforzando half notes played 2 X. C. Fags play Bb/E half notes 2X.

Bar 44 = E Dom 7b5. Fags and C. Fags play the whole notes rinforzando. After a half rest, clarinets III & IV play D/E half notes tied to whole notes next bar, while I am unsure about clarinets (unclear notes) but it looks like Bb (clarinet I) for sure and perhaps Gb for cl II (?). Bass clarinets play E/Bb half notes tied to whole notes held fermata in Bar 45.

Bar 45 = Unclear.

Chord Frequency Results:

- 62% minor
- 24% F maj 7
- 4% Dom 7th
- 4% min 7/11
- 2% min/9
- 2% half-dim 7th
- 2% min 7th

“The Pool” R10/pt5 *Largo Lamentoso* in C time. 18 bars, 1:18, page 58.

Bar 1 = N/A.

Two bass clarinets play *ff* (*molto sost*) on small octave D half note to E to F quarter notes.

Bar 2 = N/A. Bb to A legato quarter notes, and then (new legato phrase for 4 notes) E to G quarter notes. First five notes are played under the legato slur curve line.

Bar 3 = N/A. F to Eb quarter notes, and then A down to F.

Bar 4 = N/A.

Bass clarinets play E quarter note to D half note (followed by a quarter rest). Clarinets III & IV now join in plays *mp espr* on lowest or small octave D half note to E-F quarter notes crescendo.

Bar 5 = N/A. Clarinets play Bar 2 notes. Bass clarinets now play G to F half notes.

Bar 6 = N/A. Clarinets play Bar 3 notes. Bass clarinets play Bb to F half notes.

Bar 7 = N/A. Clarinets settle on lowest D dotted half note (followed by a quarter rest). Bass clarinets play F#-G-Ab-A quarter notes.

Bar 8 = Bb maj (Bb/D/F).

Clarinets I & II now join in. They play *p* crescendo on Line 1 D half note to E-F quarter notes, while III & IV play small octave F quarter note to E half note (followed by a quarter rest). Bass clarinets play Bb quarter note to G half note (followed by a quarter rest). So temporarily on the first beat we hear the Bb maj tonality.

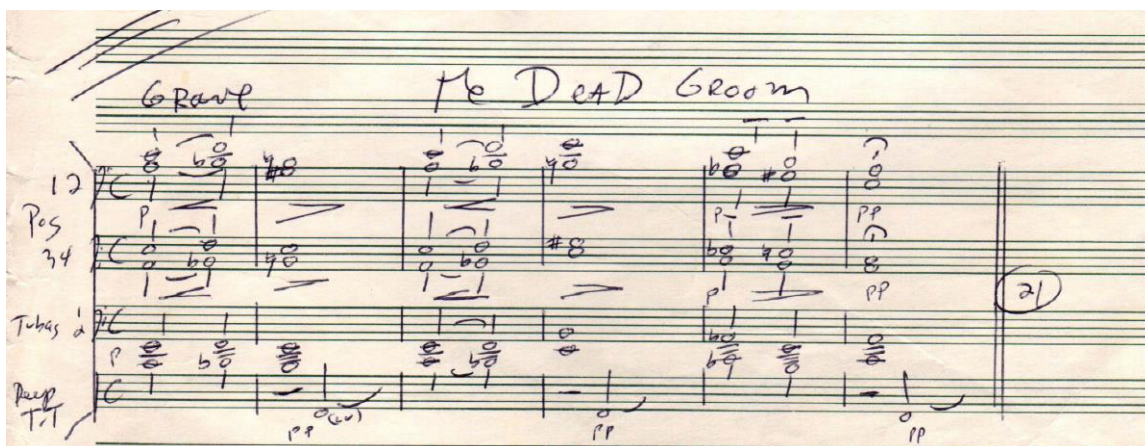
Bar 9 = A min (A/C/E).

Clarinets I & II play Bb-A-E-G quarter notes, while III & IV play small octave F to A half notes. Bass clarinets play Bb to C half notes. So on the 3rd beat we hear the A min tonality.

Bars 10-12 = Bb maj.

Bars 13-18 = N/A.

Overall the tonality of this cue (considering the passing tones, etc) is the Bb maj.



“The Dead Groom” R10/pt6 *Grave* in C time. 6 bars, :21, page 59.

Instrumentation: 4 Pos, 2 tubas, deep Tam Tam.

Bar 1 = A min to Bb maj.

Pos play p crescendo on half notes starting Great octave A/E/A/C (c') to Bb/F/Bb/D half notes. Tubas play Contra octave A/ Great octave E half notes to Bb/F.

Bar 2 = E maj (Eb/G/Bb).

Pos settle on B/E/G#/B (b) whole notes decrescendo, while tubas play Contra octave E and Great octave E whole notes. After a half rest, the Tam tam sounds pp (L.V) a half note.

Bar 3 = A min to Bb maj. Repeat Bar 1.

Bar 4 = E maj. Higher inversion, so Pos play small octave E/G#/B/E (e') whole notes, while tubas play Great octave E/B whole notes.

Bar 5 = Ab maj to E maj.

Pos play small octave C/Eb/Ab/C (c') tenuto half notes to B/E/G#/B tenuto half notes p decrescendo. Tubas play Contra and Great octave Ab to E half notes.

Bar 6 = A min.

Pos settle on A/C/E/A (a) whole notes held fermata pp, and tubas on Contra and Great octave A whole notes. After a half rest, the Tam Tam sounds a half note pp let vibrate.

Chord Frequency Results:

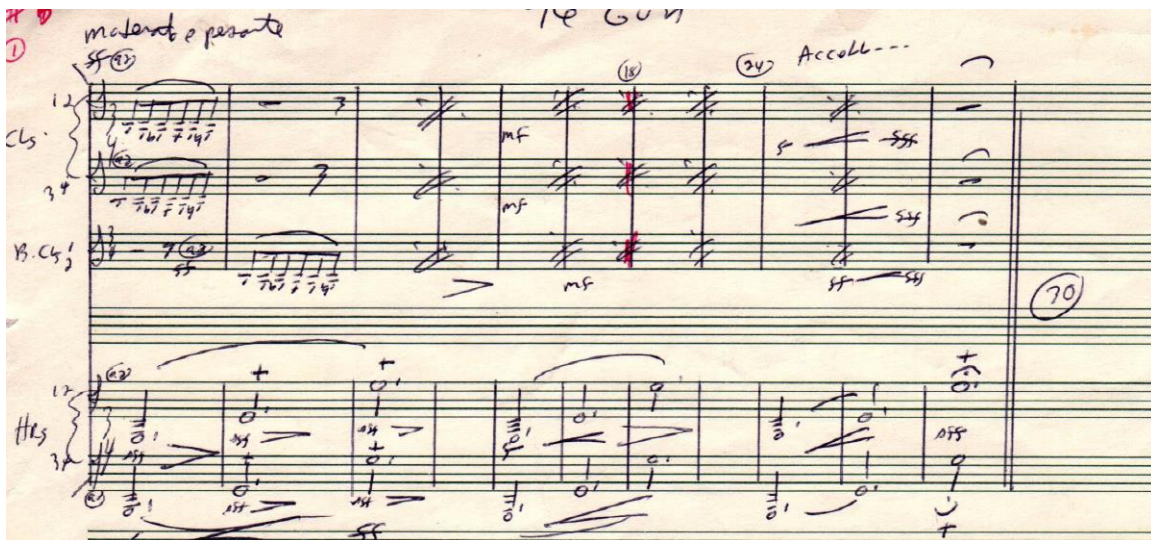
Two-thirds major

One-third minor

“The Gun” R10/pt 7-11/pt1 *Moderato e pesante* in ¾ time. 11 bars, :30, page 60.

Bars 1-11 = N/A.

Four clarinets in Bar 1 play descending small octave 8th notes A-F-Fb-E-Fb-F. Four horns play Contra octave A dotted half notes *sf* >. In Bar 2, two bass clarinets take over playing A-F-Fb-E-Fb-F 8th notes. The clarinets and bass clarinets alternate in this pattern thru Bar 10. Horns in Bar 2 are stopped on higher octave (small



octave) A [written Line 1 E] as stopped dotted half notes. Then Line 1 A in Bar 3. Repeat pattern in Bars 5-7, then 9-11 (held fermata in Bar 11).

“The Canyon” R11/2 *Molto Moderato* in 12/8 time. 26 bars, 1 :39, pages 61-64. Note that Bars 10-15 was deleted (about 50 seconds of music). The basic structure of this cue was self-borrowed from the “Pastorale” cue (Bars 15-18) of *On Dangerous Ground*.



Bar 1 = Ab min (Ab/Cb/Eb) to C maj (C/E/G).

quarter and 8th rest, clarinets III & IV and Fags III & IV play (on the second beat) descending triplet 8ths E-C-G up to Eb quarter note (followed by an 8th rest). Repeat the pattern same bar. Bass clarinets play small octave G# dotted quarter note forte crescendo to G rinforzando-marked 8th note *sf* (followed by a quarter rest). Repeat pattern same bar. C. Fags play the same but an octave lower. *Sords* horns I & II play *p < f* Line 1 D# dotted quarter note to E rinforzando 8th (followed by a quarter/dotted half rest). After a dotted half rest, stopped horns III & IV play D# dotted quarter note to E rinforzando 8th (followed by a quarter rest). Note that D# is enharmonic to Eb (played by clarinets and Fags) and G# is enharmonic to Ab. After a quarter & 8th rest, all four harps play *sff* Contra octave *acciaccatura* (grace note) up to Great octave G dotted quarter note let vibrate. Repeat same bar.

Bar 2 = Eb maj (Eb/G/Bb) to B min (B/D/F#).

Refer to the patterns in the previous bar. The triplets are played as G-Eb-Bb to F#-D-B. Bass clarinets/C. Fags/horns play Bb dotted quarter to B 8ths, and G dotted quarter crescendo to F# 8ths.

Bar 3 = Ab min/G# min to C maj, then Ab min/G# min to Bb maj (Bb/D/F).

Clarinets I & II and Fags I & II play descending triplet 8ths D#-B-G# (for Fags) and enharmonic Eb-Cb-Ab (for the clarinets) to next triplet figure of E-C-G. Then clarinets III & IV and Fags III & IV play D#-B-G# (Fags) and enharmonic Ab/Cb/Eb (clarinets again) to next triplet figure of D-Bb-F. Bass clarinets/C. Fags play G# dotted quarter note crescendo to C 8th (with a quarter rest following) to G# crescendo to B. Horns play D# to E, and then D# to D.

