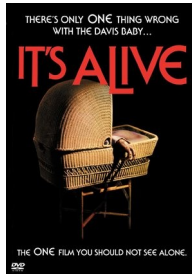


## Chord Profile # 7: IT'S ALIVE

Music by Bernard Herrmann

Analysis by Bill Wrobel



[Commenced Friday, Feb 14, 2003]

The following is a chord profile and cue rundown analysis of Bernard Herrmann's horror score to Larry Cohen's 1974 film, *It's Alive*. There is really not much that can be said about the film itself. You either like this low budget horror movie or you don't. What I liked most about the film was the believable performance and likeability of John Ryan playing Frank Davis, the overwhelmed father of his mutant killer baby! Of course I also liked Herrmann's score that helped elevate this movie to a cult "classic." I personally enjoyed this score of a Larry Cohen film than I did, say, the score to *The Wrong Man* from the "master of suspense," Alfred Hitchcock. *It's Alive* is a far more interesting and entertaining score.

Here is an old Internet site on this movie that may interest some readers:

<http://www.stomptokyo.com/otf/Its-Alive/Alive.htm>

[Resume Sat, Feb 15 at 9 pm]

If I remember correctly, the photocopy (not the original autograph score) is held at UCSB (and a microfilm version at the Library of Congress). The score is 53 pages written on *Cameo Music Papers* No 5 3124-223 (13" X 11" sheets), 1517 ½ Vine St., Hollywood. This includes an aborted/unused *Prelude* consisting of the first eight bars (composed in the style of the official *Prelude* section Bars 5-8). This also includes the unused

cues R9/3A (page 47), and R6/5 (top of page 27). On the side margin of end page 56 is handwritten “Bernard Herrmann Dec 1973.” Exactly two years later Herrmann would pass away.

Score instrumentation: 3 clarinets, 2 bass clarinets, C.B. clarinet, 8 *Cors* (horns), 6 Bb trumpets, 6 *Pos* (trombones), 2 tubas, 2 harps, chimes, tambourine, 2 timp., 2 susp cymbals (large and small), snare drum, tenor drum, Moog, solo viola d’amour, electric bass, and organ.

Except for the *Prelude* that Herrmann wrote directly under “*It’s Alive*” on the title page, all other cues originally only had Roman numerals for cue designations. Sometime later someone else wrote in weird cue titles such as “The Milkman Goeth” for R/M4, “I’ll See You In The Morning” for R3/M1, etc. (the handwriting is definitely *not* Herrmann’s).

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## IT’S ALIVE

Prelude R1/M1 *Lento (Molto Sost)* in  $\frac{3}{4}$  time. 4 pp, 34 bars (Bars A-B, Bars 1-32), 2:05. [Note: This is a revised version. The unused *Prelude* was composed first]

Bars A-B = Bb maj (Bb/D/F).[See “End Title” for reason of the Bars “A” & “B”]

[Resume Sunday, Feb 16 at 8:30 am]

The Bb major chord is clearly heard and sustained for two bars by the woodwinds, tubas, and organ in combination. Clarinets I & II (top staff) play (*a* 2) and fortissimo (*ff*) small octave F [written G a major 2<sup>nd</sup> interval above since it is a Bb transposing instrument] dotted half note tied to half note in Bar B (followed by a quarter rest). Clarinet III (bottom staff) play *ff* D [written E] dotted half note tied to half note next bar. Bass clarinets I & II play F/Bb [written G/middle C] dotted half notes tied to next bar, and the C.B. clarinet plays small octave Bb [written middle or Line 1 C] dotted half note tied to half note next bar (followed by a quarter rest). Tubas play *ff* Contra-octave and Great octave Bb dotted half notes tied to half notes in Bar R. The middle staff (bass clef) of the organ plays *ff* Great octave F/Bb dotted half notes tied to half notes next bar, while the third or bottom staff plays Great octave Bb notes as well.

1m1 m.T "IT'S alive" (5) (15)

*Lento (molto sost)*

12  
B.C.L.S.  
3

12  
B.C.L. 2

12  
C.B.C.L.

12  
H.A.S.  
3  
56  
78

123  
Tpts  
456

123  
B.S.  
456

123  
T.h.a.  
456

123  
H.I.  
456

123  
H.II  
456

123  
Chimes  
Tambourine

123  
Moorey

123  
Solo  
Vida

123  
Clavier  
Pia 51

123  
Organ

Hand-copied by Bill Washel (L.V.)

