

## CHORD PROFILE # 10 : On Dangerous Ground

Music by Bernard Herrmann

Analysis by Bill Wrobel

[commenced Thursday, October 17, 2013 at 12:50 pm PDT]

This is an impressive film noir short movie (82 minutes) released in early 1952 by RKO, directed by Nicholas Ray. The score by Bernard Herrmann (composed between November 24-December 31 1950) is strikingly impressive, especially the ferociously intense movements starting with the Prelude.

I discussed various topics regarding this score on the Talking Herrmann forum, including the eleven rare cue sketches:

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=3300>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=2448>

<http://herrmann.uib.no/talking/view.cgi?forum=thGeneral&topic=1571>

<http://filmus-l.bernardherrmann.org/?t=herrmann-s-on-dangerous-ground>

On the Tchaikovsky & Herrmann thread, I wrote:

<http://www.youtube.com/watch?v=c81PBxjVgTg&feature=related>

Above is the YouTube link to a performance of Tchaikovsky's Manfred Symphony Second Movement. Starting at the 00:47 point is a 16ths sextuplet figure used repeatedly by the celli followed at 00:51 by the violas. Well, Herrmann replicates this exact same musical effect (somewhat frenzied as in a blinding snowstorm!) and 16th note figures in "The Snowstorm" cue of On Dangerous Ground.

<http://img266.imageshack.us/img266/7138/img0002cmt.jpg>

<http://img40.imageshack.us/img40/1714/img0003sj.jpg>

On another Thread:

Talking Herrmann: Wagner's Gotterdammerung Prologue & Herrmann's Joy in the Morning

Reply by: Bill Wrobel

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<http://www.youtube.com/watch?v=mwzrOfIaLg&feature=related>

In the above Act 3, part 7 You Tube link, you can once again listen to that three-bar sequence that reminds me of Herrmann's Prelude to *On Dangerous Ground*. Go to the 4:36 point. So at least three times it is prominent in the score, so it is not inconceivable that Herrmann was influenced by this music or at least inspired subconsciously. Repetition is a great force and Herrmann tended to use repeated structures quite regularly in his own music. F.O.H. (Force Of Habit) Factor.

<http://img692.imageshack.us/img692/9151/img0004ls.jpg>

Also this:

Talking Herrmann: Tchaikovsky & Herrmann  
Reply by: Bill Wrobel

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The following examples of either direct or subconscious referencing of another composer's theme in Herrmann's own work was provided by Bill Rosar. This time it is Wagner from *Tristan und Isolde* very near the beginning of Act III. It's the Shepherd's theme played by the english horn. In the You Tube presentation showcasing the solo english horn, the reference is located at about 2:22. In the Bohm-conducted You Tube presentation, it is located at 6:00. The music here is pretty recognizable as the "Pastorale" cue from *On Dangerous Ground*. Considering that this is a shepherd them (connoting something pastoral) and then having a Herrmann cue titled "Pastorale" (though without sheep in the scene! :) seems to be a strong unifying connection--at least a suggestive one. More than likely Herrmann wasn't making a conscious homage here but expressed the inner association subconsciously while in the initial creative process of trying to dig up appropriate music for this scene. If Herrmann had decided to play his pastorale structure on the english horn alone as a solo throughout, then maybe I would think it might be more a conscious referencing.

Herrmann's *Battle of Neretva* in a newly recorded Tribute label release ([http://www.screenarchives.com/title\\_detail.cfm/ID/16839/BATTLE-OF-NERETVA-THE-NAKED-AND-THE-DEAD/](http://www.screenarchives.com/title_detail.cfm/ID/16839/BATTLE-OF-NERETVA-THE-NAKED-AND-THE-DEAD/)) also utilized *On Dangerous Ground* cues:

-“Death Hunt” \*\*\*\* I don’t have the written music with me at the moment since I have to dig it out of the *On Dangerous Ground* material. Equally as good as the Herrmann rendition, I would say.

-“The Bridge” \*\*\*\* *Largo* in C time, 22 bars. Cue VI. More *On Dangerous Ground* material here. Doesn’t quite fit in the new project but the track sounds good, so it’s good to hear and have.

-“Dawn” \*\*\*\* *Adagio* in C time, 30 bars. Cue XII. Fine cue and track (aka *On Dangerous Ground*).

Now: Linked below on YouTube is a suite of *On Dangerous Ground* :

<http://www.youtube.com/watch?v=ytHPLkoC5dg>

On the outtakes you hear Herrmann's criticisms!

<http://www.youtube.com/watch?v=cJL4qgRe2tM>

Here is the Screen Archives Entertainment web page on the score:

<http://www.filmscoremonthly.com/cds/detail.cfm/CDID/281/>

Indeed this cd will be the official reference source regarding cue/bar timing placements. Believe it or not I actually do not have the dvd yet since it is not available yet on a stand-alone title but part of a film noir collection:

<http://www.amazon.com/Classic-Collection-Border-Incident-Dangerous/dp/B000FI9OCW>

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## ON DANGEROUS GROUND

"Prelude" *Allegro Feroce* in 2/2 time, 58 bars, 9 pages, 1:23 duration. M:10. Instrumentation: 3 piccolos, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons (Fags), contrabassoon (C.Fag), 4 horns, 3 Bb trumpets, 3 trombones (Pos), tuba, timpani, bass drum, steel plate, piano, 10 violins I, 8 violins II, 6 violas, 6 celli (VC), 4 contrabasses (CB). Herrmann wrote on Parchment Brand No. 20 paper, Symphony Orch. Score, 26 staves. Herrmann penned on the title page of this Prelude "Nov 24/50." Above "Prelude" is the working title of the picture, "Mad With Much Heart" but in parentheses to its right is "On Dangerous Ground." On the upper left is "R.K.O. Prod 707." Herrmann did not write bar numbers to this cue.

As an audio reference source I am using the FSM (Film Score Monthly) Vol 6, No 18 cd. "Prelude" is track # 1 at 1:09 duration.

[http://www.screenarchives.com/title\\_detail.cfm?ID=3700](http://www.screenarchives.com/title_detail.cfm?ID=3700)

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

The piccolos screech a run of grace 32nd notes *ffff* Line 3 F#-G-G#-A-A#.

These are the first soli instruments that you hear since there is not a grace bar before Bar 1. Then the piccolos play Line 3 (written Line 2 but with the *8va* above the note/s) B 8th note in unison (followed by an 8th rest) down to Line 2 D/F#/B 8ths (followed by an 8th rest) up to Line 3 D/F#/B 8ths with the *8va* above the Line 2 notes (followed by an 8th rest) back down (no *8va*) to Line 2 D/F#/B 8ths (followed by an 8th rest). Piccolos are silent in Bar 2 (as is the rest of the orchestra except for the three trombones). Oboes I & II in Bar 1 play *fff* Line 1 F#/B rinforzando-marked (>) 8ths up to Line 2 D/F# 8ths back down to Line 1 F#/B 8ths (rinforzando-marked) up to Line 2 D/F# 8ths (these four sets of 8th notes are connected as a figure by a crossbeam) to another such set in the second half of this bar. The english horn play *fff* Line 2 D [written A, a perfect 5th above] 8th note down to Line 1 B [written Line 2 F# above] back up to Line 2 D down to B, and so on. Clarinets play *ffff* Line 2 F#/B [written Line 2 G#/Line 3 C#] rinforzando 8ths down to Line 2 D/F# [written E/G#] 8ths and repeated to end of bar. The bass clarinet plays *sff* small octave B [written Line 1 C#] whole note. Bassoons play *sff* Contra-octave and Great octave B whole notes, while the C. Fag plays Great octave B whole note. After an 8th rest in Bar 1, horns I-II (top staff) play small octave F#/B [written Line 1 C#/F#] rinforzando 8ths (followed by an 8th rest) to same F#/B 8ths (followed by an 8th rest) to two more such patterns. Horns III-IV (bottom staff) play similarly in this pattern on small octave D/F# [written small octave A/middle C#] rinforzando 8ths. Trumpets sound *fff* Line 1 B/Line 2 D/F# [written Line 2 C#/E/G#] 8ths (followed by an 8th rest) to same B/D/F# 8ths (followed by an 8th rest) and so on. Pos are silent in Bar 1. The tuba sounds *fff* Contra-octave B whole note. The timp sounds *ff* Great octave B whole note trill ( *tr*~~~~~ ) roll. The bass drum sounds *sff* an 8th note (followed by 8th/quarter/half rest marks). The steel plate strikingly sounds *ffff* a diamond-shaped half note (followed by a half rest). The piano (bottom staff) sounds *fff* Contra-octave and Great octave B 8ths up to small octave D/F#/B 8ths back down to the previous notes, and repeated. The top staff of the piano plays Line 3 D/F#/B 8ths down to Line 2 B/Line 3 D/F# 8ths, repeated thru the bar. *Non div* violins I play *fff* Line 1 D/B 8ths on the down-bow up to Line 2 B 8ths back down to Line 1 D/B 8ths on the down bow up to Line 2 B 8th, and so on. Violins II play Line 1 F# 8th note on the down-bow up to Line 2 F# 8th (but Herrmann forgot to insert the sharp sign in front of the note) and repeated three more times for the rest of the bar. Violas play *fff* small octave D 8th up to Line 1 D down to small octave D up to Line 1 D 8ths (repeated in second half of this bar). *Div* celli sound *fff* Great octave F#/B 8ths (followed by an 8th rest) to same F#/B 8ths (repeated by an 8th rest) and repeated two more times. CB play *ffff* Great octave B 8th on the down-bow (followed by an 8th rest), repeating this pattern three more times.

Bar 2 = F min (F/Ab/C).

After the near-tutti display of accented notes and full tones in Bar 1, we next in Bar 2 in quite dramatic contrasting effect hear *only* the Pos sounding *sfp* < *fff* whole notes. So the trombones are soli playing small octave Ab/Line 1 (middle) C/Line 1 F whole notes.

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

Bar 3 repeats the exact same notes and patterns of Bar 1.

Bar 4 = D min (D/F/A)

Once again the trombones are soli sounding now *sffp* < *fff* Line 1 D/F/A whole notes.

Bar 5 = B min (B/D/F#)

Once again this is a repeat of Bar 1's notes but now conformed to a 3/2 time signature instead of 2/2. The bass clarinet plays *sff* small octave B [written middle C#] dotted whole note, while the bassoons play Contra-octave and Great octave B dotted whole notes, and C. Fag on Great octave B dotted whole note. The tuba plays Contra-octave B dotted whole note, and the timpani is trill rolled on Great octave B dotted whole note. Piccolo I plays the same run of quintuplet 32nd grace notes to B 8th (followed by an 8th rest) down to Line 2 8th and repeat this two 8th note pattern twice more. Skipping here, let's go to the horns. After an 8th rest, horn I plays small octave B [written Line 1 F#] 8th note (followed by an 8th rest) to another B 8th (these two 8ths are connected by a crossbeam) to B-B-B-B 8ths (connected by a crossbeam) to B 8th (followed by an 8th rest) to B 8th (these last two 8ths are connected by a crossbeam). Horns II and III play this pattern on small octave F# [written middle C#] 8th notes, and horn IV on small octave D [written A]. Violins I play Line 2 B 8th down to Line 1 D/B 8ths up to Line 2 B 8th back down to D/B 8ths (these notes are connected by a crossbeam) to Line 2 B down to F# down to D down to Line 1 B 8ths (crossbeam connected) down to F# up to B up to Line 2 D up to F# 8ths. CB play Great octave B 8th (followed by an 8th rest)--this pattern played 6X. Etc.

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

Back to 2/2 time, instead of just the Pos sounding, we now have the Pos and the trumpets playing together as a dynamic build of the development of the ongoing music. So trombones play *sffp* < small octave F/Ab/middle C whole notes crescendo to (Bar 7) E/G/B (E minor root chord) *rinforzando* 8ths (followed by rest marks). Trumpets play *sffp* < Line 1 F/Ab/Line 2 C [written Line 1 G/Bb/Line 2 D] whole notes to (Bar 7) E/G/B [written F#/A/Line 2 C#] *rinforzando* 8ths (followed by rests).

Bar 7 = E min (E/G/B)

Violins I & II play Line 3 E *rinforzando* 8th down to two Line 2 E 8ths up to Line 2 B 8th (these four notes are connected by a crossbeam) to same Line 2 *rinforzando* B 8th down to Line 1 B-B 8ths up to E 8ths. Violas play this an octave lower register for each respective note as given. VC play this two octaves lower (Line 1 E down to small octave E-E, and so forth). CB pluck *pizz* Line 1 E quarter note (followed by a quarter rest) down to small octave B quarter note (followed by a quarter rest). Horns play the run of 32nd grace notes small octave B-middle C-C#-D-D# to E *rinforzando*-marked stopped ( + ) 8th note (followed by an 8th/quarter/half rest marks). Piccolos play Line 2 b-Line 2 C-C#-D-D# grace 32nd notes to E 8th (followed by two 8th rests) down to Line 2 B-B 8ths (followed by two 8th rests) down to Line 2 E 8th. The bass drum and steel plate sound *sf* an 8th note followed by rests. Etc.

Bar 8 = N/A. We just have E-B notes, not a chord. Violins continue the descent pattern of 8th notes. We find Line 2 rinforzando 8th down to Line 1 E-E 8ths up to Line 1 B 8ths (crossbeam connected notes) to same Line 1 B 8th down to small octave B-B 8ths up to Line 1 E 8th to (Bar 9 in 3/2 time) Line 1 D rinforzando 8th followed by rest marks. Violas play this an octave lower register, and the celli two octaves lower. CB pluck pizzicato small octave E quarter note (followed by a quarter rest) down to Great octave B quarter note (followed by a quarter rest) up to (Bar 9) small octave D 8th (followed by rests). Of course the piano plays a similar pattern as the combined strings. The piccolos, oboes and clarinets/bass clarinet play Line 2 E rinforzando 8th (followed by rests) The english horn and bassoons play Line 1 E 8th.

Bar 9 = G min (G/Bb/D)

Now in 3/2 time [00:09 cd location], trombones return to play *sff* > small octave G/Bb/Line 1 D dotted whole notes tied to dotted whole notes next bar crescendo and tied to (Bar 10) 8th notes *sff* (followed by 8th/quarter/two whole rest marks). After a quarter an 8th rest, all horns play *ppp* < Line 1 F [written Line 2 C] 8th note tied to half note tied to quarter note tied to 8th note to E-D# [written B-A#] 16ths to (Bar 10) F 8th *sff* (more later). Trumpets play the same as the horns but an octave higher register.

Bar 10 = G min (G/Bb/D)

After an 8th rest, the tuba sounds *fff* Contra-octave E 8th tied to quarter note tied to half note tied to quarter note and tied to 8th note (followed by an 8th rest). After an 8th rest, Fags/VC/CB sound *sfff* Great octave E rinforzando 8th tied to quarter note tied to half note tied to quarter note and tied to 8th note up to small octave Eb rinforzando 16th to D 16th up to (Bar 11) Line 1 E rinforzando 8th (followed by rest marks). The bass clarinet plays the same but written an octave higher register. As given just earlier, horns and trumpets play F 8th (followed by two 8th rests) to E 8th tied to half note tied to quarter note tied to 8th to Eb-D 16ths to (Bar 11) E 8th, etc.

Bar 11 = E half-dim 7th (E/G/Bb/D)

This chord is only the initial 8th note duration, however! VC/CB play Line 1 E rinforzando 8th followed by rest marks. After an 8th rest, violins play *ppp* < Line 3 Eb 8th tied to quarter note tied to half note tied to quarter note and tied to dotted 8th note to A 16th down to (Bar 12) Line 3 C#8th note *sfff* (followed by rest notes). Violas in the treble clef play this an octave lower register. Piccolo I plays as the violins, while piccolos II-III and oboes/clarinets play as the violas (octave lower register). Horns and trumpets play this on Line 1 Bb 8th tied to half note, and so on as given.

Bars 12-13 = N/A

Horns in Bar 12 are stopped ( + ) on Line 1 (middle) C# [written Line 1 G#] half note *sfp* < tied to quarter note tied to dotted 8th note down to small octave E [written small octave B] 16th up to Line 1 D [written A] rinforzando 8th *sfff* (followed by an 8th and quarter rest). Trumpets in Bar 12 play *sff* Line 1 C# rinforzando 8th (followed by 8th/quarter/quarter/quarter rests) to D rinforzando 8th *sff* followed by an 8th and quarter rest). After two half rests and a quarter rest (still 3/2 time, remember) the Pos play *sff* small octave F rinforzando quarter note. In Bar 13, oboes are trill *sff* on

Line 1 E half note (to F) tied to quarter note tied to 8th note to Eb-E 16ths up to Bb rinforzando 8th (followed by an 8th and quarter rest). The E.H. plays similarly. Clarinets and bass clarinet play this an octave lower register. Bassoons play this on Great octave and small octave E half note trills tied to quarter notes, and so forth as given. After two half rests in Bar 13, horns play *sff* very low Great octave Bb [written small octave F] rinforzando 8th (followed by an 8th and quarter rest). Trumpets play this on Line 1 Bb [written Line 2 C] 8th, while Pos play this on small octave Bb 8th. After two half rests and an 8th rest, the *solo* timp sounds *ff* Great octave Bb-Bb-Bb 8ths to (Bar 14, back to 2/2 time) small octave D rinforzando 8ths (followed by rest marks). After two half rests in Bar 13, violins pluck *pizz* and *sff* small octave Bb 8th note (followed by an 8th and quarter rest). Violas play this on Line 1 Bb 8th, and VC/CB on small octave Bb 8th.

Then starting in Bar 14 the music returns to the same pattern (but different notes) as delineated in the first several bars of this piece. More on this another day!  
[end session 10:38 pm Thursday, October 17]

[resume Saturday, December 7, 2013 at 5 pm. Watching (or more like *listening*) in the background my newly purchased dvd of *The Cardinal* in the background. Fine Main Title by Jerome Moross. My eleven-day vacation started yesterday. Rainy morning here in Southern California. Dry now but cold and windy. Rented an Enterprise car before noon. I will need it to pick up my wife at Union train station in Los Angeles tomorrow morning at 8:15 am--although I predict Train 3 Southwest Chief will be late by a few hours. We shall see!]

Bar 14 = D min (D/F/A)

In 2/2 time, the three piccolos sound *sff* 32nd grace notes starting with rinforzando-marked Line 2 A to Bb-B-Line 3 C-C# (connected as a figure by three crossbeams) to (for piccolo I) Line 3 D 8th note (followed by an 8th rest) down to Line 2 D 8th note (followed by an 8th rest) up to Line 3 D 8th note once again (followed by an 8th rest) down to Line 2 D 8th note (followed by an 8th rest). Two piccolos play Line 3 D 8th note (followed by an 8th rest) down to Line 2 F/A (piccolo II plays A) 8ths followed by an 8th rest up to unison Line 3 D 8th (followed by an 8th rest) down to F/A 8ths once again (followed by an 8th rest).

Oboes I-II play Line 2 F/A rinforzando-marked 8ths down to D/F 8ths down to Line 1 A/Line 2 D 8ths up to Line 2 D/F 8ths (these four pairings are connected as a figure by a crossbeam) and repeat these four 8th note pairings in the second half of the bar.

The english horn plays Line 2 D [written Line 2 A above] 8th down to Line 1 A [written Line 2 E] down to F [written Line 2 C] 8th up to A 8th (repeat again). Clarinets play *fff* Lines 2 & 3 D [written E] 8ths to unison Line 2 A [written B] 8th and repeat the pattern three more times in this bar. The bass clarinet plays *sfff* small octave D whole note. Bassoons sound *sfff* Great octave and small octave D whole notes, while the C. Fag plays Great octave D whole note. Horns are silent in this bar but only to show up literally soli in Bar 13 playing stopped whole notes. Trumpets play Line 1 F/A/Line 2 D

[written Line 2 G/B/Line 2 E] 8ths (followed by an 8th rest) and repeat this pattern three more times. After an 8th rest, trombones (Pos) play *ffff* small octave D/F/A 8ths (repeating this pattern three more times in this bar). The tuba sounds *sff* Great octave D whole note. The timp sounds *sff* small octave D 8th note rinforzando-marked (followed by an 8th, quarter, and quarter half rest marks). The bass drum sounds *ff* a whole note trill. The steel plate sounds *ff* a diamond-shaped half note (followed by a half rest). The piano bottom staff sounds *fff* Great octave D/A/small octave D 8ths up to small octave D/F/A 8ths (repeating this pattern three more times). The top staff of the piano (right hand) plays Line 2 F/A/Line 3 D 8ths down to D/F./A 8ths, repeating 3X.

Violins I are *arco* again playing *NonDiv* and *fff* Line D/A rinforzando 8ths up to Line 1 A/Line 2 A 8ths (repeating three more times). Violins II play Line 1 F/A 8ths to Lines 1 & 2 D 8ths (repeating 3X). Violas play small octave D up to Line 1 D 8ths down to D 8th, and so forth as given. VC play Great octave D/A 8ths (followed by an 8th rest) and repeated three more times. CB play this pattern on small octave D 8ths.

Bar 15 = Ab min (Ab/Cb/Eb)

Stopped ( + ) horns are alone sounding in this bar (all other instruments are silent, either taking a quick smoke or sipping some water : ). They sound *sff* small octave Ab/middle (Line 1) Cb/Eb whole notes (horns I & III both play Eb).

Bar 16 = D min (D/F/A)

Note: This is an exact repeat of Bar 14.

Bar 17 = C# min (C#/E/G#)

Once again, stopped horns are soli. They sound *sff* Line 1 C#/E/G# [written Line 1 G#/B/Line 2 D#] whole notes (horns I-III on D#).

Bar 18 = D min (D/F/A)

Now in 3/ time, piccolo I still plays that run of 32nd grace notes Line 2 A-Bb-B-Line 3 C-C# to D 8th (followed by an 8th rest) down to Line 2 D 8th (followed by an 8th rest) and repeat this two more times. I will not detail the rest of the woodwinds thru the clarinets. The bass clarinet sounds *ffff* small octave D [written E] dotted whole note (conforming to the 3/2 time signature). The bassoon plays small octave D dotted whole note, while the ContraFag plays Great octave D dotted whole note. Trumpets play *ffff* Line 1 F/A/Line 2 D 8ths (followed by an 8th rest) to F/A/D 8ths (followed by an 8th rest) to F/A/D 8ths played 4 X as a figure (connected by a crossbeam) to stand-alone F/A/D 8ths (followed by an 8th and quarter rest). Pos play the same pattern on small octave D/F/A 8ths. The tuba plays Great octave D dotted whole note. Etc. Skipping to Violins I, they play Line 1 D/A 8ths up to A/Line 2 A 8ths down to Line 1 D/A 8ths up to A/Line 2 A 8ths (these notes connected by a crossbeam) Line 1 D up to A up to Line 2 D-F 8ths (crossbeam connected) up to A down to Line 1 A up to Line 2 A down to Line 1 D 8ths. Violins II play Line 1 F/A 8ths to Lines 1 & 2 D 8ths, and so on. I'll skip the rest of the strings.

Bar 19 = F# min (F#/A/C#)



Back to 2/2 time. This time around the horns and the trumpets are soli together. Stopped horns ( + ) play *sff* Line 1 F#/A/Line 2 C# [written Line 2 C#/E/G#] whole notes. Trumpets sound, not *sff* but *pp* < Line 1 F#/A/Line 2 C# [written G#/B/Line 2 D#] whole notes.

Bar 20 = F maj (F/A/C)

Piccolo I plays *sfff* 32nd grace notes Line 3 C-C#-D-D#-E to F 8th note (followed by two 8th rests) down to two C 8ths (the second one is *rinforzando*-marked) followed by two 8th rests down to Line 2 F *rinforzando* 8th. I'll skip the rest of the woodwinds. Horns play *sff* Line 1 F/A/C 8ths followed by an 8th, quarter, and half rest. Trumpets play *sff* Line 1 F/A/Line 2 C 8ths followed by rest marks. Pos play *sff* small octave F/A/middle C 8ths followed by rests. Violins play the grace notes as given for the piccolo to Line 3 F down to Line 2 F-F up to Line 3 C-C down to Line 2 C-C up to Line 2 F 8ths. Etc.

Bar 21 = N/A

The piccolos/oboes/clarinets/bass clarinet play Line 2 F *rinforzando* 8th note (followed by rest notes). The E.H. and bassoons play Line 1 F 8th. The piano plays Lines 1 & 2 F 8th down to small octave and Line 1 F-F 8ths up to Lines 1 & 2 C 8ths twice down to small octave and Line 1 C-C 8ths up to small octave and Line 1 F 8ths. Violins I & II play Line 2 F *rinforzando* 8th down to Line 1 F-F 8ths up to Line 2 C 8th (these four 8ths are connected by a crossbeam) to same Line 2 C 8th (but *rinforzando*-marked) down to middle (Line 1) C-C up to Line 1 F 8ths. Violas play the same pattern but an octave lower respective registers. VC play this two octaves lower register. CB play small octave F quarter note (followed by a quarter rest) down to C quarter note (followed by a quarter rest).

Bar 22 = Ab min (Ab/Cb/Eb) to Ab minMaj 7th (Ab/Cb/Eb/G)

Stopped horns sound *sff* > small octave Ab/middle Cb/Eb dotted whole notes (back to 3/2 time signature) tied to dotted whole notes next bar crescendo tied to (Bar 24) 8ths *sff* (followed by rest marks). VC play Great octave Eb *rinforzando* 8th (followed by a quarter rest) up to G 8th tied to half note tied to quarter note tied to 8th note to F#-F 16ths (all *pp* <). CB play small octave Eb 8th (followed by a quarter rest) and then *col* the celli. Violins play Line 1 Eb *rinforzando* 8th (followed by an 8th/quarter/two half rests). Violas play small octave Eb 8th followed by rests. The piano plays small octave and Line 1 Eb 8ths followed by rests. After a quarter and 8th rest, the tuba plays *pp* < Contra Octave G 8th tied to half note tied to quarter note and tied to 8th note (followed by an 8th rest). After a quarter and 8th rest, the bassoons and contra-bassoon play and the VC/CB, while the bass clarinet plays this pattern on small octave G tied notes.

Bar 23 = Ab min (Ab/Cb/Eb) to, in effect, G# Dom 7th (G#/B#/D#/F#)

I say "in effect" the G# Dom 7th because this is the *sound* but not the written formula since the held chord is Ab minor. If enharmonically translated, that would be G#/B#/D#. With the addition of the F# tones after an initial 8th rest in this bar, then you have G#/B#/D#/F# third-related chord of G# Dominant 7th. Anyway, this is an

interesting overlapping development that I have witnessed in other scores. Like bitonality (usually the simultaneous sounding of two chords) we hear Herrmann playing around with changing tonalities but, in this case, not simultaneously heard but overlapping. Call it overlapping bitonality or even overlapping polytonality. Usually of course he tends to use chromatic progressions, hence little use of key signatures in a piece of music (unless he decided upon a set tonality for a certain scene, say, a traditional dance scene, or whatever).

After an 8th rest, violins I (and piccolos) sound *ff sempre* Line 3 F# 8th note tied to quarter note tied to half note tied to quarter note, and then tied to an 8th note to F down to E 16ths (F 16th is *rinforzando*-marked) to (Bar 24) F# 8th note (followed by 8th/quarter/half/half rest marks). Violins II and violas (and flute/oboes/E.H./clarinets) play this an octave lower register (Line 2 notes). VC/CB (and bassoons) play Great octave G 8th *sff* (followed by two 8th rests) to F# 8th tied to half note and tied to quarter and 8th notes to F to E 16ths to (Bar 24) F# *rinforzando* 8th (followed by aforementioned rest marks). The C. Fag plays as the VC/CB but ends with a 16th rest instead of the E 16th). After a quarter and 8th rest in Bar 23, the tuba plays *pp < ff* Contra-octave F# 8th tied to half note to quarter note to 8th note (followed by an 8th rest).

Bar 24 = Ab min (Ab/Cb/Eb)

This chord only lasts an 8th duration since stopped horns hold the minor chord into this bar only as the given 8ths (followed by rest marks). After an 8th rest, the timpani is *solo* very temporarily sounding fortissimo (*ff*) Great octave F-F-F 8ths (connected by a crossbeam) up to B 8th note (followed by an 8th, quarter, and half rest). After a quarter and 8th rest, trumpets play *pp <* Line 1 B [written Line 2 C#] 8th tied to half note tied to quarter note tied to dotted 8th to Bb 16th to (Bar 25) Line 1 D [written E] *rinforzando* 8th note *sff* (followed by an 8th/quarter/half rest) to Eb [written F] *rinforzando* 8th (followed by an 8th and quarter rest). After a quarter and 8th rest, trombones (Pos) sound *ff > pp* (basically opposite or reverse sound level dynamics from the trumpets) small octave B 8th tied to half note tied to quarter note tied to 8th (followed by an 8th rest). Remember that B is enharmonic Cb (that the horns just completed in held fashion for just over two bars).

Bar 25 = N/A

All horns sound *pp < sff* unison notes Line 1 D [written A] half note tied to quarter note tied to dotted 8th note down to small octave F [written middle or Line 1 C] 16th up to Line 1 Eb [written Line 1 Bb] *rinforzando* 8th *sff* (followed by an 8th and quarter rest). I have already delineated the trumpets in this bar. Pos play *pp < ff* Line 1 D half note tied to quarter note tied to 8th note (followed by an 8th and half rest). After two half rests, violins I & II sound *sfff pizzicato* (*pizz*) Line 2 Eb 8th (followed by an 8th rest) up to Line 3 F# 8th (followed by an 8th rest). Violas and celli play this an octave lower register. After two half rests and a quarter rest, the three piccolos sound *sfff* 32nd note grace notes Line 3 C#-D-D#-E-F to F# 8th note *rinforzando*-marked (followed by an 8th rest).

Bar 26 = N/A

Oboes and E.H. are trill *sff* on unusual Line 1 E# half note (to F#) tied to quarter note and tied to dotted 8th to E-E# 16ths up to B rinforzando 8th (followed by an 8th and quarter rest). Clarinets are trill on Line 2 F (enharmonic E#) notes as given, etc. The bass clarinet plays this an octave lower register. Bassoons are trill on small octave E# half note, and so on. After two half rests, horns sound *sff* Line 1 B [written Line 2 F#] 8th note in stopped ( + ) effect (followed by an 8th and quarter rest). After two half rests, trumpets play Line 1 B [written Line 2 C#] 8th followed by rests. After two half rests, Pos play *sff* small octave B 8th followed by rests. After two half rests and an 8th rest, the timp returns to sound *ff* Great octave F-F-F 8ths *solo* to (Bar 27, now in 2/2 time) small octave B 8th rinforzando (followed by an 8th, quarter and half rest).

Bar 27 = E min (E/G/B)

In 2/2 time, the piano bottom staff plays *fff* Line 1 E/G/B 8ths (followed by an 8th rest) and repeat this pattern three more times in this bar. The top staff of the piano sounds Line 2 G/B/Line 3 E 8ths down to Line 2 E/G/B and repeat this pattern three more times.

Violins I sound *sff* Line 3 E down to Line 2 B down to G down to E 8ths (crossbeam connected) down to Line 1 B up to Line 2 E up to G up to B 8ths (crossbeam connected). Violins II play Line 2 N down to G to E down to Line 1 B 8ths (crossbeam connected) down to G up to B up to Line 2 E up to G 8ths. Violas (in the treble clef) play Line 2 G down to E down to Line 1 B down to G 8ths (crossbeam connected) down to E up to G up to B up to Line 2 E 8ths. VC/CB sound *ffff* Great octave E half note legato up to small octave E quarter note tied to dotted 8th to same E 16th (not tied). Pos and tuba (and bassoons) play exactly the same but *ff pesante*. There's no real need to delineate other instruments here, to save time and effort!

Bar 28 = Bb maj (Bb/D/F)

The piano plays Line 1 F/Bb/Line 2 D/F/Bb/Line 3 D rinforzando 8ths followed by two 8th rests to the same 8th notes (followed by a quarter and 8th rests) to the same rinforzando 8ths. By the way, the piano repeats Bars 27-28 in the following Bars 29-30. Violins I play Line 3 D rinforzando 8th (followed by 8th/quarter/quarter/8th rests) to same Line 3 D rinforzando 8th note. Violins II play this pattern on Line 2 Bb 8ths, while violas play the pattern on Line 2 F 8ths. Bars 27-28 for the violins and violas and repeated in Bars 29-30. VC/CB play small octave Bb half note up (I believe via a portamento slide line) to Line 1 Bb 8th (followed by an 8th and quarter rest). Etc.