Bar 4 = C# min (C#/E/G#) to C maj to B min to Bb maj.

Clarinets I & II and Fags I & II play descending triplet 8ths C#-G#-E (followed by a quarter & 8th rest on the second beat, and then B-F#-D (followed by rests on the 4th beat). Meanwhile, after a quarter & 8th rest, clarinets III-IV and Fags III-IV play triplet 8ths C-G-E (followed by rests on the third beat) to Bb-F-D on the 4th beat. Bass clarinets and C. Fags play E dotted quarter to G 8th, then B to B, while horns play C# to C, and then B to Bb.

Bar 5 = Eb minMaj 7th (Eb/Gb/Bb/D) to F# min (F#/A/C#) to Eb minMaj 7th to Ab min (Ab/Cb/Eb).

A new pattern emerges for two bars played soli by the clarinets and bass clarinets. Bass clarinets play *p >* small octave Eb/Bb dotted half notes tied to dotted quarter notes (followed by a quarter & 8th rests). Clarinets I & II play *p >* decrescendo on Line 1 D dotted quarter note legato to C# dotted quarter note, and then *p >* on D dotted quarter note to Eb dotted quarter note. After an 8th rest, clarinets III & IV play *p* decrescendo small octave Bb down to Gb 8th notes. Then, after another 8th rest, they play *p >* on E-F# 8ths and then (in that same pattern given) Bb-Gb, and then Cb-Ab 8ths. The E note held for three bars contributes to the Eb minMaj 7th structure. Otherwise we would find a Gb aug (Gb/Bb/D).

Bar 6 = E min (E/G/B) to Eb maj (Eb/G/Bb) to B min (B/D/F#) to D min (D/F/A).

Bass clarinets play E/B dotted half notes tied to dotted quarter notes (followed by rests on the 4th beat). Clarinets I & II play E to G dotted quarter notes *p <* > to F# to A notes played *p <* >. After an 8th rest, clarinets III & IV play B to G 8ths, then (in that pattern) Eb down to Bb, D to B, and F to D 8ths.

Bar 7 = C# min (C#/E/G#) to E min (E/G/B) to Eb min (Eb/Gb/Bb) to E min.

A new pattern emerges starting in this bar played soli by the harps. Harp I plays p (piano) descending legato triplet 8ths Line 1 G#-E-C# to next figure (crossbeam connected) B-G-E to Bb-Gb-Eb and then back to B-G-E. Harp II plays contrary motion of rising triplet 8ths small octave C#-E-G# to E-G-B to Eb-Gb-Bb to E-G-B. Harp II plays small octave G# grace note up to Line 1 G# dotted quarter note let vibrate. Then, in the same pattern, B to Bb to B notes. Harp IV plays Great octave C# grace note up to small octave C#, then E to Eb to E notes.

Bar 8 = Eb min to D min to E maj to D min.

Harp I plays descending triplet 8ths Bb-Gb-Eb to A-F-D to G#-E-B to A-F-D. Harp II plays contrary motion 8ths Eb-Gb-Bb to D-F-A to B-E-G# to D'F'A. Harp II plays Bb grace note to Bb dotted quarter note, then A to G# to A notes. Harp IV plays that pattern given on Eb to D to B to D notes.

Bar 9 = E maj to Eb maj to B min to B dim (B/D/F).

Harp I plays descending triplet 8ths G#-E-B to G-Eb-Bb to F#-D-B to F-D-B, while harp III plays contrary motion B-E-G# to Bb-Eb-G to B-D-F# to B-D-F. Harp II plays G# grace note up to G# dotted quarter note, and then G to F# to F notes, while harp IV plays on B to Bb to B to B notes.

Bar 10 = G# min to C maj to G# min to G# min to C maj.

The next six bars thru Bar 15 were deleted in the final version. "Open" horns play *f* < *sff* on descending 8ths D#-B-G# up to E stopped and rinforzando dotted quarter note (followed by half bar value rests). After a quarter & 8th rest (first beat value), Fags play *ff* descending triplet 8ths E-C-G up to D# dotted quarter note (followed by a quarter & 8th rest). After a dotted half rest, clarinets play fortissimo D#-B-G# 8ths up to G# dotted quarter note decrescendo. *Sords* trumpets play *pp* < *ff* on G#/B/D# dotted quarter notes to G/C/E 8ths (followed by a quarter rest and dotted half note rest). After a dotted half note rest, muted trombones play D/G#/B/D# (Line 1 D-sharp) dotted quarter notes *pp* crescendo to E/G/C/E (e') 8ths (followed by a quarter rest). Tubas play Contra and Great octave registers of G# dotted quarter notes to G 8ths. On that 4th beat, all four harps are "A minor" playing a downward gliss from Line 1 E down to Contra octave E for harp I, C for harp II, A for harp III, and E for harp IV. This bar is marked as "x" below the tubas line.

Bar 11 = Repeat Bar 10 exactly.

Bar 12 = Eb maj to B min to Eb maj to Eb maj to B min.

Following in the pattern just given, horns play triplet 8ths G-Eb-Bb up to F# dotted quarter note. Fags play F#-D-B up to G dotted quarter note. Clarinets then play G-Eb-Bb 8ths up to F# note. Trumpets play Bb/Eb/F dotted quarter notes to B/D/F# 8ths (followed by rests). After a dotted half rest, the Pos play on Eb maj dotted quarter notes to B min 8ths. Etc. Harps are descending glissandi on "B minor."

Bar 13 = Repeat Bar 12.

Bar 14 = Repeat Bar 10.

Bar 15 = Repeat Bar 12.

Bar 16 = G# min to C maj to G# min to C maj.

The cue resumes as heard in the movie/cd original tracks following the pattern played by the harps in Bars 7-9. So harp I plays descending 8ths D#-B-G# to E-C-G, and so forth.

Bar 17 = F min to E min.

③ *Legato ass.*

Handwritten musical score for Clarinets and Harps. The score is written on multiple staves. The top section shows Clarinet parts (Cl 1, 2, 3, 4) and Bass Clarinet parts (Bcl 1, 2). The bottom section shows Harp parts (Harp I, II, III, IV). The music is in 4/4 time and features various chords and melodic lines. There are handwritten annotations such as 'pp', 'ppp', 'legato', and 'ass.' throughout the score. The bottom of the page has circled bar numbers 12 through 19.

Clarinets and bass clarinets are soli for four bars. Clarinets III & IV play *pp* on Ab/C quarter notes legato to G/B half notes. Clarinets I & II play the same but an octave higher. Bass clarinets play Ab/F quarter notes to G/E half notes.

Bar 18 = F min to A min.

Clarinets play Ab/C quarter notes to C/E half notes, while bass clarinets play Ab/F quarter notes to C/A half notes.

Bar 19 = Repeat Bar 17.

Bar 20 = D min to C aug (C/E/G#).

Clarinets play F/A quarter notes to E/G# half notes. Bass clarinets play F/D quarter notes to E/C half notes.

Bar 21 = F min to E min.

Harps are soli for four bars playing *ppp* arpeggiando chords. Harp I plays starting Line 1 Ab/Line 2 F/Ab/Line 3 C/Ab/Line 4 C quarter notes to G/E/G/B/G/B half notes. Harp II plays the same but an octave lower. Harp III plays the same but two octaves lower. Harp IV plays the same notes but three octaves lower.

Bar 22 = F min to A min.

Bar 23 = F min to E min.

Bar 24 = D min to C aug.

Bar 25 = D Dom 7th (D/F#/A/C).

Clarinets and bass clarinets are soli playing *pp* crescendo on D/F#/A/C (clarinets) and D/A whole notes for the bass clarinets.

Bar 26 = F# half-diminished 7th (F#/A/C/E).

Clarinets are soli playing F#/A/C/E whole notes >*ppp* held fermata.

Chord Frequency Results:

59% minor

34% major

2% minMaj 7ths

2% augmented

1% half-dim 7th

1% diminished

1% Dom 7th



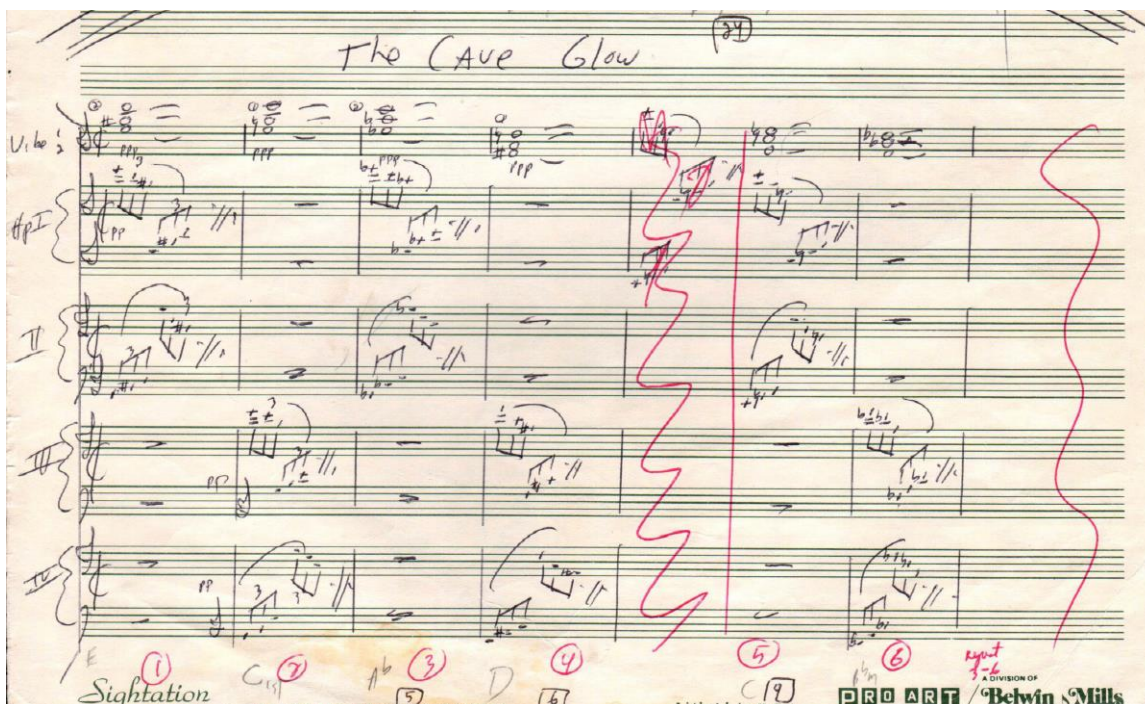
“The Cave Glow” R11/pt3 Cut time, 31 bars, 1:03, pages 65-66.