(1) (2) (3) (4) (5) (6) (7)

Horns are laid out in four bracketed staves with horns I & II situated on the top staff, horns III & IV on the next staff below it, and so forth. All eight horns, after a quarter rest, play *sff* small octave Bb [written a P5 interval above of Line 1 F] up to Line 1 A [written Line 2 E] quarter note down to (Bar B) B [written F#] quarter note up to Line 1 BB [written Line 2 F] half note played *sfp* < *f*. Repeat these two bars in Bars 1-2, and in Bars 3-4. Now: That second (end) quarter note of A (in Bar A) temporarily adds to the basic Bb maj tonality to create the Bb maj 7<sup>th</sup> (Bb/D/F/A), but this is best viewed as perhaps a “passing” tone. Similarly the first tone in Bar B is the B quarter note. This does not easily fit with the Bb maj fundamental (sustained) tonality. We would have Bb/D/F/B. If the B is construed as a Cb enharmonic tone (in terms of what we may *hear* as opposed to what is written) then we would hear the Bb maj 7 b9<sup>th</sup> (Bb/D/F/Cb). Once again, it is best to view it as a dissonant passing tone. Consider, for instance, that the Bar A interval of Bb up to A played by the horns is the M7 interval, and in Bar B the B up to Bb is the d8 interval (both dissonant or unstable intervals). Besides, that end Bb half note played by the horns (and trumpets and Moog) is essentially a stand-alone Bb note that accentuates the root Bb of the Bb major tonality, especially on the last slow beat of Bar B since the woodwinds (etc) are rested.

Back in Bar A, after a quarter rest, Pos I-II-III (top staff) and Pos IV-V-VI (bottom staff) play *ff* Great octave Bb quarter note *gliss* line up to small octave A 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) down to (Bar B) Great octave B quarter note *gliss* up to small octave Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Repeat these two bars in Bars 1-2, and in Bars 3-4.

After a quarter rest in Bar A, harp I (key signature of 3 flats or Eb maj/C min) plays *ff* Sub contra-octave Bb 32<sup>nd</sup> [written Contra-octave Bb but with the *L* octave lower mark underneath) *gliss* up to (treble clef inserted) Line 3 Ab [written Line 2 A but with the *8va* ottava above the note] followed by a quarter rest. Silent next bar. Repeat these two bars in Bars 1-2 and 3-4. In Bar B, harp II (in the key sig of three sharps or A maj/F# min) is *gliss* from Sub contra octave B up to Line 3 B (followed by rests). Repeat in Bars 4 and 6. Below the harp II staff line is the “2 Batt” line of Chimes and Tambourine, but these instruments are not used until Bar 5. Below this is the Moog line. After a quarter rest, it plays *ff* Great octave Bb quarter note *gliss* line up to small octave A *gliss* down to (Bar B) Great octave B quarter note *gliss* up to small octave Bb half note. Below this is the solo viola d'A



line (but not heard until Bar 11). Below this is the electric bass line. After a quarter rest, it plucks *pizz* and fortissimo Great octave Bb quarter note up to small octave A down to (Bar B) B quarter note up to Bb quarter note (followed by a quarter rest). Repeat in Bars 1-2 and Bars 3-4. Finally, below this is the organ comprised of three staves. The top staff is empty until Bar 5. The middle staff plays, as given, Great octave F/Bb dotted half notes tied to half notes next bar while the bottom staff plays Great octave Bb.

In Bar B, after a quarter rest, the trumpets now play *p < f* small octave Bb [written middle C] half note.

Bars 1-2 = B min (B/D/F#).

In the same pattern already given in the previous two bars, clarinets I & II play small octave F# [written G#] dotted half note tied to half note next bar (followed by a quarter rest). Clarinet III repeats small octave D dotted half note tied to half note next bar (repeated in Bars 3-4). The bass clarinets play F#/B [written G#/middle C#] dotted half notes tied to half notes next bar, while the C.B. clarinet plays small octave B [written middle C#] notes. Tubas play Contra-octave and Great octave B dotted half notes tied to half notes next bar. The organ middle staff plays Great octave F#/B notes, and the third staff plays Great octave B notes. After a quarter rest, the Moog (now treble clef) plays small octave Bb quarter note gliss up to A quarter note gliss down to (Bar 2) B quarter note gliss line up to Line 1 Bb half note. In Bar 2, after a quarter rest, the trumpets play *p < ff* Line 1 Bb 9 [written Line 2 C] half note.

Bars 3-4 = Bb maj (Bb/D/F).

Repeat Bars A-B except for the trumpets and Moog. After a quarter rest in Bar 3, the Moog plays an octave higher on Line 1 Bb quarter note gliss up to A quarter note down to (Bar 4) B quarter note gliss up to Line 2 Bb half note. After a quarter rest in Bar 4, the trumpets play Line 2 Bb [written Line 3 C] half note *p < ff*.

Bar 5 = G min Maj 7<sup>th</sup> (G/Bb/D/F#) to Ab min (Ab/Cb/Eb) to F# min(F#/A/C#).