Bar 29 = E min (E/G/B)

Basically a repeat of Bar 27 but not for all the instruments (particularly the brass).

Bar 30 = Bb maj (Bb/D/F)

Essentially the same as Bar 28 for many instrument lines but certainly not all.

Bar 31 = N/A

Brass are soli in this specific bar. All horns sound *fff* Line 1 E [written B] half note down to small octave E quarter note tied to dotted 8th note and then sounding the same small octave E 16th rinforzando-marked. After an 8th rest, trumpets sound *p < ff* Line 2 E [written F#] dotted quarter note down to Line 1 E quarter note (*ff* here) tied to dotted 8th to E rinforzando 16th. Pos play this an octave lower register as written. By the way, the tempo-marking here in this bar (start of Section D) is *Con Forza (Molto Pesante)*.

Bar 32 = N/A

Horns play small octave Bb [written Line 1 F] down to Great octave Bb rinforzando quarter notes (followed by a half rest). Trumpets play the same on Line 1 Bb down to small octave Bb rinforzando quarter notes. Pos play the same as the horns' register. After a quarter rest, the tuba plays *pp < fff* small octave Bb quarter note tied to quarter note tied to 8th (followed by an 8th rest). The same applies for the fags and C. Fag. The clarinets/bass clarinet/oboes play this on Line 1 Bb tied notes, while the english horns plays it small octave Bb.

Bar 33 = N/A

Horns/Pos/bassoons/ contrabassoon play [00:48 cd location] Line 1 D rinforzando half note down to small octave D quarter note tied to 8th note up to F down to D 16ths. Oboes/E.H./clarinets/bass clarinet/trumpets play this an octave higher register.

Bar 34 = N/A

Fags/C.Fag/horns/Pos play small octave Bb half note tied to dotted quarter note to A 8th. Oboes (etc.) play this an octave higher register.

Bar 35 = N/A

Horns play *sfpp < fff* small octave G# [written Line 1 D#] half note tied to quarter note tied to 8th (followed by an 8th rest). Trumpets play this an octave higher register G# [written A#].

Bar 36 = N/A

All violins and violas play *sul G* and *fff* Line 1 A half note legato down to small octave A half notes. VC/CB play small octave A legato curve slur line down to Great octave A half notes. The E.H. plays Line 1 A [written Line 2 E] rinforzando half note *ff* down to small octave A half note. Clarinets and bass clarinet (and trumpets) play Line 1 A [written B] rinforzando half note down to small octave A half note. Fags and C. Fag (and Pos) play small octave A down to Great octave A half notes. Horns play *fff* small octave A [written Line 1 E] rinforzando half note down to Great octave A half note. After a half and 8th rest, the timp sounds *fff solo* Great octave A-A-A 8ths to (Bar 37) small octave D rinforzando 8th (followed by rest marks). [end session Sunday, December 8, 2013 at 11:46 pm]

Bar 37 = D min (D/F/A)

Violins I play [00:37 cd location] ascending 8th notes Line 1 D-F-A-Line 2 D (crossbeam connected) up to F-A-Line 3 D-F (crossbeam connected). Violins II play ascending 8th notes small octave A-Line 1 D-F-A (crossbeam connected) up to Line 2 D-F-A-Line 3 D 8ths. Violas play ascending 8ths small octave F-A-Line 1 D-F (crossbeam connected) up to A-(now treble clef)-Line 2 D-F-A. VC play ascending 8ths Great octave D-A-small octave D-F-A down to F-A-Line 1 D. CB play small octave D 8th down to Great octave A up to small octave D-F up to A down to F-A-Line 1 D.

The piano sounds *fff* Great octave D/small octave D/Line 2 D/Line 3 D to small octave D/F/A/Line 2 F/A 8ths and repeat these two 8th note patterns 3X. The steel plate sounds *fff* a diamond-head shaped half note followed by a half rest. The bass drum is trill rolled a whole note. The timpani sounds small octave D *rinforzando* 8th. The tuba plays Great octave D whole note *rinforzando*. After an 8th rest, Pos play *fff* small octave D/F/A *rinforzando* 8ths (followed by an 8th rest) to same D/F/A 8ths (followed by an 8th rest) to D/F/A 8ths (followed by a quarter rest). Trumpets play small octave F/A/Line 1 D 8ths (followed by an 8th rest) up to Line 12 F/A/Line 2 D 8ths (followed by an 8th rest) and repeat in the second half of the bar. After an 8th rest, horns play Line 1 D/F/A [written Line 1 A/Line 2 C/E] *rinforzando* 8ths. Horns I & III together play Line 1 A 8ths. Then repeat the pattern as given for the trombones. The bassoons and contrabassoon play Great octave D whole note *rinforzando*. The bass clarinet plays small octave D *rinforzando*-marked whole note. Clarinets play ascending 8th notes *fff* small octave A/Line 1 D to Line 1 D/F to F/A to A/Line 2 D (crossbeam connected) down to small octave A/Line 1 F to Line 1 D/A to F/Line 2 D to A/Line 2 F. The english horn plays descending 8th note Line 1 A-F-D up to F (repeated in the second half of the bar). Oboes also play largely descending 8th notes Line 2 F/Line 2 D down to Line 2 D/A down to Line 1 A/Line 2 F up to Line 2 D/A (repeated in the second half of this bar). The three piccolos play the ascending run of 32nd grace notes *fff* Line 2 A-Bb-B-Line 3 C-C# to D 8th (followed by an 8th rest) down to Line 1 D/F/A 8ths (followed by an 8th rest) to Line 2 F/A/Line 3 D 8ths down to D/F/A 8ths down to Line 1 A/Line 2 D/F 8ths up to Line 2 F/A/Line 3 D 8ths.

Bar 38 = Ab min (Ab/Cb/Eb)

Brass only (except tuba) are soli in this bar. Horns sound *sfp* < small octave Ab/middle Cb/Eb whole notes in stopped (+) fashion (horns I & III play Line 1 Eb). Trumpets play small octave Ab/Line 1 Db/Eb [written Line 1 Db/F/Bb] whole notes. Pos play also small octave Ab/Line 1 Cb/Eb whole notes.

Bar 39 = E min (E/G/B)

The steel plate and bass drum sound as given in Bar 37. Violins I play ascending 8th notes small octave G-B-Line 1 E-G (crossbeam connected) up to B-Line 2 E-G-B. Violins II start this overall pattern on small octave B 8th note. Violas start this same pattern on small octave E 8th note. VC/CB play Great octave E up to B, and so on. Bassoon II-C/Fag/tuba play Great octave E whole note *rinforzando*. Etc.

Bar 40 = Bb maj (Bb/D/F)

Once again only the brass sound here. Stopped horns sound *sfp* < small octave F/Bb/Line 1 D [written Line 1 C/F/A] whole notes. Trumpets play small octave F/Bb/Line 1 D [written small octave G/middle C/E] whole notes. Pos play small octave F/Bb/Line 1 D whole notes.

Bar 41 = B min (B/D/F#)

Back to 3/2 time for this bar only (until Bar 48), the bass drum is trill rolled a dotted whole note, and the steel plate sounds a half note. Violins I play ascending 8ths small octave B-Line 1 D-F#-B (crossbeam connected) down to Line 1 D-F#-B-Line 2 D (crossbeam connected) up to F-B-Line 3 D-F 8ths. The rest of the strings play similarly, pretty much. Etc.

Bar 42 = F min (F/Ab/C)

Brass are soli here. Back in 2/23 time, horns play *sfp* < Line 1 F/Ab/C whole notes in stopped effect. Trumpets play Line 1 F/Ab/Line 2 C whole notes. Pos play small octave F/Ab/Line 1 C whole notes.

Bar 43 = E min (E/G/B)

Horns play Line 1 E/G/B 8ths *fff* (followed by 8th/quarter/half rest marks). Trumpets and Pos play similarly. Piccolos/violins/violas/celli play the run of 32nd grace notes. For instance, violins play Line 2 b-Line 3 C-C#-D-D# grace notes to E 8th down to Line 2 E-E 8ths up to B 8th (crossbeam connected) to same Line 2 B 8th down to Line 1 B-B 8ths up to Line 2 E 8th to (Bar 44) same Line 2 E down to Line 1 E-E up to B 8ths to same B down to small octave B-B up to Line 1 E 8ths. Etc.

Bar 44 = N/A

Brass are silent here. Etc.

Bar 45 = N/A

Oboes/E.H./clarinets/bass clarinet/stopped horns/trumpets play *sff* Line 1 Bb down to small octave Bb rinforzando-marked quarter notes (followed by a half rest). The bassoons/C. Fag/Pos/piano top staff play this an octave lower register. The tuba and bottom staff of the piano play Great octave down to Contra-octave Bb quarter notes (followed by a half rest). Violins and violas play small octave Bb rinforzando 8th (followed by rests), while VC/CB play Great octave Bb 8th.

Bar 46 = N/A

Clarinets and bass clarinet play Line 1 D down to small octave D rinforzando quarter notes (followed by a half rest). Oboes and E.H. are silent here. Bassoons play this an octave lower register. Etc. Violins/violas/celli play *sff* the 32nd grace notes small octave A-Bb-B-Line 1 C-C# to D rinforzando quarter note (followed by a quarter and half rest). CB pluck Line 1 D quarter note followed by rests.

Bar 47 = N/A

Violins play 32nd grace notes Line 1 Eb-E-F-F#-G to G# rinforzando 8th (followed by rests). Violas play this an octave lower register (as well as the celli).

Contrabasses pluck small octave G# quarter note (followed by rests). Horns sound *pp* < Line 1 G# [written Line 2 D#] half note tied to dotted quarter note to A 8th. Trumpets/Pos/E.H./Fag I play this an octave lower register. Etc.

Bar 48 = N/A

In 3/2 time, horns sound *f* > *pp* Line 1 Bb [written Line 2 F] whole note (followed by a half rest). Trumpets/trombones/tuba play small octave Bb whole note (followed by a half rest). Piano and strings are silent here. Fags play small octave Bb whole note tied to quarter note and 8th note (followed by an 8th rest). Clarinets and bass clarinet play this on Line 1 Bb tied notes. Oboes and E.H. play Line 1 Bb tied notes as just given.

Bar 49 = N/A

Back in 2/2 time, horns equally play small octave and Line 1 A whole notes to small octave A grace note. Trumpets play Line 2 A whole note down to Line 1 A grace note. Pos and tuba play small octave A whole note to same register A grace note. Oboes play Lines 1 & 2 A whole notes to Line 1 A grace note. The E.H. plays small octave A whole note fortissimo to same A grace note. Clarinets play Line 2 A whole note down to Line 1 A grace note. The bass clarinet plays Line 1 A whole note down to small octave A grace note. Fags and C. Fag play small octave A whole note down to Great octave A grace note.

Bar 50 = N/A

Pos/tuba/Fag/C. Fag play Great octave A whole note to same A grace note. Trumpets (and oboes/clarinets) play just the Line 1 A grace note. Horns play Great octave and small octave A whole notes to same A grace note. E.H. plays small octave A whole note. After a half and 8th rest, the *solo* timp sounds *sf* Great octave A-A-A quarter notes up to (Bar 51, back to 3/2 time) D 8thg (followed by 8th/quarter/half rests) to Great octave A-A-A 8ths (repeat next two bars).

Bar 51 = Ab maj (Ab/C/Eb)

Back to 3/2 time [1:11 cd location], violins sound *fff* Line 2 down to Line 1 D rinforzando-marked quarter notes on the down-beat (followed by two half rests). Repeat next three bars (but last half rest in Bar 53-54 held fermata). Violas and CB play this an octave lower register, and the celli play this pattern two octave lower register. The bass drum sounds an 8th note followed by rests. The steel plate sounds a half note. After a half and quarter rest, oboes and clarinets play *p* < *ff* Line 2 C/Eb quarter notes tied to half notes, while the E.H. here plays Line 1 Ab [written Line 2 Eb] quarter note tied to half note. After the same initial rests, the trumpets play Line 1 Ab/Line 2 C/Eb quarter notes tied to half notes. The bass clarinet plays Line 1 down to small octave D rinforzando quarter notes followed by rests (and repeated next three bars). Fags and C. Fag play small octave down to Great octave D quarter notes followed by rests. Horns play Line 1 D down to small octave D quarter notes. Pos play small octave D quarter note followed by a quarter and two half rests. The tuba plays small octave down to Great octave D quarter notes. The piano plays Great octave/small octave/Lines 1 & 2 D rinforzando quarter notes to Great octave/small octave/Line 1 D quarter notes followed by rests.

Bar 52 = C min (C/Eb/G)

The strings and the lower woodwinds repeat the quarter note patterns just delineated. After a half and quarter rest, oboes and clarinets play Line 2 Eb/G quarter notes tied to half notes, while the english horn plays Line 2 C tied notes. After a half and quarter rest, trumpets play Line 2 C/Eb/G [written D/F/A] quarter notes tied to half notes.

Bar 53 = Db maj (Db/F/Ab)

After a half and quarter rest, oboes and clarinets play *ff* < (formerly *pp* < *ff*) Line 2 F/Ab quarter notes tied to half notes now held fermata, while the E.H. plays Line 2 Db tied notes. After a half and quarter rest, trumpets play Line 2 Db/F/Ab quarter notes tied to half notes held fermata.

Bar 54 = N/A

Piccolos return to play the 32nd grace notes *fff* Line 2 A-Bb-B-Line 3 C-C# to D 8th followed by an 8th, quarter, half, and another half rest there held fermata. Oboes and english horn (and clarinets) now play *fff* Line 2 down to Line 1 D quarter notes followed by a half rest and then another half rest held fermata. The bass clarinet plays this an octave lower register, and the Fags/C. Fag two octaves lower.

After a quarter rest, the *solo* stopped horn I sounds *ff* > *pp* Line 1 D [written A] quarter note tied to whole note held fermata and tied to dotted half note next bar (followed by a quarter rest) to same D half note *pp* < tied to dotted half note in Bar 56 decrescendo hairpin (followed by a quarter rest) to same D stopped half note tied to dotted half note in Bar 57 (followed by a quarter rest) to same D half note crescendo to (end Bar 58) dotted whole note decrescendo and held fermata.

Altri horns in Bar 54 play Line 1 down to small octave D quarter notes followed by rests. Trumpets play Line 2 down to Line 1 D quarter notes followed by rests. Pos play this an octave lower register, and tuba two octaves lower.

Bar 55 = Eb min (Eb/Gb/Bb) to D min (D/F/A)

[NOTE: end Bars 55-58 were not used in the movie & not present in cd track # 1. Under the *Largo* tempo-marking here, there is a note in parentheses: "Only is ????" is used." I could not make out that third word (apparently whatever it was, it was not used ! : )

Except for the solo horn just delineated above, only the trombones and tuba play to the end of the cue. Under the *Largo* tempo-marking, Pos play *pp* < > Great octave Bb/small octave Gb/Bb half notes to Great octave A/small octave F/A half notes tied to quarter notes (followed by a quarter rest). The tuba plays Great octave Eb half note to D half note tied to quarter note (followed by a quarter rest).

Bar 56 = D# min (D#/F#/A#) to E Dom 7 (E/G#/B/D)

Pos play crescendo-decrescendo Great octave A#/small octave F#/A# half notes to Great octave B/small octave E/G# half notes tied to quarter notes (followed by a



quarter rest). The tuba plays Great octave D# half note to E half note tied to quarter note (followed by a quarter rest). For a short (in 3/2 time) quarter note duration, there is a slight ambivalence here with the D#/F#/A# chord when the horn in decrescendo decay still plays that Line 1 D note (not D#).

Bar 57 = Eb maj 7th (Eb/G/Bb/D) to D min (D/F/A)

Pos play < > Great octave Bb/small octave Eb/G half notes to Great octave A/small octave F/A half notes tied to quarter notes (followed by a quarter rest). The tuba plays Great octave Eb half note to D half note tied to quarter note (followed by a quarter rest).

Bar 58 = N/A

The solo horn I is alone in the end bar playing the Line 1 D dotted whole note decrescendo that was tied from the stopped D half note in the previous bar.

#### Chord Summary :

-40 chords used in 58 bars (rest Not/Applicable)

-31 of the 40 chords are minor chords (77.5%). Of these, D min was the most used (22.58%), followed equally by the E min and Ab min chords (16 % each).

-6 of the 40 chords are major chords (15%), and half of those are Bb maj.

-1 of the 40 chords is a maj7th (Eb maj 7th) or 2.5%

-1 of the 40 chords is a Dom 7th (E Dom 7th)

-1 of the 40 chords is a half-diminished 7th (E half-dim 7)

-1 of the 40 chords is a minMaj 7th (Ab minMaj 7)

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[end session Monday, December 9, 2013 at 8 pm PST]  
[resume Tuesday, Dec 10 late afternoon]

"Solitude" *Andante Melancolia* in C time. 13 bars, 1:07. Reel I M 13. Page 10 of the total score. Instrumentation: solo trumpet in Bb, harp, 6 violins I, 6 violins II, 4 violas, 4 celli. Track # 2 cd at 1:11 duration.

Bar 1 = E min (E/G/B) to Bb maj (Bb/D/F)

The harp (bottom staff) sounds *pp* small octave G quarter note (let vibrate extending short curve line under the note and each subsequent note) to F# quarter note to E to D quarter notes. *Sords* (muted) violins I sound *pp* Line 1 E half note legato curve line down to D half note. Violins (muted--as all of the strings) play Line 1 E

down to small octave B quarter notes to Bb half note. Violas play small octave G to F# quarter notes to E to D quarter notes. Divisi celli play Great octave E/B half notes to unison G half note.

Bar 2 = E min (E/G/B) to Bb maj (Bb/D/F)

The harp repeats the previous bar, and so does violins II, violas and celli. Violins I, however, play Line 1 E half note to D-E 8ths down to small octave Bb quarter note.

Bars 3-4 = E min (E/G/B) to Bb maj (Bb/D/F)

The harp and strings repeat Bars 1-2 in Bars 3-4.

The solo trumpets makes it debut in this cue [at 00:16 cd track # 2] donning a cup mute. It sounds *pp* < > under the *molto rubato* marking. We hear Line 1 B [written Line 2 C#] dotted quarter note to same B 8th to Bb 8th [written Line 2 B natural] down to Line 1 G [written A] quarter note down to E [written F#] 8th note. The first four notes are under the legato phrase curve line. The trumpet continues in Bar 4 on Line 1 B dotted quarter note to B 8th to Line 1 Bb dotted quarter note (all under the phrase line) up to Line 2 D [written E] 8th note.

Bar 5 = F maj (F/A/C) and A min (A/C/E)

Very briefly on the third beat we have the A min (A/C/E) transition chord. The trumpet plays Line 2 E dotted quarter note to same E 8th to Eb 8th down to C quarter note down to Line 1 A 8th. Now the harp plays ascending quarter notes small octave C-D-E-F. Violins I play Line 1 E quarter note down to small octave A dotted half note. Violins II play small octave A up to Line 1 C half notes. Violas play small octave C to D quarter notes and then E to F quarter notes. VC play Great octave F/small octave C half notes to unison Great octave A half note.

Bar 6 = Bb maj (Bb/D/F) to G min (G/Bb/D) to A min (A/C/E) to F maj (F/A/C)

The trumpet plays Line 2 E dotted quarter note to Eb 8th down to C dotted quarter note to E 8th. The harp plays small octave F to G down to E to F quarter notes. Violins I play Line 1 E to D quarter notes to middle C half note. Violins II play Line 1 D down to small octave A half notes. Violas play small octave F to G quarter notes and then E to F quarter notes. Celli play Great octave Bb half note to A half notes.

Bar 7 = E min/9 (E/G/B/F#) to E min (E/G/B) to E min 7 (E/G/B/D) to G maj (G/B/D)

The trumpet plays Line 2 F# [written G#] dotted quarter note to E stand-alone 8th to F#-E 8ths (crossbeam connected) to "3" triplet value four-note figure of F#-E triplet value 8ths to F#-E triplet value 16ths crescendo.

The harp plays small octave G-F#-E-D quarter notes let vibrate.

Violins I play small octave B legato slur up to Line 1 D half notes. Violins II play small octave G up to B half notes. Violas play small octave G to F# quarter notes and then E to D quarter notes. VC play Great octave E/B half notes to unison G half notes.

Bar 8 = E half-dim 7 (E/G/Bb/D)

Ah, finally a half-diminished 7th chord (statistically Herrmann's favorite seventh chord)!

The trumpet plays Line 1 Bb [written Line 2 C] half note decrescendo and tied to 8th note down to G up to A to Bb 8ths crescendo. The harp plays descending quarter notes small octave G-F#-E-D. Violins I play Line 1 D down to small octave Bb half notes. Violins II play small octave Bb down to G half notes. Violas play small octave G to F# to E to D quarter notes. VC play small octave E down to Great octave G half notes.

Bar 9 = D min (D/F/A) to F maj (F/A/C) to A min (A/C/E)

The trumpet plays [00:45 cd location] Line 2 E dotted quarter note to D stand-alone 8th to E-D 8ths (crossbeam connected) to "3" triplet value notes E-D 8ths to E-D 16ths. The harp plays small octave F-E-F-E quarter notes. Violins I play Line 1 D to C half notes, while violins II play small octave A whole note. Violas play small octave F-E-F-E quarter notes. VC play Great octave D/A half notes to unison A half note.

Bar 10 = E Dom 7 (E/G#/B/D) to G# Dim 7 (G#/B/D/F) to E Dom 7 to G# dim (G#/B/D)

The trumpet plays Line 1 G# [written A#] half note tied to 8th note to (now *Rall*) F-G-G# 8ths crescendo hairpin. The harp plays small octave D-F-E-G# quarter notes. Violins I play small octave B up to Line 1 D half notes. Violins II play small octave G# up to B half notes. Violas play small octave D-F-E-G# quarter notes. VC play Great octave E/B half notes up to B/small octave G# half notes.

Bar 11 = B half-dim 7 (B/D/F/A)

The trumpet plays Line 1 B dotted quarter note to A 8th to B quarter note tied to "3" triplet value 8th note to A triplet value 8th to B-A triplet value 16ths crescendo. The harp plays ascending quarter notes small octave C-D-A-B. Violins I play small octave B whole note, while violins II play small octave A whole note. Violas play small octave A half note to same A to B quarter notes. Celli are divisi so top celli play small octave C quarter note to D dotted half note while bottom celli play Great octave F half note up to small octave C half note.

Bar 12 = E minMaj 7 (E/G/B/D#) to B maj (B/D#/F#) to E min (E/G/B)

The trumpets plays Line 1 D# half note up to E half note tied to (end Bar 13) whole note held fermata and > *pp*. The harp plays descending quarter notes small octave G-F#-E-D# to (Bar 13) E whole note let vibrate and held fermata. Violins I play Line 1 D# half note down to small octave B half note tied to (Bar 13) whole note held fermata. Violins II play small octave B half note down to G half note tied to whole note next bar. Violas play small octave G to F# quarter notes to E to D# quarter notes to (Bar 13) E whole note decrescendo hairpin and held fermata. VC play Great octave E/B half notes to unison G half note down to (Bar 13) E whole note decrescendo and held fermata.

Bar 13 = E min (E/G/B)

This end bar has already been delineated.

Chord Frequency:

31 separate chords shown.

12 of the 31 chords are minor chords (38.71%)

10 of the 31 chords are major chords (32.25%)

2 of the 31 chords are half-dim7ths (6.45%)

2 of the 31 chords are Dominant 7th chords (6.45%)

Each carrying 3.22% or 1 chord each, we find the minor/9th (E); 1 of the minor 7th (E again); 1 minorMajor 7th (E once again), and then a G# Dim 7th.

[end session 8:58 pm Tuesday]

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[resume Wednesday, December 11, 2013 at 10:05 am]

"Violence" *Largo* in 2/2 time, 2 pages, 14 bars, :30 duration. Reel 3 M

31. Instrumentation: 3 flutes (not piccolos this time), 2 oboes, english horn, 2 clarinets, bass clarinet, 2 bassoons, contra-bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timp, bass drum, steel plate, harp, 6 violins I, 6 violins II, 4 violas, 4 VC, 2 CB. CD track # 3 at :32 duration.

Bars 1-2 = N/A

The cue starts on the E tone (that was so pervasive in the other two cues).

CB sound *pp* < *ff* Great octave E whole note legato up to (Bar 2) Bb whole note. Herrmann originally had the celli play the same as the contrabasses but later scratched it off. The C. Fag plays the same but *ff* < *fff*. The tuba plays very low Contra-octave E half note *pp* < up to Great octave E quarter note tied to dotted 8th and then sounding the same E as a 16th up to (Bar 2) Bb half note up to small octave Bb quarter note tied to 8th note *fff* (followed by an 8th rest). The bass clarinet plays *pp* < small octave E [written F#] half note up to Line 1 E quarter note tied to dotted 8th to 116th up to (Bar 2) Line 1 Bb [written Line 2 C natural] half note tied to quarter and 8th notes (followed by an 8th rest). In Bar 2, bassoons play *p* < *ff* Great octave and small octave Bb half notes up to small octave and Line 1 Bb quarter notes tied to 8ths (followed by an 8th rest).

Bars 3-4 = N/A

Sudden and noticeable dynamic build or instrumental activation here in these two bars.

All flutes play here sounding *ff* Line 3 E half note down to Line 2 E quarter note tied to dotted 8th and then sounding E 16th up to (Bar 4) Line 2 Bb half note down to Line 1 Bb quarter note tied to 8th note decrescendo hairpin (followed by an 8th rest). Oboes and E.H. play the same but an octave lower register. The clarinets and bass clarinet play this pattern two octaves lower starting with the Line 1 E [written F#] half note but Herrmann later scratched out the Bar 4 section of the clarinets (keeping the bass clarinet line intact). Bassoons play *ff* small octave and Line 1 E half notes down to Great octave and small octave E quarter notes tied to dotted 8ths and sounding 16ths up

to Great octave and small octave Bb half notes tied to quarter and 8th notes (followed by an 8th rest). Muted horns (*sords*) play Line 1 E [written Line 1 B] half note down to small octave E quarter note tied to dotted 8th and sounding a 16th up to (Bar 4) small octave Bb [written Line 1 F] half note down to Great octave Bb quarter note tied to 8th note. *Sords* trumpets sound *ff* Line 2 E [written Line 2 F#] half note down to Line 1 E quarter note tied to dotted 8th to 16th up to (Bar 4) Line 1 Bb [written Line 2 C] half note down to small octave Bb quarter note tied to 8th note. *Sords* Pos (trombones) play Line 1 E half note down to small octave E quarter note tied to dotted 8th and then sounding E 16th up to (Bar 4) Bb half note decrescendo hairpin and tied to quarter and 8th notes (followed by an 8th rest). Strings are silent here.

Bars 5-10 = N/A

Violas and contrabasses in Bar 5 play [00:11 cd location] Line 1 D down to small octave D half note *p* <, while VC play small octave D down to Great octave D half notes.

Violins and violas in Bar 6 sound *p* < small octave G# dotted half note to A quarter note to (Bar 7) Bb whole note decrescendo hairpin and tied to dotted half note next bar (followed by a quarter rest). VC/CB play this an octave lower register. In Bar 7, horns sound *sfp* Great octave and small octave Bb [written small octave and Line 1 F] rinforzando-marked whole notes tied to dotted half notes next bar > *pp* (followed by a quarter rest). After a half rest in Bar 7, flutes play *pp* < Line 2 B half note (not Bb as the strings and horns, creating dissonance) down to (Bar 8, start of page 2 of this cue, or master page 12) G half note to F# half note crescendo and tied to (Bar 9) half note and quarter and 8th notes decrescendo hairpin (followed by an 8th rest). Clarinets play the same but an octave lower register. In Bar 9, the bass clarinet returns to play *pp* < small octave F# half note up to Line 1 F# quarter note tied to dotted 8th and then sounding that F# 16th up to (Bar 10) Line 2 C [written D] half note tied to quarter and 8th notes *ff* (followed by an 8th rest). Bassoons play Great octave F# half note up to small octave F# quarter note tied to dotted 8th to 16th sounded up to (Bar 10) middle (or Line 1) C half note up to Line 2 C quarter note *sff* tied to 8th note (followed by an 8th rest). The C. Fag and CB in Bar 9 play *ppp* < Great octave F# whole note (but silent in Bar 10). The tuba plays as the Fags but written an octave lower. In Bar 10, as part of the gradual dynamic build, oboes turn up to play *p* < *ff* Line 2 C half note up to Line 3 C quarter note tied to 8th note (followed by an 8th rest). The E.H. plays Line 1 (middle) C [written Line 1 G] half note up to Line 2 C quarter note tied to 8th note.

Bar 11 = Ab maj (Ab/C/Eb)

In 3/2 time now, and *Allegro Feroce*, the orchestra repeats Bar 51 of the "Prelude" except that here the flutes join in. So, after a half and quarter rest, flutes sound *sfp* < *fff* Line 2 Ab/Line 3 C/Eb rinforzando-marked quarter notes tied to half notes. As given in the "Prelude" delineation, the steel plate strikingly sounds *fff*. The violins are forcefully on the down-bow *fff* on Line 2 D down to Line 1 D quarter notes (followed by two half rests). After two half rests, the *solo* timp sounds *ff* Great octave A-A-A 8ths up to (Bar 12) small octave D 8th , etc.

Bar 12 = C min (C/Eb/G)

The orchestra repeats Bar 52 of the "Prelude." After a half and quarter rest, the flutes join in to play Line 3 C/Eb/G quarter notes tied to half notes. Etc.

Bar 13 = Db maj (Db/F/Ab)

The orchestra repeats Bar 53 of the "Prelude." After a half and quarter rests, flutes play Line 3 Db/F/Ab tied notes as given. Etc.

Bar 14 = E min (E/G/B) to ??? to D min (D/F/A)

The horns with the "Bells in air" are prominent here [:29 cd location] and are the only instruments playing the chords. I am not 100% sure of the second chord (hard to read) but logically assume it is the Eb minor. After a half rest, horns sound *sfff* Line 1 E/G/B [written Line 1 B/Line 2 D/F#] *rinforzando* 16ths to I believe Eb/Gb/Bb 16ths to D/F/A 16ths (followed by a 16th rest) to E/G/B 16ths to I believe Eb/Gb/Bb 16ths to D/F/A 8ths tied to half notes *decrecendo* and held *fermata*. Flutes play the run of 32nd notes *fff* Line 2 A-Bb-B-Line 3 C-C# to D 8th (followed by 8th/quarter/half/half rest marks). The steel plate sounds a diamond-shaped half note *fff*. Etc.

[break at 11:45 am. Time to go out to lunch with my wife for late breakfast!]

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[resume session 3:02 pm Wednesday. Just finished putting up the Xmas lights out on the front part of the house. Brewing Good Earth Original Sweet & Spicy tea. Ready again now to tackle the next cue!]

"Nocturne" *Largamente* in initial 3/2 time, 2 pages, 29 bar, 1:59 duration (another fainter marking states 1:05?). The FSM track # 4 duration is 2:01. Instrumentation: 2 flutes, 2 clarinets, trumpet, harp, 6 violins I, 6 violins II, 4 violas, 4 celli.

Bars 1-5 = N/A

Strings (all sords or muted) are soli in the first five bars. There are no chords present, hence N/A (Not Applicable).

Violins I and II sound *pp* < Line 1 F half note up to Line 2 F half note to Eb half note to (Bar 2 in 2/2 time) Line 2 F *rinforzando* 16th to Eb 16th down to Cb 8th tied to dotted half note *sff* >. Violas and celli (in the "k" tenor clef) play the same but written an octave lower register. In Bar 3 (back to 3/2 time), violins play ascending legato half notes F-Gb-Ab to (Bar 4 in 2/2 time) Line 1 Bb down to Gb 16ths down to middle C 8th tied to dotted half note to (Bar 5 in 3/2 time) Line 1 Db-Eb-F half notes *crescendo-decrecendo* hairpins. Violas and celli play this an octave lower register.