Bar 1 = E maj (E/G#/B).

Vibe II softly strikes *ppp* on Line 2 E/G#/B whole notes with the let vibrate extending curve lines. Harp I plays pp two sets of descending to ascending “3” triplet 8ths starting Line 3 E-B-G# to rising 8ths Line 2 E-G#-B (repeats these two figures one more time same bar). Harp II plays contrary motion figures of ascending to descending 8ths starting Line 1 E-G#-B to descending Line 2 E-B-G# (repeat figures same bar).

Bar 2 = C maj (C/E/G).

Vibe I softly strikes *ppp* on E/G/C (c’’) whole notes. Harp III plays descending triplet 8th notes Line 3 E-C-G (g’’) to ascending Line 2 E-G-C (repeat same



bar). Harp IV plays ascending triplet 8ths Line 2 E-G-C to descending 8ths starting Line 2 E-C-G (repeat same bar).

Bars 3-4 = Bars 1-2. However, in these deleted bars, vibe II plays rising triplet value quarter notes Line 2 E-G#-B and then vibe I in Bar 4 plays triplet value quarter notes Line 2 E-G-C (c''').

Bar 5 = Ab maj.

This bar and Bar 6 were not deleted. Vibe II sounds on Eb/Ab/C whole notes. Harp I plays descending Eb-C-Ab to ascending Eb-Ab-C (repeat same bar). Harp II plays ascending triplet 8ths Line 1 Eb-Ab-C to descending Eb-C-Ab.

Bar 6 = D maj (D/F#/A).

Vibe I sounds whole notes starting Line 1 F#/A/D (d''). Harp I descends on D-A-F# to rising D-F#-A, etc.

Bars 7-8 = Repeat Bars 5-6. Deleted bars. However, vibes plays triplet value quarter notes.

Bar 9 = C maj.

Vibe II sounds whole notes starting Line 1 G/C/E (e''). Harp I plays descending 8ths C-G-E to rising C-E-G.

Bar 10 = Bb min.

Vibe I strikes whole notes Line 1 F/Bb/Db. Harp I descends triplet 8ths Db-Bb-F to rising Db-F-Bb, etc.

Bars 11-12 = Repeat Bars 9-10. These deleted bars again have the vibes playing rising triplet value quarter notes.

Bar 13 = Eb maj. Vibe II strikes on G/Bb/Eb. Etc.

Bar 14 = D min. Vibe I strikes on D/F/A whole notes.

Bar 15 = C min (C/Eb/G).

Bar 16 = Bb min.

Bar 17 = D min.

Bar 19 = D min.

Bars 20-29 = Bars 1-10.

Bar 30 = Eb maj.

Bar 31 = C maj. Vibe I sounds Line 1 C/C/E (e'') whole notes held fermata.

After a half rest, vibe II sounds *ppp* Line 2 E/C (c'') half notes held fermata. Harp IV plays ascending triplet value quarter notes Line 1 G-C-E (e'') to G quarter note (followed by a quarter rest). Harp III also plays quarter notes (triplet value) Line 2 E-G-C (c'') to Line 3 E quarter note (followed by a quarter rest held fermata).

Chord Frequency Results:

71% major

29% minor

The image shows a handwritten musical score on aged paper. At the top left, there is a circled number '4' and the word 'moderato'. The title 'Time Passage' is written in the center. The score consists of five staves, each labeled with a Roman numeral (I, II, III, IV, V) and a bracket. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note at the bottom right reads 'Hand-rewritten by Bill W. W.'.

“Time Passage” R11/4 *Moderato* in Cut time. 13 bars, :39, page 67. Note that only four bars were used.

Bar 1 = Bb min (Bb/Db/F) to D min (D/F/A).

Vibe I softly strikes *ppp* on Line 2 Db/F/Bb half notes let ring (followed by a half rest). After a half rest, vibe II sounds Line 2 D/F/A half notes. Repeat vibes next bar. Harp III is *Arpeggiando* forte on half notes starting Contra octave Bb/Great octave F/Bb/small octave Db/F/Bb (followed by a half rest). Repeat next bar. After a half rest, harp IV is *arpeggiando* on Great octave D/F/A/small octave D/F/A. Repeat next bar.

Harp I is fortissimo, the top staff playing descending 8th note arpeggio figures starting Line 2 Bb-F-Db-Bb (followed by a half rest) while the bottom staff plays starting Line 2 Db-Bb-F-Db. After a half rest, harp II top staff plays Line 2 A-F-D-A (a') while bottom staff plays Line 2 D-A-F-D (d').

Bar 2 = Bb min to D min.

Harps I & II repeat the previous bar but an octave lower. As given harps III & IV and vibes repeat Bar 1.

Bar 3 = B min (B/D/F#) to F min (F/Ab/C).

Harp I top staff plays descending 8th notes Line 2 F#-D-B-F# (crossbeam connected) while bottom staff (also treble clef) plays Line 1 B-F#-D-B (b), followed by a half rest. After a half rest, harp II top staff plays Line 2 F-C-Ab-F (f') while bottom staff (treble clef) plays Line 1 Ab-F-C-Ab. Etc.

Bar 4 = B min to F min. Harps I & II play Bar 3 but an octave lower.

Bar 5 = A min (A/C/E) to C min (C/Eb/G).

Harp I top staff plays descending 8ths Line 2 E-C-A-E (e') while the bottom staff plays Line 1 A-E-C-A (a), followed by a half rest. After a half rest, harp III top staff plays Line 2 Eb-C-G-Eb and bottom staff plays Line 1 G-Eb-C-G (g). Etc.

Bar 6 = A min to C min. Harps I & II play Bar 5 but an octave lower.

Bar 7 = C# min (C#-E-G#) to A min.

Bar 8 = C# min to A min.

Bar 9 = Bb min to A maj (A/C#/E).

Bar 10 = Bb min to A maj.

Bar 11 = Bb min to D min.

Bar 12 = Bb min to D min.

Bar 13 = Bb min to D min. Harps I & II are *arpeggiando* in this end bar on the same notes played by harp III in Bar 1 (followed by a half rest). After a half rest, harps II & IV play the half notes rolled chord played by harp IV in Bar 1.

Chord Frequency Results:

92 % minor

8% major

“The Mushroom Forest” R12/1 *Lento assi* in C time. 46 bars, 2:40, pages 68-72. Bars 1-4 (about 18 seconds) were deleted, and also end Bars 41-46 (about 30 seconds). Track # 12 starting at 2:27.

Bar 1 = N/A.

The first twelve bars of this cue opens overall in the same manner as the earlier “Grotto” cue (successive quarter note pyramid layering of tones). Bass clarinet II plays *pp* on small octave Eb [written F] whole note tied to half note next bar. After a quarter rest, bass clarinet I plays small octave Bb dotted half note tied to dotted half note next bar. After a half rest, clarinet IV plays small octave Eb half note tied to whole note next bar. After a half and quarter rest, clarinet III plays F quarter note tied to whole note next bar and quarter note in Bar 3 (followed by rests).

Bar 2 = N/A.

The image shows a handwritten musical score on aged paper, titled "To Mushroom Forest". The score is for a woodwind and brass ensemble. The staves are labeled on the left: "CLARINETS" (with sub-labels "1" and "2"), "B CLS" (Bass Clarinet), "HRS" (Horns, with sub-labels "1" and "2"), "3 TRPS" (Trumpets), and "Vibes" (Vibraphone, with sub-labels "I" and "II"). The music is written in common time (C). The notation includes various note values (quarter, half, dotted half, whole), rests, and dynamic markings such as *pp* (pianissimo), *ppp* (pianississimo), and *cresc.* (crescendo). There are also some handwritten annotations like "sords" (sords) and "C" (C) in the trumpet part. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 8 at the bottom.

Clarinet II plays *pp* on small octave G whole note tied to half note in Bar 3. After a quarter rest, clarinet I plays Bb dotted half note tied to dotted half note next bar. After a half rest, muted horn IV plays *pp* on Line 1 Db [written Ab a P5 above] half note tied to whole note next bar. After a half and quarter rest, muted horn III plays F quarter note tied to whole note in bar 3.

Bar 3 = Bb min (Bb/Db/F).

Muted horn II plays the G whole note. After a quarter rest, horn I plays Bb dotted half note. After a half rest, *sords* "C" trumpets play Bb/Db/F (f') half notes *pp* crescendo.

Bar 4 = C maj (C/E/G).

Trumpets settle on Line 2 C maj whole note chords. Vibe I softly strikes *ppp* on Line 2 C/E/G whole notes let ring. After a half rest, vibe II plays Line 2 C/E/G half notes let ring.

Bar 5 = N/A.

Another four-bar pattern commences. Bass clarinet II plays *pp* on lowest D whole note tied to half note next bar. After a quarter rest, bass clarinet I plays A dotted half note tied to dotted half note next bar. After a half rest, clarinet IV plays small octave D half note tied to whole note next bar. After a half and quarter rest, clarinet III plays E quarter note tied to whole note next bar and quarter note in Bar 7.

Bar 6 = N/A.

Clarinet II plays *pp* on F# whole note tied to half note next bar. After a quarter rest, clarinet I plays A dotted half note tied to dotted half note next bar (followed by a quarter rest). After a half rest, horn IV plays middle C half note tied to whole note next bar. After a half & quarter rest, horn III plays E quarter note tied to whole note next bar.

Bar 7 = A min (A/C/E).

Horn II plays F# whole note. After a quarter rest, horn I plays A dotted half note. After a half rest, trumpets play *pp* crescendo on A/C/E half notes.

Bar 8 = B maj (B/D#/F#).

Trumpets settle on B/D#/F# whole notes decrescendo. Vibe I sounds ppp on same whole notes (let vibrate). After a half rest, vibe II sounds B maj half notes.

Bar 9 = N/A.

Another such four-bar pattern starts. Bass clarinet IV plays small octave F whole note tied to half note next bar. After a quarter rest, bass clarinet II plays middle C dotted half note tied to dotted half note next bar. After a half rest, clarinet plays I believe the F half note tied to whole note next bar. After a half & quarter rest, clarinet III plays G quarter note tied to whole note next bar and quarter note in Bar 11.

Bar 10 = N/A.