We now come to a new section (in C time) of the *Prelude* for four bars (eight bars for the initial 8 bars of the unused *Prelude*). The bass clarinets (and C.B. clarinet) play *sff* small octave G [written A] *acciaccatura* (grace note) to F# [written G#] dotted half note (followed by a quarter rest). The tubas play Contra-octave and Great octave *acciaccatura* (grace) notes to

F# dotted half notes (followed by a quarter rest). Incidentally, he forgot to put the dot on the half notes for the Pos. tubas, and C.B. clarinet, and he also misaligned the proper staves for the instruments set up in the beginning of the cue so that, for instance, horns 7-8 now occupy the staff already established for trumpets I-II-III (etc). At various places he would cross out notes, and so forth. So apparently Herrmann was either in a hurry to write the music or he simply did not pay attention as closely as he once did (when his health was better).

After a quarter rest, horns play a response pattern in a similar fashion. So horns I thru IV play Line 1 Cb/Eb [written Gb/Bb] grace notes to Bb/D [written F/A] half notes (followed by a quarter rest), while horns V thru VIII play Ab/Cb [written Eb/Gb] grace notes to G/Bb [written D/F] half notes. After a quarter rest, Pos I-II-III play *pp* < *sff* G/Bb/D (d') half notes to F#/A/C# 8ths (followed by an 8<sup>th</sup> rest), while Pos IV-V-VI play G/Bb/D (d) [an octave lower triad] half notes to F#/A/C# 8ths. Similarly, after a quarter rest, the organ top staff plays G/Bb/D (d') half notes to F#/A/C# 8ths while the middle staff plays those notes an octave lower, and the bottom staff on the first beat plays Great octave F# dotted half note (followed by a quarter rest).

After a half and quarter rest, trumpets play *sff* F#/A/C# [written G#/B/D#] accentuation 8ths (followed by an 8<sup>th</sup> rest). Similarly, after a half and quarter rest, the chimes strike Line 1 F#/A/C# (Line 2 C-sharp) quarter notes (*L.V.* or Let Vibrate). At this point the tambourine shakes a quarter note.

Bar 6 = F min (F/Ab/C) to E min (E/G/B).

The bass clarinets and C.B. clarinet play Gb acciaccatura to F quarter note legato slur to E half note (followed by a quarter rest). The tubas play similarly on Contra-octave and Great octave Gb grace notes to G quarter notes legato to E half notes. After a half rest, horns I thru IV respond with Ab/C grace notes to G/B half notes, while horns V thru VIII play F/Ab grace notes to E/G half notes. After a half rest, Pos I-II-III play small octave E/G/B half notes *pp* < *ff* while altri Pos play them Great octave register. After a half rest, the middle staff of the organ plays as the combined Pos. The bottom staff of the organ plays Great octave F quarter note legato to E half note (followed by a quarter rest).

Bar 7 = E min (E/G/B) to Eb min (Eb/Gb/Bb) to D min (D/F/A).

Identical to the pattern given in Bar 5, we find the bass clarinets and C.B. clarinet playing small octave E [written F#] grace note to E

[written F] dotted half note (followed by a quarter rest). This time the tubas do not play (as they did in Bar 5) grace notes. Instead we find Contra-octave and Great octave Eb dotted half notes followed by a quarter rest (again, in his hurry or inattention, Herrmann forgot to insert the dot next to the half notes). After a quarter rest, horns I thru IV respond *sff* with G/B [written D/F#] grace notes to Gb/Bb [written Db/F] half notes (followed by a quarter rest), while altri horns play E/G grace notes to Eb/Gb half notes. After a half rest, Pos I-II-III play *pp* < *sff* small octave Eb/Gb/Bb half notes to D/F/A (D min triad) 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), while altri Pos play these notes an octave lower. After a half and quarter rest, trumpets I-II-III sound *sff* D/F/A [written E/G/B] 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After a half and quarter rest, the chimes strike *ff* on Line 2 D/F/A quarter notes let vibrate, and the tambourine is shaken a quarter note. The organ plays the combined Pos notes in the middle staff, while the bottom staff plays Great octave Eb dotted half note (followed by a quarter rest).

Bar 8 = Db min (Db/Fb/Ab) to C min (C/Eb/G) [also C min/9 or C/Eb/G/D]

The bass clarinets and C.B. clarinet play *sff* Eb [written F] grace note to D [written E] half note (followed by two quarter rests). After a half rest, horns I thru IV respond *sff* Fb/Ab [written middle Cb/Eb] grace notes to Eb/G [written Bb/D] half notes, while altri horns play Db/Fb [written Ab/middle Cb] grace notes to C/Eb [written G/Bb] half notes. After a half rest, Pos I-II-III play small octave C/Eb/G half notes *pp* < *ff* while altri Pos play Great octave C/Eb/G half notes. Tubas play Great octave D half note legato to Db quarter note (followed by a quarter rest). After a half rest, the middle staff of the organ play the combined Pos notes. The bottom staff plays Great octave D quarter note legato to Db half note (followed by a quarter rest).