Bars 6-15 = N/A

While there are no clear-cut chords in this ambivalent section of the cue, by implication it appears from the strings and harp that the tonality is either F# major (F#/A#/C#) or D# min 7th (D#/F#/A#/C#). Yet first the clarinets and then with the flutes there is ambiguity inserted. A mixed palette of tones!

Divisi violas in Bar 6 play *pp* small octave C#/A# whole notes tied to whole notes next bar (repeated in Bars 8-9). Celli play Great octave F#/small octave F# whole notes tied to next bar (also repeated in the following two bars). The harp sounds *dolce*

quarter notes Great octave F#/small octave A# to small octave C#/F# to small octave F#/A to A#/Line 1 D# (repeated thru Bar 15). After an 8th rest, *sol*i clarinets sound [:14 cd location] *p* < > Line 2 F/A [written G/B] dotted quarter notes legato to Gb/Bb dotted quarter notes (followed by an 8th rest) to (Bar 7), after an 8th rest, F/A dotted quarter notes to E/G# dotted quarter notes. In Bar 8 the clarinets then play Eb/G quarter notes to C/E top Db/F to E/G# quarter notes to (Bar 9) "3" triplet value Eb/G half notes to E/G# triplet value quarter notes to Db/F normal value half notes. After an 8th rest in Bar 10, the flutes join in to play *dolce pp* < > Line 2 F/A dotted quarter notes legato to Gb/Bb dotted quarter notes (followed by an 8th rest) while the clarinets play this an octave lower register. Violas play small octave F#/A# whole notes tied to whole notes next bar, and VC play Great octave F#/small octave C# whole notes tied to next bar (repeated next two bars). Etc.

Bars 16-18 = E min/9 (E/G/B/F#) to F# half-dim 7 (F#/A/C/E)

This is the start of the "B" section [:53 cd location] under the tempo-marking of *Andante Melancholia* when the solo trumpet with the cup mute enters in. The trumpet sounds *pp* < Line 2 F# [written G#] "3" triplet value half note to E [written F#] triplet value quarter note and repeated again in the second half of this bar to (Bar 17) "3" triplet value quarter notes G# to E to F# tied to triplet value half note to E triplet value quarter note, and so on (we heard this passage before in an earlier cue).

Violins I are *sotto voce* (under voiced or played softly) sounding *pp* small octave G legato slur up to B quarter notes and then middle C down to B quarter notes. Then violins I play this in Bar 17 (violins I silent in Bar 17). Violas in Bar 16 play small octave G half note legato slur down to E half note (repeated next two bars). VC play *pp* Great octave E/B half notes to unison A half note (repeated next two bars).

Bar 19 = G min (G/Bb/D)

The trumpet plays Line 1 Bb [written Line 2 C] half note tied to quarter note down to G to A to Bb quarter notes. Celli play Great octave G whole note crescendo-decrescendo. Violas play small octave D to E half notes. Violins II play Line 1 D quarter note down to small octave Bb half note *pp* < > down to G quarter note. After a half and quarter rest, violins I play small octave G quarter note.

Bars 20-21 = D min/9 (D/F/A/E)

Overlapping tones here but this chord seems clear-cut enough. The trumpet plays "3" triplet value Line 2 E half note to D triplet value quarter note (repeated again). Violins I play Line 1 D half note down to small octave Bb to middle C quarter notes (repeated next bar). Violins II play small octave A to G half notes (repeated next bar). Violas play small octave F quarter note down to E dotted half note (repeated next bar). Celli play Great octave D/A half notes to G/small octave D half notes (repeated next bar).

Bar 22 = D min/9 (D/F/A/E) to Bb maj (Bb/D/F)

Violins I play Line 1 D half note to D to E quarter notes. Violins II play small octave A to Bb half notes. Violas play small octave F to E quarter notes to F half note.

VC play Great octave D/A half notes to unison Bb half note. The trumpet plays Line 2 E 8th note to D to E to D, and so on.

Bar 23 = E maj (E/G#/B)

The trumpet plays Line 1 G# [written A#] half note tied to 8th note to F-G-A# quarter notes. Violins I play Line 1 D quarter note down to small octave B half note decrescendo up to D quarter note. Violins II play small octave G# whole note. Violas play small octave D to E half notes. VC play unison Great octave E half note to divisi small octave E and that Great octave E tied to the former half note.

Bars 24-26 = ??? to A min (A/C/E)

The initial half note chord is uncertain with the F/A/B/C notes. The trumpet plays Line 1 B [written Line 2 C#] triplet value half note to A triplet value quarter note, and repeated. Violins I play small octave B quarter note to A half note to B quarter note. Violins II play small octave B to middle C half notes. Violas play small octave A to middle C half notes. VC play Great octave F/small octave C half notes to A/E half notes.

Bars 27-29 = E min (E/G/B)

The pace is now *Rall* in these last three bars. The trumpet plays "3" triplet value D# half note to E quarter note tied to normal value E quarter note to F# quarter note to (Bar 28) "3" triplet value G-A#-B quarter notes up to D# normal value half note to (end Bar 29) E whole note *ppp* > and held fermata. The solo violin appears in Bar 27 playing *pp* < > small octave B down to G quarter notes up to Line 2 E dotted quarter note *Har.* (harmonics, I assume) (followed by an 8th rest), and repeated next bar. Altri violins I play *pp* small octave B whole note tied to next two bars (held fermata in Bar 29). Violins II play small octave G tied whole notes, violas on small octave E, and VC on Great octave E/B.

End of cue. [break 6:55 pm]

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"Pastorale" *Moderato* in C time, 5 pages, 26 bars, 2:14 duration (on the score). Reel 3 M 37. Track # 5 cd with the duration there at a longer 2:22.

Instrumentation: oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, 3 horns, harp, 6 violins I, 6 violins II, 4 violas, 2 VC, 2 CB.

NOTE: This cue is noteworthy because it included material used both in *North by Northwest* and *Journey To The Center of the Earth* (the cues "Kidnapped" and "The Canyon" respectively). The triplet figures in 12/8 time used in "Kidnapped"(R1/pt 2), played by the low strings legato, were borrowed from "Pastorale," Bars 13-14. The descending triplet figures used in "The Canyon" cue (when Sir Oliver and his party hastily depart the destructive cavern of salt) were taken from Bars 15-18 in "Pastorale." Bar 10 of the final version of "The Canyon" shows the exact harp I line used in Bars 15-16 of "Pastorale." Overall the re-workings on "The Canyon" is far more dramatic in effect, dynamic and memorable.



FURTHER NOTE: As indicated much earlier, the pastorale theme is quite similar to Wagner's *Tristan und Isolde* very near the beginning of Act III. It's the Shepherd's theme played by the english horn. In the You Tube presentation showcasing the solo english horn (link immediately below), the reference is located at about 2:22:

<http://www.youtube.com/watch?v=He847m8g3Zg>

Or go to about the 6:00 point in this other performance:

<http://www.youtube.com/watch?v=Zq9U8oL7D04>

Bar 1 = N/A

The oboe is solo in this bar; however, originally Herrmann wrote for the english horn to pair with the oboe but later changed his mind and slashed lines across its passage.

The oboe sounds *p* < Line 2 E up to A 8ths (crossbeam connected) down to Line 1 A up to Line 2 E 8ths (crossbeam connected) up to "3" triplet value 8ths A down to Line 1 A up to Line 2 E (crossbeam connected) and then the triplet played again to (Bar 2) Line 2 A down to Line 1 A up to Line 2 E up to A 16ths (connected as a figure by two crossbeams) down to Line 2 Eb half note *sff* > (followed by a quarter rest). I believe the E.H. plays Line 1 Eb [written Line 1 Bb] half note rinforzando (not sure if Herrmann meant to cross out *that* particular note--probably not).

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

After an 8th rest, clarinet I plays *ff* Line 2 E up to A 16ths down to Line 1 Bb [written Line 2 C] rinforzando half note *sff* > (followed by a quarter rest). After an 8th rest, clarinet II plays Line 1 E up to A 16ths to Line 1 G rinforzando half note (followed by a quarter rest). After a quarter rest, stopped (+) horns sound *sf* > small octave G/Bb/Line 1 Eb [written Line 1 D/F/Bb] dotted half notes rinforzando-marked. After a half rest, the harp sounds *sff* small octave G/Bb/Line 1 Eb half notes let vibrate (followed by a quarter rest).

Bar 3 = N/A

Clarinet I takes over the pattern played just earlier by the oboe. It sounds *p* Line 1 E up to A [written F#-B] 8th notes (crossbeam connected) and so forth (see the oboe delineation). Clarinet II is *coll Clar I*. The bass clarinet plays the same as well.

Bar 4 = Cb maj 7th b 5th (Cb/Eb/G/Bb)

Stopped horns repeat Bar 2. After an 8th rest, Fags sound *ff* small octave E up to A 16ths to G/Bb rinforzando half notes *sff* > (followed by a quarter rest). By adding the Cb to the previous Eb major we have the major seventh flat 5th chord--rather unusual for Herrmann! All strings are *sords*. After a quarter rest, divisi violins I play *sfp* < small octave Bb/Line 1 Eb dotted half notes, while divisi violins II play small octave G/Line 1 Eb dotted half notes rinforzando-marked. Violas here play *sfp* < small octave Eb dotted half note. VC/CB here play small octave Cb half note down to Great octave Bb quarter note tied to quarter note next bar (more later).

Bar 5 = C maj (C/E/G) to B min 7 (B/D/F#/A)

Originally in Bars 5-6 Herrmann had written the E.H. to play the pattern first played by the oboe and added the bass clarinet to play a separate line (and clarinets in Bar 6) but he later scribbled over these notes. Violins play middle C/E half notes to D/F# half notes, while violins II play small octave G/Line 1 E half notes to B/F# half notes. Violas play small octave E to F# half notes. VC play that tied Great octave B quarter note to A half note to G# quarter note tied to quarter note next bar, etc. CB are *col* VC.

[end session 10:04 pm. Tired now.]

Bar 6 = A min (A/C/E) to F# half-dim 7 (F#/A/C/E)

Violins I play Line 1 C/A half notes legato up to A/Line 2 E half notes crescendo hairpin. Violins II play small octave A/Line 1 E half notes up to Line 1 E/Line 2 C half notes. Divisi violas play small octave A/middle C half notes up to Line 1 E/A half notes. Celli and contrabasses play Great octave G quarter note (tied from the quarter note in the previous bar) to F# dotted half note.

Bar 7 = E maj 7 (E/G#/B/D#)

Violins I play *mf* > Line 1 G#/Line 2 D# whole notes tied to quarter notes next bar (followed by a quarter and half rest). Violins II play Line 1 D#/B whole notes tied to quarter notes next bar. Violas play Line 1 D#/G# whole notes tied to quarter notes next bar. VC/CB play *mf* > Great octave E whole note tied to quarter note next bar. The bass clarinet plays *p* < small octave B [written Line 1 C#] dotted half note up to D# quarter note tied to quarter note next bar down to small octave B dotted half note *ff* > and *rinforzando* marked. The E.H. is *solo* playing *p* < Line 1 D# [written A#] 8th up to G# 8th down to small octave D# 8th up to Line 1 D# 8th (all four 8ths are connected by a crossbeam) up to "3" triplet value 8ths Line 1 G# down to small octave G# up to Line 1 D# (crossbeam connected) up to Line 1 G# down to small octave G# up to Line 1 D# 8ths once again.

Bar 8 = E maj 7 (E/G#/B/D#) to B half-dim 7 (B/D/F/A)

The E.H. continues the "melody" line on Line 1 G# down to small octave G# up to Line 1 D# up to G# 16ths down to Line 1 D dotted half note *rinforzando* and *sff* >. After a quarter rest, clarinets play small octave F/A dotted half notes, while the bass clarinet plays small octave B.

Bar 9 = N/A

This bar is *Rall.* Violins and violas play *pp* < > Line 1 D# up to G# down to small octave G# "3" triplet value 8ths up to Line 1 D (natural) dotted quarter note (followed by an 8th and quarter rest). VC/CB play this an octave lower register as written. Clarinets and bass clarinet play, after an initial quarter rest, small octave D half note to D# quarter note *f* > *p*.

Bars 10-12 = N/A

This bar is *Slower* in 12/8 time signature for the horns and oboe (but still C time for the strings). *Div* violins I sound *pp* Lines 2 & 3 E whole notes tied to whole notes next bar and tied to dotted half notes in Bar 12 > *ppp* (followed by a quarter rest). *Divisi* violins II play Line 2 E/B tied notes as given, while violas in the treble clef play the same as violins II. VC play Great octave E/B tied whole notes as given, and contrabasses on small octave E/B tied notes. The oboe plays *p* < > Line 2 C up to E down to Line 1 G 8ths (crossbeam connected) to B dotted half note (followed by a quarter and 8th rest). The implied tonality (horizontally speaking, not vertically) is the C maj 7 (C/E/G/B). In Bar 11, the oboe then plays crescendo Line 2 C up to E down to Line 1 G 8ths (crossbeam connected) up to B up to G down to E 8ths (crossbeam connected) down to C up to E down to Line 1 B 8ths to Bb dotted quarter note decrescendo tied to dotted quarter note next bar (followed by rests). After rests in the first half of Bar 10, solo horn I plays *p* < > Line 1 C up to E down to small octave G 8ths up to Bb dotted quarter note tied to dotted quarter note next bar. The implied tonality here is the C Dom 7 (C/E/G/Bb). In Bar 12 (*Rall*) the horn returns to play that C-E-G 8ths to B dotted half note. After a dotted half rest in Bar 12, *sord* horn III plays that C-E-G 8ths to Bb dotted quarter note *pp* >.

Bars 13-18 = N/A

This bar has the *Adagio* tempo-marking. This section of music was also later used in *North by Northwest* as indicated earlier. There are *implied* tonalities in this section, as I'll discuss soon, in terms of the horizontal sequence of notes but not the normal vertical stacking of notes as a traditional chord. The strings are now also in 12/8 time.

Violins and violas play legato ascending 8th notes small octave B-Line 1 D#-E (crossbeam connected) up to Bb down to F to E 8ths (crossbeam connected) up to A down to D to C 8ths (crossbeam connected) up to E down to small octave B-A 8ths (crossbeam connected) to (Bar 14) Line 1 Eb quarter note to E stand-alone 8th to F-C-small octave B 8ths (crossbeam connected) up to Line 1 D quarter note down to small octave Bb 8th to A dotted quarter note. VC/CB play the same but written an octave lower register.

In Bar 15, violins and violas settle on small octave G# dotted quarter note > *pp* followed by an 8th/quarter/half/half rest marks). VC/CB play Great octave G# dotted half note (followed by two half rests). In this section we come to music later self-borrowed for a cue in *Journey to the Center of the Earth*. After a quarter and 8th rest, the harp plays *pp* descending legato 8th notes Line 1 D#-small octave B-G# 8th (implied G# min or G#/B/D#) to the next crossbeam connected figure of Line 1 E down to C down to G 8ths (implied C maj) up to D#-B-G# once again. After a quarter and 8th rest, clarinet I plays Line 1 D# [written E#] quarter note down to small octave G# [written A#] 8th note up to Line 1 E quarter note down to G 8th up to D# quarter note down to G# 8th. After a quarter and 8th rest, clarinet II plays this in contrary motion, so small octave G# quarter note up to B 8th down to G quarter note up to middle C 8th down to G# quarter note up to B 8th. After a quarter rest, the bassoon plays *pp* < > Line 1 D# quarter note to E quarter note to D# quarter note. There is little need to delineate the next few bars since the same patterns continue.

Bar 19 = F half-dim 7 (F/Ab/Cb/Eb)

Violins I (back to C time) sound *pp* Lines 2 & 3 Eb whole notes to D quarter notes next bar (followed by rests). Violins II Line 2 Eb/Line 3 Cb whole notes to D/Bb quarter notes next bar. Violas play as violins II. VC/CB play Great octave F whole note to (Bar 20) F# quarter note (followed by a quarter and half rest). Fags play Line 1 Eb double-dotted half note (followed by a quarter and 8th rest). The bass clarinet note is unclear in my copy but I believe it is the small octave F. Clarinets play small octave Ab/middle Cb double-dotted half notes. After a quarter and 8th rest, the E.H. plays Line 1 Cb [written Line 2 Gb] 8th note up to Eb [written Bb] 8th down to Line 1 F [written Line 2 C] 8th *pp* < to Line 1 A [written Line 2 E] dotted half note decrescendo hairpin. After a dotted half rest and a quarter & 8th rest, horn I plays Line 1 Cb up to Eb down to small octave F 8ths up to (Bar 20) Bb dotted half note decrescendo hairpin.

Bar 20 = Bb aug (Bb/D/F#) or Gb aug (Gb/Bb/D)

The strings were delineated just previously, and the solo horn. After a quarter and 8th rest, the harp plays descending 8th notes Line 1 D-small octave Bb-Gb (enharmonic F#). Then the harp plays middle C#-small octave A-F# and then Line 1 D-small octave Bb-Gb once again. After a quarter and 8th rest, the Fags play Line 1 D to C# quarter notes to D quarter note. After a quarter and 8th rest, clarinet I plays *pp* Line 1 D quarter note to small octave Bb 8th up to middle C# quarter note to small octave A 8th to D quarter note to Bb 8th. After a quarter and 8th rest, clarinet II plays small octave Bb quarter note down to Gb 8th to F# quarter note up to Bb 8th, and so on.

Bars 21-22 = N/A

Once again chords are *implied* but not actually stacked. The harp plays Line 1 Db down to small octave Bb to Gb 8ths (implied Gb maj), and so on.

Bar 23 = E min (E/G/B)

Violins I sound *pp* < Line 1 E whole note, violins II on small octave B whole note, violas on small octave G whole note, and VC/CB on Great octave E whole note. The oboe plays Line 2 E whole note, E.H. on Line 1 E whole note, clarinets on Line 1 G/B whole notes, and bass clarinet on small octave E whole note. *Open* horns play *pp* < small octave G/B/E dotted quarter notes to G/B/E stand-alone 8th to G/B/E to G/B/E 8ths (crossbeam connected) to "3" triplet value G/B/E quarter notes to G/B/E triplet value 8ths.

Bar 24 = Ab min (Ab/Cb/Eb) to E min (E/G/B)

Violins I play *f* > Line 2 Eb down to Line 1 B half notes. Violins II play Line 2 Cb down to Line 1 G half notes. Violas play Line 1 Ab down to E half notes. VC/CB are silent to end of cue, and violins/violas are tacet in Bars 25-26. Horns play *f* > small octave Ab/middle Cb/Eb half notes legato down to small octave E/G/B half notes. The oboe plays Line 2 Eb down to Line 1 B half notes. The E.H. plays Line 1 Eb down to small octave B half notes. Clarinets play Line 1 Ab/Line 2 Cb half notes to G half note.

Bar 25 = Ab min (Ab/Cb/Eb) to E min (E/G/B)

Clarinets and bass clarinet all play small octave Ab half note down to E half note tied to (end Bar 26) whole note decrescendo and held fermata. The Fags play Line 1 Cb/Eb half notes down to G/B half notes tied to whole notes next bar. Horns and strings are silent here ion these two bars.

Bar 26 = E min (E/G/B)

This bar has just been described.

End of cue.

Chord Frequency: Many of the bars are N/A but of the 16 chords in definite use (no *implied* chords are factored in), then the minor chords take up about 44% of the total. The major 7th and half-dim 7th each have 3, so each take up about 19%.

[end session Thursday, December 12 at 10:15 pm. Goodnight!]

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"**Hunt Scherzo**" *Allegro* in 6/8 time, 20 pages, 162 bars, 2:42 duration (2:44 on the cd track # 6). Dotted quarter note = 120 . Dotted half note = 60.  
Instrumentation: Piccolo, 2 flutes, 2 oboes, english horn, 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, piano, 10 violins I, 8 violins II, 6 violas, 6 VC, 4 CB. Note the augmented strings in this cue.

Bar 1 = N/A

Bassoons sound *ff* Great octave E rinforzando-marked 16th note up to B 16th to Bb quarter note rinforzando-marked tied to dotted quarter note and tied to dotted half notes next bar decrescendo hairpin and tied to dotted half note in Bar 3 *f* and tied to dotted half note in Bar 4 decrescendo hairpin. The C. Fag plays small octave E 16th down to Great octave B 16th to Bb quarter note tied to dotted quarter note and tied to dotted half notes next three bars. Celli and contrabasses play the contraFag line. The timp forcefully beats *fff* small octave E 16th note rinforzando-marked (followed by 16th/8th/8th/quarter/8th rest marks).

Bars 2-4 = Bb min (Bb/Db/F)

After a quarter/8th/quarter rest, *open* horns I-II (top staff) sound *ff* Line 1 Db/F [written Line 1 Ab/Line 2 C] stand-alone 8ths to (Bar 3) Db/F down to small octave Bb/Line 1 F back up to Db/F 8ths (crossbeam connected) and repeated again in the second half of this bar to (Bar 4) a repeat sign for the previous bar but here with a decrescendo hairpin to (Bar 5) Line 1 C/E [written G/B] 8ths followed by rest marks. When you combine the held Bb notes of the VC/CB/Fags/C. Fag then you have the B-flat tonality.

Bars 5-6 = F maj (F/A/C)

Clarinets sound *pp* small octave F [written G] dotted half note tied to dotted half note next bar. VC/CB are silent here. *Sords* horns III-IV (bottom staff) sound *mp* Line 1 C/E [written G/B] 8ths down to small octave A/middle C [written Line 1 E/G] 8ths up to C/E (crossbeam connected) and repeated in the second half of this bar and repeated

in Bar 6 to (Bar 7) Db/F 8ths followed by rest marks. Almost the implied added chord is the F maj 7th (F/A/C/E) if you add in that passing E note.

Bars 7-8 = Bb min/9 (Bb/Db/F/C)

Fag I sounds forte small octave C dotted half note tied to dotted half note next bar decrescendo hairpin in Bar 8, while Fag II and C. Fag play Great octave tied C notes. *Non-Div* celli play Great octave and small octave dotted half notes tied to dotted half notes next bar, while CB play *f* > small octave C tied dotted half notes. Open horns I-II (top staff) play Line 1 Db/F down to small octave Bb/Line 1 Db up to Db/F 8ths (crossbeam connected) and repeated thru Bar 8 to (Bar 9) C/E 8ths followed by rests.

Bars 9-10 = N/A

Clarinets and bass clarinet play small octave Eb [written F] dotted half note tied to dotted half note next bar. Muted horns III-IV (bottom staff) play C/E down to small octave A/middle C up to C/E 8ths (crossbeam connected) and repeated thru Bar 10 only. After quarter/8th/quarter rests in Bar 10, horns I-II return to play forte Line 1 Gb/Bb [written Line 2 Db/F] 8ths.

Bars 11-12 = Gb aug (Gb/Bb/D)

Bassoon I plays forte small octave D dotted half note tied to dotted half note next bar decrescendo, while Fag II/C. Fag play Great octave D dotted half note tied to next bar. Non-divisi celli play Great octave and small octave D dotted half notes tied to next bar, while CB play small octave D tied notes. Horns I-II play Line 1 Gb/BB 8ths down to Eb/Gb up to Gb/Bb \*crossbeam connected figure) and repeated thru Bar 12 to (Bar 13) Line 1 F/A [written Line 2 C/E] 8ths (followed by rests).

Bars 13-14 = B dim (B/D/F)

Clarinets and bass clarinet play *pp* small octave B [written middle C#] dotted half note tied to dotted half note next bar. Horns III-IV play F/A down to D/F up to F/A (crossbeam connected) and repeated thru Bar 14 to (Bar 15) Eb/G 8ths followed by rests.

Bars 15-16 = N/A

However, briefly in Bar 15 we have a passing Ab aug (Ab/C/E) passing chord in this hurried music. The bass clarinet plays *mf* < small octave Ab [written Db] dotted half note down to (Bar 16) Db dotted half note. Fags, C. Fag and celli play Great octave Ab dotted half note down to (Bar 16) Db dotted half note *p* <. CB play small octave Ab dotted half note legato down to (Bar 16) Db dotted half note. Horns I-II play Eb/G down to C/E up to Eb/G 8ths and repeated in the second half of Bar 15 to (Bar 16) Db/F to small octave Ab/Db up to Db/F 8ths and repeated in the second half of this bar. Horns III-IV join in with the top staff horns in Bar 16 (playing the same notes and pattern).

Bars 17-18= E min (E/G/B)

There is an immediate dynamic build in the music starting with this bar utilizing almost all of the woodwinds and all of the strings and adding the trumpets.

The piccolo plays *p* < Line 2 E dotted half note up to (Bar 18) Line 3 E dotted half note. Flutes are *col* the piccolo. Oboes and E.H. play Line 1 E dotted half note up to (Bar 18) Line 2 E dotted half note. Clarinets are silent here. The bass clarinet plays small octave E [written F#] dotted half note tied to dotted half note next bar. Fags and C. Fag play *ff* Great octave E dotted half note tied to next bar decrescendo hairpin. Horns I-II play *ff* small octave B/Line 1 E stopped dotted quarter notes (followed by a quarter and 8th rest) while horns III-IV play small octave G/Line 1 E dotted quarter notes. *Sord* trumpet I plays Line 2 E down to Line 1 B up to E triplet 8ths (crossbeam connected) and repeated thru Bar 18. Muted trumpet II plays Line 1 B down to G up to B 8ths in that pattern, and trumpet III plays Line 1 G-E-G 8th note figures. The piano sounds *fff pedal* Contra-octave and Great octave E dotted half notes rinforzando-marked let vibrate. All violins are *sul E* playing *pp* < Line 2 E dotted half note legato up to (Bar 18) Line 3 E dotted half note. Violas play Line 1 E up to Line 2 E. VC/CB play *fff* Great octave E dotted half note rinforzando-marked tied to dotted half note next bar decrescendo hairpin.

Bars 19-20 = Ab min (Ab/Cb/Eb)

Piccolo and flute play *ff* > Line 3 Eb dotted half note rinforzando-marked tied to dotted quarter note and tied to 8th note next bar (followed by a quarter rest). Oboes and E.H. play this an octave lower register. Clarinets return to play fortissimo Line 2 Eb [written F] dotted half note tied to next bar as given. The bass clarinets and Fags and C. Fag are silent here. Horns I-II play *ff* Line 1 EB-Cb-Eb triplet 8ths (+ stopped on the third note) and repeated thru Bar 20. Horns III-IV play Eb down to small octave Ab up to Eb 8ths (stopped on the third note) and repeated. Trumpets play Line 1 Ab/Line 2 Cb/Eb dotted quarter notes *sf* > followed by a quarter and 8th rest. Trombones (Pos) show up to sound *pp* < > small octave Cb dotted half note tied to dotted half note next bar, while the tuba plays Great octave C dotted half notes tied. The piano plays Contra-octave and Great octave Cb dotted half notes let vibrate. Violins play Line 3 Eb rinforzando 8th *fff* followed by rests while violas play Line 2 Eb 8th. VC/CB silent here.

Bars 21-22 = E min (E/G/B)

The piccolo and flutes play (:20 cd location) forte Line 1 E dotted half note legato up to Line 2 E dotted half note, while the E.H. and clarinets play small octave E dotted half note *mf* < up to (Bar 22) Line 1 E dotted half note. The bass clarinet plays small octave G dotted half note *ff* tied to dotted half note next bar. Fags and C. Fag play *ff* Great octave G dotted half note tied to next bar. Horns I-II play small octave B/Line 1 E dotted quarter notes followed by rests, while horns III-IV play small octave E/B notes. Trumpets sound forte Line 1 G/B/Line 2 E 8ths down to Line 1 E/G/B 8ths back up to Line 1 G/B/Line 2 E 8ths triplet 8ths (repeated thru Bar 22). The piano plays Contra-octave and Great octave G dotted half notes let vibrate. Violins *sul D* sound *pp* < Line 1 E dotted half note up to (Bar 22) Line 2 Eb dotted half note, while violas play this an octave lower register. VC/CB play *fff* Great octave Gb dotted half note tied to dotted half note next bar decrescendo hairpin.

Bars 23-24 = F half-dim 7 (F/Ab/Cb/Eb)

The piccolo and flutes play *ff* > Line 2 Eb dotted half note rinforzando-marked tied to dotted quarter note and 8th note next bar. The E.H. and clarinets play this on Line 1 Eb tied notes. Horns repeat Bars 19-20 except that in Bar 24 all 8ths are stopped (+). Trumpets sound *mf p* > Line 1 Ab/Line 2 Cb/Eb dotted quarter notes followed by rests. Pos play *pp* < > Great octave F dotted half note tied to dotted half note next bar, while the tuba plays this an octave lower register. The piano plays *fff* Contra-octave and Great octave dotted half notes rinforzando (let vibrate). Violins play Line 2 Eb rinforzando 8th followed by rests, while violas play Line 1 Eb 8th.

Bars 25-26 = A min (A/C/E)

The piccolo plays (:24 cd location) *ff* Line 2 E down to Line 1 E up to Line 2 E 8ths (crossbeam connected) and repeated thru Bar 26. Flutes play Line 2 A/Line 3 C down to unison Line 2 E up to A/C 8ths triplet (repeated thru Bar 26). The bass clarinet sounds *p* < small octave A dotted half note up to (Bar 26) Line 1 Ab dotted half note. Fags and C. Fag play *p* < Great octave A dotted half note up to (Bar 26) small octave A dotted half note. Violins I sound *ff* on *sul E* Line 3 E down to Line 2 E up to Line 3 E triplet 8ths (crossbeam connected) and repeated in the second half of this bar and thru Bar 26. Violins II play Line 3 C down to Line 2 E up to C 8ths and repeated. Violas in the treble clef play Line 2 A down to E up to A 8ths, repeated thru the next bar. VC/CB play *p* < Great octave A dotted half note legato up to (Bar 26) small octave A dotted half note.

Bars 27-28 = Bb Dom 7 (Bb/D/F/Ab)

The piccolo plays Line 2 D dotted quarter note rinforzando (followed by a quarter and n8th rest) while flutes play this on Line 2 F/Bb. Oboes play *ff* Line 1 Bb/Line 2 D down to F/Bb up to Bb/D triplet 8ths figure repeated thru Bar 28. The bass clarinet plays Line 1 Ab [written Bb] rinforzando dotted half note tied to (Bar 28) dotted quarter note and 8th note. Fags and C. Fag here play small octave Bb tied notes as given. Violins I play *sf* Line 3 D rinforzando 8th followed by rests, while violins II play Line 2 Bb 8th, violas on Line 2 F, and VC/CB on small octave Ab.

Bars 29-30 = A min (A/C/E)

Piccolo/flutes/violins/violas repeat Bars 25-26 in these two bars. Oboes settle on Line 2 C/E dotted quarter notes followed by rests, while the E.H. settles on Line 1 A. Horns are unison on small octave A [written Line 1 E] dotted half note up to (Bar 30) Line 1 A.

Bars 31-32 = Bb maj (Bb/D/F)

There is some ambiguity of tonality once some players sound the E tone at the end of Bar 31 into Bar 32.

Oboes and E.H. repeat Bars 27-28 in these two bars. *Sords* trumpets sound *p* < Line 1 F/Bb/Line 2 D down to D/F/Bb up to F/Bb/Db 8ths again., repeat thru Bar 32. Stopped horns play *sf* > Line 1 Bb [written Line 2 F natural] dotted half note tied to dotted quarter note and 8th note next bar (followed by a quarter rest). After a quarter and 8th rest, the bass clarinet plays small octave E dotted quarter note tied to dotted



quarter note next bar to F dotted quarter note. Fags and C. Fag play this in the Great octave register (as also VC/CB).