Clarinet II plays A whole note tied to half note next bar. After a quarter rest, clarinet I plays middle C dotted half note tied to dotted half note next bar. After a half rest, horn IV plays Eb half note tied to whole note next bar. After a half & quarter rest, horn III plays G quarter note tied to whole note next bar.

Bar 11 = C min (C/Eb/G).

Horn II plays A whole note. After a quarter rest, horn I plays Line 2 C [written G above] dotted half note. After a half rest, trumpets play Line 2 C/Eb/G half notes pp < .



Bar 12 = D maj (D/F#/A).

Trumpets settle on D/F#/A whole notes held fermata. Vibe I plays same. After a half rest, vibe II plays D/F#/A half notes held fermata.

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Mushroom Forest JTTCOTE

Handwritten musical score for "Mushroom Forest" by JTTCOTE. The score is written on 24 staves, organized into systems. The instruments listed on the left are: CLS, B.C.L., Fals, C.F., 12, 17, 34, 57, 12, 24, 2 Tr, T, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24. The score includes various musical notations, including notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including "Handwritten by Bill W. Rebold UCSB" and "Handwritten by Bill W. Rebold UCSB". The score is numbered 13 through 18 at the bottom, with corresponding page numbers 13, 14, 15, 16, 17, and 18. The publisher information at the bottom right includes "Litho'd in U.S.A.", "PRO ART PUBLICATIONS", and "A DIVISION OF Belwin-Mills Publishing Corp. CHICAGO, ILL. U.S.A.".

Handwritten musical score for "Mushroom Forest" by JTTCOTE. The score is written on 24 staves, organized into systems. The instruments listed on the left are: CLS, B.C.L., Fals, C.F., 12, 17, 34, 57, 12, 24, 2 Tr, T, 11, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24. The score includes various musical notations, including notes, rests, and dynamic markings. There are several handwritten annotations and corrections throughout the score, including "Handwritten by Bill W. Rebold UCSB" and "Handwritten by Bill W. Rebold UCSB". The score is numbered 13 through 18 at the bottom, with corresponding page numbers 13, 14, 15, 16, 17, and 18. The publisher information at the bottom right includes "Litho'd in U.S.A.", "PRO ART PUBLICATIONS", and "A DIVISION OF Belwin-Mills Publishing Corp. CHICAGO, ILL. U.S.A.".

Bar 13 = E maj (E/G#/B).

The cue shifts dramatically and sparkingly in the new tempo marking of *Molto Moderato* (in 2) in 6/4 time. Clarinets play the melody line *p* steady crescendo for two bars starting Line 1 B/E/G#/B half notes legato down to G#/B/E/G# quarter notes then back to G#/B/E/G# half notes legato to G#/B/E/G# quarter notes. Bass clarinets play *p* (*sost*) on small octave E/B dotted half notes tied to dotted half notes and tied to dotted half notes next bar (followed by a half & quarter rest). After a half & quarter rest, Fags I & II play (treble clef) G#/B dotted half notes tied to dotted half notes next bar & similarly tied to dotted half notes. Meanwhile, Fags III-IV ("k" tenor clef) play B/E (e') notes in that pattern. C. Fags play *p* decrescendo on Great octave E/B dotted half notes tied to dotted half notes (silent Bar 14). Pos I & II play *p* (*sost*) on B/E (e') dotted half notes thru half of next bar.. Pos III-IV play small octave E/G# notes. After a half & quarter rest, two tubas play Great octave E/B dotted half notes tied to full bar in Bar 14.

The keyed glock plays fortissimo descending quarter notes starting Line 2 B-G#-E-B (b') to ascending E to G#. Harp I plays *ff* descending 8th notes starting Line 3 B-G#-E-B-G#-E (e'') to rising B-E-G#-B-E-G#. Harp II plays contrary motion starting Great octave B-E-G#-B-E-G# to descending starting Line 1 B-G#-E-B-G#-E (e).

Bar 14 = E maj.

Clarinets continue the melody line on B/E/G#/B half notes legato down to G#/B/E/G# half notes up to same tones but as quarter notes. The glock plays descending quarter notes B-G#-E-B-G#-E (e'). Harp I plays staggered descending 8th notes B-G#-Line 3 E(e'')-B to G#-E-B-G# to E(e'')-B-G#-Line 2 E (e'). Harp II plays ascending notes Great octave B-E-G#-B (b) down again to E-G#-B-E (e') back down again to G#-B-E-G# (Line 1 G#).

Bar 15 = D min (D/F/A).

Clarinets play the melody pattern (as given earlier) on A/D/F/A down to F/A/D/F notes. Bass clarinets plays D/A dotted half notes tied to two more dyads. After a half & quarter rest, Fags play A/D/F/A dotted half notes tied to full bar next bar. C. Fags play Great octave D/A dotted half notes tied to dotted half notes. Pos play D/A/D/F (f'). After a half rest, tubas play D/A thru next bar. Instead of the glock, the vibes now play quarter notes. Vibe I plays *pp* descending notes starting Line 2 A-F-D (followed by rests) but vibe II takes over with rising quarter notes Line 1 A-D-F (f'). Harp II now plays (instead of harp I) on descending 8ths starting Line 3 A-F-F-A-F-D (all six notes crossbeam connected) down to rising 8ths Line 1 A-D-F-A-D-F (crossbeam connected). Harp IV plays contrary motion starting Great octave A-D-F-A-D-F (f') to descending A-F-D-A-F-D.

Bar 16 = D min.

Vibe I plays *ff* on A down to F quarter notes (followed by two quarter rests) but vibe II takes over on Line 2 D down to Line 1 A (followed by two quarter rests) but vibe I returns on Line 2 D up to F quarter notes. Etc.

Bar 17 = Bb min (Bb/Db/F).

Keyed glock returns on Line 2 F-Db-Bb-F (f') up to Bb-Db quarter notes. Harps I & II return on the same pattern given. Etc.

Bar 18 = Bb min.

Bar 19 = Gb maj (Gb/Bb/Db). Vibes return, and harps III & IV.

Bar 20 = Gb maj.

Mushroom Forest

Hand-copied by Bill Wacker

12
C 34
H 12
F 34
C 12

12
H 34
3 T 12
P 34
T 12
V 1 12
V 2 34
6L

II

III

IV

19 20 21 22 23 24

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

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Bar 21 = Eb maj (Eb/G/Bb). Glock & harps I & II return.

Bar 22 = Eb maj.

Bar 23 = C maj (C/E/G). Vibes and harps III & IV return.

Bar 24 = C maj.

Bar 25 = E maj

Same pattern overall starts in this bar but now the horns play the melody line instead of the clarinets. So Bars 13-24 equals Bars 25-36 for the harps/vibes/glock. Trumpets also join in the mix. So horns play exactly the same notes as the clarinets earlier, $p < f$. Three trumpets play $f > pp$ on B/E/G# dotted half notes tied thru half of next bar. After a half & quarter rest, clarinets play mf decrescendo on E/G#/B/E (e') dotted half notes tied thru next bar. Bass clarinets play E/B small octave notes thru next bar.

Bar 26 = E maj.

Bar 27 = D min.

Bar 28 = D min.

Bar 29 = Bb min.

Bar 30 = Bb min.

Bar 31 = Gb maj.

Bar 32 = Gb maj.

Bar 33 = Eb maj.

Bar 34 = Eb maj.

Bar 35 = C maj.

Bar 36 = C maj.

Bar 37 = Cb aug 7th (Cb/Eb/G/B).

In C time, the pyramiding layering sequence returns. Trpts play Line 2 Cb/Eb/G whole notes $f > pp$. Horns play G/Cb/Eb/G dotted half notes (followed by a quarter rest). Tuba II plays Contra octave B whole note. After a quarter rest, tuba I plays mf Great octave Eb dotted half note. C.Fag II plays Great octave B whole note tied to half note next bar. After a quarter rest, C. Fag I plays small octave Eb dotted half note tied to dotted half note next bar. After a half rest, Fag IV plays forte decrescendo on Great octave G half note tied to whole note next bar. After a half & quarter rest, Fag III plays B quarter note tied to whole note next bar.

Bar 38 = Cb aug 7th. Continue layering with bass clarinets and clarinets.

Bar 39 = Cb aug 7th.

After a half rest, trumpets play Cb/Eb/G half note pp crescendo. Muted horns play Cb/Eb/G/ half notes. After a half and 8th rest, the glock plays pp rising 8th notes Line 2 Cb-Eb-G.

Bar 40 = E maj (E/G#/B).

Trumpets settle on B/E/G# whole notes held fermata and decrescendo. Horns play similarly. Vibe I sounds Line 2 E/G# whole notes and vibe II Line 1 G#/B whole notes held fermata. The glock plays Line 2 G# quarter note (followed by rests). The rest of the cue was deleted including the bass clarinets in Bar 40 that was written to start another pyramid sequence. Bass clarinet II plays small octave E whole note tied to next bar, then II plays (after a quarter rest) B dotted half note tied to next bar. After a half rest, Fag IV plays D half note, then III plays F# quarter note, etc.

Bar 41 = N/A.

Bar 42 = B min (B/D/F#). Trumpets & horns play half note chords.

Bar 43 = Eb maj (Eb/G/B). Whole note chords by trumpets and horns.

Bar 44 = N/A.

Bar 45 = Bb min (Bb/Db/F). Trumpets & horns play half note (after a half rest).

Bar 46 = D maj (D/F#/A). Whole note chord held fermata.

Chord Frequency Results:

58% major

34% minor

8% aug 7th

“The Lizard” R12/pt3 *Largo* in C time. 7 bars, :30, page 73. Bars 5-6 were deleted. Instrumentation: 4 clarinets, 2 bass clarinets, Serpent (“Fag I” written underneath in parentheses), Deep Tam Tam.

Bar 1 = N/A.

The Tam Tam sounds pp a whole note (notated just below the bottom staff line) tied to whole note next bar. After a quarter rest, the “solo” Serpent plays p < ff Great octave Ab quarter note to A half note.

Bar 2 = N/A. Serpent repeats previous bar.

Bar 3 = N/A.

A handwritten musical score on aged paper for a piece titled "The Lizard". The score is written for five staves. The first staff is labeled "Largo" and "The Lizard". The second staff is labeled "Clarinet" and "3-4". The third staff is labeled "Bass Clarinet" and "3-4". The fourth staff is labeled "Serpent (Fag I)" and "p. ss". The fifth staff is labeled "Deep Tam Tam" and "p. ss". The score includes various musical notations such as notes, rests, and dynamic markings like "pp", "p", and "ff". There are also some handwritten annotations in red ink, including "1-2", "3-4", and "5-6". A circled number "30" is visible on the right side of the score.