At the end of this bar is marked 30 within a circle (meaning the :30 point in the cue). However, upon hearing the track, I think it should be about :33. End of page 1.

Bar 9 = Bb maj 7<sup>th</sup> (Bb/D/F/A).

We now come to quieter or far less busier (instrumentally) part of the cue thru Bar 20. Clarinets play *f* (*Sost*) small octave D/F/A [written E/G/B] dotted half notes crescendo to same D/F/A quarter notes. Bass clarinets play small octave F/Bb [written G/middle C] dotted half notes crescendo to same F/Bb quarter notes, while the C.B. clarinet plays small

octave [written middle C] dotted half note to Bb quarter note. The electric bass plays *f* Great octave Bb quarter note up to small octave F up to Bb quarter notes back down to F quarter note. After a half and quarter rest, the *a2* (both) harps are arpeggiando (vertical wavy line rolled chord) forte on (bottom staff) Contra-octave Bb/Great octave F/Bb quarter notes and (top staff, also bass clef) small octave D/F/A quarter notes.

Bar 10 = ??? [unclear]

We find the harp arpeggiando on A/E/A (A) half notes on the bottom staff (followed by a half rest); small octave D/F/G# notes for the top staff. Clarinets play D/F/G# dotted half notes decrescendo (followed by a quarter rest). Bass clarinets play E/A dotted half notes decrescendo, and the C/B. clarinet plays small octave A [written B] dotted half note. The electric bass plays descending quarter notes small octave E down to Great octave A to G# decrescendo (followed by a quarter rest).

Bar 11 = Bb maj 7<sup>th</sup> (Bb/D/F/A).

The harps and electric bass repeat Bar 9 (but played *p* instead of forte). However, the clarinets play D/F/A whole notes crescendo and legato to (Bar 12) D/F/G# dotted half notes decrescendo (followed by a quarter rest). Bass clarinets play F/Bb whole notes legato to (Bar 12) E/A dotted half notes decrescendo, and the C.B. clarinet plays Bb whole note to (Bar 12) A dotted half note. Additionally, the *sord* (muted) solo viola d'a and the Moog both play *espr* < the "melody" line of Line 2 A dotted half note legato (and crescendo) to Bb quarter note to (Bar 12) G# dotted half note decrescendo (followed by a quarter rest).

Bar 12 = ???

The harp and electric bass repeat Bar 10.

Bars 13-14 = Bars 11-12.

This however, the clarinets/bass clarinets/C.B. clarinets play the pattern *pp* (*subtone*). The harp/viola/Moog/electric bass are also pianissimo.



Handwritten musical score on aged paper. The score is written for multiple staves, including C. b. C. (C. b. C.), B. C. C. (B. C. C.), and others. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note in the center reads: "Hand-copied by Bill Weber". The score is divided into measures, with measure numbers 12, 13, 14, 15, 16, 17, 18, 19, and 20 visible at the bottom.

Bars 15-16 = Bb Dom 7<sup>th</sup> 3<sup>rd</sup> inv (Ab/Bb/D/F) to (Bar 16) F maj 7<sup>th</sup> (F/A/C/E).

We come to a new sub-section for six bars. The organ set in the *flute stop* plays *pp* (*non cresc*) Line 1 Ab/Bb (middle staff) and Line 2 D/F (top staff) whole notes legato down to (Bar 16) F/A/C/E (e'') dotted half notes (followed by a quarter rest). Repeat these two bars in Bars 17-18 and in Bars 19-20.

*Solo* harp I plays *pp* rising quarter notes starting small octave Ab-Bb-Line 1 D-F to (Bar 16) A—Line 2 C-E quarter notes (followed by a quarter rest). Solo harp II (with two staves) also plays. So, after a quarter rest, the top staff plays small octave Ab up to Bb up to Line 1 D quarter notes up to (Bar 16) F-A-C-E (e'') quarter notes. After a half rest, the bottom staff plays *pp* Line 1 D-F to (Bar 16) same F-A-C-E quarter notes.

End of page 2.

Bars 17-18 = Repeat Bars 15-16.

The only change is that the solo viola d'a and Moog play the melody line *pp espr* < > Line 2 F dotted half note to Ab quarter note to (Bar 18) A dotted half note (followed by a quarter rest).

Bars 19-20 = Repeat Bars 15-16.

The change now is that *only* the solo viola plays the notes given in the previous two bars. The ending of Bar 20 is marked at 1:15, although it appears on the actual track that this point should be 1:18 or 1:19.

Bar 21 = Ab min (Ab/Cb/Eb) to G min Maj 7<sup>th</sup> (G/Bb/D/F#) to F# min (F#/A/C#).