Bar 33 = E min/9 (E/G/B/F#) to (perhaps) C half-dim 7 (C/Eb/Gb/Bb)

The piccolo plays (:32 cd track location) Line 2 B staccato 8th (followed by a quarter rest) to Bb staccato 8th (followed by a quarter rest). Flutes play Line 2 G/B down to unison E up to G/B triplet 8ths to next figure of Gb/Bb down to Eb up to Gb/Bb. Oboes play *sf* > Line 1 G/B dotted quarter notes followed by rests. The E.H. plays Line 1 E dotted quarter note. Clarinets play as the flutes. The bass clarinet plays small octave F# dotted half note tied to dotted half note next bar. Fags and C. Fag play Great octave dotted half note tied to next bar. After a quarter and 8th rest, horns play *p* > Line 1 C [written Line 1 G] dotted quarter note tied to dotted quarter note next bar. Trumpets play Line 1 E/G/B dotted quarter notes *sf* > (followed by a quarter and 8th rest). The piano plays Contra-octave and Great octave F# dotted half notes let vibrate. VC/CB play *sff* > Great octave F# dotted half note tied to dotted half note next bar. The F# tone is enharmonic Gb if you wonder about that C half-dim 7th.

Bar 34 = N/A

There is too much ambiguity here since some instruments are playing F# and others playing F notes, and so on, all part of the dissonant music and scene!

Bars 35-36 = E min (E/G/B)

This E minor applies to the first half of Bar 35 but the second half and Bar 36 is ambiguous due to some instruments playing Bb along with the B, and so on. Oboes also now play the triplet 8th figures in Bars 35-36 fortissimo (along with the clarinets).

Bars 37-38 = N/A

Just the E/B notes (strong perfect 5th interval or perfect 4th interval depending on your perspective!) are accentuated dramatically here. The cd track location for the start of this bar is :36 (or :37 since Herrmann marks each bar as a second duration).

Violins sound *ff* small octave B quarter note legato up to Line 1 E 8th up to B quarter note down to E 8th up to (Bar 38) B quarter note up to Line 2 E 8th up to B quarter note down to E 8th. Violas initially play this in contrary motion with small octave B quarter note down to E 8th up to B quarter note down to E 8th up to (Bar 38) B quarter note up to Line 1 E 8th up to B quarter note down to E 8th. VC/CB play Great octave E quarter note up to B 8th up to small octave E quarter note down to Great octave B 8th down to (Bar 38) E quarter note up to B 8th up to small octave E quarter note down to Great octave B 8th. Trumpets play *ff* < Line 1 B quarter note up to Line 2 E 8th down to B quarter up to E 8ths (repeated next bar). Pos play Great octave E/small octave E/B 8ths (followed by a quarter rest) and repeat this pattern in the second half of this bar and all of the next bar. The tuba plays *ff* Great octave E quarter note up to B 8th and repeat thru Bar 38. The timp beats *ff* small octave E rinforzando 8th (followed by a quarter rest) and repeat thru next bar. The piano plays Great octave E/small octave E/Line 1 B/Line 2 B quarter notes to Great octave B/Line 1 E 8ths and repeat thru the next bar. The piccolo sounds *sff* Line 2 B rinforzando 8th (followed by an 8th rest) down to Line 2 E rinforzando 8th up to B rinforzando 8th (followed by an 8th rest)

down to E 8th (repeated next bar). Flutes play this rest pattern on Line 2 B 8th up to Line 3 E 8th. Oboes play Lines 1 & 2 B 8ths (followed by an 8th rest) to unison Line 2 E 8th to Lines 1 & 2 B 8ths (followed by an 8th rest) to unison Line 2 E 8th (repeated next bar). The E.H. plays Line 1 B 8th (followed by an 8th rest) down to E 8th and so on. Clarinets play Lines 1 & 2 B 8ths to Unison Line 2 E 8th in this pattern. The bass clarinet plays small octave E quarter note up to B 8th and repeat thru Bar 38. Bassoons play Great octave and small octave E quarter notes to unison Great octave B 8th and repeat. The contra Fag plays Great octave E rinforzando quarter note *fff* up to B 8th and repeat thru the next bar.

Bars 39-40 = N/A

However, the implied chord is the now familiar Ab min (Ab/Cb/Eb) The horns are truly soil here in these two bars. They sound *fff* Line 1 Cb/Eb [written Line 1 Gb/Bb] down to small octave Ab/middle Cb back up to Cb/Eb 8ths (the third pairing is stopped + effect) and repeat in the second half of this bar and thru Bar 40.

Bars 41-42 = N/A

Once again just the perfect 4th/5th strong intervals are highlighted here, but this time D to A or A to D.

The piccolo plays Line 2 A quarter note down to D 8th up to A quarter note up to Line 3 D 8th (repeated next bar). Flutes play Line 3 A quarter note down to D 8th down to Line 2 A quarter note down to D 8th up to (Bar 42) A quarter note up to Line 3 D 8th up to Line 3 A quarter note back down to D 8th. Etc for the woodwinds. Violins I play *ff* Line 2 A rinforzando 8th (followed by an 8th rest) down to D 8th (crossbeam connected) up to A 8th (followed by an 8th rest) down to D 8th (crossbeam connected) and repeated next bar. Violins II play contrary motion on Line 1 A 8th up to Line 2 D 8th in that same rest pattern. Etc.

Bars 43-44 = N/A

However, the implied chord is the now familiar Bb min (Bb/Db/F). Once again horns are soil.

Horns play Line 1 Db/F down to small octave Bb/Line 1 Db up to Db/F 8ths (third pairing is stopped) and repeat thru next bar.

Bars 45-46 = N/A

Once again we have the P4/P5 pairing but this time it is C to G (P5) or G to C (P4).

The piccolo (:44 cd location) plays Line 3 G rinforzando 8th (followed by an 8th rest) down to C 8th and repeat thru the next bar. Flutes play the same. Etc. Trumpets play Line 1 G rinforzando 8th (followed by an 8th rest) up to Line 2 C 8th up to Line 2 G 8th (followed by an 8th rest) down to C 8th (repeated next bar). Pos I-II play small octave C quarter note up to middle C 8th and repeat. Pos III plays small octave C quarter note *f* < down to Great octave G 8th and repeat. Etc. Pizzicato violins I sound *ff* small octave G 8th (followed by an 8th rest) up to middle C 8th up to G 8th (followed by an 8th rest) up to Line 2 C 8th up to (Bar 46) G 8th (followed by an 8th

rest) down to C 8th down to Line 1 G 8th (followed by an 8th rest) down to middle C 8th. Etc.

Bars 47-48 = N/A

However, the implied chord is the Eb min (Eb/Gb/Bb). Once again the horns are soil.

So horns play *fff* Line 1 Gb/Bb down to Eb/Gb up to Gb/Bb 8ths and repeat thru next bar.

Bars 49-54 = N/A

Most strings are back to *arco* here (no longer *pizz*). Violins I sound *ff* Line 2 B down to G up to B 8ths (crossbeam connected) repeated in the second half of this bar and repeated in the first half of the next bar up to Line 3 C *rinforzando* 7th (followed by a quarter rest). Repeat Bars 49-50 in Bars 51-52. Violins II play Line 2 G down to E up to G triplet 8ths repeated two more times up to Line 2 Ab *rinforzando* 8th (followed by a quarter rest). Divisi violas play Line 2 G/B down to E/G up to G/B 8ths in this pattern up to Ab/Line 3 C 8ths. After a quarter and 8th rest in Bar 50, *pizz* VC/CB pluck *sff* Great octave F 8th (followed by a quarter rest). After a quarter and 8th rest in Bar 52, VC/CB pluck Great octave Ab 8th. After a quarter and 8th rest in Bar 50, then piccolo plays *ff* Line 3 C down to Line 2 Ab up to C 8ths (repeated in Bar 52). Flutes and oboes play Line 2 Ab/Line 3 C down to Eb/Ab up to Ab/C 8ths (repeated in Bar 52). Clarinets play the same. The bass clarinet in Bar 49 plays *pp* < small octave E dotted half note tied to dotted quarter note next bar to F 8th *sff* and *rinforzando*-marked (in case you didn't get then point! : ). Fags & C. Fag play Great octave E dotted half note to D 8th in this pattern. After a quarter and 8th rest in Bar 54, the trumpets return to play *ff* Line 1 Eb/Ab/Line 2 C 8ths down to middle C/Eb/Ab back to Eb/b/C 8ths.

Bars 55-60 = N/A

By implication I see the Cb maj 7 (Cb/Eb/Gb/Bb). *Sords* horns play *pp* < *sff* Line 1 Cb dotted half note tied to dotted quarter note next bar down to small octave Gb *rinforzando* 8th note (followed by a quarter rest). The piccolo sounds *f* < Line 1 Bb-Gb-Bb 8ths repeated in this bar and in the first half of next bar to A *rinforzando* 8th note. Flutes and oboes play Line 2 Gb/Bb down to Eb/Gb up to Gb/Bb triplet 8ths repeated 2X to F/A 8ths. Clarinets play the same as well. After a quarter and 8th rest in Bar 56, violins I return to play *sff* Line 3 A *rinforzando* down to F up to A, while violins II play Line 3 F down to D up to F 8ths. Violas here play Line 2 F/A down to D/F up to F/A 8ths. After a quarter and 8th rest, VC/CB play small octave Gb 8th followed by a quarter rest. The woodwinds and strings repeat Bars 55-56 in the next four bars.

Horns in Bar 57 play *pp* < Line 1 Cb dotted half note tied to dotted quarter note next bar to middle C (natural) *rinforzando* 8th note (followed by a quarter rest) and repeated next two bars except for that end 8th note that is then D. After a quarter and 8th rest in Bar 58, VC/CB play *sff* middle C 8th (followed by a quarter rest) and then Line 1 D in Bar 60.

Bars 61-62 = N/A

The piccolo and flutes play (1:00 cd location) *fff* Line 3 F quarter note down to Line 2 Bb 8th down to F quarter note up to Bb 8th (repeated next bar). Oboes play Line 2 F quarter note legato up to Bb 8th down to F quarter note up to Bb 8th (repeated next bar), and so on for the woodwinds. Horns play *ff* < Line 1 F quarter note up to Bb 8th, repeated 3X. The tuba plays *sff* Contra-octave Bb dotted half note tied to dotted half note next bar. The piano also plays.

Bars 63-64 = F# min (F#/A/C#)

Trumpets and trombones are soli here.

*Sords* trumpets play *sff* > Line 1 F#/A/Line 2 C# [written G#/A/Line 2 D#] rinforzando dotted half notes tied to dotted half notes next bar. *Sords* Pos play small octave F#/A/middle C# dotted half notes tied to next bar.

Bars 65-66 = N/A

The piccolo plays *fff* Line 3 A quarter note down to D 8th down to Line 2 A quarter note up to Line 3 D 8th (repeated next bar). Flutes play Line 2 A quarter note up to Line 3 D 8th up to A quarter note down to D 8th (repeated next bar). Oboes play Line 2 A quarter note down to D 8th repeated 3X. The E.H. plays Line 1 A quarter note up to Line 2 D 8th repeated 3X. Clarinets play as the flutes but an octave lower register. The bass clarinet plays small octave D dotted half note tied to dotted half note next bar. Fags play Great octave and small octave D dotted half notes tied to next bar, while C. Fag plays Great octave D dotted half notes tied together. Horns I-II play *fff* < Line 1 A quarter note up to Line 2 D repeated 3X, while horns III-IV play Line 1 A quarter note down to D 8th. The tuba plays *sff* Great octave D dotted half note tied to next bar. Piano plays as well. Strings return here. Violins I play Line 1 A quarter note down to D 8th back up to A quarter note up to Line 2 D 8th up to (Bar 667) A quarter note up to Line 3 D 8th up to A quarter note down to D 8th. Etc.

Bars 67-68 = Ab min (Ab/Cb/Eb)

Trumpets play Line 1 Ab/Line 2 Cb/Eb dotted half notes tied to next bar, while Pos play this an octave lower register.

Bars 69-70 = N/A

The piccolo plays Line 2 B quarter note down to D 8th up to B quarter note down to D 8th, and repeated next bar. Flutes play Line 2 B quarter note up to Line 3 D 8th up to B quarter note down to D 8th (repeated next bar). Etc. Etc.

Bars 71-72 = D min (D/F/A)

Trumpets and Pos play these root position chords as given earlier. Then there is a form of General Pause at the end of Bar 22 with a fermata hold in parentheses.

Bar 73 = E min (E/G/B)

Flutes play *pp* (*tenuto*) Line 2 B/Line 3 E tenuto quarter notes played 3X over bracketed "3" triplet value quarter notes. This is repeated next bar. Clarinets play the same but on Line 2 E/G quarter notes. The bass clarinet is *solo* playing *pp* < small octave E dotted half note, while the *solo* tuba sounds *pp* (*non cresc*) Great octave E

dotted half note. The rest of the orchestra is taking a smoke break or playing cards with each other.!

Bar 74 = E min (E/G/B) to E min/9 (E/G/B/F#)

The bass clarinet plays small octave G half note to F# quarter note. The Pos plays Great octave G half note to F# quarter note. The flutes and clarinets continue the tenuto "3" triplet value quarter note dyads.

Bar 75 = Eb min (Eb/Gb/Bb)

However, there is dissonance or ambiguity temporarily here because the bass clarinet and tuba play B dotted half notes. Flutes play Line 2 Bb/Line 3 Eb triplet value quarter notes, while clarinets play Line 2 Eb/Gb. The B clashes with the Bb.

Bars 76-78 = Eb min (Eb/Gb/Bb)

No dissonance here because now the bass clarinet and tuba sound the Bb dotted half note tied to Bar 77. Flutes continue to play since Bar 75 the Bb/Eb triplet value quarter notes repeated thru Bar 78, while the clarinets continue to repeat Eb/Gb. After a quarter/8th/quarter rest in Bar 77, the *solo* horn (*sord*) I sounds *p* small octave Bb 8th to (Bar 78) same Bb down to Gb up to Bb 8ths (crossbeam connected) to same Bb-Gb-Bb 8ths to (Bar 79) A 8th followed by rests.

Bars 79-80 = D min ((D/F/A)

The *open* horn III plays *pp* > small octave A [written Line 1 E] whole note. Flutes now play the "3" triplet value quarter note dyads Line 2 A/Line 3 D 3X and repeated next two bars, while clarinets play Line 2 D/F dyads. In Bar 80, the *solo* bass clarinet plays small octave D dotted half note, and the *solo* tuba plays Great octave D dotted half note.

Bar 81 = D min/9 (D/F/A/E)

The bass clarinet and tuba play F half note to E quarter note.

Bar 82 = Db min (Db/Fb/Ab)

Flutes play Line 2 Ab/Line 3 Db quarter note dyads as "3" value triplets repeated thru Bar 85. Clarinets play this on Line 2 Db/Fb. The bass clarinet plays small octave Ab dotted half note, and tuba on Great octave Ab dotted half note.

Bars 83-85 = Db min (Db/Fb/Ab)

However, there is dissonance inserted when the bass clarinet and tuba in Bars 83-84 play the G dotted half notes ("color" notes now) tied together. At the end of Bar 84 solo and muted horn I returns to play *p* Line 1 E [written B] 8th to (Bar 85) E-C-E 8ths to E-C-E 8ths to (Bar 86) D 8th followed by rests. Horn III in Bar 86 play D dotted half note in stopped effect.

Bar 86 = D half-dim 7 (D/F/Ab/C)

Flutes play Ab/Line 3 C quarter note dyads (repeated thru Bar 88) while clarinets play Line 2 C/F dyads. This combined is the F minor (F/Ab/C) but with horn

III sounding Line 1 D dotted half note *pp* > this means a horse of a different color!  
Instead of just a minor-major interval chord (minor chord) we have the minor-minor-major interval chord (half-dim 7th).

Bars 87-88 = F min (F/Ab/C)

The bass clarinet and tuba play F dotted half note to (Bar 88) Ab half note to G quarter note.

Bar 89 = C maj 7 (C/E/G/B)

Flutes now play the "3" quarter note dyads on Line 2 G/Line 3 C, while clarinets play Line 1 B/Line 2 E, repeated thru Barb 93. The bass clarinet plays small octave B dotted half note while the tuba plays Great octave B dotted half note.

Bars 90-91 = C maj 7 (C/E/G/B) and C Dom 7 (C/E/G/Bb)

There is ambiguity and dissonance here in these two bars because the bass clarinet and tuba settle on Bb dotted half notes tied together (conflicting with the B repeated quarter notes). So, on the one hand, we have the C major 7th but, on the other hand, simultaneously we have the C Dominant 7th.

Bars 92-94 = C maj 7 (C/E/G/B)

With the tuba and bass clarinet gone here, we come back to the C maj 7th. At the end of Bar 91, horn I plays Line 1 G 8th to (Bar 92) G-E-G 8ths repeated thru Bar 93 to (Bar 94) F 8th. Stopped horn III in Bar 94 plays Line 1 F dotted half note *mfp* < tied to next bar.

Bar 94 = Eb min/9 (Eb/Gb/Bb/F) to E min/b9 (E/G/B/F)

The flutes now play the "3" quarter note dyads as Line 2 Gb/Bb to Gb/Bb to G/B. Clarinets play Line 1 Bb/Line 2 Eb to Bb/Eb to B/E. Horn III plays stopped Line 1 F [written Line 2 C] dotted half note tied to next bar.

Bar 95 = Eb min/9 (Eb/Gb/Bb/F) to F min 7 (F/Ab/C/Eb)

Flutes play Gb/Bb to Gb/Bb to Ab/Line 3 C quarter note "3" dyads. Clarinets play Bb/Eb to Bb/Eb to C/Eb dyads. Horn II still plays on F decrescendo.

Bar 96 = Eb min (Eb/Gb/Bb) to E min (E/G/B)

Flutes now play *pp* < > Line 2 Gb/Bb half notes to G/B quarter notes, while clarinets play Bb/Line 2 Eb half notes to B/E quarter notes.

Bar 97 = Eb min (Eb/Gb/Bb) to Ab maj (Ab/C/Eb)

Flutes play Gb/Bb half notes to Ab/Line 3 C quarter notes, while clarinets play Line 1 Bb/Line 2 Eb half notes to C/Eb quarter notes.

Bar 98 = Eb min (Eb/Gb/Bb)

Flutes play *pp* Gb/Bb dotted half notes held fermata, while clarinets play Bb/Eb dotted half notes held fermata.

Bars 99-100 = N/A

Violins I play (1:39 cd location) *ff* Line 1 Eb-Cb-Eb 8ths to same Eb-Cb-Eb 8ths (repeated next bar) to (Bar 101) E rinforzando 8th note (followed by rests). Violins II play Line 1 Cb down to small octave Ab up to Cb 8ths figure repeated three more times to (Bar 101) small octave G# 8th. Violas play the same as violins II to (Bar 101) small octave B rinforzando 8th. Celli plays as violins I (same register). Horns I-II *senza sords* sound *ff* Line 1 C/Eb rinforzando 8ths down to small octave Ab/middle Cb 8ths up to Cb/Eb 8th (this figure repeated 3X thru Bar 2).

Bars 101-102 = E min (E/G/B)

Stopped horns sound *sff* small octave G/B/Line 1 E dotted half notes tied to half notes next bar decrescendo (horns I-III play Line 1 E note). At the end of Bar 101, *sords* trumpets play Line 1 G/B/E 8ths to (Bar 102) G/B/E to E/G/B to G/B/E 8ths triplet repeated again in the second half of this bar.

Bar 103 = Ab min (Ab/Cb/Eb)

Trumpets settle on Ab/Line 2 Cb/Eb dotted half notes tied to dotted half notes next two bars.

Bar 104 = Ab min (Ab/Cb/Eb) and E min (E/G/B)

Flutes return to play *pp* (*tenuto*) the same "3" triplet value quarter note dyads Line 3 Cb/Eb to Cb/Eb to B/E, while clarinets play Eb/Ab to Eb/Ab to E/G. Only at the end do we hear the bitonality of Ab minor and E minor chords.

[Time now is 9:53 pm Friday, December 13th] Now: I think I've pretty much had it with this one long cue for a day! : ) It is getting pretty repetitive now, and the busy music is fast approaching again--much that we have already delineated. So I think I'll call it quits for the night--and for this cue.

However, I can conclude by writing that the cue ends with the soli horns. In Bar 160, horn II plays Line 1 E stopped ( + ) dotted half note tied to dotted quarter note next bar (followed by rests). Horn IV plays E 8th note followed by rests. At the end of this bar, *sord* horn I plays *mf* Line 2 G down to E up to B 8ths to (Bar 161) Bb [written Line 2 F] dotted half note tied to dotted half note held fermata > *ppp*.

End of cue.

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"Snowstorm" *Allegro* in 2/4-6/8 time, 11 pages, 113 bars, 1:53 duration. FSM cd track # 7. Instrumentation: 3 flutes, 2 oboes, E.H., 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, piano, 10 violins I, 8 violins II, 6 violas, 6 VC, 4 CB.

Bar 1 = N/A

Horns are soli making an attention-getting announcement fortissimo. All four horn play Line 1 G [written Line 2 D] 8th down to E [written B] 8th up to B [written F#] 8ths (crossbeam connected) to Bb stopped ( + ) quarter note *sf* > tied to quarter note next bar (followed by a quarter rest).

Bar 2 = D min/9 (D/F/A/E)

After a quarter rest in Bar 2, the *pesante* strings and piano start to make a series of two-chord or three-chord (later on) forced accent statements--not too dissimilar what will be heard in the *Have Gun Will Travel* tv series title music in 1957.

After a quarter rest, the timp sounds forte small octave D rinforzando-marked 8th note (followed by an 8th rest) to (Bar 3) Db rinforzando 8th (followed by an 8th and quarter rest). After a quarter rest, the piano sounds *sff* Great octave D/A/small octave 8ths (bottom staff) and (top staff, also in the bass clef) small octave F/A/Line 2 E rinforzando 8ths (followed by an 8th rest) to (Bar 3) Great octave Db/Ab/small octave Db/F/B/Line 2 E 8ths (followed by an 8th and quarter rest).

All strings are marked *pesante* and play on the forceful down-bow attack. After a quarter rest, violins I & II sound *sff* divisi quarter notes small octave A/Line 1 E to (Bar 3) small octave B/Line 1 E quarter notes (followed by a quarter rest). Violas play *div* small octave D/F quarter notes to (Bar 3) Db/F quarter notes. VC play Great octave D/A quarter notes to (Bar 3) Db/Ab quarter notes. CB play *sff* small octave D/A quarter notes to (Bar 3) Db/Ab quarter notes (followed by a quarter rest).

Bar 3 = ??? (B/Db/F/Ab)

This bar was just described but I cannot make immediate heads or tails of the chord Herrmann intended--unless he simply wanted an odd or unusual dissonant sound and decided to insert that flatted 3rd interval between B/Db.

Bar 4 = N/A

Horns are soli here playing Line 1 F [written Line 2 C] down to D up to A 8ths to Ab stopped effect quarter note tied to quarter note next bar *sf* > (followed by a quarter rest).

Bar 5 = B half-dim 7 (B/D/F/A)

After a quarter rest, the timp beats forte small octave D rinforzando 8th (followed by an 8th rest) to (Bar 6) Db rinforzando 8th (followed by an 8th and quarter rest). After a quarter rest, the piano plays Great octave D/A/small octave D/F/B/Line 1 D 8ths (followed by an 8th and quarter rest). After a quarter rest, now *non-div* violins I play *sff* small octave B/Line 1 D quarter notes on the down-bow to (Bar 6) middle (Line 1) C# quarter note on the down-bow (followed by a quarter rest). Violins II play small octave B/Line 1 D quarter notes to (Bar 6) small octave B quarter note. Violas are still *div* playing small octave D/F quarter notes to (Bar 6) Db/F quarter notes. *Non-div* celli play Great octave D/A quarter notes to (Bar 6) Db/Ab quarter notes. CB play small octave D/A quarter notes to (Bar 6) Db/Ab quarter notes (followed by a quarter rest).

Bar 6 = ??? (B/Db/F/Ab/C#)

Another non-standard color chord.

Bar 7 = N/A



Horns are again soli here. We hear Line 1 Db [written Line 1 Ab] down to small octave Bb up to Line 1 F 8ths to E stopped ( + ) quarter note *sf* > tied to quarter note next bar (followed by a quarter rest).

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

After a quarter rest, the piano plays *sff* Contra-octave Bb/Great octave F/Bb/small octave F/Bb/Line 1 D rinforzando 8ths (followed by an 8th rest) to (Bar 9) Contra-octave G/Great octave D/G/small octave D/F/middle C# rinforzando 8ths (followed by an 8th rest) to Contra-octave Ab/Great octave Eb/Ab/small octave D/F/middle C 8ths (followed by an 8th rest). In Bar 9 the timp beats forte small octave D rinforzando 8th (followed by an 8th rest) to Db rinforzando 8th (followed by an 8th rest).

After a quarter rest in Bar 8, all violins play *fff* Line 1 D quarter note on the down-bow to (Bar 9) C# to C quarter notes on the down-bow. After a quarter rest, violas play small octave F/Bb quarter notes to (Bar 9) D/F quarter notes to same D/F quarter notes. After a quarter rests, VC play *sff* Great octave F/Bb quarter notes to (Bar 9) D/G quarter notes to Eb/Ab quarter notes. After a quarter rest, CB play Great octave Bb quarter note down to (Bar 9) G to Ab quarter notes.

Bar 9 = ??? (G/D/F/C#) to D half-dim 7 (D/F/Ab/C)

Bar 10 = N/A

Horns soli here playing small octave B down to G up to Line 1 D 8ths to C# stopped quarter note tied to quarter note next bar.

Bar 11 = ??? (B/Db/F/Ab/E)

No need to keep delineating each instrument. Violins play, after a quarter rest, Line 1 E quarter note *ff*, while violins II play small octave B, violas on Db/F quarter notes, VC on Great octave Db/Ab, and CB on small octave Db.

Bar 12 = D min (D/F/A) to ??? (G/D/F/C#)

Violins I play Line 1 D to C# quarter notes on the down-bow, while violins II play small octave A to G quarter notes. Violas play F/F to same D/F quarter notes. VC play Great octave D/A to G quarter notes, while CB play small octave D down to Great octave G quarter notes.

Bar 13 = N/A

Horns soli playing forte middle Cb down to Ab up to Eb 8ths to D stopped quarter note *sf* > tied to quarter note next bar.

Bar 14 = ??? (D/F/A/C#/G#)

Bar 15 = Db maj 7 (Db/F/Ab/C) to G Dom 7 (G/B/D/F)

Bar 16 = Gb maj 7 (Gb/Bb/Db/F)

After a quarter rest in Bar 14, violins I sound *ff* Line 1 C# quarter note on the down-bow to (Bar 15) CV down to small octave B quarter notes to (Bar 16) Bb quarter note (followed by a quarter rest). After a quarter rest in Bar 14, violins II play small octave G# quarter note to (Bar 15) Ab to G quarter notes to (Bar 16) Bb quarter note. After a quarter rest in Bar 14, violas play small octave D quarter note to (Bar 15) Db/F to D/F quarter notes to (Bar 16) same Db/F quarter notes (followed by a quarter rest). VC/CB in Bar 14 play Great octave F quarter note to (Bar 15) Ab to G quarter notes to (Bar 16) Ab quarter note. After a quarter rest in Bar 16, horns return to play forte small octave A down to F up to Line 1 D 8ths.

Bar 17 = F# min (F#/A/C#)

Horns settle on small octave F#/A/middle C# stopped effect half notes *sfp* tied to half notes next two bars > *ppp*.

Bar 18 = A min (A/C/E) and F# min (F#/A/C#)

*Sords* trumpets join in here (:17 cd) to add a bitonality against the horns. Trumpets play *pp* < Line 1 A/Line 2 C/E [written B/Line 2 D/F#] half notes legato to (Bar 19) F#/A/C# half notes decrescendo hairpin.

Bar 19 = F# min (F#/A/C#)

Trumpets and horns were already delineated here. They are soli (no other instruments).

Bar 20 = A min (A/C/E)

*Sords* Pos sound *pp* < small octave A/Line 1 C/E half notes. Pos are soli in this bar and next.

Bar 21 = F# min (F#/A/C#)

Pos now play F#/A/middle C# dotted half notes tied to dotted half notes next three bars (thru Bar 24).

Bar 22 = F# min 7 (F#/A/C#/E)

While trombones sound the tied # minor root chord, violas and celli now join in bowing *ponticello* effect *p* < >. Violas are bowed trem on small octave E half note while celli are bowed trem on Great octave E half note.

Bar 23 = D# half-dim 7 (D#/F#/A/C#)

As the Pos sound, violas are bowed trem on small octave D# half note, while celli are bowed trem on Great octave D# half note.

Bar 24 = F# min (F#/A/C#)

As Pos finish the F# minor hold in this bar, violas are bowed trem on small octave C# half note, and celli on Great octave C# half note < >.

Bar 25 = ??? (C/E/Gb/Bb/Fb)

Strange assortment of tones here. Pos now play small octave Fb/Gb/Bb half notes tied to half notes next bar. The bass clarinet now joins in sounding *pp* (*sost*) Line 1 C [written D] half note tied to half note next bar. After a quarter rest, violins I are bowed trem *ponticello Sul G* on small octave Bb quarter note *pp* tied to quarter note next bar up to Line 1 F# quarter note crescendo to (Bar 27) G half note bowed trem still and decrescendo hairpin. After a quarter rest in Bar 25, violins II also play small octave Bb quarter note *ponticello* bowed trem tied to quarter note next bar up to Line 1 E quarter note to (Bar 27) same E half note. After a quarter rest, violas are bowed trem on small octave Gb quarter note tied to quarter note next bar up to middle C# quarter note to (Bar 27) C half note. After a quarter rest in Bar 25, celli are bowed trem on small octave E quarter note tied to quarter note next bar up to Bb quarter note to (Bar 27) middle C quarter note (followed by a quarter rest). CB in Bar 25 play *p* (*sost*) small octave C half note tied to half note next bar. After a quarter rest in Bar 26, trumpets return to sound *p* < > Line 1 C#/E/F# quarter notes to (Bar 27) C/E/G half notes. After a quarter rest in Bar 27, *con sords* horns sound *f* < small octave Bb down to Gb up to Line 1 Db 8ths to (Bar 28) middle Cb half note *sf* >.

Bar 26 = N/A

Bar 27 = C maj (C/E/G)

Bar 28 = N/A

As given, only the horns sound here on Line 1 Cb half note.

Bar 29 = Db maj 7 (Db/F/Ab/C) to F half-dim 7 (F/Ab/Cb/Eb)

We return to the down-bow pattern given at the start of this cue.

The timp sound *f* (:28 cd location) small octave Db rinforzando 8th (followed by an 8th and quarter rest). The piano plays *sff* Great octave Db/Ab/small octave Db/F/Ab/middle C rinforzando 8ths (followed by an 8th rest) to Great octave F/small octave Cb/Eb/F/Ab/middle Cb 8ths. Violins I sound *sff* Line 1 C to Cb quarter notes on the forceful down-bow, while violins II play small octave Ab-Ab quarter notes. Violas play small octave Db/F quarter notes to Eb/F quarter notes. VC play Great octave Db/Ab quarter notes to F/small octave Cb quarter notes. CB play small octave Db down to F quarter notes.

Bars 30-31 = N/A

Horns are soli here. After a quarter rest, horns sound *f* < Line 1 Db down to Bb up to F 8ths to (Bar 31) E half note *sf* >.

Bar 32 = F half-dim 7 (F/Ab/Cb/Eb) to B dim 7 (B/D/F/Ab)

Divisi violins I play small octave and Line 1 Ab quarter notes to small octave and Line 1 B quarter notes to (Bar 33) small octave B/Line 1 E quarter notes on the down-bow (followed by a quarter rest). Divisi violins II play small octave Ab/Line 1 Eb quarter notes to B/F quarter notes to (Bar 33) B/Line 1 E quarter notes. Violas play small octave CB to F quarter notes to (Bar 33) Db/F quarter notes. VC play Great

octave F/small octave Cb to Ab/D quarter notes to (Bar 33) Great octave Db/Ab quarter notes. CB play Great octave F to Ab quarter notes up to (Bar 33) small octave Db quarter note (followed by a quarter rest). Etc.

Bar 33 = ??? (B/Db/F/Ab/E)

[12:43 pm Saturday, December 14, 2013. Time for lunch break with the wife!]