Bass clarinets play p < > small octave D/A quarter notes to Eb/Bb quarter notes to D/A half notes.

Bar 4 = Clarinets play the same as bass clarinets in Bar 3 (which are now silent).

Bars 5-6 = Repeat Bars 3-4. Deleted bars.

Bar 7 = Ab maj (Ab/C/Eb).

Bass clarinets play pp Ab/C whole notes held fermata. Clarinets III-IV play small octave Eb/C (c') whole notes, and I-II play Ab/C (c') whole notes held fermata.

Handwritten musical score for "The Underworld Ocean" (Tanner/Herman). The score is in 12/8 time and features the following parts: Flute (Fl.), Clarinet (Clar.), Bassoon (Bcl.), Flute (Fg.), Clarinet (C. Fg.), Horn (Hr.), Trumpet (3 Tr.), Trombone (Tuba), Timpani (Timp I, Timp II), and Tuba (T.T.). The score includes various musical notations such as notes, rests, and dynamic markings. A handwritten note "Hand-copied" is visible in the middle of the score.

"The Underworld Ocean" R12/pt4 *Largo assi (molto sost e somber) (in 1)* in Cut time. 40 bars, 1:21, pages 74-76.

Bar 1 = N/A. The Tam Tam plays $pp < >$ a $tr^{\wedge\wedge\wedge\wedge}$ (trill) whole note.

Bar 2 = N/A. Timp II sounds crescendo-decrescendo on a whole note trill roll, and timp I rolls on D.

Bar 3 = N/A. The Tam tam returns on the whole note trill.

Bar 4 = B min (B/D/F#).

Pos are (*molto tenuto*) and *sempre pp* on whole note chords thru Bar 11. Here they play B/D/F#/B (b) whole notes. Tubas play Contra octave B and Great octave F# whole notes. Timps are trill rolled again (B/D).

Bar 5 = F# maj (F#/A#/C#).

Pos play starting Great octave A#/C#/F#/A# whole notes. Tubas play Contra and Great octave registers of F# whole notes. T.T. is trill.

Bar 6 = B min. Repeat Bar 4. Timps are rolled.

Bar 7 = A min (A/C/E).

Pos play starting small octave C/E/A/C (c') whole notes, while tubas play Contra and Great octave A whole notes. The T.T. is trill. These four bars are apparently played legato although not under the legato slur/curve. Instead there is a bracket

underneath the notes. So perhaps it's really meant to denote a phrase section, not a legato since that would mean a tremendous lung capacity for these players in this case!

Bar 8 = D min (D/F/A).

Pos play small octave D/F/A/D (d') whole notes, while tubas play Great octave D/A. Timps are rolled on A/D.

Bar 9 = F min (F/Ab/C).

Pos play C/F/Ab/C (c'), while tubas play FF/F whole notes. T.T. sounds.

Bars 10-11 = E min (E/G/B).

Pos play B/E/G/B (b) whole notes crescendo tied to whole notes decrescendo next bar. Tubas play Contra and Great octave E whole notes tied to next bar. Timps are trill rolled on E/B whole notes tied to half notes in Bar 11.

Bars 12-19 = Bars 4-11.

This time the Fags/C. Fags play the sequence exactly as played by the Pos/tubas. Sords horns I-II and then horns III-IV alternate bars with whole notes. In Bar 12, horns I-II sound p decrescendo on Line 1 F# [written Line 2 C# a perfect 5th interval above]. In Bar 13, horns III-IV play F#. In Bar 14, F# again by I-II. Then, in Bar 15, horns III-IV play E [written B above]. Horns I & II in Bar 15 play F whole note (same in Bar 17 by III-IV). In Bar 18, horns I & II play E whole note tied to next bar. In Bar 19, horns III-IV play E whole note.

Bars 20-27 = Bars 4-11.

Pos/tubas return, but also *sords* (muted) trumpets make an appearance in the timbre mix. Trumpets play mp on Line 1 D/F#B (B min 1st inversion) whole notes. In Bar 21, they play F#/A#/C# to (Bar 22) F#/B/D again, and then (Bar 23) A/C/E. In Bar 24, trumpets play F/A/D (d'') to (Bar 25) F/Ab/C to (Bar 26) E/G/B tied to next bar.

Bars 28-35 = Bars 4-11.

This time the clarinets and bass clarinets play the sequence pattern. Bass clarinets play B [written C#] whole note down to (Bar 29) F# to (Bar 30) D to (Bar 31) E. Then F to (Bar 32) Ab to (Bar 34) B down to (Bar 35) E whole note. Clarinets play F#/B/D/F# whole notes to (Bar 29) F#/A#/C#/F#, and so forth.

Bar 36 = F min.

Pos play small octave C/F/Ab/C (c') whole notes crescendo legato to next bar. Bass clarinets play small octave F. The Tam tam sounds p let vibrate a whole note.

Bar 37 = E min.

Pos settle forte on B/E/G/B (b) whole notes, bass clarinets on E, and tubas now play on Contra and Great octave E whole notes decrescendo. The tims are rolled on E/B whole notes.

Bar 38 = F min.

Horns (bass clef) sound *fff* on Contra octave F [written Great octave C] whole notes held fermata. C. Fags play Great octave C/Ab, and Fags play Great and small octave Ab/C whole notes, held fermata.

Chord Frequency Results:

87% minor

13% major

“The Dimetroden’s Attack” R13/1 *Grave* in C time. 63 bars, 4:07, pages 77-81. Quarter note = 60.

Bars 1-63 = N/A.

I will not go into detail with this cue since there is again a long-drawn layering effect here (principally full organ & four Hammond Organs) as well as cluster notes played by 8 timpani. Pos play *fff* on Great octave E half note tied to 8th note (followed by an 8th & quarter rest). Tubas play the same but Contra octave E. The full organ middle staff plays ff on Great octave E to F half notes (repeated next bar) to (Bar 3) Gb to F half notes to (Bars 4-5) repeat of Bars 2-3, etc. The bottom staff plays Great octave E whole note tied thru Bar 15. After a half rest, the bottom staff of H.O. I plays Great octave F half note tied to whole notes thru Bar 15 and half note in Bar 16. The middle staff of H.O. I in Bar 2 plays as the F.O. middle staff. Etc. After a half rest, bass clarinets play f < > small octave F to Gb 8th notes to F quarter note (repeat thru Bar 4). After a half rest, the serpent plays Great octave F half note f < > thru bar 4. After a half rest, Fags and C. Fags play Great octave F-Gb 8ths to F quarter note (repeat thru Bar 4). Timp VIII is trill rolled on Great octave E whole note. After a half rest, timp VI is rolled on F half note tied to half note next bar. Etc.



“The Snow” R13/pt 2 *Lento* in C time. 10 bars, :36, page 82. Instrumentation: 6 muted violins I, and 6 muted violins II. We again hear the “Lovers” theme played in five previous cues.

Bar 1 = F maj (F/Ab/C).

Violins II (bottom staff) plays Line 1 A whole note tied to whole note next bar. The top staff plays fingered trem between Line 2 E to F half notes (repeated figure same bar and repeat Bar 2). After a quarter rest, violins I top staff plays Line 3 E up to A down to G quarter notes crescendo. The bottom staff plays Line 3 E down to C to Line 2 B quarter notes.

Bar 2 = F maj.

Violins I top staff plays Line 3 C dotted half note up to E quarter note. The bottom staff plays Line 2 A down to E up to F to G quarter notes.

Bar 3 = F maj.

Violins II switch positions (bottom staff now plays the fingered tremolos, etc). Top staff plays Line 3 C to E quarter notes to A dotted quarter note to E 8th, while the bottom staff plays Line 2 A to B quarter notes to Line 3 E dotted quarter note to C 8th.

Bar 4 = D min.

Top staff violins II are fingered trem between half notes F-A played 2X, while the bottom staff plays Line 2 D whole note. Top staff violins I play Line 3 E quarter note to D dotted half note tied to quarter note next bar. The bottom staff plays Line 3 C to B down to F up to A quarter notes. The bottom staff plays the D min (D/F/A) combined tonality, but if you include the initial C/E quarter notes of violins I, conceivably you have D min 9 (D/F/A/C/E). On the second quarter note beat, you still have D/F/A, but now B/D of the violins. Conceivably, you have the B half-diminished 7th (B/D/F/A).

Bar 5 = D half-dim 7th (D/F/Ab/C).

The bottom staff of violins II plays D-F fingered trem figures, while the top staff plays Line 2 C whole note. The bottom staff of violins I play Line 2 Ab whole note. The top staff plays that Line 3 D quarter note tied as mentioned, and then D-F-D quarter notes.

Bar 6 = Unsure. Perhaps B dim 7th (B/D/F/Ab).

My notes are unclear here. I believe top staff of violins II play fingered trem of B-D half notes, and bottom staff plays Ab whole note. The top staff of violins I play B dotted half note to D quarter note. The bottom staff plays Line 2 D-F-D-F quarter notes.

Bar 7 = A min (A/C/E). Bottom staff of violins II play fingered trem of C-E half notes, while the top staff plays Line 1 A whole note. The bottom staff of violins I play Line 2 E-A-C-E quarter notes, while top staff plays Line 3 C-E-A-E quarter notes.

Bar 8 = N/A.

Poco rall, fingered trem of B-D half notes (top staff II) and A whole note (bottom staff). Top staff of violins I play Line 3 E quarter to D dotted half note tied quarter note next bar. The bottom staff plays C-B-F-A. temporarily you hear in the 3rd beat the B half-dim 7th again (b/D/F/A).

Bar 9 = N/A.

Ab whole note played by top staff of violins I, and fingered trem between B-D of the bottom staff. Bottom staff of violins I play Ab whole note Line 2. The top staff plays D-F-B quarter notes.

Bar 10 = N/A.

Violins I play Ab/C (c'') whole notes held fermata. The bottom staff plays Ab/C (c'') whole notes.

Chord Frequency Results:

44 % major

28 % minor

28 % half-dim 7th

“Magnetic Storm” R13/pt 4 *Vivo* in Cut time. 25 bars, :26, pages 83-4.

Bars 1-4 = Eb min (Eb/Gb/Bb) and C maj (C/E/G).