The *Prelude* suddenly erupts in a forceful surge of tutti intensity. The *F.O.* (Full Organ) top staff sounds *fff* Ab/Cb/Eb (Line 3 Eb but written Line 2 Eb with the ottava above) grace notes (with the middle staff an octave lower) to G/BB/D (Lines 2 & 3 d'') dotted half notes to F#/A/C# 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest, the bottom staff plays *ff* Great octave F# half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Horns I thru IV play *sff pesante* Line 1 G up to Bb up to D quarter notes to C# 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Horns V thru VIII play a different pattern of Line 1 Eb/Ab/Cb/Eb *rinforzando* 8ths legato to D/G/Bb/D (d'') 8ths to two staccato D/G/Bb/D 8ths (these four 8<sup>th</sup> chords are crossbeam connected) to next figure of same staccato 8ths to *rinforzando* 8ths legato to C#/F#/A/C# 8ths (followed by an 8<sup>th</sup> rest). Trumpets I-II-III play *sfp* < G/Bb/D dotted half notes to F#/A/C# 8ths *sff* (followed by an 8<sup>th</sup> rest). After a quarter rest, *altri* trumpets play G/Bb/D half notes crescendo to F#/A/C# 8ths *fff* (followed by an 8<sup>th</sup> rest). After a half rest, Pos I-II-III ("k" tenor clef) play G/Bb/D [Herrmann forgot to insert the flat accidental in front of the small octave B note] quarter notes *f* < to F#/A/C# 8ths *fff* (followed by an 8<sup>th</sup> rest). After a half and quarter rest, *altri* Pos play the same small octave F#/A/C# (middle C-sharp) 8ths.

After a quarter rest, clarinets/bass clarinets/C.B. clarinet play *sff* small octave G# [written G#] half notes tied to 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest). After a quarter rest, tubas play Contra-octave and Great octave F# half notes tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Harp I key sig of 7 flats or Cb maj/Ab min) play descending gliss starting Line 4 [written 3 with the *8va* above] Db down to Contra-octave [written Great octave with the *L* underneath the note] Db in Bar 22 up again to Line 4 Db in Bar 23 down to Contra-octave Db in Bar 24 up to Line 4 D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). Harp II in the same key signature plays reverse or contrary motion glissandi starting Db Contra-octave note gliss line up to Line 4 Db down to (Bar 22) Contra-octave Db, etc. The chimes play *ff* Line 1 G-Bb up to Line 2 D quarter notes to C# quarter note. The tambourine shakes a dotted half note tied to 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The viola is silent until Bar 25. After a quarter rest, the electric bass plucks *pizz* and *sff* Great octave F# half note let vibrate (followed by a quarter rest).

Bar 22 = F min (F/Ab/C) to D min (D/F/A) to Eb min (Eb/Gb/Bb).

In the same pattern as given in the previous bar, we find the organ top staves playing F/Ab/C acciaccatura (grace) notes to D/F/A dotted half notes to Eb/Gb/Bb 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest) while the bottom staff (after a quarter rest) plays F half note legato to E 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The clarinets (etc) also play the F half note legato to E [written F#] 8<sup>th</sup>. This is interesting because that E tone is not part of the Eb minor tonality played by the brass and full organ. However it is only a momentary non-chord dissonance of an 8<sup>th</sup> note duration only. The chimes (and horns I thru IV) play descending quarter notes Line 1 B-G-E-F# F# 8<sup>th</sup>s for the horns).

Bar 23 = E min (E/G/B) to Db min (Db/Fb/Ab) to D min (D/F/A).

In the same pattern, the top staves of the full organ play Lines 1 & 2 E/G/B grace notes to Db/Fb/Ab dotted half notes [again Herrmann forgot to add the dots to one set] to D/F/A 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest). After a quarter rest, the bottom staff of the organ and the woodwinds play E half notes legato to Eb 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest). The chimes (and horns) play quarter notes Line 1 Bb-Gb up to Line 2 Eb to D. Etc.

Bar 24 = Db min (Db/Fb/Ab) to C min/9 (C/Eb/G/D).

The top staves of the organ play Lines 1 & 2 Db/Fb/Ab grace notes to C/Eb/G half notes tied to 8<sup>th</sup>s (followed by 8<sup>th</sup> and quarter rest marks). After a quarter rest, the bottom staff plays Great octave D half note to Db 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The woodwinds play, after a quarter rest,

small octave D half note crescendo (followed by an 8<sup>th</sup> and quarter rest). Once again, Herrmann hurried placed a dot in front of those D half notes where they didn't belong (this time!). In my research of Herrmann scores, I noted that he rarely ever made a mistake with notation, but in his last few years he made many, being sloppy with his inattention to details. Again I attribute this to his rapidly failing health.