[resume 2:10 pm]

Bars 34-41 = N/A

We come to a whole new section or character of music here. Incidentally, in Tchaikovsky's *Manfred Symphony* Second Movement starting at the 00:47 point of the YouTube link offered below is a 16ths sextuplet figure used repeatedly by the celli followed at 00:51 by the violas). Well, Herrmann replicates this exact same musical effect (somewhat frenzied as in a blinding snowstorm!) and 16th note figures in this "Snowstorm" cue :

<http://www.youtube.com/watch?v=c81PBxjVgTg&feature=related>

Violins are *sul G* sounding *ff* on the down-bow Line 1 F-Gb-G to (now on the up-bow) Ab-G-F# 16th notes (connected as a figure by two crossbeams) (followed by a quarter rest) and repeated thru Bar 41. After a quarter rest in Bar 34, violins II play the same F-Gb-G-Ab-G-F# 16th notes figure (repeated thru Bar 41). Violas are trill on Line 1 F 8th (to Gb) followed by an 8th rest to same F 8th trill followed by an 8th rest all on the down-bow and repeated thru Bar 41. VC pluck *pizz* Line 1 F 8th forte let vibrate (followed by an 8th rest) to same F 8th note followed by an 8th rest, repeated thru Bar 41. The piano plays *sff* Line 1 F/Gb rinforzando 8ths (followed by an 8th rest) to same F/Gb 8ths (followed by an 8th rest) and repeated thru Bar 41. The flutes are trill *sff* on Line 1 F 8th (to Gb) followed by an 8th rest, and then another F 8th note trill *sff* (followed by an 8th rest) and repeated thru Bar 41.

In Bar 36, the bass clarinet plays *pp* small octave E [written F#] half note legato up to (Bar 37) "3" triplet value Line 1 E half note to same E triplet value quarter note up to (Bar 38) Bb [written Line 2 C] half note decrescendo up to (Bar 39) Line 2 Bb quarter note tied to 8th note (followed by an 8th rest) down to (Bar 40) Line 2 E half note down to (Bar 41) Line 1 E "3" triplet value half note down to small octave E triplet value quarter note to (Bar 42) small octave G half note rinforzando-marked and tied to 8th note next bar (followed by an 8th and quarter rest). Bassoons play as the bass clarinet but an octave lower register. C. Fag in Bar 36 plays *pp* Great octave E half note up to (Bar 37) small octave E half note (silent next four bars), returning in Bar 42 on Great octave F half note tied to 8th note next bar. Clarinets show up in Bar 40 to play Line 1 E half note down to (Bar 41) small octave E quarter note tied to 8th note (followed by an 8th rest). The tuba in Bar 36 plays *pp* Contra-octave E half note up to (Bar 37) Great octave E quarter note tied to 8th note (followed by an 8th rest) up to (Bar 38) Great octave Bb half note up to (Bar 39) small octave Bb quarter note tied to 8th note (followed by an 8th rest) down to (Bar 40) small octave E half note down to (Bar 41) Great octave E quarter note tied to 8th note down to (Bar 42) Contra-octave F half note tied to 8th note next bar. In Bar 38 *open* Pos play small octave Bb half note up to (Bar 39) Line 1 Bb quarter note tied to 8th note (followed by an 8th rest) down to

(Bar 40) Line 1 E half note down to (Bar 41) small octave E quarter note tied to 8th note (followed by an 8th rest). Back in Bar 36, CB play *p* < Great octave E half note, and so forth (follow the bassoons)--except that CB are silent in Bar 40.

Bars 42-48 = N/A

Here (:41 cd track) in Bar 42, violins I are now *sul E* sounding *ff* Line 2 F#-G-Ab 16ths on the down-bow and then A-G#-G 16ths on the up-bow (followed by a quarter rest) and repeated thru Bar 48. After a quarter rest in Bar 42, violins II on *sul A* play the same 16th notes figure (repeated thru Bar 48). Violas are *pizz* on Line 2 F# 8th (followed by an 8th rest) to same F# 8th (followed by an 8th rest) and repeated thru Bar 48. Flutes are trill *sf* on Line 2 F# 8ths in that rest pattern. In Bar 44, now *arco* VC and CB play *p* < Great octave F# half note legato up to (Bar 45) small octave F dotted quarter note down to Great octave F (natural, I believe) 8th to (Bar 46) G up to small octave G "3" triplet value 8ths (followed by a triplet value 8th rest and a normal value quarter rest. Bassoons play the same, and the bass clarinet an octave higher register as written. Etc.

Bars 49-58 = N/A

Violins play once more the Line 2 register 16ths notes figure delineated for Bar 42. After a quarter rest in Bar 49, violins II on *sul G* return down to Line 1 F-Gb-G-Ab-G-Gb figure (repeated thru Bar 56). In Bar 50, violins I now return to that Line 1 figure (repeated thru Bar 56). In Bar 50, flutes are trill now on Line 1 F 8th note (followed by an 8th rest) to same F 8th trill (followed by an 8th rest) and repeated thru Bar 56. The violas are similarly trill. The tuba in Bar 50 is *molto legato* sounding *p* Great octave B half note down to (Bar 51) "3" triplet value E half note to same E quarter note to (Bar 52) F half note down to (Bar 53) Contra-octave Bb half note tied to quarter note next bar to B quarter note tied to (Bar 55) half note down to (Bar 56) G half note down to (Bar 57) E half note tied to half note next bar. The bass clarinet, contrabasses, Fags and C. Fag also play that same pattern as the tuba in respective registers. In Bar 57, violins I *sul E dolce* now play Line 2 E-F#-G-B-G-F# 26th notes figure to E stand-alone 16th followed by rest marks (repeated thru Bar 60). After a quarter rest in Bar 59, violins I play the same 16th note figure to (Bar 58) E 16th (followed by rests) to another such figure, and repeated thru Bar 60.

Bars 59-60 = E min (E/G/B)

Starting here the trumpets with cup mutes show up right thru Bar 68 playing three chords interspersed.

First off the trumpets sound *pp* < Line 1 E/G/B [written F#/B/Line 2 D#] half notes tied to quarter note next bar to same E/G/B quarter notes. Only the trumpets are violins are soli.

Bar 61 = F# min (F#/A/C#)

Trumpets now play F#/A/Line 2 C# half notes.

Bars 62-63 = E min (E/G/B)

Trumpets return to E minor half notes tied to quarter notes next bar and sounding again E/G/B quarter notes crescendo to ...

Bars 64-66 = D min (D/F/A)

...F/A/Line 2 D half notes still crescendo to (Bar 65) Line 1 D/F/A half notes tied to quarter notes next bar up to F/A/Line 2 D quarter notes (same chord, new inversion).

Bars 67-68 = F# min (F#/A/C#)

Trumpets settle on Line 1 F#/A/Line 2 C# half notes tied to half notes next bar > *pp*. Also in Bar 67 clarinets show up to sound *pp* Line 1 A/Line 2 C# half notes tied to half notes thru Bar 72, while the bass clarinet plays tied Line 2 F# half notes. Flutes also join in to play *pp* Line 1 F#/A/Line 2 C# half notes tied thru Bar 72. The tuba and VC/CB also start to play for a short while, starting in Bar 68 on Great octave F# half note (octave lower for tuba).

Bars 69-72 = F# min (F#/A/C#)

VC/CB continue the line on "3" triplet value G# half note to A quarter note to (Bar 70) B half note tied to quarter note next bar to small octave C# quarter note tied to half note in Bar 72. The tuba plays an octave lower register as written.

Bar 73 = D min (D/F/A)

Starting in this bar thru Bar 78, the Pos with cup mutes now play the pattern formerly sounded by the trumpets. The trombones sound *pp* < small octave F/A/Line 1 D half notes (D minor 1st inversion) half notes tied to quarter notes next bar to Ab/middle Cb/Eb half notes.

Bar 74 = D min (D/F/A) to Ab min (Ab/Cb/Eb)  
Just delineated.

Bar 75 = D min (D/F/A)

Bar 76 = D min (D/F/A) to Ab min (Ab/Cb/Eb)  
The Pos repeat Bars 73-74 in Bars 75-76.

Bar 77 = D min (D/F/A)

Pos play Line 1 D/F/A half notes tied to half notes next bar.

Bar 78 = Bb maj 7 (Bb/D/F/A)

While the Pos sustains the D minor chord the tuba and VC/CB return to play Great octave Bb half note (octave lower for tuba). The Bb tone added to the D minor gives us the combined Bb major chord.

Also in Bar 78 violins I now play *p* < Line 2 D-E-F-A-F-E 16ths figure to D-E-F-Bb-F-E 16ths to (Bar 79) D 16th followed by rests, and these two bars are repeated in Bars 80-81. In Bar 79 violins II play the same figures to (Bar 120) Line 2 D 16th followed by rests, and repeated next two bars.

Bars 79-82 = N/A

VC/CB play "3" triplet value Great octave A half note to G# quarter note to (Bar 80) E half note tied to quarter note next bar up to G quarter note tied to half note. The tuba plays this an octave lower register as written.

Bars 83-88 = Eb min (Eb/Gb/Bb)

Trumpets with cup mutes return here. They play *pp* < Line 1 Eb/Gb/Bb half notes tied to quarter notes next bar to Gb/Bb/C quarter notes. While there is no chord there per se when the trumpets play the Gb/Bb/C quarter notes, if you added Eb then you would of course have the C half-dim 7th (C/Eb/Gb/Bb). In a sense that Eb is already there since the violins play it as 16th notes. Then the trumpets repeat the previous two bars in Bars 85-86 to (Bar 87) Line 1 Bb/Line 2 C/Eb half notes down to (Bar 88) Gb/Bb/Line 2 C half notes decrescendo hairpin.

Bars 89-93 = N/A

This is the start of the "G" section of the cue, and it gets quite busy! There is a sudden dynamic build here with all of the woodwinds playing, all of the strings, piano, and horns. I believe the rest of the cue is N/A in terms of chords, although implied chords may be there at certain points. So I will end my delineation at this point. [4:21 pm Saturday]

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"The Silence" *Adagio* in C time, 3 pages, 30 bars, 1:42 duration. Reel 4 M 48. Quarter note = 60. Track # 7 cd starting at 1:53. Instrumentation: 3 piccolos, 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, Tam Tam, harp, piano, 10 violins I, 8 violins II, 6 violas, 6 VC, 4 CB.

Bars 1-2 = N/A

The Tam Tam sounds forte a whole note let vibrate thru Bar 2. The bass clarinet sounds *ff* small octave Eb [written F] whole note tied to whole note next bar decrescendo hairpin. Fags/C. Fag play *ff* Great octave Eb whole note tied to whole note next bar. The piano sounds *fff* (*pedal*) Contra-octave and Great octave Eb whole notes tied to whole notes thru Bar 4. *Sords* VC sound *ff* Great octave Eb whole note tied to whole notes thru Bar 4 > *ppp*, while CB play small octave Eb tied whole notes.

Bars 3-5 = A min (A/C/E) to Bb min (Bb/Db/F) to Bb minMaj 7 (Bb/Db/F/A)

*Sords* and *Div* violins I play *ppp* Line 2 A/Line 3 E half notes legato down to F/Bb half notes (repeated next bar) to (Bar 5) Line 3 E/A half notes to Line 2 Bb/Line 3 F half notes (repeated in Bar 6). *Sords* violins II play *ppp* Line 3 C/E half notes down to Line 2 F/Bb half notes (repeated next bar) to (Bar 5) Line 3 Cb half note unison to Bb/Line 3 Db half notes (repeated next bar). Violas (in the treble clef) play descending legato quarter notes *pp* Line 2 A-E-Db-Line 1 Bb (repeated next bar) up to (Bar 5) Line 3 C down to Line 2 A to Bb down to F quarter notes (repeated next bar). The harp in Bar 3 sounds *pp* the same descending quarter notes as played by the violas. The Tam Tam sounds a whole note again in Bar 5. Also in Bar 3 the piccolos play *ppp* Line 1

A/Line 2 C/E half notes down to F/Bb dotted quarter notes (followed by an 8th rest) and repeated next bar. In Bar 5 the flutes then play Line 2 C/E/A half notes down to Line 1 Bb/Line 2 Db/F dotted quarter notes (followed by an 8th rest) and repeated in Bar 6. Also in Bar 5 clarinet II joins in to play *ppp* Line 1 E half note up to F dotted quarter note (followed by an 8th rest). The bass clarinet here plays *pp* < small octave A whole note tied to dotted half note next bar (followed by a quarter rest). Fags and C. Fag here play Great octave A whole note tied to dotted half note next bar. The A added to the Bb minor gives us the Bb minorMajor 7th.

Bar 6 = A min (A/C/E) to Bb minMaj 7 (Bb/Db/F/A)

VC/CB play *pp* < Great octave A whole note down to (Bar 7) E dotted half note (followed by a quarter rest).

Bars 7-10 = A min (A/C/E) to Bb min (Bb/Db/F)

At this point (2:26 cd track # 7) trumpet II with a cup mute joins in to play *ppp* Line 2 C half note to Db dotted quarter note (followed by an 8th rest). The harp plays largely descending quarter notes Line 3 E-C-Db-Line 2 Bb (repeated next bar). Etc.

Bars 11-12 = F maj 7 (F/A/C/E) to Bb min (Bb/Db/F)

VC/CB/Fags/C. Fag play Great octave Bb whole note in Bar 10 down to (Bar 11) F dotted half note. The violins (etc) still play the A minor half note chord, so combined with the F we have the F major seventh. Pos in cup mutes in Bar 11 play small octave A/middle C half notes to Bb/Db dotted quarter notes. Fags & C. Fag and bass clarinet still sound the F whole notes in Bar 11.

Bars 13-14 = A min/9 (A/C/E/B) to Bb min (Bb/Db/F)

Fags/C. Fag in Bar 13 play Great octave B whole note (bass clarinet an octave higher register as written) tied to dotted half note next bar. VC/CB in Bar 14 play Great octave B whole note down to (Bar 15) F# dotted half note. Violins still sound the continual A minor chords in various inversions.

Bars 15-16 = F# half-dim 7 (F#/A/C/E) to Bb min (Bb/Db/F)

The music is *Rall* here. Fags/C. Fag play Great octave F# whole note tied to whole note next bar. VC/CB play in Bar 15 F# dotted half note followed by rests thru Bar 16. Combining the F# with the A minor we have the F# half-diminished seventh in the first half of the bars, but the F# in the second half adds ambiguity since the violins and piccolos still are playing the F notes in the B-flat minor.

Finally this relentless "A" section is over with Bar 16, and we enter Section B with Bar 17 (2:59 cd location, track # 7).

Bar 17 = N/A

This bar is *Accell*, and then *Rall* in Bar 18, and then alternating like this thru Bar 22. In 3/4 time, *sords* horns sound *pp* < Line 1 Cb/Eb down to small octave Ab/middle Cb up to Cb/Eb "3" triplet value 8ths figure (crossbeam connected) sounded 3X. Tuba/VC/CB sound *pp* < Great octave E dotted half note tied to half note next bar C time up to B half note.



Bar 18 = E min (E/G/B)

Horns settle on small octave G/B/Line 1E dotted half notes in C time (followed by a quarter rest).

Bar 19 = N/A

Back in 3/4 time, clarinets now take over the "3" triplet figures formerly played by the horns. Tuba/VC/CB play Great octave Bb dotted half note tied to half note next bar down to F# half note.

Bar 20 = A min (A/C/E) to F# half-dim 7 (F#/A/C/E)

Clarinets settle in C time on Line 1 C/E dotted half notes *mf* > while the bass clarinet plays Line 1 A dotted half note. But the Bb half note initially from the VC/CB/tuba adds some dissonance, and then the F# half note added to A/C/E creates temporarily the F half-diminished seventh.

Bar 21 = N/A

Back in 3/4 time and *accel.*, the horns return to play the same triplet 8th note figures. Tuba/VC/CB play Great octave F dotted half note tied to (Bar 22 in C time) half note up to small octave C half note.

Bar 22 = E min/b9 (E/G/B/F) to C maj 7 (C/E/G/B)

Horns settle as before on G/B/E dotted half notes. Adding the F half note initially doesn't make it the E min/9 because it would have to be F#. Then the C half note temporarily (one beat) creates temporarily the C maj 7th.

After this bar we come to Section C featuring the violins and violas playing haunting "3" eighth note repeat figures.

Bar 23 = Bb min (Bb/Db/F)

The tempo-marking is now *poco piu mosso* in 3/4 time in this bar (but 4/4 or C next bar) and then alternating like this to the end of the cue.

Violins I play *pp* "3" triplet value 8th note figures Line 2 F legato slur down to Line 1 F up to Line 2 F 8ths (crossbeam connected)--this figure played 3X in this bar in 3/4 time. Violins II play this pattern on Line 2 Db down to Line 1 F up to Line 2 Db (crossbeam connected) and played three times. Violas play this pattern on Line 1 Bb down to F up to Bb played 3X. Trombones with cup mutes play *pp* < small octave Bb/Line 1 Db/F dotted half notes. The bass clarinet plays small octave Bb dotted half note. Fags and C. Fag play Great octave Bb dotted half note.

Bar 24 = A min (A/C/E) to F maj 7 (F/A/C/E)

Violins I now play the triplet 8th note figures in 4/4 time on Line 2 A down to Line 1 A up to Line 2 A played 4X. Violins II play Line 2 E down to Line 1 A up to Line 2 E 8ths 4X. Violas play Line 2 C down to Line 1 A up to C. Pos play small octave A/middle C/E whole notes > *pp*. The bass clarinet plays small octave E whole note. Fags & C. Fag play Great octave E whole note. After a quarter rest, trumpets with

cup mutes the sound  $f >$  Line 1 F [written G] half note to E quarter note. Adding the F note with the A minor creates the F major seventh.

Bar 25 = Bb min (Bb/Db/F)

Back in 3/4 time, violins I play Line 2 Bb down to Line 1 Bb up to Line 2 Bb triplet 8th note figures 3X, while violins II play Line 1 F down to Line 1 Bb up to F figures, and violas on Line 2 Db down to Line 1 Bb up to Db figures 4X. Pos play Great octave F/Bb/Line 1 Db dotted half notes. The bass clarinet plays Line 1 Db dotted half note, and the Fags/C. Fag on Great octave Db.

Bar 26 = A min (A/C/E) to A min/b9 (A/C/E/Bb)

Back in 4/4 time, violins I play Line 3 C down to Line 2 C up to Line 3 C figures 4X. Violins II play Line 2 A down to C up to A figures, and violas on Line 2 E down to C up to E figures. Pos play small octave E/A/middle C whole notes decrescendo. The bass clarinet plays small octave A whole note. Fags/C. Fag play Great octave A whole note. After a quarter rest, trumpets play Line 1 Bb half note to A quarter note < >.

Bar 27 = Bb min (Bb/Db/F)

Back in 3/4 time, violins I play Line 3 Db down to Line 2 Db back up to Line 3 Db triplet 8th figure sounded 3X. Violins II play Line 2 Bb down to Db up to Bb figures. Violas play Line 2 F down to Db up to F figures. Pos play small octave Db/F/Bb dotted half notes. Bass clarinet is on small octave F, and Fags/C. Fag on Great octave F whole note.

Bar 28 = A min (A/C/E) to F maj 7 (F/A/C/E)

Back in 4/4 time, violins I play Line 3 E down to Line 2 E up to E 8th note figures 4X. Violins II play Line 3 C down to Line 2 E up to C figures, and violas play Line 2 A down to E up to A figures. After a quarter rest, trumpets play Line 2 F half note to E quarter note. Bass clarinet and Fags/C. Fag on C whole notes.

Bars 29-30 = E min (E/G/B) and F# min (F#/A/C#)

After the first half of Bar 29, there is bitonality for the rest of the music. Violins I settle on Line 2 B dotted half note in 3/4 time tied to (end Bar 30 in 4/4 time) whole note held fermata.  $> pp$ . Violins II settle on Line 2 G dotted half note tied to whole note next bar. Violas settle on Line 2 E tied notes as given. VC/CB return to play Great octave E dotted half note tied to whole note held fermata next bar. Pos play small octave E/G/B dotted half notes tied to whole notes next bar. Woodwinds are silent here, although Herrmann originally wrote notes for them (but later scribbled them out).

After a quarter rest in Bar 29, trumpets come in to add a different chord of Line 1 F#/A/Line 2 C# dotted half notes tied to (Bar 30 in 4/4 time) whole notes held fermata.

End of cue. [break at 9:16 pm Saturday. *Prometheus* in on cable right now. I like the movie. Decent & fitting music by Marc Streitenfeld.

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"The House" *Largo* in 3/4 and 9/8 (for horn I only) time, 10 bars, :33 duration. Reel 5 M 50. CD track # 8 that indicates 40 seconds duration. Instrumentation: Horn I, 6 violins I, 6 violins II, 4 violas, 4 celli, 2 contrabasses. All strings are *sords*.

Bar 1 = N/A

*Sord* horn I is solo in this bar sounding *pp* < > *lontano* small octave G down to E up to B [written Line 1 D-small octave B/Line 1 F#] 8ths to Bb dotted half note.

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

Now in C time (for all the times when the string are featured, but 9/8 time only when the solo horn is featured), violins I play *pp* < > Line 1 Ab whole note. *Div* violins II play small octave Ab/Line 1 Eb half notes legato slurs to Bb/Line 1 D half notes. Violas play small octave Eb to D half notes. Top celli play small octave Cb to Great octave Bb half note, while altri celli play Great octave F whole note. One contrabass plays small octave F whole note while the other CB plays Great octave F whole note.

Bar 3 = N/A

In 9/8 time, horn I returns to play Line 1 Db down to small octave Bb up to Liner 1 F 8ths to E dotted half note.

Bar 4 = F half-dim 7 (F/Ab/Cb/Eb) to Bb Dom 7 (Bb/D/F/Ab)

In C time, strings return to play the resonant low half note chords. Violins I play Line 1 Eb to D half notes, while violins II play small octave Ab to Bb half notes. Violas play Line 1 Ab whole note. Celli play small octave Cb/Eb half notes to Great octave Bb/small octave D/D half notes. CB play once again Great octave and small octave F whole notes.

Bar 5 = N/A

In 9/8 time, horn I plays Line 1 Cb down to Ab up to Eb b8ths to D dotted half note. Of course the implied tonality initially is the Ab minor (Ab/Cb/Eb).

Bar 6 = F half-dim 7 (F/Ab/Cb/Eb) to Bb Dom 7 (Bb/D/F/Ab)

In C time, violins I and II play *divisi* small octave Ab/Line 1 Eb half notes to Bb/D half notes. Violas play small octave Eb/middle Cb to small octave D/Bb half notes. Celli play Line 1 Ab whole note. VC/CB once again play Great octave and small octave F whole notes.

Bar 7 = N/A

In 9/8 time, horn I returns to play Line Gb down to Eb up to Bb 8ths (implied Eb minor) to A dotted half note.

Bar 8 = F half-dim 7 (F/Ab/Cb/Eb) to Bb Dom 7 (Bb/D/F/Ab)

Same chords but differently manifested once again! This time around violins I play Line 1 Cb/Eb half notes legato to Bb/D half notes. Violins II play small octave Ab/Line 1 Eb half notes to Bb/D half notes. Violas play Line 1 Ab whole note. VC play

small octave Eb/middle Cb half notes to D/Bb half notes. VC/CB once again play Great octave and small octave F whole notes.

Bar 9 = N/A

This time in 3/4 time, horn I plays Line 1 G down to E 8ths up to B half note to (end Bar 10 in C time) Line 1 Bb whole note decrescendo and held fermata.

End of cue. [end tonight's session at 10:20 pm Saturday. Whew! Not even halfway done yet! Of course I'm going back to work starting Tuesday so I'll have far less time to complete this rundown, so it'll probably not be completed until mid January when I finally retire. This may be my final Chord Profile because I'll want the free time to do other activities such as more research, personal composing, etc. Time goes by fast! : )]

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"Blindness" *Andante (molto tranquillo e triste)* in C time, 6 pages, 50 bars, 3:26 duration. Reel 5 M 53. CD track # 9, 3:38 duration there. Instrumentation: Oboe, english horn, 2 clarinets, bass clarinet, 4 horns, harp, 6 violins I, 6 violins II, 4 violas, 4 celli, 2 CB. This cue (and more upcoming) features the prominent use of the viola d'amore performed by Virginia Majewski (who received screen card credit along with Herrmann). This instrument is rarely used. While the violas is larger in size than the violin, the viola d'amore is heavier and bigger than the ordinary viola--and it has seven strings no less. The open strings are small octave D-F#-A-Line 1 D-F#-A-Line 2 D. There are spacing problems and difficulties with other aspects of playing and effective range or resonance, so it is not really a popularly used instrument! Herrmann was very impressed with Majewski's handling of the instrument and insisted she share his billing card.

Bars 1-2 = ??? (E/B/D/F#)

The *sord* viola d'amore sounds *p* < Line 1 E# quarter note to F# quarter note up to "3" triplet value B half note to A triplet value quarter note to (Bar 2) F# half note decrescendo hairpin to E to F# quarter notes decrescendo. After a half rest in Bar 1, the harp sounds *pp* ascending legato 8th notes Great octave E-B-small octave D (crossbeam connected) up to (top staff in bass clef) F#-B-Line 1 D 8ths up to (Bar 2) Line 1 F# quarter note (followed by rest marks). All strings are *sords*. After a half rest, violins I sound *pp* Line 1 D half note tied to half note next bar (followed by a half rest). Violins II here play *divisi* small octave B tied half notes. Violas here play small octave D/F# half notes tied to next bar. VC play *div* Great octave E/B half notes tied to next bar.

Bar 3 = E Dom 7 (E/G#/B/D)

The viola d'amore plays "3" triplet value Line 1 E quarter note to F# quarter note up to Line 2 C# tied to normal value quarter note down to B quarter note to (Bar 4) triplet value quarter note to D quarter note up to G# quarter note tied to normal value quarter note to G# quarter note. The harp in Bar 3 plays Great octave E up to B up to small octave D 8th notes (crossbeam connected) up to F#-G#-B 8ths to Line 1 D quarter note (followed by a quarter rest). Note: Herrmann forgot to write "3" above

each triplet of 8ths. After a half rest in Bar 4, the harp plays Great octave A up to small octave D-F# 8ths up to B-Line 1 D-F# 8ths to (Bar 5) D quarter note. Violins I-II are *div* in Bar 3 playing small octave G#/Line 1 D whole notes, while violas play small octave D whole note, and celli on Great octave B. After a half rest in Bar 4, violins I play small octave B/Line 1 D# half notes tied to half notes next bar and then small octave A/Line 1 F# half notes tied to (Bar 6) half notes, and then B/F# half notes tied to (Bar 7) half notes and then B/Line 1 D half notes tied to quarter notes next bar (followed by a quarter rest).

After a half rest in Bar 4, violins I play *pp* small octave B/Line 1 D half notes tied to half notes next bar, and then A#/middle C# half notes tied to half notes next bar and then B/D half notes tied to half notes in Bar 7 and then G#/B half notes tied to half notes in Bar 8. After a half rest in Bar 4, violas play small octave D/F# half notes tied to half notes next bar, and then unison F# half note tied to half note in Bar 6, and then D/D# half notes tied to half notes in Bar 7 and then D/G# half notes to (Bar 8) D/F# whole notes. After a half rest in Bar 4, VC play Great octave A half note tied to half note next bar, and then D/A half note tied to half notes in Bar 6, and then A half note tied to half note in Bar 7, and finally E/B half notes to (Bar 8) unison Great octave B whole note.

Bar 4 = B min 7 (B/D/F#/A)

Bar 5 = B min 7 (B/D/F#/A) to D maj 7 (D/F#/A/C#)

Bar 6 = D maj 7 (D/F#/A/C#) to B min 7 (B/D/F#/A)

Bar 7 = B min 7 (B/D/F#/A) to E Dom 7 (E/G#/B/D)

Bar 8 = E Dom 7 (E/G#/B/D)

Of course the viola d'amore continues to play the soft but sad passage but there's little need to delineate every note, although it ends temporarily in Bar 8 on Line 1 F# half note decrescendo (followed by a half rest). There is the start of a big dynamic build of the orchestra in the second half of this bar. Violins I and oboe play *pp* < Line 2 E# to F# quarter notes. Horn I and E.H. play Line 1 E#-F# quarter notes.

Bar 9 = B half-dim 7 (B/D/F/A)

The tempo-marking here is *piu agitato*. Violas are bowed trem forte on small octave D/F whole notes. Celli are bowed trem on Great octave D/A whole notes. CB play small octave D whole note. Violins I play forte Line 2 B dotted quarter note to A 8th to F quarter note tied to Z"3" triplet value 8th to E-F triplet 8ths. Violins II play this an octave lower register. The harp plays *ff* ascending "6" sextuplet 32nd notes Great octave D-A-small octave D-F-B-Line 1 D (followed by a quarter and half rest). Horns II-III-IV play forte small octave D/F /B whole notes. Horn I and E.H. play the passage exactly as violins II.

Bar 10 = Bb maj (Bb/D/F) to F min (F/Ab/C)

Violas are bowed trem on small octave F/Bb half note and then play *nat* F/Ab half notes. VC are bowed trem on Great octave F/Bb half note and then play natural F/small octave C half notes. CB play Great octave Bb half note (followed by a half rest). The oboe/E.H./horn I/violins continue the "melody line" passage thru Bar 12.

Bars 11-12 = N/A or ???

Some instances here of conflicting notes. I'll let this one go.

Starting in Bar 13 thru 27 we once again come upon the same structure of music displayed in the first eight bars.

Bars 13-14 = ???

Bar 15 = E Dom 7 (E/G#/B/D)

This bar is similar to Bar 3.

Bar 16 = B min 7 (B/D/F#/A)

Similar to Bar 4. And so on. I think the reader gets the overall picture of the music structure in this cue so far. No need to repeat similar delineation of it. So let's skip to Section D of this cue.

Bar 28 = B half-dim 7 (B/D/F/A)

The tempo-marking here is once again *Piu Agitato*. Violins I play bowed trem *ponticello* and *pp* < Line 2 F half note tied to "3" triplet value quarter note to E to F triplet value quarter notes (repeated next two bars). Violins II play the same but an octave lower register. Violas are fingered trem *pp* between small octave F-A half notes, while celli are fingered trem between Great octave A-small octave D half notes and also between Great octave D up to A half notes. Divisi contrabasses play *p* <> small octave D/A whole notes. The harp sounds *mf* Lines 1 & 2 F half notes let vibrate (followed by a half rest). *Sords* horns play *PP* < > small octave F/F half notes (followed by a half rest). After a half rest, clarinets play *mf* small octave F?B half notes, while the bass clarinet plays small octave D half note. The oboe plays Line 2 F half note tied to "3" triplet value quarter note to E to F triplet value quarter notes, while the E.H. plays this an octave lower as written.

Bar 29 = Bb maj.(Bb/D/F)

Violas are fingered trem between small octave Bb up to Line 1 D half notes and also between small octave F-Bb half notes. VC are fingered trem between Great octave F-Bb half notes and also BB-small octave D half notes. CB play Great octave Bb/small octave F whole notes. Etc.

Bar 30 = F min (F/Ab/C)CB play Great octave F/small octave C whole notes. Celli are fingered trem between Great octave F-small octave C half notes and also small octave C up to F half notes. Etc.

Bar 35 = E min 7 (E/G/B/D)

Skipping to Bar 35 we come to a new section of music (Section E actually starts fully in Bar 36). The harp plays *ppp* a run of ascending 32nd notes Great octave E-B-small octave E-G-B-middle C# (followed by a quarter and half rest). Clarinets play small octave E?G whole notes *pp* >. The bass clarinet plays small octave E whole note. Violins I play Line 2 C# quarter note down to Line 1 B dotted half note, while violins II play this an octave lower register. Violas play *p* > small octave G/B whole notes. VC play Great octave and small octave E whole notes. CB play small octave E/B whole notes. After a half rest, the viola d'amore in the treble clef returns to play a short run of note starting with "3" triplet value 8ths Line 2 C#-D-E (crossbeam connected) to F#-G-A-B 16ths (connected by two crossbeams) to a long passage that lasts to end of cue.

Bar 36 = ???

There is a D note played here but also Db. Ambiguity here. Violins I play *pp* < > Line 1 D half note to middle C# half note, while violins II play small octave B whole note. Violas play small octave Db/F whole notes. VC play Great octave Db/Ab whole notes. CB pluck *pizz* small octave Db quarter note followed by rests. Diminished feel here.