A polychord is played simultaneously of these two chords. Horns play sffp < on Line 1 Eb/Gb/Bb (horns I & II play top note Bb) whole notes tied to whole notes thru Bar 4 (fortissimo in Bar 3 and then decrescendo). “C” trumpets play Line 2 C/E/G whole notes thru Bar 4. Vibe I strikes sff let vibrate on Line 2 C/E/G whole note, while vibe II plays Line 1 Eb/Gb/Bb. Susp cymbals (small) III-IV play whole note tremolos. H.O. I top staff plays Line 2 C/E/G whole notes thru Bar 4, while the bottom staff plays Line 1 Eb/Gb/Bb. H.O. II bottom staff plays Great octave Eb/Gb/Bb and small octave C/E/G quarter note triads (followed by a quarter & half rest). Bottom staff H.O. IV plays small octave Eb/Gb/BB, and top staff Line 1 C/E/G quarter note triads (followed by rests).

Bars 4-7 = F# maj (F#/A#/C#) and E min (E/G/B).

Overlapping the decrescendo tonalities of the previous bars, Pos and tubas inject new triadic tonalities. Pos III-IV play Line 1 C#/E (e') whole notes tied thru Bar 7. Pos I & II (top staff with the “k” tenor clef) play F#/A# whole notes. Tubas play small octave F#/A# whole notes thru Bar 7. Vibe I strikes Line 2 E/G/B whole notes, while vibe II strikes F#/A#/C#. Susp cymbals I & II (large) play trem notes thru Bar 7 pp < ff >. H.O. III top staff plays Line 1 E/G/B whole notes thru Bar 7, while the bottom staff plays small octave F#/A#/C#. Etc.

Bars 7-9 = G# min (G#/B/D#) and A min (A/C/E).

Again overlapping the previous decrescendo tonalities, horns return to play A/C/E whole notes tied thru Bar 9 (three bars now instead of four). Trumpets play G#/B/D# whole notes thru Bar 7. Etc.

#11 1914
Magnetic Storm

Vivo

Hand copied by Bill Warchel

Set 1

① ② ③ ④ ⑤ ⑥ ⑦

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES) Litho'd in U.S.A.

Bars 9-11 = Eb min and E min. Pos and tubas return.
 Bars 11-13 = Eb min and C maj. Horns & trumpets again.
 Bars 13-14 = F# maj and E min.
 Bars 15 = G# min and A min. Trumpets/horns/vibes play only. Horns play A min whole note chord tied to half notes next bar, etc.
 Bar 16 = E min and Eb min.
 While overlapping the horns & trumpets, all woodwinds play respective whole note chords tied to half notes next bar.
 Bar 17 = Eb min and E min. Half note chords of the woodwinds.
 Bar 18 = Eb min and E min. Whole note chords of the woodwinds. C. Fags play Great octave E/G, Fags play B/Eb/Gb/Bb (Great octave B-flat), bass clarinets on small octave E/G, clarinets on B/Eb/Gb/Bb.
 Bar 19 = A min and G# min to Ab min (Ab/Cb/Eb) and G min (G/Bb/D).
 Pos and tubas are soli in Bar 19. Tubas play A/C (c) half notes to Ab/Cb half notes tied to whole notes in Bar 20. Pos play E/G#/B/D# half notes to Eb/G/Bb/D half notes tied to whole notes next bar.
 Bar 20 = Unclear. E minor played by clarinets.
 After a half rest, bass clarinets play Gb/Bb half notes. Clarinets play p > on small octave E/G/B.
 Bar 21 = A min and G# min. Eb min whole notes played by clarinets. Bass clarinets play G/B whole notes. After a half rest, C. Fags & Fags play the A min and G# min half note chords.
 Bar 22 = Ab min and G min. Whole note chords played by Fags & C. Fags. In Bars 22-23, clarinets & bass clarinets repeat Bars 20-21. In Bars 23-24, the Fags/C.Fags repeat Bars 21-22.
 Bars 24-5 = Fb maj 7th (Fb/Ab/Cb/Eb). Pos play half note chords to whole note chords held fermata in Bar 25. I believe tubas play Ab/Cb (but my notes are unclear here).

Chord Frequency Results:

74% minor
 24% maj
 2% maj 7th

“The Whirlpool” R13/4A *Molto Allegro* in C time. 40 bars, 1:21, pages 85-88.

Bars 1-40 = N/A. Timps play fortissimo on Great and small octave D dotted half note trill rolls (followed by a quarter rest). Tam Tam I sounds forte a whole note (after a quarter rest, T.T. II sounds a dotted half note). After a quarter rest, bass clarinets and clarinets play fortissimo small octave Eb-Fb-Eb legato quarter notes (repeat next bar). After a quarter rest Fags and C. Fags play Db-B-Db Great octave quarter notes (repeat next bar). Horns I-II play Eb-Fb=Eb, and horns III-IV play Db-C-Db quarter notes (repeat next bar). After a quarter rest, Pos sound I believe C/E small octave quarter notes to unclear 8ths. Etc etc. Basically cluster notes of C-D-Eb-E are played. The organ

pedal plays fff the Great octave D whole note tied thru Bar 28. H.O. I plays, after a half rest, plays half note tremos starting Great and small octave Db to Eb half notes (repeat thru Bar 6). H.O. II plays tremolos on C to E half notes. Etc.

“The Beach” R 13/pt 5 *Lento assf* in C time. 14 bars, 1:20, page 89.

Instrumentation: 4 clarinets, 2 bass clarinets, 4 Fags, 2 C. Fags, 4 horns, 3 “C” trumpets.

Track #15, starting at 1:35.

Bar 1 = N/A.

Muted trumpet I plays *sff* decrescendo on Line 2 D dotted half note (followed by a quarter rest). Trumpet II plays Line 2 D half note (followed by a half rest). Trumpet III plays the D quarter tied to 8th notes (followed by rests). After a quarter rest, stopped horns play on Line 1 Ab/C quarter notes to G/B half notes.

Bar 2 = N/A.

Trumpets play Line 1 (octave lower than the previous bar) D notes in the pattern just given. After a quarter rest, stopped horns play G/B small octave quarter notes to Gb/Bb half notes.

Bar 3 = N/A.

Clarinets play *sff* decrescendo on small octave D dotted half notes (followed by a quarter rest). After a quarter rest, bass clarinets play Ab/C (c') quarter notes to G/B half notes.

Bar 4 = N/A.

C. Fags play *sff* > on Great and small octave registers of D dotted half notes (followed by a quarter rest). After a quarter rest, Fags play E/G# quarter notes legato to F/A half notes.



Bar 5 = N/A. Clarinets play D dotted half notes. After a quarter rest, bass clarinets play G/B quarter notes to Gb/Bb half notes.

Bar 6 = N/A. Clarinets again sound D dotted half notes. After a quarter rest, Fags now play E/G# quarter notes to F/A half notes.

Bar 7 = N/A. *Sords* horns sound Line 1 D [written A above] notes *sf* > (dotted half for I-II, and half notes for III-IV). After a quarter rest, clarinets and Fags play F/A quarter notes to Gb/Bb half notes.

Bar 8 = N/A. Trumpets now in cup mutes play the Bar 1 pattern on Line 2 D notes. After a quarter rest, horns play forte decrescendo on F/A quarter notes to E/G# half notes.

Bar 9 = N/A. Clarinets I-II play forte on Line 1 D dotted half note (followed by a quarter rest). After a quarter rest, clarinets III-IV play F/A small octave quarter notes to E/G# half notes.

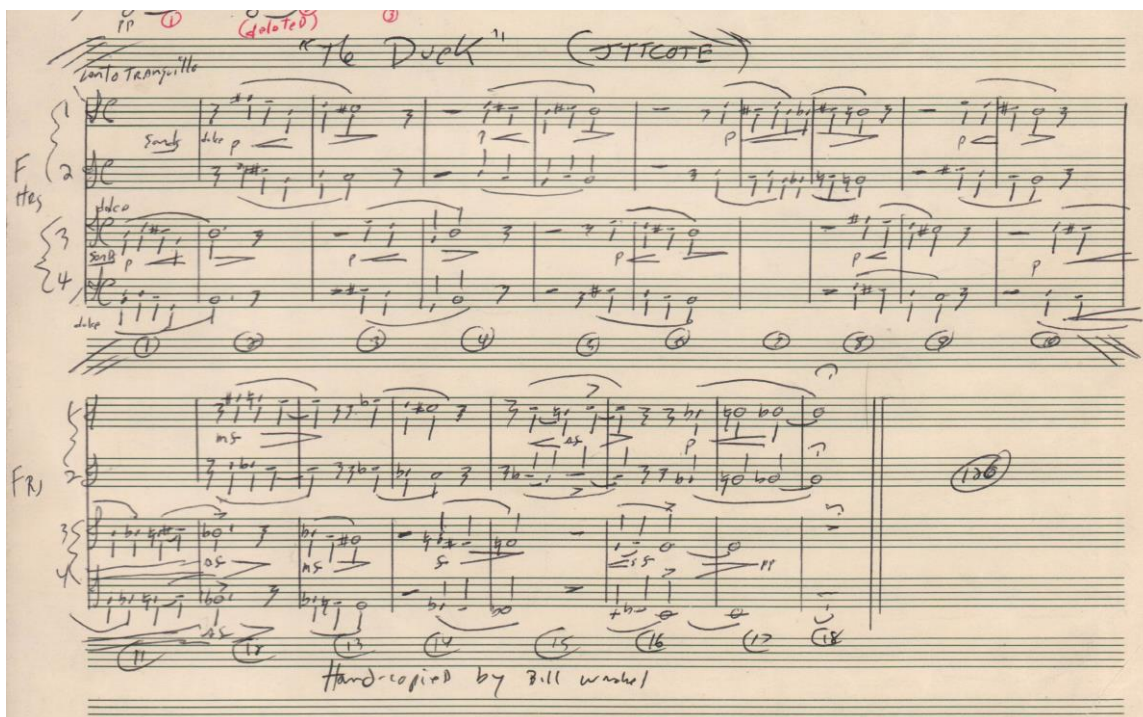
Bar 10 = N/A. Clarinets I-II play mf > small octave D dotted half notes. After a quarter rest, bass clarinets play E/G# quarter notes to F/A half notes.

Bar 11 = N/A. Fags III-IV play mf decrescendo Line 1 D dotted half notes. After a quarter rest, Fags I-II play small octave F/A quarter notes to Ab/C (c') half notes.