Tutti trumpets play C/Eb/G Line 1 half notes crescendo and tied to 8ths (followed by an 8<sup>th</sup> and quarter rest). Tutti Pos play small octave C/Eb/G notes in that fashion. After a quarter rest, the tubas play Great octave D quarter note to Db 8<sup>th</sup> (followed by 8<sup>th</sup>/quarter rest marks). The chimes play Line 2 C-Eb G quarter notes (followed by a quarter rest). Etc. The end of this bar is marked 1:30 but should be about 1:33.

Bar 25 = E min 7 b5 b9 (E/G/Bb/D/F).

There is an ambiguity here in deciphering the exact nature of this chord in this new (quieter) section of the cue, so I am taking a best educated guess. Clarinet I plays small octave G half note *p* < to A half note > (decrescendo) while clarinet II plays note legato to same E half note, while clarinet III is simply a D whole note. Bass clarinets play F/Bb half notes crescendo to E/A half notes. The C.B. clarinet plays Bb [written middle C] half note legato to A half note decrescendo. The solo viola d'a plays (and maybe the Moog although it hardly *sounds* it in the recording despite the *a2* command in front of the viola/Moog staff line being shared together) D legato to E half notes. Harp I (bass clef) plays *p* rising "3" triplet 8<sup>th</sup> notes starting Contra-octave Bb-F-BB to small octave D-E-G (followed by a half rest) and then (after a half rest) harp II finishes the pattern with descending "3" triplet value legato 8ths G-E-D to A-E-A.

Bar 26 = ???

Repeat Bar 25. However, the *solo Moog* plays I believe "3" triplet value Line 1 F# half note to Ab triplet value quarter note to G half note decrescendo [but may be G# half note to Bb quarter to A half note]. But once again, it does not *sound* as if the Moog is actually playing but still the viola. If I had a stereo recording I would better be able to distinguish the sounds. End of page 3.

Bars 27-28 = Repeat Bar 25.

Except that here the Moog and viola play Line 1 D legato to E half notes to (Bar 28) I believe the solo viola only (no Moog) Line 1 G# triplet value half note to Bb quarter note to normal A half note.



Bar 29 = E min 7 b 5 b 9.

The same notes are played here as in Bar 25. This time muted (*sord*) horns play *pp* < Great octave Bb/small octave F/Bb/Line 1 D/E/G whole notes legato to (Bar 30) A/E/A/D dotted half notes decrescendo. Harp I plays *pp* “3” triplet value rising quarter notes starting Contra-octave Bb-Great octave F-Bb to small octave D-E-G. The viola d’a and Moog play I believe (hard to make out Herrmann’s intended note) D half note (perhaps C?) to E half note.

Bar 30 = ???

Harp II plays triplet quarter notes A-E-D down to Great octave A-E-A. The solo viola plays (as Bar 28) “3” triplet value G# half note to Bb quarter note to A half note [written as a whole note].

Bars 31-32 = ???

The horns repeat the previous two bars. The harp repeats (in Bar 31) Bar 29 to (end Bar 32) small octave A triplet value quarter note (followed by rests). The viola and Moog play Line 2 G# legato to Bb half notes crescendo to (Bar 32) A whole note decrescendo and held fermata.

End of *Prelude*.

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“The Delivery” 2MI. *Vivo* in C time. Pages 5-8, 56 bars, 2:22. Scene: A pretty big team of doctors and nurses start the delivery procedures on Lenore Davies while husband Frank waits passively, unexpectedly or routinely in the waiting hall. Then as the music swells, dying hospital personnel come staggering out of the delivery room (the killer mutant baby has struck!).

Bars 1-6 = N/A.

In a pyramid layering of tones, we find the very dissonant C-F# and F#-C tritone (augmented 4<sup>th</sup> or diminished 5<sup>th</sup>) interval tones being played. C to F# is the A4 interval while F#-C is the d5 interval. It’s rather funny in the context of this particular movie because there were actual tests (in real life) done with babies listening to tonal relationships. Conclusion: Babies just didn’t like tritones! It made them edgy and uncomfortable. So here we have Herrmann composing a series of sustained tritones depicting a not-so-normal baby!

[illegible]

Anyway, in Bar 1, the third or bottom staff of the full organ plays *ff* Great octave C whole tied to C whole notes thru Bar 26. After a half rest in that staff, we then hear Great octave F# half note tied to whole notes thru Bar 26. In Bar 2, the middle staff bottom line plays *ff* Great octave C whole note tied thru Bar 26. After a half rest, we hear Great octave F# half note tied to whole notes thru Bar 26. In Bar 3, we then continue the layering of tones with small octave C whole note tied to whole notes thru Bar 26. After a half rest, the top line plays small octave F# half note tied to whole notes thru Bar 26.