Bar 37 = C maj 7 (C/E/G/B) to C Dom 7 (C/E/G/Bb)

The E.H. plays small octave B [written Line 1 F#] half note to Bb dotted quarter note (followed by an 8thb rest) The viola d'amore plays forte Line 2 B quarter note tied to "3" triplet value 8th to A down to E triplet 8ths to G to F# quarter notes. Violins I play small octave B to Bb half notes, while violins II play small octave G whole note. Violas play small octave C?E whole notes. VC play Great octave C?G whole notes. CB plucks small octave C quarter note followed by rests.

Bar 38 = D minMaj 7 (D/F/A/C#) to B half-dim 7 (B/D/F/A)

E.H. plays Line 1 C# half note to small octave B dotted quarter note. The viola d'amore plays Line 2 A quarter note, and so on. Violins I play middle C# to small octave B half notes, while violins II play small octave A whole note. Violas play small octave D/F whole notes. VC play Great octave D/A whole notes. CB pluck small octave D quarter note.

Bar 39 = ???

Ambiguity here since some strings play AB notes while others play A, and so on.

Bar 40 = Eb min (Eb/Gb/Bb)

Etc.

Bar 50 = A maj (A/C#/E)

The cue ends on a strong major note--or should I say "chord" ? !

The viola d'amore settles on small octave A whole note held fermata. Violas play *pp* small octave C# whole note. VC play Great octave A/small octave E whole

notes held fermata. That's it! Perhaps this hints there will be something good coming out of this bad situation....

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[Resume Monday, December 16, 2013 at 8:55 am. Last full day off (back to work tomorrow!) until Sunday (then Wednesday, Dec 25 Xmas!)]

"Fright" *Allegro Mod. (Molto Agitato)* in C time, 4 pages, 30 bars, 2:07 duration. Reel 5 M 56. FSM cd track # 10 at 2:15 duration. Instrumentation: Oboe, english horn, 2 clarinets, bass clarinet, 4 horns, harp, viola d'amore, 6 violins I, 6 violins II, 4 violas, 4 celli, 2 basses. Herrmann actually wrote in a dialog line on this cue at the start of Bar 3 as given here: " 'Get up' Dialouge" --as written (he did not write "dialogue" or "dialog"). He has a little arrow pointing to it as well.

Bar 1 = Bb maj (Bb/D/F) to F min (F/Ab/C)

The oboe sounds *sff* > Line 1 D rinforzando-marked half note to C rinforzando-marked half note *sff* >. The E.H. plays small octave Bb [written Line 1 F] rinforzando half note to Ab [written Line 1 Eb] rinforzando half note *sff* >. Clarinets play small octave F [written G] rinforzando half note *sff* > to same F half note. The bass clarinet plays small octave Bb [written C natural] half note *sff* > down to F half note. The stopped ( + ) horns sound *sff* > Great octave Bb/small octave F/Bb/Line 1 D [written small octave F/Line 1 C/F/A] half notes to C/F/Ab/Line 1 C half notes. The harp plays *ff* Contra-octave Bb/Great octave F/Bb/small octave F/Bb/Line 1 D half notes let vibrate short curve lines extending out, and then Great octave F/small octave C/F/Ab/middle C half notes let vibrate.

CB play Great octave Bb rinforzando half note *sff* > up to small octave F rinforzando half note *sff* >. The rest of the strings play the "melody line *fff*". Violins II play Line 2 (Line 3 for violins I) rinforzando quarter note tied to "3" triplet value quarter note to E to F triplet value quarter notes to F normal value quarter note rinforzando-marked tied to "3" triplet value quarter note to E-F triplet value quarter notes. Violas in the treble clef play the register as violins II. Celli are also on the treble clef playing the Line 2 register passage as violins II and violas.

Bar 2 = D min (D/F/A) to F half-dim 7(F/Ab/Cb/Eb)

The oboe plays Line 1 D to Eb rinforzando half note, while the E.H. plays small octave Ab up to Cb half notes. Unison (*a2*) clarinets play small octave F to Ab half notes, while the bass clarinet plays small octave D to F half notes. Horns play small octave D/F/A/Line 1 D stopped half notes to Eb/Ab/Line 1 Cb/Eb stopped half notes. The harp plays Great octave D/A/small octave D/F/A/Line 1 D half notes let vibrate (followed by a half rest). CB play small octave D down to Great octave F rinforzando half notes. The rest of the strings play the melody line.

Bars 3-4 = F# min (F#/A/C#)

The oboe settles on Line 1 C# rinforzando whole note *ff* (*tenuto*) tied to whole note next bar there decrescendo hairpin. The E.H. settles on small octave A whole note tied to next bar. Clarinets and bass clarinet settle on small octave F# [written G#] tied whole notes. Stopped horns settle *f* on small octave C#/F#/A/middle C# tied whole



notes. The harp plays *ff* Great octave F#/small octave C#/F#/A/Line 1 C# whole notes let vibrate. CB play *sf* Great octave F# whole note tied to whole note next bar. Violins I play Line 3 F *rinforzando* whole note legato to "3" triplet value E half note to Eb triplet value quarter note. Violins II/violas/celli play this an octave lower register as written. Etc.

Bars 5-6 = F min (F/Ab/C)

The tempo-marking in this bar is *Poco Rall* thru Bar 7. The oboe, E.H., and clarinets are now silent for a while. There is a gradual dynamic deconstruction or "de-build" (no dynamic build!) going on as we eventually return to the viola d'amore solo in Bar 8. The bass clarinet plays (:11 cd track location) *forte* small octave F whole note tied to whole note next bar. Horns are now *nat* (natural, not stopped effect) sounding *mf* > small octave C/F/Ab/middle C whole notes tied to whole notes next bar. The harp sounds *forte* Great octave F/small octave C/F/Ab/Line 1 C whole notes let vibrate, and then silent until Bar 15.

Violins I and II play Line 2 Db half note to "3" triplet value C half note down to Line 1 B triplet value quarter note. Violas (back to their normal alto clef) play this an octave lower register. Celli (back to their normal bass clef) play the same register as the violas (starting Line 1 Db half note). Then violins in Bar 6 play Line 1 B up to Line 2 Db 8ths to C half note back to B quarter note.

Bar 7 = C# half-dim 7 (C#/E/G/B) to E min (E/G/B)

Only the strings play in this bar. Violins I play Line 1 C# to small octave B half notes *decrescendo hairpin*. Violins II play *div* small octave G/B whole notes. Divisi violas play small octave E/G whole notes. VC play Great octave B/small octave E whole notes. CB play *mf* > small octave E whole note.

Bar 8 = ???

Some instruments play D here, some Db, and so ambiguity/dissonance.

The viola d'amore sounds (:21 cd track location) *p espr* Line 2 C# quarter note tied to "3" triplet value 8th note to B down to F triplet 8ths to A to G# quarter notes. After quarter/8th/quarter/8th/quarter rests for the *sords* horns I-III in 12/8 time (still C time for everyone else) play *pp* small octave B/middle C# stand-alone 8ths to B/C# to F/B to B/C# 8ths (crossbeam connected). Violins I play *pp* < > Line 1 D to C# half notes, while violins II play small octave B whole note. Violas play small octave Db/F whole notes, and VC on Great octave Db/Ab whole notes.

Bar 9 = C maj 7 (C/E/G/B) to C Dom 7 (C/E/G/Bb)

Violins I play *pp* < > small octave B to Bb half notes. Violins II play B half note (followed by a half rest). Violas play small octave C/E whole notes, and celli on Great octave C/G whole notes. The viola d'amore continues the melody line. Muted horns I-III play small octave G/B dotted quarter notes tied to 8th notes (followed by a quarter and 8th rest) to G/Bb stand-alone 8ths to G/Bb down to E/G to G/Bb 8ths (crossbeam connected).

Bar 10 = D minMaj 7 (D/F/A/C#) to B half-dim 7 (B/D/F/A)

Horns settle on small octave F/A dotted quarter notes tied to 8th notes (followed by rests). After a dotted half rest and quarter rest, clarinets return to play *pp* small octave A/B stand-alone 8th to A/B to F/A to A/B 8ths. The violas d'amore continues the melody line. Violins I play middle C# to small octave B half notes. After an 8th rest, violins II play *espr* middle C# dotted quarter note down to small octave B dotted quarter note (followed by an 8th rest). Violas play small octave D/F whole notes, and VC on Great octave D/A whole notes.

Bar 11 = ???  
More ambiguity here.

Bar 12 = E min (E/G/B) to C Dom 7 (C/E/G/Bb)

Bar 13 = Eb min (Eb/Gb/Bb) to ??? (Eb/Gb/Bb/A)

Bar 14 = E maj 7 (E/G#/B/D#)

Bar 15 = ??? to E Dom 7 (E/G#/B/D)

Bar 16 = Bb maj (Bb/D/F) to ??? (E/G/Bb/B/D)

Bar 17 = Eb min (Eb/Gb/Bb) & passing Eb min/9 (Eb/Gb/Bb/F) to ???

Bar 18 = ??? to F half-dim 7 (F/Ab/Cb/Eb)

*Sord* and *solo* horn I plays (1:08 cd track location) Line 1 F quarter note tied to "3" triplet value quarter note to E to F triplet quarter notes and so on. Clarinets sound *pp* small octave D/Ab half notes legato slurs to F/Ab half notes. The bass clarinet plays small octave E up to Ab half notes. The viola d'amore end a passage temporarily on small octave B half note (followed by a half rest). Violins I play *pp* small octave Ab whole note up to (Bar 19) Line 1 D whole note decrescendo. Violins II play Line 1 D to Cb half notes down to (Bar 19) small octave Ab whole note. Violas play unison small octave D half note to Eb/F half notes to (Bar 19) D whole note. VC play Great octave E/B half notes to unison Ab half note to (Bar 19) Great octave E/B whole notes. CB are silent thru the rest of the cue.

Bar 19 = ??? (E/B/D/Ab)

The solo horn continues the melody line until the beginning of Bar 21 on Line 1 Eb quarter note tied from quarter note in the previous bar.

Bar 20 = N/A

Bar 21 = E maj 7 (E/G#/B/D#) to E min (E/G/B)

This is the start of Section D with the tempo-marking of *Andante (Tempo Primo)*. The cd track location here is 1:23. The viola d'amore returns here (treble clef) sounding *mf* < > Line 2 D# quarter note tied to "3" triplet value 8th to C# down to Line 1 G# triplet value 8ths up to B to A# normal value quarter notes. Violins I play *pp* < >

Line 1 D# to E half notes, while violins II play small octave B down to G half notes. Violas play small octave E/G# to G/B half notes. VC play Great octave E/B whole notes to (Bar 22) D/A whole notes.

Bar 22 = D minMaj 7 (D/F/A/C#) to B min (B/D/F)

Bar 23 = ??? to Eb min (Eb/Gb/Bb)

Bars 24-25 = ???

After a half rest in Bar 25, clarinets and bass clarinet return thru end of cue. Clarinets play *pp* small octave Gb/Bb half notes in Bar 25 (unclear for smudged bass clarinet).

Bars 26-27 = ???

Both F# and F tones played here. Clarinets play (1:47 cd track location) small octave D/B dotted half notes decrescendo (followed by a quarter rest). Repeat next bar. The bass clarinet plays *f* > small octave F dotted half note. Repeat next bar. The harp plays Contra-octave F grace note up to Great octave F quarter note let vibrate (followed by a quarter and half rest). Repeat next bar. The viola d'amore plays *agitato* and *f* > Line 1 F# rinforzando half note to F dotted quarter note to D 8th.

Bars 28-30 = ???

More ambiguity to end of bar. The viola d'amore in end Bar 30 settles on Line 2 Cb half note held fermata. Clarinets play small octave D/Ab whole notes held fermata, and the bass clarinet on small octave E. Harp is silent here.

End of cue. [break at 11:24 am]

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[end of lunch. Resume session noon Monday 12/16/13]

"Faith" *Lento* in C time (12/8 time for the violins only), 3 pages, 23 bars, 1:51 duration. Reel 6 M61. Track # 11 FSM cd, 2:11 duration. Instrumentation: Harp, viola d'amore, 4 violins I, 4 violins II, 4 violins III, 3 violas, 3 celli. Violins I are marked 1.2.3.4. with violins 1.2. sharing a staff, and violins 3.4. sharing the staff below. Violins II consist of individual violins 5.6.7.8 with two staves, and so on. All strings are *sords*.

Bar 1 = B min (B/D/F#) to C maj (C/E/G)

All four violins I play *pp* Line 2 B dotted quarter note up to Line 3 F# quarter note to E-D 8ths to E 8th tied to quarter note and then E 8th sounded up to (Bar 2) F# dotted quarter note down to D dotted quarter note to C#-Line 2 B 8ths to C# 8th tied to quarter note and then C# 8th tom (Bar 3) Line 2 B dotted quarter note tied to quarter note, and so forth.

Violins II top staff (violins 5.6.) play Line 2 B quarter note legato up to Line 3 D dotted quarter note to C dotted half note. Violins II bottom staff (violins 7.8.) play Line 2 F# up to B dotted quarter notes down to G dotted half note. Violins II top staff (violins 9.10.) play Line 2 D up to F# dotted quarter notes to E dotted half note. Violins

III bottom staff (violins 11.12.) play Line 1 B up to Line 2 D dotted quarter notes to C dotted half note. Violas are cello are silent until Bar 8.

Bar 2 = B min (B/D/F#) to A maj (A/C#/E)

Violins I play Line 3 F# dotted quarter note down to D dotted quarter note, and so forth as delineated before. Violins II top staff (violins 5.6.) play Line 3 D down to Line 2 B dotted quarter notes to A dotted half note legato down to (Bar 3) F# dotted half note to E dotted half note legato down to (Bar 4) D dotted half note to E dotted half note to (Bar 5) D dotted half note to C dotted half note to (Bar 6) D dotted half note up to G dotted half note up to (Bar 7) Line 3 D double-dotted whole note. That should give you a good idea how the rest of the violins are playing with their own separate notes.

Bars 3-4 = B min (B/D/F#) to A min (A/C/E)

Bars 5-6 = B min (B/D/F#) to C maj (C/E/G)

Bar 7 = B min (B/D/F#)

This bar is *Rall.* Violins I end on Line 3 B to A dotted quarter notes to F# dotted half note. Violins II top staff play Line 3 D double-dotted whole note, while bottom staff plays Line 2 F# double-dotted whole note. Violins II top staff plays Line 2 D double-dotted whole note, while the bottom staff plays Line 1 B. After a half rest, the viola d'amore in the treble clef makes its entrance here playing *pp* < "3" triplet value Line 2 B half note to A quarter notes.

Bar 8 = G# min 7b5b9 (G#/B/D/F#/A)

This is the G# half-dim 7th with the flatted 9th (A) joining in for the fun!

The harp shows up to sound *pp* "3" triplet value 8th note figures Great octave D-A-small octave D (crossbeam connected) up to (top staff in the bass clef) F#-B-Line 1 D 8ths up to F# quarter note (followed by a quarter rest). The viola d'amore plays Line 2 G# half note to F# dotted quarter note to E 8th. Violins are silent until Bar 15. Violas top staff (1.2.) play small octave and Line 1 F# whole notes *p* legato to (Bar 9) E/middle C# whole notes. Violas bottom staff (3.) play Line 1 D whole note up to (Bar 9) F# whole note. *Sords* cello top staff (1.2.) play Great octave D/small octave B whole notes to (Bar 9) Great octave A/small octave A whole notes, while cello III plays Great octave A whole note up to small octave E whole note.

Bar 9 = F# min 7 (F#/A/C#/E)

Bar 10 = B min 7 (B/D/F#/A)

Bar 11 = G Dom 7 (G/B/D/F)

Bar 12 = E Dom 7 (E/G#/B/D)

Bar 13 = B min 7 (B/D/F#/A)

Bar 14 = E Dom 7 (E/G#/B/D)

Bar 15 = A maj 7 (A/C#/E/G#) to F# min 7 (F#/A/C#/E)

Bar 16 = A maj (A/C#/E)

Bar 17 = ???

Bar 18 = ??? to G Dom 7 (G/B/D/F)

Bar 19 = G Dom 7 (G/B/D/F) to E Dom 9 (E/G#/B/D/F#)

Bars 20-23 = E Dom 9 (E/G#/B/D/F#)

In the second half of Bar 19, the combined strings play that E Dominant 9th half note chord tied to whole notes right to end Bar 23) there held fermata *morendo* >. The "3" triplet 8ths of the harp still play, and the viola d'amore plays as well. Half of the violins play Line 1 D/F# notes, while the other half play small octave G#/Line 1 F# tied notes. Violas play small octave D/G# tied notes, and celli play Great octave E/B/small octave D tied notes. After an 8th rest in Bar 22, the viola d'amore plays Line 2 G# 8th tied to quarter note legato to F# half note (silent next bar).

End of cue. [break 1:17 pm Monday]

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"The Searching Heart" *Andante (Molto semplice)* in C time, 2 pages, 24 bars, 1:30 duration. Reel 6 M 64. Track # 12 FSM cd, 1:39 duration. Instrumentation: viola d'amore, 6 violins I, 6 violins II, 4 violas, 4 celli. HmMMM.....*another* cue relentlessly showcasing the viola d'amore. I think it is a bit of the Case of Indecent Over-exposure in this score! Certainly can be boring. The key should always be: Enough and not too much! So I may not fully engage in delineating this cue. Been there, done that.

Bars 1-2 = A min (A/C/E)

Basically the A minor tonality is more a passing one because of the fluidity here. In the grace bar, the *sord* VDA (viola d'amore) sounds *pp* < Line 1 B quarter note to (Bar 1) B to A quarter notes up to Line 2 C dotted quarter note to B 8th to (Bar 2 in 3/4 time) B-A 8ths up to C dotted quarter note down to A 8th. All strings are *sords* and *sotto voce*. Divisi violin I play *pp* Line 1 C/E half notes legato slurs up to E/A half notes to (Bar 2 in 3/4 time) C/E quarter notes to E/A half notes. Violins II play C/E dotted half notes (followed by a quarter rest) to (Bar 2) C/E half notes (followed by a quarter rest). Violas play small octave B half note to A to G quarter notes to (Bar 2 in 3/4 time) small octave B to A to G legato quarter notes.

Bar 3 = N/A

Bar 4 = D min (D/F/A)

Bar 5 = D min (D/F/A) to E min(E/G/B)

Bar 6 = D min (D/F/A) to C maj (C/E/G)

Bar 7 = G Dom 7 (G/B/D/F)

Bar 8 = E min (E/G/B)

I'll skip the rest except that I should say that the cue ends on...

Bar 23 = G Dom 7 (G/B/D/F)

Bar 24 = E min(E/G/B)

Violins II in Bar 23 play Line 1 D/F dotted half notes in 3/4 time to (Bar 24) G/B dotted half notes *pp* > *ppp* and held fermata. Violas in Bar 23 play small octave G/Line 1 D dotted half notes to (Bar 24) small octave and Line 1 E dotted half notes held fermata. The VDA settles in Bar 24 on Line 2 E dotted half note held fermata.

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"The Whispering" *Slowly* in 3/4 time, 1 page, 16 bars, 1:07 duration. Reel 6 M 67. Track # 13 FSM cd, 1:09 duration. Instrumentation: viola d' amore, 2 clarinets, bass clarinet. Joy! Another cue featuring the VDA! The cue begins and ends on the E-flat minor chord.

Bar 1 = Eb min (Eb/Gb/Bb)

Clarinet and bass clarinet are in the *subtone* tongue technique, soft and less wind/tongue pressure, usually done in the lower register. Very quiet tones. No forte or fortissimo here!

Clarinet I sounds *pp* small octave Bb [written middle or Line 1 C] half note to Ab quarter note to (Bar 2) Gb half note to Ab quarter note. These four notes are under the legato phrase curve line. Clarinet II plays small octave Gb half note to F quarter note to (Bar 2) Eb half note to F quarter note. The bass clarinet plays small octave Eb half note to F quarter note to (Bar 2) Gb half note to F quarter note.

Bar 2 = N/A

Bar 3 = Eb min (Eb/Gb/Bb)

Clarinets play GB/Bb dotted half notes, while the bass clarinet plays Eb. After a half rest in Bar 3, the *sord* VDA shows up to play *pp* < small octave Bb quarter note.

Bar 4 = Cb maj (Cb/Eb/Gb)

Clarinets play Eb/Gb dotted half notes, while the bass clarinet plays middle Cb [written Db] dotted half note. The VDA plays Bb to Ab 8ths to Bb dotted quarter note to Ab 8th decrescendo.

Bar 5 = N/A

Clarinets play small octave Eb/F dotted half notes, while the bass clarinet plays Bb. The VDA plays Ab-Gb 8ths up to Bb dotted quarter note down to Gb 8th.

Bar 6 = Ab min (Ab/Cb/Eb)

Clarinets play Eb/Ab dotted half notes, and B. clarinet on middle Cb. The VDA plays Line 1 Eb quarter note to Db dotted quarter note down to small octave Ab 8th.

Bar 7 = N/A

Clarinets play Eb/F dotted half notes, and bass clarinet on Bb. The VDA plays Bb half note (followed by an 8th rest) down to F 8th.

Bar 8 = Cb maj (Cb/Eb/Gb)

In C time, the clarinets play Eb/Gb half notes to Eb/F half notes, and the bass clarinet on Cb to Bb half notes. The VDA plays small octave Bb-Ab-Bb-middle Cb legato 8ths to Bb down to F quarter notes.

Bar 9 = Cb maj (Cb/Eb/Gb) to Eb min (Eb/Gb/Bb)

Clarinets play Eb/Gb half notes to Gb/Bb half notes, and bass clarinet on Cb to Eb. The VDA plays Bb-Ab-Bb-Cb 8ths up to Eb down to small octave Bb quarter notes.

Bar 10 = Ab min (Ab/Cb/Eb) to Eb min (Eb/Gb/Bb)

Clarinets play Eb/Cb to Gb/Bb half notes, while the bass clarinet plays Ab down to Eb half notes. The VDA plays Line 1 F-Eb-F-Gb legato 8ths crescendo to F quarter note to Eb down to small octave Bb 8ths.

Bar 11 = Bb min (Bb/Db/F)

Clarinets in 3/4 time play FG/Bb dotted half notes while the bass clarinet plays Bb. The VDA plays in 3/4 time Line 1 Db quarter note down to small octave Bb quarter note tied to 8th note decrescendo hairpin (followed by an 8th rest).

Bar 12 = Cb maj (Cb/Eb/Gb) to Eb min (Eb/Gb/Bb)

Clarinets play Eb/Gb half notes to Gb/Bb half notes, while the bass clarinet plays Cb to Eb half notes. The VDA plays Bb-Ab-Bb-Cb legato 8ths to Eb down to small octave Bb quarter notes.

Bar 13 = N/A to Eb min (Eb/Gb/Bb)

Clarinets play Eb/F half notes to Gb/Bb half notes tied to (Bar 14 in 3/4 time) half notes to F/Ab half notes to F/Ab quarter notes. The bass clarinet plays middle Cb half note down to small octave Eb half note tied to half note next bar to F quarter note. The VDA plays Ab-Gb-Ab-Bb 8ths down to F half note to (Bar 14 in 3/4 time) Eb half note (followed by a quarter rest).

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

Just given.

Bar 15 = N/A

The VDA is finished--at least for this cue! : )

Clarinets play small octave Eb/Gb half notes to F/Ab quarter notes, while the bass clarinet plays Gb half note to F quarter note.

Bar 16 = Eb min (Eb/Gb/Bb)

Clarinets play Gb/Bb [written Ab/Line 1 C] dotted half notes > *pppp* and held fermata. The bass clarinet plays small octave Eb dotted half note held fermata.

End of cue. There! I delineated the complete cue, note for note! [break 3:05 pm]

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"Dawn" *Adagio* in C time, 2 pages, 20 bars, 1:42 duration. Reel 7 M 70.  
Track # 14 FSM cd. Instrumentation: 3 flutes, oboe, english horn, 2 clarinets, bass clarinet, 3 trumpets, 3 Pos, vibs, 6 violins I, 6 violins II, 3 violas, 3 celli, 2 CB. All strings are *sords*. I looked twice to make sure: Nope, no viola d'amore in this cue! : )

Bar 1 = N/A

No chord here but the A/E and E/A P4 & P5 intervals that are ever-present in this cue (particularly the strings). Eerie character of music also with the harmonics involved--even of the contrabasses!

Violins I are separated by two staves (3 players each) and the same applies to violins II. Violins I top staff sounds *pp senza vibrato* (no warmth from the strings here certainly in this cue) Line 3 E up to A 8ths (crossbeam connected) with that A 8th tied to A 8th in the next two-note figure) back down to E 8th. Then they play A quarter note down to E 8th up to A 8th (crossbeam connected) with that A 8th tied to (Bar 2) A 8th down to E 8th (crossbeam connected) up to A quarter note down to E up to A 8ths with that A connected to A in the next figure down to E 8th up to (Bar 3) A quarter note, and so forth in this relentless pattern. Violins I bottom staff, after an initial quarter rest, plays Line 2 A 8th up to Line 3 E 8th tied to 8th note in the next two-note figure back down to Line 2 A 8th up to Line 3 E quarter note down to (Bar 2) A 8th up to E 8th tied to 8th down to A 8th up to Line 3 E quarter note, and so on. Violins II play this same pattern but an octave lower register.

Violas in Bar 1 in the treble clef play *Har* and *ppp* Line 2 A/Line 3 E whole note with the four-sided diamond glyph symbol at the bottom on the Line 1 E bar line (based on the treble clef). Repeat in Bars 3, 5, 7, and so forth in the odd bars the rest of the cue. CB in the treble clef in Bar 1 plays harmonics too on I believe Line 2 A or Line 3 E (hard to read which one is the harmonics symbol). Repeat in the odd-numbered bars. Celli in Bar 2 play harmonics too, but hard to figure out what is what on my copy. Repeat on the even-numbered bars.

Flutes are on harmonics as well, here the tiny circle denotes the *Har*. They sound *ppp* Line 1 E/A/Line 2 E whole notes tied to dotted half notes next bar (followed by a quarter rest). Repeat next two bars. Then repeat for the last time in Bars 9-10. The vibs softly hits *ppp* Line 1 A/Line 2 E whole notes let vibrate, repeated in the odd-numbered bars.

Bar 2 = Eb maj (Eb/G/Bb) to D min (D/F/A)



Trumpets in cup mutes sound (:05 cd location) *pp* < Line 1 G/Bb/Line 2 Eb [written Line 1 A/Line 2 C/F] dotted half notes to F/A/Line 2 D quarter notes tied to half notes next bar (followed by a half rest).

Bar 3 = D min (D/F/A) to Eb maj (Eb/G/Bb)

After a half rest in Bar 3, trombones with cup mutes play *pp* < small octave G/Bb/Line 1 Eb half notes tied to quarter notes in Bar 4 to A/Line 2 D/F dotted half notes.

Bar 4 = Eb maj (Eb/G/Bb) to D min (D/F/A)

Just delineated.

Bars 5-8 = N/A

Clarinets show up here to sound (:22 cd track location) *pp* (*senza vibrato*) small octave E/Line 1 E [written small octave B/Line 1 F#] whole notes tied to whole notes next bar (and repeated next two bars). After a quarter and 8thb rest, the oboe shows up *triste* (sadly) to sound *pp* < Line 2 F 8th tied to half note to (Bar 6) E half note (followed by an 8th rest) to F 8th tied to quarter note to (Bar 7) E quarter note to D half note to C quarter note to (Bar 8) E 8thn to E 8th tied to half note and 8th note (followed by an 8th rest).

Bar 9 = Eb maj (Eb/G/Bb) to D min (D/F/A)

Pos return to play G/Bb/Line 1 Eb dotted half notes to F/A/Line 1 D quarter notes tied to dotted half notes next bar (followed by a quarter rest).

Bar 10 = D min (D/F/A) As just given for the trombones. After an 8th rest, the english horn plays *triste* I believe (smudged notes) Line 1 A 8th tied to half note down to E quarter note tied to quarter note next bar, and so on.

Bar 11 = N/A

Bar 12 = Eb maj (Eb/G/Bb)

After a quarter rest, flutes play without harmonics but still play without vibrato on Line 1 G/Bb/Line 2 Eb dotted half notes to (Bar 13) Line 1 E/A/Line 2 E whole notes.

Bar 13 = N/A

After a quarter and 8th rest, clarinets return to play (along with the bass clarinet) small octave F 8th tied to half note to (Bar 14) E half note (followed by an 8th rest) to F 8th tied to quarter note, and so on thru Bar 16.

Bars 14-15 = N/A

Bar 16 = Eb maj (Eb/G/Bb)

After a half and 8th rest, trumpets and trombones both return to play combined Eb major 8ths tied to quarter notes.

Bar 17 = D min/9 (D/F/A/E)

Trumpets play forte Line 1 E/A/Line 2 E half notes tied to 8th notes (followed by an 8th and quarter rest). Pos play *f > pp* F/A/Line 2 D half notes tied to 8ths. After a half and quarter rest, the oboe plays *espr* Line 1 Bb quarter note legato to (Bar 18) A whole note. After a quarter rest in Bar 18, the E.H. plays small octave Bb quarter note to A half note. After a half and quarter rest, the bass clarinet plays small octave Bb quarter note to (Bar 19) A whole note *>ppp*.

Bars 18-19 = N/A

Bar 19 = Eb maj (Eb/G/Bb)

After a quarter and 8th rest in Bar 19, flutes play G/Bb/Line 1 Eb 8ths tied to half notes.

Bar 20 = N/A

Flutes settle on Line 1 E/A/Line 2 E whole notes *ppp* and held fermata. The vibe plays A/E whole notes held fermata. Violins I play Line 3 E/A whole notes held fermata (violins II an octave lower register). Etc.

End of cue. [break 4:34 pm]

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"The Idiot" *Molto Agitato* in C time, 3 pages, 19 bars, 1:40 duration. Reel 7 M 72. Track # 14 starting at 1:43 FSM cd. Instrumentation: oboe, E.H., 2 clarinets, bass clarinet, 2 Fags, 3 trumpets, Tam Tam (low), harp, 8 violins I, 4 violins II, 4 violas, 4 celli, 2 CB.

Actually, from what I can tell initially in my chord scan of this cue, there are no chords--cleverly so! Herrmann definitely knew what he was doing here. This is "The Idiot" cue about a very disturbed youngster. Herrmann decided to do a sort of non-tonal approach in this scene (hints of the coming *Psycho*). Bates was not a idiot or that young but he certainly had quite a disturbed, murderous side of his psyche. The usual tonal context of thirds is discarded in non-tonal music. The music becomes disorienting, dislocated, devoid of "resolution" showing even an ominous/sinister character or nature. The mix of tones used and intervals are odd--conveying that odd or disturbing young man in the movie (the blind lady's brother).

So...

Complete Cue = N/A and ???

Bars 1-4 = N/A

Clarinet I sounds *ff* Line 1 F-E [written G-F#] 32nd notes (F 32nd note is rinforzando-marked) to F dotted 8th note tied to quarter note *Rall* to E quarter note tied to 8th note *>ppp* b(followed by an 8th rest). After a dotted 8th rest, Clarinet II joins in to play small octave Bb-A 32nd notes to Bb half note to A quarter note.

In Bar 2, Fag I plays *ff* Line 1 Bb to A 32nd notes to Bb dotted 8th tied to quarter note to A quarter note *Rall* tied to 8th note (followed by an 8th rest). After a dotted 8th rest, Fag II plays Line 1 Eb to D 32nd notes to Eb half note to D quarter note. In Bar 3, the bass clarinet plays small octave F-E 32nd notes to F dotted 8th tied to quarter note to E quarter note tied to 8th note (followed by an 8th rest). After a dotted 8th rest, both clarinets play small octave E-D 32nd notes to E half note to D quarter note.

The Tam Tam sounds *pppp* at the start of Bar 4. *Sords* VC play *mf* Great octave D whole note tied to whole note next bar. CB play small octave D tied whole notes. The bass clarinet plays small octave D whole note *mf* > *pp*. After a quarter rest in Bar 4, *sords* violins I top staff (1.2.3.4.) sound forte Line 1 A-Bb-Line 2 Db-F 32nd notes to Line 2 A 8th tied to 8th note down to E 8th tied to 8th note (followed by an 8thb rest). Bottom staff violins I sound on *sul A* < *f* > *pp* Line 1 F-A-Bb-Line 2 Db 32nd notes to F 8th tied to 8th to E 8th tied to 8th. The harp plays the same two run figures as the violins up to F/A 8ths (followed by rests). After a half rest, *sords* trumpets play F/A#/Line 2 C# quarter notes tied to 8ths. Etc. After a quarter rest, the harp is arpeggiando (vertical wavy line rolled chord) *pp* on small octave F/B/Line 1 D/Ab/Line 2 D/G. Etc.