Bar 12 = N/A. Fags III-IV play small octave D dotted half note. After a quarter rest, Fags I-II play Great octave F/A quarter notes to Gb/Bb half notes.

Bar 13 = Clarinets I & II play mf Line 1 and small octave D dotted half notes respectively. After a quarter rest, clarinets III-IV play F/A quarter notes to Gb/Bb half notes.

Bar 14 = N/A. Clarinets I & II play p decrescendo on F/A small octave whole notes held fermata.



“The Duck” R13/6-14/1 *Lento tranquillo* in C time. 18 bars, 1:26, page 90.
Instrumentation: Four *Sords* (muted) horns.

Bar 1 = N/A.

Muted horns III & IV play *dolce p* crescendo on Line 1 quarter note combined dyads. Horn II plays E-G-F# down to middle C quarter notes. Horn IV plays middle G-E-D-A (a or small octave a) quarter notes.

Bar 2 = Horns II-IV settle on C/E dotted half notes decrescendo, followed by a quarter rest. After a quarter rest, horn I plays B-A-E quarter notes *p* crescendo, while horn II plays G-F#-middle C quarter notes.

Bar 3 = N/A. Horn I plays G quarter note to F# half note (followed by a quarter rest), while horn II plays E quarter to D half notes. After a half rest, horn III plays A to G quarter notes, while horn IV plays F# to E quarter notes.

Bars 4-18 = N/A.

“The Count’s Death” R14/pt 2 *Lento (molto sost. e intenso)* in C time. 34 bars, 2:30, pages 91-93. Track #16 starting at 1:41.

Bar 1 = N/A.

Stopped horns play forte decrescendo on small and Line 1 C dotted half notes tied to 8th notes (followed by an 8th rest). Repeat thru Bar 4. After a quarter rest, clarinets and bass clarinets play *p* < > small octave Ab-F#-G legato quarter notes. In Bar 2, after a quarter rest, they play G-Eb-F quarter notes, and F-D-Eb quarter notes in Bar 3. In bar 4, after a quarter rest, clarinets play Eb half notes tied to quarter notes, while bass clarinets play Eb up to middle C down to D quarter notes.

Bar 5 = N/A.

Handwritten musical score for "No Count's Death" (dated 1/1/77). The score is for a full orchestra and includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tr.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), and Double Bass (D.B.). The score is marked with various dynamics (p, mf, f, ff, ppp, fff) and articulation marks (accents, slurs, staccato, etc.). The tempo is marked "Allegro". The score is divided into measures, with measure numbers 1 through 11 indicated at the bottom. The score is handwritten and includes a red bracketed note: "Hand-copied by Bill W. (1/1/77)".

Tubas play mf > on Great and small octave C dotted half notes tied to 8ths (followed by an 8th rest). After a quarter rest, Fags III-IV play small octave Ab-F#-G quarter notes p < >, while Fags I-II (in “k” tenor clef) play Line 1 Ab-F#-G quarter notes.

Bar 6 = N/A.

Clarinets and bass clarinets play mf > on small octave Eb dotted half notes tied to 8ths. After a quarter rest, Fags play G-Eb-F quarter notes.

Bar 7 = N/A. Tubas sound on Great and small octave F notes. After a quarter rest, Fags play F-D-Eb quarter notes.

Bar 8 = N/A. Clarinets & bass clarinets on G notes. After a quarter rest, Fags on Eb-C-D quarter notes.

Bar 9 = N/A. Open Pos play mf > on small octave and Line 1 C dotted half notes tied to 8ths. Repeat thru Bar 12. After a quarter rest, clarinets play p < f on small octave Ab-F# 8ths (crossbeam connected) to G-Eb 8ths to F tenuto quarter note. Bass clarinets play Ab-G-F quarter notes.

Bar 10 = N/A. After a quarter rest, clarinets and again bass clarinets now play quarter notes F-Eb-D. After a quarter rest, Fags (now all bass clef) play F-D 8ths to Eb-C 8ths to D tenuto quarter note. Fags III-IV play octave lower on Great octave registers.

Bar 11 = N/A. After a quarter rest, clarinets and bass clarinets play Eb to D quarter notes (followed by a quarter rest). After a quarter rest, Fags play Eb-C 8ths to D-Bb 8ths to Ab tenuto quarter notes.

Bar 12 = N/A. Bass clarinets/Fags/C. Fags play various notes. This bar was deleted.

Bar 13 = F# dim 7th (F#/A/C/Eb) to B dim 7th (B/D/F/Ab). Located at 2:25.

The bass drum sounds forte > a *tr* whole note. Timp II sounds ff > the Great octave C *tr* whole note. Tuba II plays ff on the Great octave C whole note decrescendo. After a quarter rest, the horns play *sff* > on F#/A/C/Eb half notes legato to F/Ab/B/D quarter notes (B dim 7th 2nd inversion).

Bar 14 = Repeat Bar 13. Except that the horns play the chords p < ff. Also, timp I now sound the small octave C trill roll p < f (timp II is silent this bar, and also the bass drum). Moreover, Pos play the same notes as the horns. The bass clarinets also sound middle C whole note.

Bar 15 = D# dim 7th (D#/F#/A/C) to G# dim 7th (G#/B/D/F).

Timp II and bass drum repeats Bar 13. After a quarter rest, horns plays A/C/D#/F# half notes (D# dim 7th 2nd inv) to G#/B/D/F quarter notes. Fags play the Great octave C whole note *sff* decrescendo.

Bar 16 = Repeat Bar 16. Here the Pos join in with the horns. The bass clarinets again play the C whole note. Timp I repeats Bar 14. Etc.

Bar 17 = D half-dim 7th (D/F/Ab/C) to B dim 7th.

Fags & C. Fags play Great octave G whole notes *sff* >. Tubas play the Contra octave G notes. Timp II is trill roll on G whole note ff >. The bass drum and Tam Tam sounds as well. After a quarter rest, horns II-III-IV sound D/F/Ab dotted half notes, while horn I sounds the C half note to B quarter note. With the B quarter note we have the B dim 7th 1st inversion (D/F/A/B).

Bar 18 = Repeat Bar 17. This time the Pos play the pattern played by the horns in the previous bar. Timp I is trill rolled on small octave D whole note p < f > p. Tubas play Great octave G whole note. Clarinets and bass clarinets play small octave D whole notes pp < f >.

Bar 19 = N/A.

Following the pattern given in the beginning bars, we find stopped horns playing forte decrescendo on small octave and Line 1 C dotted half notes tied to 8th notes (followed by an 8th rest). Repeat thru Bar 22. Muted trumpets play Line 1 and Line 2 C notes (repeat next three bars as well). After a quarter rest, bass clarinets/Fags/C. Fags play *sff pesante* on Ab rinforzando 8th (followed by an 8th rest) to F# rinforzando 8th (followed by an 8th rest) to G rinforzando 8th (followed by an 8th rest).

Bars 20-22 = N/A. After a quarter rest, the woodwinds mentioned play the pattern on G to Eb to F rinforzando 8ths to (Bar 21) D-F-Eb to (Bar 22) Eb-C-D.

Bar 23 = N/A.

Tubas sound ff > on Great and small octave C whole notes. After a quarter rest, trumpets and horns play Ab to F# to G rinforzando 8ths (with the 8th rests between each note).

Bar 24 = N/A. Tubas are silent but Pos I-II-III play f > on small octave Eb whole notes (Pos IV Great octave Eb). Horns & trpts play G-Eb-F rinforzando 8ths.

Handwritten musical score for a brass band. The score includes staves for Clarinet (Cl), Bass Clarinet (B.C.), Fagot (Fag), Cornet (C.F.), Horn (Hr), Trumpet (Tpt), Tuba (Tuba), and Timp. The score is written in a handwritten style with various musical notations, including notes, rests, and dynamic markings. A red handwritten note at the bottom reads "Hand-repiped by Bill Wreghel".

Bar 25 = N/A. Tubas return on F whole notes. Horns & tpts play F-D-Eb 8ths as given.

Bar 26 = N/A. Pos return on G whole notes. Horns & tpts play Eb-C-D 8ths.

Bar 27 = F# dim 7th to B dim 7th.

Timp II is trill rolled on Great octave C whole note. Tubas on G.O. C as well. Bass drum and Tam Tam sounds ff. After a quarter rest, Pos and horns play F#/A/C/Eb half notes to F/Ab/B/D quarter notes. Interestingly, trumpets and clarinets play F#/A/C half notes to F/Ab/Cb quarter notes. So we find the enharmonic Cb for the B notes played by the horns and Pos.

Bar 28 = Repeat Bar 27. But trpts and clarinets play A/C/Eb to Ab/Cb/D. Fags and C. Fags sound Great and small octave C whole notes.

Bar 29 = D# dim 7th to G# dim 7th.

Bar 30 = Repeat Bar 29.

Bar 31 = D half-dim 7th to B dim 7th. See Bar 17 pattern.

Bar 32 = Repeat Bar 31.

Bars 33-4 = F# dim 7th. Timps play Great and small octave C grace note sff to C quarter note. Bass drum sounds a quarter note. The Tam Tam sounds a whole note. After a quarter rest, altri orchestra plays the F# dim 7th dotted half notes tied to whole notes held fermata next bar. Timps sound in Bar 34 on the C whole note trill roll.

Chord Frequency Results:

84% dim 7ths

16% half-dim 7ths

“The Lost City” R14/pt 3 *Molto Moderato* in 4/2 time. 14 bars, :30, page 94.

Bar 1 = Gb aug (Gb/Bb/D) to B dim (B/D/F).

The organ plays ff > on Bb/D/Gb (Line 1 G-flat) whole notes to B/D/F whole notes. The pedal plays Bb to B. Tam Tam I sounds a double whole note forte let vibrate. Two bass drums are trill rolled on double whole notes sff >.

Bar 2 = Gb aug to B dim.

The organ is silent, but the four H. organs play the notes given. Tam Tam II sounds.

Bars 3-4 = Fb aug (Fb/A/Cb) to C maj (C/E/G). See pattern in Bars 1-2.

Bars 5-6 = F/A#/C (?) to D min (D/F/A).

Bars 7-8 = F maj (F/A/C) to D/Fb/A (?).

Bars 9-10 = Bars 7-8.

Bar 11 = D/Fb/A

Bar 12 = F maj.

Bar 13 = D/Fb/A to F maj.

Bar 14 = F maj.