In Bar 4, timp II is trill rolled *tr*~~~~~ Great octave C whole note thru Bar 13 and to half note in Bar 14 (followed by a half rest). After a half rest, timp I is trill rolled on Great octave F# half note tied to whole notes thru Bar 13 and to dotted half note in Bar 14 (followed by a quarter rest). Also in Bar 4, muted (*sord*) tuba II plays Contra-octave F# whole note tied to whole note next bar. After a half rest, muted tuba I plays *sff* on Great octave C half note tied to whole note next bar. In Bar 6, tubas play C/F# whole notes tied to dotted half notes in Bar 7 (followed by a quarter rest). In Bar 5, muted Pos V-VI play *sff* Great octave C whole note tied to half note next bar up to Great octave F# half note tied to dotted half note in Bar 7 (followed by a quarter rest). After a half rest, Pos IV plays F# half note tied to half note next bar and then up to small octave C half note tied to dotted half note in Bar 6 (followed by a quarter rest). Also after a half rest in Bar 5, Pos III (bottom line of the top staff) play Great octave F# half note tied to half note next bar up to also that small octave C half note tied to dotted half note next bar. In Bar 6, after a half rest, Pos I & II play small octave F# half note tied to dotted half note in Bar 7.

Bars 7-8 = Bb aug (Bb/D/F#).

If we take the woodwinds only, then this tonality is heard. We find the clarinets playing lowest (small octave or within the rich *chalumeau* register) D whole note tied to dotted half note next bar (followed by a quarter rest) while the bass clarinets play F#/BB notes in that pattern, and C.B. clarinet on small octave F# [written G#]. Meanwhile the C note is being played by the Pos/tuba II/organ so there is an ambiguity in the total tonal picture (still dissonant, however!). In Bar 8, the Pos return from the previous bar's quarter note rest playing Great octave C/F#/small octave C whole notes *sff* tied to whole notes next bar and to dotted half notes in Bar

10 (followed by a quarter rest), while tubas play Contra-octave F#/Great octave C notes in that pattern.

Bars 9-10 = Bb aug (Bb/D/F#).

Clarinets III-I play F# and clarinet II D whole notes tied to dotted half notes next bar (followed by a quarter rest) while bass clarinets play (as the previous two bars) F#/BB notes, and the C.B. clarinet now plays lowest D notes.

Muted horn VIII plays *sff* Great octave Bb [written small octave F] whole note tied thru Bar 13 and to dotted half note in Bar 14 (followed by a quarter rest). After a half rest, horn VII plays small octave D [written A] half note tied to whole notes thru Bar 13 and to dotted half note in Bar 14. In Bar 10, horn VI plays small octave F# [written middle C#] whole note tied to next bars as given. After a half rest, horn V plays small octave Bb [written Line 1 F] half note tied to next bars.

Bars 11-13= Bb aug.

The woodwinds repeat the previous two bars, repeated again in Bars 13-14. Muted horn IV plays *sff* Line 1 D [written A] whole note tied to next bars as given below. After a half rest, horn III plays F# half note tied to next bars. In Bar 12, horn II plays Line 1 Bb whole note tied to Line 14 as given. After a half rest, horn I plays Line 1 D [written Line 2 A] half note tied to whole note next bar and to dotted half note in Bar 14.

[Resume Monday, President's Day, Feb 17 at 7:30 am]

Bars 14-38 = Ab min (Ab/Cb/Eb) and D min (D/F/A).

This long sequence of repeated tonality (although with changing emphasis of instrumentation) actually begins by the muted trumpets on the 4<sup>th</sup> beat of Bar 14. The Bb augmented tonality was still held over by tied dotted half notes followed by a quarter rest in that bar (but trumpets were silent until the last beat of Bar 14).

So we find *sords* trumpets I-II-III sounding *sff* (at about the :35 point) Line 2 D/F/A [written E/G/B] quarter notes tied to whole notes in Bar 15 decrescendo and tied to half notes in Bar 16 (followed by a quarter rest) and then another such pattern thru most of Bar 18. Muted trumpets IV-V-VI play Ab/Cb/Eb (Line 2 E-flat) [written Bb/Db/F] quarter notes tied to next bar, and so forth (see above). So we have a polytonality dissonant effect here in terms of overlapping triads.