The cue ends with only a few instrument lines playing (all on note D). The bass clarinet plays *pp* small octave D whole note held fermata. The Tam Tam sounds a whole note *ppp* let vibrate. VC/CB play *p* Great octave D whole note. This bar is marked (*overlap bar*).

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"Fear" *Slowly* in 4/2 time, 3 pages, 18 bars. Reel 7 M 74. Track # 14 starting at 3:24. Instrumentation: 2 clarinets, bass clarinet, 2 Fags, harp, viola d'amore, 4 violas, 4 celli, 2 contrabasses.

Featured in this cue (as in several other cues) are P5 intervals. In this cue it appears that D-A-E is emphasized. Of course D up to A is a perfect 5th interval, and A up to E also. They are not even impersonally rarefied as a former cue or two when the strings were in harmonics and in high registers with no vibrato. But the feeling is still non-tonal, not minor or major or whatever.

Bars 1-5 = N/A

In overlap from the previous cue, the bass clarinet sounds *pp* small octave D double-dotted whole note (for 4/2 time) tied to next bar and tied to whole note and half note in Bar 3, and then resounding *mf* > the same D half note tied to whole note and half note next bar, and so on. After three half rests in Bar 3, the harp plays *ff* Contra-octave D grace note up to Great octave D half note let vibrate (repeated next two bars). Muted VC/CB play two tied Great octave D whole notes in Bar 1, not using the double-dotted whole note as the bass clarinet--but should be a breve symbol or double whole-note symbol (two short vertical lines on each side of a whole note). I've seen Herrmann use the double-dotted whole note before in 4/2 time to mean the full bar is valued for the tone, but technically the first dot is half the value of the whole note (so half note added to its duration) and the second dot is half the value of the first dot value (so quarter note added). So whole + half + quarter duration, leaving a quarter duration unaccounted for (unless a quarter rest is applied). So this is a quirk Herrmann adopted for some reason (to use the double-dotted whole note to mean the whole duration of a 4/2 bar). But I've also seen him correctly use the breve symbol. In this case here with then "Fear" cue, he has the Great octave D whole note tied to another D whole note in the same Bar 1 tied to the next four bars similarly. That would do too.

The VDA, after an initial half rest, plays *molto espr* Great octave A (instruments lowest pitch) half note to Bb dotted half note up to small octave F quarter note up to

(Bar 2) A dotted half note decrescendo down to F quarter note up to Bb to A half notes, and so forth.

Bar 6 = N/A

After a half rest in Bar 6 (now in 3/2 time), Fag I plays *ff* > *pp* Line 1 Bb to A 16ths to Bb 8th tied to quarter note and tied to 8th note to A 8th tied to quarter note and tied to two whole notes next bar (should be whole and half notes but Herrmann probably forgot since the first 5 bars we was used to using two whole notes for 4/2 time). After a half and quarter and 8th rest, Fag II plays a short passage.

Bar 7 = N/A

Violas (top staff) play *pp* small octave E/A dotted whole notes tied to dotted whole notes next bar, while bottom staff violas play D/E tied notes. Celli top staff play Great octave A/small, octave E tied dotted whole notes, while the bottom staff VC play Great octave D/A. The VDA plays *molto appassionato* "3" triplet value ascending quarter notes small octave G-A-Bb [bottom bracketed] up "3" triplet value Line 1 E half note to D quarter note and then F half note to D quarter note triplet valued. The harp plays forte Great octave D/A/small octave E dotted whole notes let vibrate (P5 intervals).

I'll skip several bars since there are no chords per se.

Bar 13 = Bb Dom 7 (Bb/D/F/Ab)

This bar has the tempo-marking of *poco a poco accell.*

Violas play small octave Ab/Line 1 D whole notes to Bb/Line 1 F half notes in 3/2 time. Celli play small octave Bb/Line 1 F whole notes to small octave Ab/Line 1 D half notes. After a half rest, CB play small octave D half note *f* > tied to 7th note followed by rests. The VDA plays *ff* > Line 2 E half note to D half note tied to 8th note to C# up to E to D 8ths. After a half rest, the harp plays ascending 16ths Great octave D-Ab-Bb-small octave D crescendo up to F-Ab-Bb-Line 1 D 16ths to F 8th note. Fags play Line 1 Ab/Bb whole notes to F/Ab half notes. The bass clarinet plays on small octave D whole note tied to 8th note, and the same for the clarinets (followed by an 8th and quarter rest). I'll skip a few bars.

Bar 16 = D half-dim 7 (D/F/Ab/C)

Bar 17 = Bb maj (Bb/D/F)

The VDA plays Line 2 A whole note to Bb half note rinforzando-marked *sff* > tied to whole note in end Bar 18 > *pp* and held fermata. The VDA is literally solo in that end Bar 18.

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"The Cabin" *Allegro* in C time (12/8 for the violins only), 4 pages, 33 bars, 1:06 duration. Note: Bars 25-28 were deleted by Herrmann (and not on the cd track). Quarter note = 120. Reel 7 M 75. Track # 14 starting at 4:35. Instrumentation: piccolo, 2 flutes, 2 oboes, E.H., 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, Tam Tam, harp, 10 violins I, 8 violins II, 6 violas, 6 VC, 4 CB. This is

about my favorite cue in the score. Note: Herrmann wrote above the violins: "Note- The entire piece to be played softly throughout - all < > in a piano range - never a mf."

Bars 1-3 = N/A

Violins are highlighted playing incessant ostinati triplet 8th figures. *Sords* violins I play *pp* < *p* > Line 3 E legato down to Line 2 E up to Line 3 E 8ths (crossbeam connected) sounded 4X in this bar to (Bar 2) Line 3 F down to Db back up to F 8ths figure played 4X to (Bar 3) Line 3 E down to C up to E 8ths played 4X. In Bar 4 violins I then play Line 3 D down to Line 2 Bb up to D figures 4X. Muted violins II play this pattern on Line 2 A down to E up to A 8ths figure sounded 4X to (Bar 2) F up to Bb down to F 8ths figure 4X to (Bar 3) E up to A down to E 8ths 4X to (Bar 4) Line 2 D-F-D 8ths 4X.

The piccolo sounds *ppp* < and *senza vibrato* Line 2 E whole note to (Bar 2) F whole note *p* > to (Bar 3) E whole note crescendo to (Bar 4) D whole note decrescendo hairpin. Flutes play *ppp senza vibrato* Line 2 E/A whole notes to (Bar 2) F/Bb whole notes *p* > to (Bar 3) E/A again to (Bar 4) F/Bb whole notes. Clarinets play *ppp* > *senza vibrato* Line 1 A/Line 2 E [written B/F#] whole notes legato to (Bar 2) Bb/Line 2 F whole notes to (Bar 3) A/Line 2 E whole notes to (Bar 4) Bb/F. The bass clarinet in Bar 2 shows up to play *pp* < *p* > small octave Bb [written Line 1 C] half note up to Line 1 Bb half note, returning in Bar 4 on small octave Ab half note up to Line 1 Ab dotted quarter note (followed by an 8th rest). After a half rest in Bar 1, Fag II plays Great octave A half note up to (Bar 2) Bb whole note, while Fag I shows up in Bar 2 on Great octave Bb half note legato up to small octave Bb half note. After a half rest in Bar 3, Fag II plays Great octave F half note up to (Bar 4) Ab whole note, while Fag I in Bar 4 plays Ab half note up to small octave Ab half note. The C. Fag in Bar 1 plays Great octave A whole note, and then in Bar 3 F whole note.

After a half rest in Bar 1, *open* Pos III plays *pp* < *p* > *pp* Great octave A half note to (Bar 2) BB half note (followed by a half rest). After a half rest in Bar 3, Pos III then plays Great octave F half note to (Bar 4) Ab half note (followed by a half rest). Pos II in Bar 2 shows up to play Great octave BB whole note, returning in Bar 4 to play Ab whole note. After a half rest in Bar 2, Pos I shows up to play small octave Bb half note < >, returning in Bar 4 (after a half rest) Ab half note. The tuba in Bar 1 plays Contra-octave A whole note *ppp* < > and returns in Bar 4 on Contra-octave F whole note. The timp in Bar 2 is trill rolled (*tr*^^^^^^) *ppp* on Great octave Bb whole note, returning in Bar 6 on Great octave F whole note trill roll. The Tam Tam sounds *pppp* on a whole note let vibrate, and returns that way in Bars 3, 7 and 7. The harp plays *p* Contra-octave A half note up to Great octave A half note to (Bar 2) Bb whole note. In bar 3 the harp then plays Contra-octave F half note twice to (Bar 4) Ab whole note.

VC show up in Bar 2 on a Great octave Bb (to B) trill whole note and returns in Bar 4 on Ab (to A) whole note. After a half rest, violas are trill on small octave Bb half note, returning in Bar 4 on Ab half note trill. CB in Bar 1 play *pp* < > Great octave A up to small octave A half notes, returning in Bar 3 on Great octave F up to small octave F half notes.

Bar 4 = Bb Dom 7 (Bb/D/F/Ab)

Already just delineated fully. Tonalities get iffy in the next several bars. In Bar 5, for instance, both the E and the Eb tones are played. Bar 7 has the combined Eb/Gb/Bb/F# notes.

Bar 8 = F min/9 (F/Ab/C/G)

Violins I play Line 3 C down to Line 2 Ab up to C figures 4X, while violins II play Line 2 C up to F down to C 8th note figures. Etc. The patterns have also been fully established in the first four bars.

Bars 9-12 = N/A

Trumpets make their entrance now (4:51 cd track location) sounding *pp espr* and *molto legato e sost* on Line 1 E [written F#] half note down to small octave A [written B] half note to (Bar 10) Bb [written middle C] whole note *p >*. Then the trombones in Bar 11 take over this pattern on Line 1 E half note down to small octave A half note to (Bar 12) Ab whole note. After a half rest in Bar 10, I like how the bass clarinet/Fags/C. Fag/tuba/Tam Tam/harp/VC/CB emphasize depth on the third beat after the trumpets whole note is decaying decrescendo. So we find the bass clarinet playing *p >* small octave Bb half note. The Fags/C.Fag/tuba/CB play Great octave Bb half note (CB are *mp*). The harp is *mf* (not a crescendo-decrescendo dynamic here so okay to be *mf* here) on Contra-octave and Great octave Bb half notes let vibrate. After that initial half rest in Bar 10, the celli are *ponticello* on that Great octave Bb half note. In Bar 12, after a half rest, as the Pos decays its Ab whole note decrescendo, the instruments mentioned (bass clarinet/Fags/C. Fag/tuba, etc.) now respond on Ab half notes in their respective registers.

Back in Bar 9, the piccolo plays Line 1 A whole note legato to (Bar 10) Bb whole note. Flutes play A/Line 2 E whole notes to (Bar 10) Bb/Line 2 F whole notes decrescendo. Oboes play the same as the flutes. The E.H. plays Line 1 E [written B] whole note to F whole note next bar. The clarinets in Bar 10 play small octave Bb whole note.

Violins I continue the repeat triplet 8th figures in Bar 9 on Line 3 E down to A up to E (crossbeam connected) down to Line 2 A down to Line 2 E up to Line 2 A 8ths (crossbeam connected) and repeat these two figures in the second half of this bar. In Bar 10 they then play Line 2 Bb down to F up to Bb 8ths (crossbeam connected) up to Line 3 Db down to Line 2 Bb up to Db 8ths. Repeat these two in the same bar. In Bar 11 they then play Line 3 E down to Line 2 A down to Line 2 E 8ths (crossbeam connected) up to Line 2 A down to E up to A (repeat these two in the same bar) to (Bar 12) Line 2 D-F-Bb (crossbeam connected) up to Line 3 Db down to Line 2 Bb up to Line 3 Db 8ths (repeat these two figures).

Violins II play this pattern in Bar 9 on Line 2 A down to E up to A (crossbeam connected) down to E down to Line 1 A up to Line 2 E 8ths (repeat in the second half of this bar). In Bar 10 they then play Line 2 F down to Bb up to F (crossbeam connected) up to Bb down to F up to Bb (repeat again). In Bar 11 they then play Line 2 A down to E down to Line 1 A 8ths (crossbeam connected) up to Line 2 E down to

Line 1 A up to Line 2 E 8ths (repeat again). In Bar 12 violins II then play Line 1 Bb up to Line 2 D up to F (crossbeam connected) up to Bb down to F up to Bb 8ths (repeat).

Bar 17 = N/A

*Sords* horns show up in Bar 17 (5:08 cd track location) in 12/8 time playing triplet 8th figures. We find Line 1 Cb/Eb down to Ab/middle Cb up to Cb/Eb legato 8ths figure (crossbeam connected) played 4X to (Bar 18) small octave G/B/Line 1 E (E minor 1st inversion) 8th notes (followed by rests). Violins end the triplet pattern now by simply playing Line 3 C 8th (violins I) and Line 2 Ab 8th (violins II) followed by rests. The bass clarinet plays small octave F whole note decrescendo, while the Fags play Great octave F whole note crescendo hairpin. That's it for this bar.

Bar 18 = E min (E/G/B)

After the horns finish at the start of Bar 18, various solo woodwinds make responses. So, after a quarter and 8th rest in 12/8 time, flutes play *p* < > Line 1 B up to Line 2 E down to Line 1 E 8ths (followed by a dotted half rest). After a dotted half rest, clarinets now show up after the flutes to play small octave Bb up to Line 1 Eb down to small octave Eb 8ths (followed by a quarter and 8th rest). After a dotted half and quarter and 8th rest, after the clarinets are finished, the bass clarinet shows up to play small octave B up to Line 1 E down to small octave E 8ths. Really nice effect, and makes the music highly interesting to listen to. Bassoons and C. Fag play small octave Eb dotted half note (followed by a quarter rest). Pos in Bar 18 play *p* > *ppp* small octave G/B/Line 1 E whole notes, while the tuba plays Great octave Eb whole note. Notice of course that the E-flat (not the E) is played by the tuba and Fags/C.Fag against the E of the E minor chords heard by the Pos, etc. So dissonance or color notes added, some ambiguity. The harp here also sounds the Contra-octave Eb half note let vibrate.

Violins I are nor fingered trem *sul tasto* between small octave B and Line 1 E half notes twice written in this bar, while violins II play this on small octave G-B to G-B fingered trem figures, and violas on small octave Eb-G to Eb-G half notes fingered trem. VC are *nat* playing Great octave Eb whole note. CB play small octave Eb whole note.

Bar 19 = N/A

Horns return to play the same triplet figure discussed earlier to (Bar 20) F/A/Line 1 D (D minor) 8ths followed by rests. Bassoons play Great octave F whole note, and the timp is trill rolled here on Great octave F whole note.

Bar 20 = D min (D/F/A) and Bb maj (Bb/D/F)

Bitonality here, simultaneous playing of two chords. The hint of bitonality was there in Bar 18 but not yet fully developed until now in this bar.

Pos return to play small octave D/F/A whole notes, but the tuba plays Great octave Bb whole note. The timp is rolled on Great octave Bb whole note. The Tam Tam sounds. The harp plays Contra-octave and Great octave Bb half notes. Fag I play Great octave Bb dotted half notes (as C. Fag) but Fag II an octave lower register. Violins I are now *ponticello* effect on small octave Bb whole note bowed trem (violins II on small

octave A bowed trem in this effect), and violas on small octave D/F, and celli bowed trem *pont.* on Great octave Bb dotted half note. CB are Bb non-trem. After a quarter and 8th rest, flutes play *p* Line 1 A up to Line 2 D down to Line 2 D 8ths (followed by a dotted half rest). Then the clarinet and then the bass clarinet play this pattern.

Bar 21 = F half-dim 7 (F/Ab/Cb/Eb) to Bb maj (Bb/D/F)

Muted trumpets play *pp* < small octave Ab/middle Cb/Eb half notes to Bb/D/F half notes to (Bar 22) G/middle C/E dotted half notes. *Nat* VC and CB play Great octave F whole note up to (Bar 22) Bb dotted half note. Flutes play (5:16 cd track location) Line 1 Eb quarter note to Eb stand-alone 8th to Eb-Eb-Eb 8ths (crossbeam connected) to Eb dotted half note. After a dotted half rest in 12/8 time also, clarinets play small octave Bb quarter note to Bb stand-alone 8th to Bb-Bb-Bb 8ths to (Bar 22) Bb dotted half note. In bar 22, solo horn I plays *pp* < > Line 1 C [written G] quarter note to stand alone 8th to C-C-C 8ths (crossbeam connected) to C dotted half note. The timp is trill rolled on Great octave Bb whole note. The harp in Bar 22 plays Contra-octave and Great octave Bb half notes.

Bar 22 = C Dom 7 (C/E.G/Bb)

Just delineated.

Bar 23= F half-dim 7 (F/Ab/Cb/Eb) to Bb maj (Bb/D/F)

Only the Pos and bass clarinet play in this bar. The bass clarinet sounds *p* < small octave F [written G] whole note. Muted Pos play *pp* < small octave Ab/middle Cb/Eb half notes to F. Bb/Line 1 D half notes.

Bar 24 = C Dom 7 (C/E/G/Bb)

The bass clarinet plays small octave Bb dotted half note (followed by a quarter rest). Pos play E/G/Line 1 C dotted half notes decrescendo hairpin. Solo horn I plays *ppp* < > Line 1 C quarter note to C stand-alone 8th to C-C-C triplet 8ths to C dotted half note.

Bar 25 = F half-dim 7 (F/Ab/Cb/Eb)

Note again that this bar and the next three bars were deleted by Herrmann.

Horns II-III-IV play small octave Ab/middle Cb/Eb half notes in 2/2 time. The bass clarinet plays small octave F half note.

Bar 26 = Bb maj (Bb/D/F)

Horns play F/Bb/Line 1 D half notes, and the bass clarinet on Bb.

Bar 27 = C# Dom 7 (C#/E/G/B)

Horns in C time now play small octave E/G/C whole notes tied to dotted half notes next bar, and the bass clarinet on Line 1 C# [written D#] whole note tied to dotted half note next bar.

Bar 28 = C# Dom 7 (C#/E/G/B) and C maj (C/E/G)



I write C major because the horn here returns to play *echo* The same C notes as given in Bar 24. So C# and C dissonant mix.

Bar 29 = Db maj (Db/F/Ab)

Flutes play non vibrato and *ppp* Line 2 Db whole note to (Bar 30) C whole note. Non vibrato clarinets play small octave F/Ab whole notes to (Bar 30) E/G whole notes. The bass clarinet plays small octave F whole note to (Bar 30) Bb whole note.

Bar 30 = C Dom 7 (C/E/G/Bb)

Just given.

Bar 31 = F half-dim 7 (F/Ab/Cb/Eb)

Three horns play *ppp* F/Ab/middle Cb whole notes tied to half notes next bar.. The timp with *soft sticks* trill roll *pppp* on Great octave F whole note.

Bar 32 = F half-dim 7 (F/Ab/Cb/Eb) to C Dom 7 (C/E/G/Bb)

After the half note tie, horns then play E/G/middle C half notes tied to (end Bar 33) whole notes held fermata. The timp is trill on Great octave F half note in Bar 32 followed by a half rest. After a half rest in Bar 32, the bass clarinet plays *ppp* small octave Bb half note tied to whole note next bar held fermata.

End of cue. [end long day & night session 11 pm Monday. Time for bed. Got to get up for work. Vacation over! ]

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"The Death Hunt" *Allegro Violento* in 2/4-6/8 time, 22 pages, 173 bars, 2:20 duration. quarter note and dotted quarter note = 152. Although not marked on the title page, I believe it is the first cue of Reel 8. Track # 15 FSM cd, 2:12 duration. Note: Herrmann resurrected (self-borrowed) this cue for *Battle of Neretva*. In fact, Herrmann augmented the instrumentation for that later version of the cue, and you can hear it in the Tribute Film Classics cd (TFC-1007), *Battle of Neretva/The Naked and the Dead*, track # 17. Instrumentation: I am not 100% what Herrmann precisely augmented for *Battle of Neretva*, but in most cases it is fairly obvious. I think for ODG Herrmann used a piccolo and 2 flutes, but for *Neretva* he used 3 piccolos. 2 oboes, english horn, 2 clarinets ( 3 for *Neretva*), bass clarinet (2 for *Neretva*), 4 horns (8 horns for *Neretva*), 3 trumpets (6 for *Neretva*), 3 Pos (six for *Neretva*), tuba (2 tubas for *Neretva*), timp, bass drum, steel plate, piano, 10 violins I, 8 violins II, 6 violas, 6 celli, 4 CB. Herrmann added 2 snare drums and 2 tenor drums for *Neretva*. For *Neretva*, Herrmann added a note at the bottom of the title page: "Horns 5, 6, 7, 8 to be placed apart from the first 4 horns--if possible in opposite direction. Microphones to be placed behind each horn choir."

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

This ferocious cue highlights the B minor tonality in the first 11 bars--almost precisely with the same pattern (and same B minor) in the "Prelude." "The

"Death Hunt" and "Prelude" are not exactly clones but they are very close brothers. The "Prelude" is set in 2/2 time whereas "Death Hunt" has the time signature of 2/4-68. When comparing the two cues, the pace is actually faster in "The Prelude"--crazy fast! But the pattern and notes are quite similar, so it does not behoove me to spend a lot of time precisely delineating every bar of this present long, long, long cue!

The piccolo precisely copies the same run of 32nd notes as in "The Prelude" and sounds *fff* (*sfff* in "The Prelude") to Line 3 B 8th (written Line 2 B but with the *8va* over the run of 32nd notes and the first 8th note). After an 8th rest, the piccolo then plays Line 2 B 8th (no *8va*) . Repeat next bar. In effect this is the same structure of the Prelude but shorter (encompassing two bars compared to the Prelude because the Prelude is set in 2/2 time). In "Death Hunt" piccolos II & III do not play dyad 8th notes as in the Prelude but simply the same unison B 8th notes as piccolo I. The oboes play 8th note dyads as in the Prelude but instead of lower register to higher register as in the Prelude, they play higher register to lower register, and the notes used are slightly different. So we find Line 2 F#/B rinforzando 8ths down to Line 1 B/Line 2 F# 8ths back up to Line 2 F#/B rinforzando 8ths down to B/F# (repeated in Bar 2). For the E.H., instead of playing Line 1 B down to F# up to B down to F# as in the Prelude, it here plays Line 2 D down to Line 1 B up to A down to B. Etc.

Bars 3-4 = N/A

In the Prelude in Bar 2 (in comparison with "Death Hunt" in 2/4 time, this would be Bar 3), the trombones play soli whole notes on a 4 beat duration. But in the "Death Hunt" in Bar 3, the horns play soli instead--not whole notes but 8th note triplet figures for two bars (4 beat duration in 2/4 time). So we find horns I & II play *ff* (not *sfp* < *fff* as the Pos did in the Prelude) Line 1 C/F [written G/Line 2 C] 8ths down to small octave Ab/middle C up to C/F (crossbeam connected) played twice and repeated in Bar 4 . In Bar 4 horns V & VI join in.

Bars 5-6 = B min (B/D/F#)

Bars 1-2 are repeated in these two bars.

Bars 7-8 = N/A

This time around, the soli horns play the triplet 8th figures on Line 1 F/A [written Line 2 C/E] 8ths down to D/F up to F/A (crossbeam connected).

Bar 14 = E min (E/G/B)

Here about :11 or :12 cd) we come upon the E minor chord as played by the horns at small octave E/G/B/Line 1 E [written small octave B/Line 1 D/F#/B] rinforzando 8ths (followed by rests marks). Violins I & II play *fff* Line 3 E down to Line 2 E-E up to Line 3 E 8ths (crossbeam connected) to (Bar 15) Line 2 B down to Line 1 B-B up to Line 2 B 8ths (crossbeam connected) to (Bar 16) Line 2 E down to Line 1 E up to Line 1 B legato 8ths (crossbeam 8ths) to same Line 1 B down to small octave B up to Line 1 E legato 8ths. Curiously Herrmann did not mark those six 8th notes as "3" triplet 8ths (no "3" below the crossbeam)--even though in the two prior bars we see four 8th notes per bar in 2/4 time. I suppose that with the 2/4-6/8 time

signature it is just assumed that one can automatically assume the violins are now in the 6/8 time signature as distinct from the 2/4., but normally Herrmann would indicate either "3" triplet value or just insert "6/8" time signature for that bar to avoid possible confusion.

There appears to be no chords per se again for a long stretch but we do see many of the now familiar A-D or D-A perfect 5th intervals (as we've seen in other cues).

Bar 45 = F min (F/Ab/C)

Horns/trumpets/Pos all play the F minor 8th note chord here (:35 cd track location). Violins play Line 3 F down to Line 2 F-F up to Line 3 F 8ths (rinforzando-marked on the 1st and 4th 8th notes) to (Bar 46) Line 3 C down to Line 2 C-C up to Line 3 C 8ths to (Bar 47) Line 2 F down to small octave F up to Line 2 C 8ths (crossbeam-connected) to same Line 2 C down to Line 1 C up to Line 1 E 8ths to (Bar 48) Line 1 Eb rinforzando 8th note followed by rest marks. Once again Herrmann did not mark the triplet 8ths as "3" 8ths, nor did he mark Bars 47-48 as "6/8" time (just assumed).

Bar 58 = Eb min (Eb/Gb/Bb)

Trumpets and Pos play Eb minor 8th note chords rinforzando twice in this bar.

Bars 61-62 = E min (E/G/B)

The brass play E minor 8th chord this time around (followed by rests) in Bar 61, In Bar 62, trumpets (horns silent here) sound forte Line 1 G/B/Line 2 E [written A/Line 2 C#/F#] half notes tied to half notes next bar. Specifically, trumpets I & IV play Line 2 E; 2 & 5 play Line 1 B; 3 & 6 play G. Pos (top staff) play small octave G/B/Line 1 E half notes tied to half notes next bar. Pos (bottom staff) play Great octave B/small octave E/G half notes tied to half notes next bar.

Bar 64 = Bb maj (Bb/D/F)

Trumpets play *fff* Line 1 F/Bb/Line 2 D rinforzando 8ths (followed by a quarter and 8th rest) to same 8th notes *fff*. Etc.

Bars 66-67 = E min (E/G/B)

Bars 68-69 = Bb maj (Bb/D/F)

Bars 82-83 = E Dom 7 (E/G#/B/D)

Skipping to end...

Bar 123 = F maj (Fb/Ab/Cb) and Eb min (Eb/Gb/Bb)

Herrmann originally ends the raucous romp with bitonality here. Trumpets play *fff* small octave Bb/Line 1 Eb/Gb 16th notes to another set of Bb/Eb/Gb 16ths (both rinforzando-marked) and followed by rest marks. Top staff Pos play small octave Fb/A/middle Cb 16ths twice, while bottom staff Pos play Eb/Gb/Bb 8ths. The tuba

plays Great octave Eb rinforzando 16th note (followed by a 16th/quarter/quarster/8th rest marks). Violins play Line 1 Eb rinforzando 16th, etc. The piccolos play Line 3 Eb down to Line 2 Eb 16ths followed by rests. Etc. Herrmann may've changed the final bar for *Neretva* because there is a separate sheet with this bar being the only one displayed (and showing the augmented instrumentation that *Neretva* featured). In the revised version there is no bitonality involved--in fact, no chord at all. It just accentuates A notes in various registers. Piccolo I plays Line 3 A down to Line 2 A 16ths followed by rests. Etc. [end session Wednesday, December 18, 2013]

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[resume Thursday, January 9, 2014 at 1 pm PST]

"The Hunt's End" *Adagio Lamentoso* in C time, 4 pages, 28 bars (master pages 105-108), 2:02 duration. M 82, Reel 8. CD track # 16 (2:12 duration). Instrumentation: Bass clarinet, 2 Fags, C. Fag, 8 horns, 3 trumpets, 3 Pos, tuba, timp, bass drum, Tam Tam, piano, 6 celli, 4 contrabasses.

Bar 1 = N/A

The Eb note is featured only in this bar. The bass clarinet sounds *sfff* > small octave Eb [written F] dotted half note (followed by a quarter rest). Both bassoons sound *sfff* > Great octave Eb dotted half note (followed by a quarter rest). The C. Fag sounds *fff* Great octave Eb dotted half note (followed by a quarter rest). All 8 horns sound *sfff* > small octave Eb [written small octave Bb] grace note to same small octave Eb dotted half note in stopped ( + ) effect, decrescendo to *ppp* (followed by a quarter rest). The tuba sounds *fff* Contra-octave Eb whole note. The timp is trill rolled *ff* > on Great octave Eb whole note. The bass drum sounds *sff* an 8th note (notated on the bottom space of the staff) followed by rest marks. The Tam Tam sounds *f* a whole note (notated also on the bottom space of the staff) let vibrate extending line. The piano top staff plays *sfff* Great octave Eb grace note to whole note, while the bottom staff sounds this an octave lower register. The VC play *sfff* Great octave Eb rinforzando-marked whole note, while the CB play small octave Eb whole note as written (tho effectively *sounding* as Great octave Eb when compared to the celli).

Bars 2-3 = N/A

The bass clarinet and bassoons sound *feroce sfff* a series of "5" quintuplet 32nd note to 16th note figures. The Fags play Great octave E up to G up to B to Bb down to Gb 32nd notes down to Eb 16th note (followed by a 16th and two quarter rest marks) to another such figure (followed by a 16th rest) to (Bar 2) two quarter rests to another such figure (followed by a 16th and quarter rest). The bass clarinet plays this an octave higher register as written. After an 8th rest in Bar 2, the C. Fag plays *fff* Great octave Eb rinforzando 8th tied to half note (followed by an 8th rest) to Eb rinforzando 8th tied to (Bar 3) half note (followed by an 8th rest) to same Eb 8th tied to quarter note tied to (Bar 4) whole note and tied to half note next bar. Horns are silent in these two bars. The tuba and the rest of the instruments mentioned play the same notational pattern as the C. Fags in their respective registers.

Bars 4-5 = Eb min (Eb/Gb/Bb)

After an 8th rest, *sords* Pos sound *sfp* < > *pp* Great octave Bb/small octave Gb/Bb rinforzando 8ths tied to dotted half notes. After a quarter and 8th rest, *sords* horns I-II (sharing the same staff) play *sfp* < Line 1 A/Line 2 C [written Line 2 E/G] rinforzando 8ths tied to half notes to (Bar 5) Line 1 Gb/Bb [written Line 2 Db/F] dotted half notes > *pp* (followed by a quarter rest). After a quarter and 8th rest in Bar 4, *open* horns III-IV play Line 1 A/Line 2 C rinforzando 8ths tied to half notes to (Bar 5) Gb/Bb half notes tied to 8th notes (followed by an 8th and half rest marks). Horns V-VI show up only in Bar 5 to sound *f* > *pp* in stopped ( + ) fashion Line 1 Gb/Bb half notes (followed by a half rest). After a quarter and 8th rest in Bar 4, horns VII-VIII are *con sord* playing Line 1 C [written Line 1 G] 8th note *sfp* tied to half note to (Bar 5) small octave Bb [written Line 1 F] half note (followed by a half rest for horn VII) while horn VIII plays Bb quarter note tied to 8th note (followed by an 8th and half rest). The tuba still sounds the tied Contra-octave Eb whole note tied to half note in Bar 5, etc. The timp still is rolled on Great octave Eb whole note (etc). The piano plays the Contra-octave and Great octave Eb whole note tied to half note next bar (followed by an 8th rest) t Eb rinforzando 8th tied to quarter note and tied to (Bar 6) dotted half note. VC/CB play the Eb tied notes in their respective registers. Note that the horns playing A/C notes in Bar 5 add an expanded chord temporarily--much like a diminished 7th if you take into account A/C/Eb (shared Eb).