Chord Frequency Results:

47% major

21% dim

21% aug

11% minor

(w) *molto moderato*
(♩ = 120)

The Lost City

Organ
Pedal

H.O. I
Pedal

H.O. II
Pedal

H.O. III
Pedal

H.O. IV
Pedal

T.T.
H.

Ban. Dr.
I
II

Sightings BRAND No. 10 (PLAIN SCORE-24 STAVES)

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[Hand-copied by Bill Wrench]

⑧ ① *Largo e Lontano* $\text{♩} = \text{♩}$ Atlantis solo

Hand-copied by Bill Wexel

“Atlantis” R14/pt3 *Largo e Lontano* in Cut time (4/2 time for four vibes). 54 bars, 3:32, pages 96-100.

Bar 1 = F min (F/Ab/C) and A min (A/C/E).

All H. organs are played “manual only.” H.O. I top staff plays *sempre pp* (*molto legato*) Line 2 E/Line 3 C/E whole notes tied to half notes next bar. The bottom staff plays Great octave A/small octave E/A whole notes tied to half notes next bar. H.O. II top staff plays Line 2 C/E, bottom staff on small octave E/A. H.O. III top staff plays E/C (c’’) and bottom staff plays A/E (e). H.O. IV top staff plays E/C/E (e’’) while the bottom staff plays A/E/A (a). After a half rest, vibe III plays ppp on Ab/C/F (f’’) half notes let vibrate.

Bar 2 = G maj (G/B/D) and A min.

Vibe IV sounds the A/C/E (e’’) whole notes let vibrate.. H. organs play collectively the G maj half note tones.

Bar 3 = A min and F min.

Bar 4 = G maj and A min.

Bar 5 = A min to G maj.

Bars 6-7 = A min.

Organs play the A minor tones. After a half rest, vibe I plays *sempre pp* on Line 2 D to E to F half notes to (Bar 7) E whole note to D-C-D-E quarter notes.

Bar 8 = G maj.

Organs on G maj. Vibe I plays D whole note to “3” triplet value half notes C-D-F.

Bars 9-10 = A min.

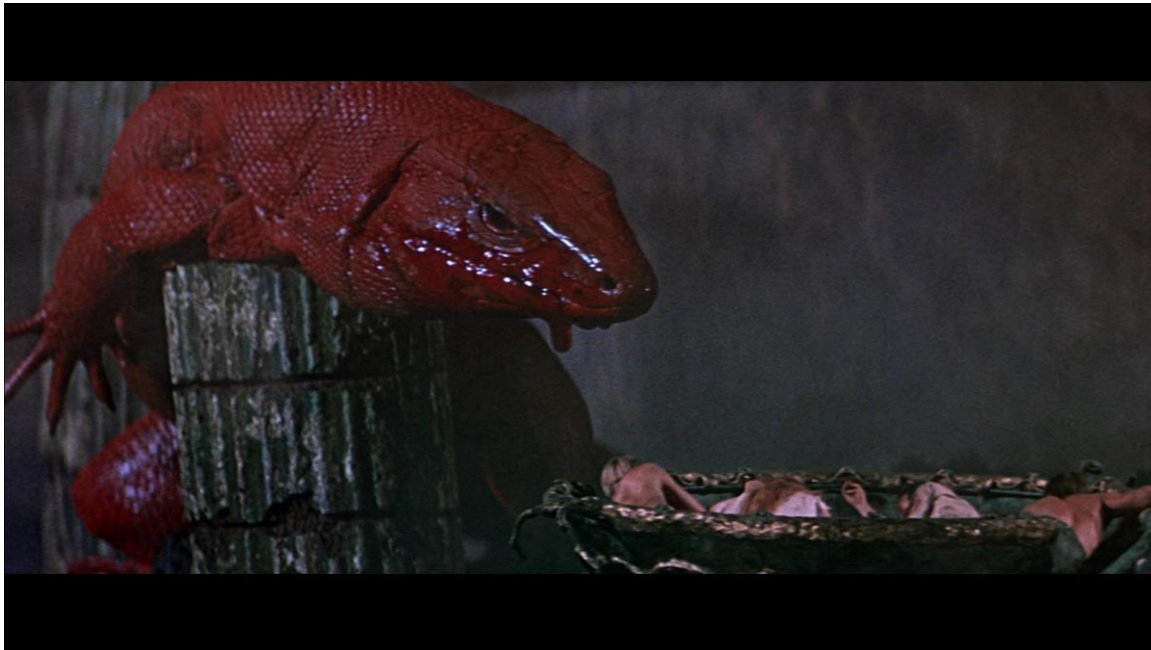
Vibe I settles on Line 2 E double whole note (let vibrate). After a half rest, vibe II plays Line 1 A to B to Line 2 C half notes to (Bar 10) B whole note to A-G-A-B quarter notes.

Bar 11 = F maj (F/A/C).

Organs on F major whole notes. Vibe II plays Line 1 A whole note to G-A-C-B quarter notes.

Bar 12 = A min and F min. Vibe II settles on Line 1 A double whole note. After a half rest, vibe III sounds Ab/C/F half notes. Organs play A min whole notes tied to half notes next bar.

Bars 13-54 = Etc etc. I do not care anymore to continue with the steady, predictable passages. In Bar 32, the organs play the Bb maj (Bb/D/F) tonality for the first time. There is roughly a 65% minor to 35% major chord ratio.



Handwritten musical score for a woodwind ensemble. The score is written on ten staves, with the following parts labeled on the left:

- 1st Flute** (Staff 1): Includes a key signature change to one sharp (F#) and a tempo marking of *Allegro*. The staff contains a single measure with a whole note.
- B.C. Flute** (Staff 2): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.
- Saxophone** (Staff 3): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.
- Flute** (Staff 4): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.
- Clarinet** (Staff 5): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.
- Tuba** (Staff 6): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.
- Low Tuba** (Staff 7): Includes a key signature change to one sharp (F#). The staff contains a single measure with a whole note.

The score is written in a single system, with the key signature change to one sharp (F#) indicated at the beginning of each staff. The tempo marking *Allegro* is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

“The Giant Chameleon” R14/4. *Grave* in C time. 11 bars, :45, page 101.

Bar 1 = Bb minMaj 7th (Bb/Db/F/A).

Fags II-III-IV play Bb/Db/F (F or Great octave F) dotted half notes tied to 8ths (followed by an 8th rest). After a quarter rest, the Fag I player puts aside the Fag for the Serpent and plays “solo” on Great octave A half note sf crescendo to Bb rinforzando 8th *sf* (followed by an 8th rest). C. Fags play on Bb/F notes as given for the other Fags. The large Tam Tam sounds mp a dotted half note.

Bar 2 = Bar 1.

Bar 3 = Unclear. Tubas play Contra octave G/B to Ab/C half notes. Bass clarinets play small octave Eb/Gb to E/G half notes.

Bar 4 = Bar 3.

Bar 5 = Bb min (Bb/Db/F). See Bar 1 but the Serpent plays Bb half note to A rinforzando 8th. Temporarily (8th note duration) we again hear the Bb minMaj 7th.

Bar 6 = Bar 5.

Bars 7-8 = Unclear. Similar to Bars 3-4. Tubas now play Ab/C to G/B, and bass clarinets play E/G to Eb/Gb.

Bars 9-10 = Bb min. Serpent plays B half note to Bb 8th.

Bar 11 = N/A. Tubas on Gb/Bb whole notes held fermata, and bass clarinets on F/A whole notes.

“The Fight With The Chameleon” R15/1 *Allegro Feroce* in C time. 25 bars, about 54 seconds, pages 102-3.

Minor-Major seventh dominated cue. I will not go into great detail here either. However, the cue opens in a similar manner to the previous cue. Mid-way Bar 15 at about :29, the tubas and then Pos are prominent playing overlapping parallel minMaj 7th chords. We first hear the Eb minMaj 7th (Eb/Gb/Bb/D) half note chord to (Bar 16 for the Pos) D minMaj 7th (D/F/A/C#) to C# minMaj 7th (C#/E/G#/B#) to (Bar 17) C minMaj 7th (C/Eb/G/B) to B minMaj 7th (B/D/F#/A#) to (Bar 18) Bb minMaj 7th (Bb/Db/F/A) to A minMaj 7th (A/C/E/G#). The descending parallel chords continue in Bar 19 as “3” triplet value half note chords thru Bar 22. Then quarter note descent of those chords.

So clearly this cue is dominated with the minMaj 7ths.

③ Allegro Feroce 1. cello The Fight with the Chameleon

Handwritten musical score for "The Fight with the Chameleon" (Allegro Feroce 1. cello). The score is written on ten staves, each with a clef and a key signature of one flat (B-flat). The staves are labeled on the left as follows:

- 1. Cello (Cello)
- 2. Bassoon (Bassoon)
- 3. Bassoon (Bassoon)
- 4. Bassoon (Bassoon)
- 5. Bassoon (Bassoon)
- 6. Bassoon (Bassoon)
- 7. Bassoon (Bassoon)
- 8. Bassoon (Bassoon)
- 9. Bassoon (Bassoon)
- 10. Bassoon (Bassoon)

The score includes various musical notations such as notes, rests, and dynamic markings. A red annotation "Hand-repiped by Bill Arnold" is written across the middle of the score. The bottom of the page features a series of circled numbers 1 through 4, likely indicating a sequence of measures or a specific section of the piece.



“Earthquake” R15/pt 2. *Largo* in C time. 27 bars, 2:10, pages 104-6.

Overall, this cue is N/A. Again we find the layering of cluster tones by the organs and then the brass and woodwinds. The cue starts with the Full organ pedal playing *fff* on D/F#/G# whole notes tied to end of cue. After a half rest, the middle staff plays Great and small octave C half note tied to whole notes thru Bar 12. In Bar 2, the top staff plays Great and small octave D whole notes. Etc.

“The Shaft” R15/pt 3 *Allegro Feroce* in Cut time. 49 bars, :50, pages 107-110.

Too much to get into! The clarinets play Ab/Cb whole notes (Line 3 C-flat). Bass clarinets play Eb/Ab Line 2. Fags play Ab/Cb/Eb/ C. Fags play B/D# (enharmonic Cb/Eb). Horns play Ab/Cb. Trumpets play Line 2 Cb/Eb/Ab whole notes held fermata *sfff*. Pos play Ab/Cb/Eb/Ab. Etc. Basically we hear the Ab min tonality at the conclusion of this cue.

Completed Tuesday, August 6, 2002 at 10:40 pm PDT

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[Edited & images inserted Thursday, January 21, 2016]