Bar 6 = Eb maj 7#5 (aug maj 7th) [Eb/G/B/D] to Eb min 7 (Eb/Gb/Bb/Db)

After an 8th rest, *sords* trumpets sound *sfp* < > *pp* Line 1 D/G/B [written E/A/Line 2 C#] rinforzando 8ths tied to quarter notes legato to Db/Gb/Bb half notes. On their own the chords displayed are G maj (G/B/D in the 2nd inversion of D/G/B) to Gb maj, But if you included the Eb notes played by the tuba/timp/piano/VC/CB, then you have the Eb augmented major seventh chord to of course the Eb minor 7th chord. After a half and quarter rest, the bass clarinet and Fags play the same 32nd notes to 16th note figure as described earlier (followed by an 8th rest). At the end of Bar 6, the celli play *sff* Great octave Eb rinforzando 8th tied to whole note next bar and tied to half note in Bar 8. Etc.

Bars 7-8 = Eb min (Eb/Gb/Bb)

Pretty much the patterns given in Bars 4-5 duplicate these two bars with some subtle changes. For instance, After a quarter and 8th rest, horns I-II are now *open* instead of muted, and other reversals for the horns.

Bar 9 = F Dom 7 (F/A/C/Eb) to Ab maj (Ab/C/Eb)

After an 8th rest, trombones (*Pos*) play *p* < small octave C/F/A 8th notes tied to quarter notes up to Eb/Ab/middle C half notes. Stand alone we have the F maj (F/A/C) to Ab maj (Ab/C/Eb) chords. Meanwhile, however, the VC/CB (etc) continue to sound the Eb tied notes. So combined with Eb we have the F Dominant 7th chord initially.

Bar 10 = ??? to Eb min (Eb/Gb/Bb)

I put the question mark chord initially because of the ambiguity shown. Some instruments play the E minor chord and yet other instruments play the consistent Eb notes. Pos play small octave E/G/B quarter notes tied to 8th notes (followed by an 8th

and half rest). After an 8th rest, trumpets play  $p < >$  Line 1 F#/A/Line 2 C# 8ths tied to quarter notes to Eb/Gb/Bb half notes. VC/CB/piano are silent in Bar 10 but the tuba plays the Contra-octave Eb whole note tied to dotted half note next bar, and the timp is trill rolled  $mf >$  on Great octave Eb whole note tied to dotted half note next bar. The C. Fag plays as the timp in that register, and the Fags and bass clarinet play Eb dotted half note tied from whole note in Bar 9 (followed by a quarter rest).

Bar 11 = A dim (A/C/Eb) to Eb min (Eb/Gb/Bb)

After an 8th rest, horns I-II sound  $p > pp$  small octave A/Line 1 C stopped ( + ) 8ths tied to quarter notes to small octave Gb/Bb stopped quarter notes (followed by a quarter rest). After an 8th rest, *sords* horns play  $p < >$  A/Line 1 C 8ths tied to quarter notes to Gb/Bb half notes. VC play  $mf >$  Great octave Eb whole note while CB play small octave Eb whole note. The Tam Tam sounds a whole note let vibrate. The piano plays Contra-octave and Great octave Eb whole notes. The bass clarinet and Fags play  $f >$  Eb whole notes in their respective registers tied to dotted half notes next bar.

Bar 12 = ??? to Ab min (Ab/Cb/Eb)

Similar ambiguity initially with the Eb and E notes sounded simultaneously. After an 8th rest, Pos play  $p < >$  small octave G/B/Line 1 E 8ths tied to quarter notes to Ab/middle Cb/Eb half notes. VC/CB/piano are silent here but the tuba/timp/bass clarinet/Fags/C.Fag play the Eb notes.

ETC.

Bar 28 = Eb min (Eb/Gb/Bb)

In this final bar of the cue, the bass clarinet sounds  $pp$  small octave Eb whole note held fermata. The Fags and C. Fag are silent here. Horns and trumpets are also silent here (whole rest held fermata). Pos play  $pp$  small octave Eb/Gb/Bb whole notes held fermata. The tuba sounds  $pp$  Great octave Eb whole note held fermata. The timp beats softly  $ppp$  Great octave Eb quarter note followed by a quarter rest and then a half rest held fermata. The bass drum sounds  $ppp$  a quarter note followed by rests. The Tam Tam is silent here. The piano, celli and contrabasses are also silent here.

End of cue. [break at 3:51 pm]

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"Grief" *Andante Appassionato e agitato* in C time, 2 pages, 13 bars, :49 duration. Reel 8 M 85. CD track # 17 (:55 duration). Instrumentation: 2 oboes, english horn, 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 Pos, 6 violins I, 6 violins II, 6 violas, 6 celli, 4 basses.

Bars 1-13 = N/A or ???

There is a great deal of intended ambiguity here master-minded by Herrmann. I'm pretty sure Herrmann quite intentionally wanted in this "Grief" themed music to display uncertain tonalities in this grief-themed, highly heavy emotional scene. In Bar 1 alone you have instruments playing Db tones (Fag I/C. Fag/etc.) while others (oboes/E.H./etc.) play D tones. If D is used we would have the D diminished chord

(D/F/Ab)--something I would've expected in this hurtful inward-turning scene ("I'm suffering terribly"), or at best, minor chords. But clashing or ambivalent tones and chords would best convey the disturbed mixed (like ambiguously mixed tones! :) feelings here. The cue ends on the uncertain G#/Bb/D/F (or Bb/D/F/G#) combined tones--certainly not traditional or standard chords. Conceivably you can have the Bb Dom 7th chord except you have the G# instead of the Ab notes (enharmonic).

In Bar 1, the oboes play *espr* and *p* < Line 1 D whole note legato to (Bar 2) C# dotted half note *ff* > (followed by a quarter rest). The english horn plays the same. After a half rest, clarinets play *p* < small octave F/B half notes tied to whole notes next bar, while the bass clarinet here plays small octave Ab [written Bb] half note tied to whole note next bar. Fags play *pp* < Great octave Ab/small octave Db whole notes tied to half notes next bar *ff* > (followed by a half rest). The C. Fag plays small octave Db whole note tied to half note next bar. Horn I plays *pp* < Line 1 D [written ] whole note to (Bar 2) C# dotted half note *ff* > (followed by a half rest). Horns II-III-IV (bottom staff) play *p* < small octave Db/F/B 8ths to quarter notes to 8ths to half notes (silent next bar). In Bar 2 the Pos show up to play *mf* > *p* small octave Db/F/B 8ths to same tones as quarter notes to 8ths to 8ths to dotted quarter notes. *Sords* violins sound *pp* < Line 3 C# half note tied to "3" triplet value quarter note down to Line 2 B down to F triplet value quarter notes up to (Bar 2) A to G# half notes. Violas and celli in the treble clef play the same an octave lower register. CB play *pp* < small octave Db/Ab whole notes tied to dotted half notes next bar (followed by a quarter rest).

[break at 5:02 pm]

Skip to...

Bar 13 = ????

Clarinets sound *f* small octave D/G# whole notes decrescendo hairpin and held fermata, while the bass clarinet plays small octave Bb [written Line 1 C natural] whole note. Fags play forte Great octave Bb/small octave F whole notes held fermata. Violins I play Line 1 G# whole note held fermata, while violins II play Line 1 D whole note. Violas play small octave G# whole note. VC play small octave F whole note decrescendo and held fermata, while CB sound *mf* > Great octave Bb whole note held fermata.

End of cue.

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"The Winter Walk" *Andante Sost (Triste)* in C time, 1 page, 23 bars, 1:30 duration. Reel 8 M 88. CD track # 18 (1:34 duration). Instrumentation: 2 clarinets, 8 violins I, 8 violins II.

Bars 1-23 = N/A

The music for this scene is quite simplified, flowing, easy-to listen to. The situation/scene has settled down quite considerably. The violins duplicate the clarinets in terms of the dyad-only modus operandi for this cue. So, in Bar 1, clarinet I plays

*dolce* and *pp* < > Line 1 A [written B] quarter note up to Line 2 E [written F#] quarter note to D [written E] half note. Clarinet II plays Line 1 F to Line 2 C quarter notes to Line 1 B [written Line 2 C#] half note. *Sords* violins I play Line 2 A up to Line 3 E quarter notes to D half note. Muted violins II play Line 2 F up to Line 3 C quarter notes down to B half note. In Bar 2, combined violins play Line 2 D/A up to A/Line 3 C quarter notes to G/B half notes. Clarinets play the same an octave lower register. In Bar 3, violins play F/A up to A/Line 3 C to G/B to D/F quarter notes to (Bar 4 in 3/4 time) F/A half notes to E/G# quarter notes to (Bar 4 in C time) C/E dotted half notes decrescendo. Then a new phrasing begins with D/F quarter notes up to A/Line 3 C quarter notes to G/B half notes, and so forth.

The cue ends in C time *Rall* with both the clarinets and combined violins playing Line 1 (middle) C/E whole notes > *ppp* and held fermata.  
End of cue.

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"The Parting" *Molto agitato (Slowly)* in C time, 2 pages, 24 bars, 1:34 duration. Reel 9 M97. Instrumentation: 2 Fags, harp, viola D'amore, 6 violins I, 6 violins II, 4 violas, 4 celli, 2 basses. Note: end Bars 22-24 were not used in the pic. CD location: track # 19 up to 1:37 (sharing "The Return" cue for the rest of the track).

[end session 9:40 pm]

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

All strings are *sords* (muted). Violins and violas play *sff* > Line 3 C grace note down to Line 2 B dotted half note (followed by a quarter rest) and repeated thru Bar 4. The harp (top staff) plays *sfff* Line 1 B grace note up to Line 2 B whole note let vibrate (repeated thru Bar 4) while the bottom staff plays the Line 2 B whole note. After an 8th rest, Fags in the "k" tenor clef play *espr* and *p < f* > and (*vibrato*) play Line 1 F/A 8ths tied to quarter notes to E/G# half notes (so the E major chord is heard in the second half of this bar).

Bar 2 = B dim (B/D/F)

After an 8th rest, the bassoons now play D/F 8ths tied to quarter notes to C/E half notes.

Bar 3 = E maj (E/G#/B)

This bar was deleted by Herrmann.

Bar 4 = B dim

Bar 5 = C maj 7 (C/E/G/B) to C Dom 7 (C/E/G/Bb)

Fag II plays Line 1 G whole note while Fag I plays Line 1 B to Bb half notes. Violins I sound *pp* < > *espr* small octave B to Bb half notes. After a quarter rest, violins II play in *ponticello* effect small octave B quarter note bowed trem to Bb dotted quarter note bowed trem (followed by an 8th rest). Violas (now in the normal alto clef) sounds *p* < small octave E whole note. Celli sound *p* < Great octave C/G whole notes. The viola D'amore in the treble clef shows up here to plat a phrasing *molto espr e*



*appassionato* Line 2 B quarter note tied to "3" triplet value 8th note to A down to E triplet value 8th notes to G to F# quarter notes.

Bar 6 = ???

There is a great deal of tonal ambiguity here. You have Db sounded throughout the bar but also D; Ab sounded but also A. Tone B also sounds for the first half of this bar. Overall in this mish-mash you hear a diminished quality. I am not sure what Herrmann intended to convey here but the bowed trem notes of the second violins continue thru Bar 8, so perhaps there is a sense in the scene of regret (parting--leaving to go back to the Big City) and ambivalence or inner tension about leaving each other. They don't *really* want to separate! : )

Bar 7 = Eb min (Eb/Gb/Bb)

While there is still some tonal ambivalence in this bar, the overall strong chord is the Eb minor. Fags play Eb/Gb whole notes; violas play small octave Eb/Gb whole notes; VC play Great octave Eb/Bb whole notes. Violins I play small octave Bb to A half notes. The viola D'amore in the second half plays the Line 1 Db quarter note that temporarily morphs the tonality into the Eb min 7th (Eb/Gb/Bb/Db). Etc.

Bar 8 = E maj 7 (E/G#/B/D#)

I think I'll forgo the rest of this rather mixed-tonal picture cue because it gets stranger, and ends in an off-beat manner. Herrmann occasionally did weird but interesting tonal maneuvers, and appropriately so, for certain movies (such as *Psycho*) but normally he kept pretty consistent in his music. Anyway, there are only three more cues to do in this score (that's good! : ). I confess I am starting to get tired of working on it. This may indeed be the 10th and final Chord Profile I will write. I will be retired from my postal job in a week from tomorrow (Saturday). Hooray! I'll be spending more time on other projects, including my own compositions, more score research of scores by max Steiner (etc.), and so on. I may orchestrate many of the Box 109 Americana sketches held at UCSB. We'll see. Time soon for bed. Must get up for work in the morning.

[end session Friday, January 10, 2014 at 10:51 pm]

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"The Return" *Moderato* in 3/4 time, 1 page, 20 bars. Reel 10 M100. CD track # 19 starting at 1:36. Instrumentation: 2 clarinets, viola D'amore, 8 violins I, 8 violins II, 4 celli.

Bars 1-14 = N/A

The violins and clarinets play the same dyads throughout. Violins are *senza sords* for a change. They play *intensely* and *ff* Line 2 A (violins II) and Line 3 C# (violins I) half notes to Gb/Bb quarter notes crescendo hairpin to (Bar 2) F/A half notes decrescendo to Gb/Bb quarter notes to (Bar 3) Ab/Line 3 C half notes crescendo to Gb/Bb quarter notes down to (Bar 4) Db/F half notes decrescendo forte to same Db/F quarter notes, and so on. Back in Bar 1, clarinets play *ff* < Line 1 A/Line 2 C# [written B/D#] half notes to Gb/Bb quarter notes, and so on (duplicating the same notes as the violins).

Bar 15 = Eb min (Eb/Gb/Bb) to Bb min (Bb/Db/F)

At this *Slower* section in C time, the viola D'amore finally shows up to play phrases *sotto voce e tendermente* with a mute. It sounds *pp* < > (treble clef used for this bar) Line 2 F quarter note to Eb down to Line 1 Bb 8ths up to Line 2 Db quarter note down to Line 1 Bb quarter note to (Bar 16) same Bb quarter note (now back to standard alto clef) Ab down to Eb 8ths to F dotted quarter note to same F 8th, and so on.

Celli are divided into two staves. All four celli are muted (*sords*). Top staff celli in the "k" tenor clef sound *pp* Line 1 Eb/Gb half notes legato slurs to Db/F half notes. Bottom staff celli play small octave Eb/Bb half notes to F/Bb half notes.

Bar 16 = Ab min 7 (Ab/Cb/Eb/Gb) or Cb maj 6 (Cb/Eb/Gb/Ab) to Bb maj (Bb/D/F)

Top staff celli play *pp* Line 1 Cb/Eb half notes legato to small octave Bb/Line 1 D half notes. Bottom staff celli play Great octave Ab/small octave Gb half notes to Great octave Bb/small octave F half notes.

Bar 17 = Eb min (Eb/Gb/Bb) and Eb min/9 (Eb/Gb/Bb/F)

Top staff celli (now in the standard bass clef) play *pp* small octave Gb/Bb whole notes, while bottom staff celli play Great octave Eb/Bb whole notes. The viola D'amore continues a phrase of notes starting with Line 1 F-Eb-F-Gb 8ths crescendo, and so on.

Bar 18 = Bb min (Bb/Db/F)

In 3/4 time now and for the rest of the cue, top staff celli play small octave Db/F dotted half notes, while bottom staff VC play Great octave and small octave Bb dotted half notes. The viola D'amore plays Line 1 Db quarter note down to small octave Bb dotted quarter note to Bb 8th.

Bar 19 = N/A

Top staff celli play Great octave E/small octave D dotted half notes, while bottom staff celli play Great octave E/B dotted half notes. The viola D'amore plays small octave Ab half note to Gb-Ab 8ths.

Bar 20 = Bb maj (Bb/D/F)

The viola D'amore settles on small octave Bb dotted half note decrescendo and held fermata. Top staff celli play Great octave Bb/small octave F dotted half notes held fermata. Bottom staff celli play Great octave F/small octave D dotted half notes held fermata.

End of cue. I enjoyed delineating this cue (as distinct from the prior strange cue! : ). Just two more cues to go. Maybe I'll be able to finish them tomorrow (Sunday). I need to update my original Film Score Rundowns site that hasn't been updated since December 4, 2012. So I'll Chord Profile # 10 off to Sarah, work on my new Blog, and that's about it for my original (first) site. I've been focused far more on my Twitter FSR site, and the YouTube FSR site.

[end of session 11:13 pm Saturday, January 11, 2014. My wife & I earlier watched on NBC the National Skating Championships. Gracie Gold is the big star tonight in Boston! Earlier this evening after I came back from work, we went to a

liquidation same at Loehmann's and then shopped at Gelson's, and then ate at B J's Restaurant where I had spaghetti with marinara, while she had spaghetti with meat sauce. Both of us there had the great seasonal Grand Cru beer! After that I stopped off at a local dvd rental place (one of the few remaining!) and purchased for \$4.99 each two previously viewed dvds: *Oblivion* (starring Tom Cruise) and Terrence Malick's *The Tree of Life*. I've seen both movies before--and both are excellent. Right now I'm having Caravella Limoncello. Just put in a small part of vodka...hmmmm, after trying the experimental concoction, I prefer just the Limoncello alone. Pallini brand Liomoncello is quite good alone--perhaps a bit better than Caravella. I can buy that one at Trader Joe's.

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"The City" *Allegro Mod. (Lamentoso)* in C time, 2 pages, 11 bars, :31 duration. Reel 10 M101 (overlap M100). Instrumentation: flute, oboe, english horn, 2 clarinets, bass clarinet, 2 Fags, C. Fag, 3 trumpets, Tam Tam, 6 violins I, 6 violins II, 4 violas, 4 celli, 2 basses.

Bars 1-8 = N/A

The strings are not marked *sords*. They open the cue with a mini-pyramid design of unfolding dynamic build of whole note trills. Violins I sound *ppp* small octave Bb whole note trill (to middle Cb) crescendo hairpin thru Bar 2 that also has the Bb whole note trill (thru Bar 5). The dynamic in Bar 3 for the Bb whole note trill is *ff* > to (Bar 4) *pp* < to (Bar 5) *ff* > *pp*. In Bar 2, violins II now join in the small octave Bb whole note trills thru Bar 6 (violins I stop the trill temporarily in Bar 6). In Bar 3 the violas sound *ff* > small octave Bb whole note trill thru Bar 7. In Bar 6 the celli show up to sound *pp* < *ff* bowed trem 8th notes small octave F-Eb-F-Gb (crossbeam connected) to F quarter note trem tied to "3" triplet value 8th note trem to Eb down to Great octave Bb triplet value 8ths (non-trem) to (Bar 7, now joined by the CB) small octave Db half note down to Great octave Bb quarter note tied to 8th not > *pp* (followed by an 8th rest). Violins I return in Bar 7 to sound *ff* > *pp* that small octave Bb whole note trill thru Bar 9. After a break in Bar 7, violins II return in Bar 8 to play that Bb whole note trill (repeated in Bar 9). After a break in Bar 8, violas return in Bar 9 to play that whole note trill. After a half rest in Bar 8, VC play *pp* (*sost*) Great octave Eb half note tied to dotted half note next bar, while CB play this an octave higher register as written to Eb quarter note tied to whole notes next two end bar crescendo to fortissimo in end Bar 11 > *pp* and held fermata. All violins and violas in Bar 10 are trill on that Bb half note and then *ppp* A up to middle Cb legato 16ths down to Bb staccato 16th (followed by a 16th/8th/quarter rest), and then silent in end Bar 11.

Back in Bar 1, after a half and quarter rest, the flute and oboe sound *ppp*< Line 2 Bb quarter note tied to half note next bar to Ab quarter note down to F quarter note up to (Bar 3) Ab half note *ff* down to F quarter note tied to 8th note *pp* (followed by an 8th rest). After a quarter rest in Bar 4, they then play Line 2 F dotted half note to (Bar 5) "3" triplet value 8ths Eb (*rinforzando*-marked) down to Cb down to Line 1 Bb tied to half note (followed by a quarter rest). They are silent for the rest of the cue. The english horn and clarinets play the same as the flute and oboe but an octave lower register. In

Bar 6, the bass clarinet/Fags/C. Fag show up to play the same patterns delineated for the celli thru Bar 7. The bass clarinet and Fags continue a pattern in Bars 8-9. Fags play Great octave Ab-Gb-Ab-Bb 8ths down to Eb half note tied to dotted half note next bar (bass clarinet an octave higher register as written). After a half rest in Bar 8, the C. Fag plays *pp* Great octave Eb half note tied to dotted half note next bar (followed by a quarter rest). After a half rest in Bar 8, the Tam Tam shows up to sound *pppp* a half note let vibrate (notated on the bottom space of the staff).

Bars 9-10 = E min (E/G/B) to Eb min (Eb/Gb/Bb)

Trumpets in cup mutes show up in Bar 9 to sound *pp* < > Line 1 E/G/B [written Line 1 F#/A/Line 2 C#] half notes legato to Eb/Gb/Bb quarter notes (followed by a quarter rest). There is a bit of ambiguity in the first half of each bar because strings are still trill on Bb notes. In Bar 10, trumpets play E minor to E b minor half note chords (whole rest held fermata in end Bar 11). After a half and quarter rest in Bar 9, the Tam Tam sounds a quarter note, returning in end Bar 11 to sound softly a whole note held fermata. The bass clarinet in Bar 10 plays small octave Eb [written F] whole note *pp* < to (Bar 11) same Eb whole note *ff* > *ppp* held fermata. The Fags and C. Fag play the same in the Great octave register. As given, VC/CB play the same tied whole notes (VC is Great octave; CB is small octave as written).

Bar 11 = N/A

Just the Eb tones are heard.

End of cue. [break at 10:08 am Sunday, January 12]

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"Finale" *Largo (Gravemente)* in C time, 5 pages, 44 bars, 2:41 duration. Reel 10 M105. Instrumentation: 3 flutes, 2 oboes, E.H., 2 clarinets, bass clarinet, 2 Fags, C. Fag, 4 horns, 3 trumpets, 3 Pos, tuba, timp, Tam Tam, cymbals, harp, 10 violins I, 8 violins II, 6 violas, 6 VC, 4 CB. Attention-getting first three bars.

Bar 1 = Ab min (Ab/Cb/Eb)

Muted trombones sound *pp* < small octave E up to Line 1 E quarter notes to Line 1 Eb 16th note forte and rinforzando-marked (followed by rest marks). The tuba/VC/CB play the same but written an octave lower register. After a half rest, *sords* horns I-II play *f* > small octave Cb/Eb [written Gb/Bb] half notes, while *open* horns III-IV here play small octave Cb/Eb half notes as well in stopped ( + ) effect. Muted trumpets here play *f* > small octave Ab/Line 1 Cb/Eb [written Bb/Db/F] half notes. After a half rest, the harp sounds *ff* small octave Cb/Eb/Ab/middle Cb/Eb half notes let vibrate. The bass clarinet sounds *pp* < *ff* small octave E [written F#] half note (followed by a half rest). Fags and C. Fag play Great octave E half note followed by a half rest (repeated next bar). After a half and quarter rest, the Tam Tam sounds a quarter note (repeated next bar).

Bar 2 = Bb maj (Bb/D/F)

Trombones play *pp* < *mf* small octave E up to Line 1 E quarter notes to D 16th followed by rests. After a half rest, horns sound *mf* > Great octave Bb/small octave D half notes, and trumpets on F/Bb/Line 1 D half notes. Etc.

Bar 3 = B min 9 (B/D/F#/A/C#)

Trombones play small octave E up to Line 1 D quarter notes to C# 16ths *pp* < *mp* followed by rests. The tuba plays this an octave lower register. After a half rest, trumpets play F#/A/Line 1 C# half notes, and horns play Great octave B/small octave D half notes. After a half rest, the english horn sounds *p* < and *solo (triste)* Line 1 C# [written Line 1 G#] half note to (Bar 4) small octave B down to F# quarter notes to A half note to (Bar 5) G# up to Bb half notes to (Bar 6) Ab to Bb quarter notes to F half note. After a half rest in Bar 3, clarinets sound *pp* < small octave D/F# half notes tied to half notes next bar to unison F half note to (Bar 5) E half note to Eb half note tied to half note next bar to D half note. After a half and quarter rest in Bar 3, the bass clarinet plays small octave B quarter note tied to half note next bar to A half note to (Bar 5) B half note to Line 1 Cb half note tied to half note next bar down to Bb half note. After a half rest in Bar 4, Fags play *p* > *pp* Great octave and small octave D half notes to (Bar 5) Great octave E/B half notes to unison Great octave F half note tied to half note next bar to divisi Contra-octave and Great octave Bb half notes.

Bar 4 = D min (D/F/A)

Bar 5 = E maj (E/G#/B)

Bar 6 = Bb maj (Bb/D/F)

Bar 7 = Ab min (Ab/Cb/Eb)

The patterns given in Bars 1-3 are basically reprised in Bars 7-9. Trombones are now *open* instead of muted and play *pp* < *p* small octave E up to Line 1 E quarter notes (followed by a half rest), and repeated next bar. The tuba plays Great octave up to small octave E quarter notes (followed by a half rest). VC/CB play *pp* < *p* Great octave E half note (followed by a half rest) and repeated next bar.

After a half rest, the Fags sound *mf* > small octave Cb/Eb half notes. After a half rest, horns I-II-III sound *p* > small octave Ab/middle Cb/Eb half notes. After a half rest, the harp sounds forte small octave Cb/Eb/Ab/Line 1 Cb/Eb half notes let vibrate. After an half and quarter rest, the Tam Tam sounds a quarter note (repeated next bar).

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

Same patterns. After a half rest, Fags play *mp* > Great octave Bb/small octave D half notes. Horns here play small octave F/Bb/Line 1 D half notes. The harp here plays Great octave Bb/small octave D/F/Bb/Line 1 D half notes.

Bar 9 - F maj (F/A/C)

VC/CB play *espr* and *p* < > small octave E quarter note up to Line 1 D quarter note to C 8th (followed by an 8th and quarter rest). After a half rest, Pos play *p* > *pp* small octave F/A/middle C half notes, while the tuba here plays Great octave F half

note. After a half rest, the bass clarinet sounds *mf* > small octave F [written G] half note tied to whole note next bar and tied to half note in Bar 11 to Bb half note tied to dotted half note in Bar 12 in 3/4 time) to (Bar 13 in C time) middle C whole note, and so on. After a half rest in Bar 9, bassoons play *mf* > small octave C/A half notes tied to whole notes next bar, and then silent until Bar 23. After a half rest, flutes play *f* > *pp* middle C half note tied to half note next bar (followed by a half rest). [lunch break at 11:47 Sunday]

Bar 10 = F maj (F/A/C)

Here the clarinets and violins start to play the "melody" line. In 3/4 time, *sords* violins I sound *dolce* and *espr* Line 3 A half note *mf* > down to G-F 8ths to (Bar 11) E quarter note to D half note under the legato curved line slur. Violins II play Line 3 F half note to E to D 8ths to (Bar 11) C quarter note to Line 2 Bb half note > *p*. Clarinet I plays the violins I melody line but written an octave lower register, while clarinet II follows violins II.

Bars 11-22 = N/A

The clarinets and violins continue the melody line as dyads. Perhaps in Bar 15 you find the Bb major (Bb/D/F) chord in passing due to the bass clarinet sounding a Bb whole note. Bar 22 was deleted by Herrmann.

Bar 23 = F maj (F/A/C)

The tempo-marking here in this "B" section is *poco piu mosso*. In C time the combined violins settle on Line 1 F/A whole notes *pp* > *ppp*, not returning until Bar 32. Only the woodwinds play from Bar 24 thru Bar 31.

The flutes play *pp* Line 1 F whole note legato to (Bar 24) D whole note. Clarinets continue *soli* the melody line *pp dolce* < on Line 2 F/A [written G/B] half notes to E/G down to D/F 8ths to (Bar 24) C/E half notes to Line 1 Bb/D half notes decrescendo hairpin. The bass clarinet plays small octave F whole note, and then silent until Bar 33. Bassoons in Bar 23 play Line 1 C/A whole notes *pp* legato to (Bar 24) small octave Bb/Line 1 F whole notes.

Bar 24 = Bb maj (Bb/D/F)

Bar 25 = G min (G/Bb/D) to C Dom 9 (C/E/G/Bb/D)

Flutes play *pp* Line 1 D dotted half note in 3/4 time to (Bar 26) E dotted half note to (Bar 27) middle C dotted half note. Fags play small octave G/Bb dotted half notes to (Bar 26) G/middle C to (Bar 27) F/A dotted half notes. Clarinets play Line 1 A/Line 2 C# quarter notes to Bb/D quarter notes to Line 2 C/E quarter notes. When you combine the passing C/E notes you hear the combined C/E/G/Bb/D or C Dominant 9th.

Bar 26 = C maj (C/E/G)

Bar 27 = F maj (F/A/C)

Bar 28 = Bb maj (Bb/D/F)

Bar 29 = G min (G/Bb/D)

Bar 30 = C maj (C/E/G)

Bar 31 = Db maj (Db/F/Ab)

Bar 32 = E maj (E/G#/B)

Here we are in the brief C section for Bars 31-32. Violins are now *senza sords*. After a half rest, violins I play *molto cresc* and *pp* < Line 2 G-G# 8ths up to (Bar 33, start of the D section in C time) B "3" triplet value half note to A triplet value quarter note down to F# normal value quarter note tied to "3" triplet value 8th note to EF# triplet value 8ths *mf* < to (Bar 34) G# triplet value half note to A triplet value quarter note down to F# normal value quarter note tied to triplet value 8th to E-F# triplet value 8ths, and so on. After a half rest in Bar 32, violins II play Line 2 Eb-E 8ths to (Bar 33) *col* violins I for the rest of the cue.

The music erupts into activity starting in Bars 33 thru 38, and especially Bars 39 thru 44 when the brass join in. I will forgo with any detailed delineation for sake of time! I'd really like to get this Chord Profile over with finally. But I can say that you'll find the strong A major (A/C#/E) tonality in Bar 34, the B min 7th (B/D/F#/A) in Bar 35, the A major again in Bar 36, and so on. You'll find the E Dominant 7th (E/G#/B/D) in Bar 38 when the harp is gliss for two beats at the second half of this bar in the key signature of E maj (4 sharps). In Bar 39 (Section E) when the brass join in we have the A major chord (A/C#/#). Horns forcefully declare *ff* with *bells in air* Line 1 C# down to small octave A up to Line 1 A down to E rinforzando-marked quarter notes. Trumpets here play *f* > Line 1 E/A/Line 2 C# dotted half notes (followed by a quarter rest). Pos here play Great octave A/small octave E/middle C# dotted half notes, while the tuba plays Contra-octave E dotted half note. Violins and flutes play Line 3 G# half note to F# dotted quarter note to E 8th to (Bar 40) G#-A 8ths to F# half note to E quarter note to (Bar 41) F# rinforzando quarter note to E half note to D quarter note, and so forth.

Bar 44 = A maj (A/C#/E)

Violins settle on Line 3 A whole note held fermata. Violas play Line 2 A whole note held fermata. VC play Line 1 A whole note held fermata. CB play *fff* Great octave and small octave A whole notes held fermata. The harp is arpeggiando (vertical wavy line rolled chord) *fff* on Great octave A/small octave E/A/Line 1 C#/E/A/Line 2 C#/E/A whole notes let vibrate. The Tam Tam sounds a whole note *ff*. The cymbals sound a whole note *ff*. The timpani is trill rolled on Great octave A whole note. The tuba sounds *fff* Great octave A whole note held fermata. Pos play small octave A/middle C#/E whole notes held fermata. Trumpets play *ff* Line 2 C#/E/A whole notes. Horns play *fff* Line 1 C#/A whole notes. Bassoons play Great octave A whole note. The bass clarinet play small octave A whole note. Clarinets play Line 2 C#/A whole notes held fermata. The E.H. plays Line 2 E [written B] whole note. Oboes play Line 2 A/Line 3 C# whole

notes. Flutes play Line 3 C#/E/A whole notes held fermata. The time indicated for this cue is 2:41. The total duration for the score is marked as 42:10.

Herrmann dated on this end page "Dec 31/50" and then gives an address followed by 4:45 pm, and signed his name.

[end session 4:45 (coincidentally! : ) pm Sunday, January 12. 2014]

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