In Bar 15, Pos (in the “k” tenor clef) I-II-II play *sff* Line 1 D/F/A whole notes tied to dotted half notes next bar (followed by a quarter rest). Repeat pattern in Bars 17-18. Pos IV-V-VI (also in the tenor clef) play Ab/Cb/Eb (Line 1 E-flat) in that pattern as well. After a quarter rest in Bar 15, harp I is arpeggiando *ff* on Lines 1 & 2 D/F/A half notes (followed by a quarter rest) while harp II plays arpeggiando on Ab/Cb/Eb (also primarily Lines 1 & 2). Repeat in Bars 17, 19, and 21. After a half rest, tubas play *sff* on Great octave C/F# half notes tied to whole notes in Bar 16 (repeat in Bars 17-18). After a half rest in Bar 15, horns II-I play *sff* > Line 1 Eb/Ab [written Line 1 Bb/Line 2 Eb] half notes tied to dotted half notes next bar (followed by a quarter rest) (repeat in Bars 17-18). After a half rest in Bar 15, horns IV-III play small octave Ab/middle Cb [written Line 1 Eb/Gb] half notes tied to dotted half notes next bar and so forth (see horns above). Horns VI-V play Line 1 F/A [written Line 2 C/E] half notes tied to next bar (etc), while horns VIII-VII play notes A/D [written Line 1 E/A]. Important note: In the repeat of these bars in Bars 17-18, the horns are no longer *sords* but instead *open* and stopped (+ sign above the notes). The woodwinds repeat Bars 9-10 (repeat thru Bars 21-22). After a half rest in Bar 15, the timp are trill rolled on Great octave F#/small octave C half notes tied to whole notes next bar (repeat in Bars 17-18).

In Bar 16 the electric bass finally makes its appearance in this cue plucking *pizz* descending quarter notes fortissimo starting middle C down to small octave F# down to C down to Great octave F# (the tritone intervals once again). Repeat in every even-numbered bar (18, 20, etc) thru Bar 32.

At the end beat of Bar 18, trumpets I-II-III now play Ab/Cb/Eb quarter notes (instead of D/F/A) tied to the pattern given previously, while altri trumpets play Line 1 D/F/A (instead of AB/Cb/Eb). In Bar 19, Pos I-II-III now play Ab/Cb/Eb (instead of D/F/A) while altri Pos play small octave D/F/A (instead of the previous Ab/Cb/Eb) notes in the pattern given previously. After a quarter (instead of half) rest in Bar 19, horns IV-III-II-I play (muted) A/D/F/A dotted half notes tied to dotted half notes next bar (followed by a quarter rest). Repeat in Bars 21-22 but *open* and stopped. After a half rest (not quarter rest as the first four horns), horns VIII-VII-VI-V are *sords* playing Ab/Cb/Eb/Ab half notes tied to whole notes next bar, etc. After a half and quarter rest, tubas play Great octave C/F# quarter notes tied to whole notes decrescendo next bar (repeat in Bars 21-22). Timps are trill rolled on F#/C (c) quarter notes tied to whole notes next bar (repeat next two bars).

In Bar 23 (marked at :55), harp I now plays (instead of the arpeggiando half notes) a *D minor* rising gliss starting Contra-octave D up to (Bar 24) Line 4 D, and then gliss down to (Bar 25), etc.(continuous rising to falling gliss). Harp II plays forte the *Ab minor* gliss in that pattern starting on Contra-octave Ab. Pos I-II-II now play Line 1 D/F/A whole notes crescendo and tied to dotted half notes decrescendo in Bar 24 (followed by a quarter rest), repeated in Bars 25-26, while altri Pos play Ab/middle Cb/Eb notes. Trumpets I thru III play Line 2 D/F/A whole notes tied to dotted half notes next bar (repeat in Bars 25-26) while altri trumpets play Ab/Cb/Eb [written Bb/Db/F] notes (but Herrmann forgot to place the flat accidentals in front of the written B and D notes). Horns repeat Bars 15-16. Etc.

Bars 33-38 = Eb min (Eb/Gb/Bb) and A min (A/C/E).

Bar 33 starts page 7. The duration point is marked at 1:20. In this bar, the only instrument you hear is the top staff of the organ playing *ff* Line 2 Eb/Gb/Bb whole notes tied to whole notes thru Bar 38. After a half rest in Bar 33, the middle staff plays *ff* on small octave A/middle C/E half notes tied to whole notes thru Bar 38. When Bar 34 comes along, you hear the woodwinds and horns. The clarinets/bass clarinets/C.B. clarinet play *ff* small octave Eb [written F] whole notes tied thru Bar 38. Horns II-I play *sff* middle C/E [written G/B] whole notes tied thru Bar 37 and to half notes in Bar 38 (followed by a half rest). Horns IV-III play the same notes but stopped tone (+ above the notes). Horns VI-V play small octave E/A [written B/Line 1 E] while horns VIII-VII play the same but stopped tone. After a half rest in Bar 34, muted trumpets (top staff) play Line 1 Eb/Gb/Bb [written F/Ab/C] half notes tied to whole notes thru Bar 38, while the bottom staff trumpets play (*open*) *sff* Eb/Gb/Bb as well. In Bar 35, (1:25) *sord* Pos top staff play small octave Eb/Gb/Bb whole notes tied to whole notes thru Bar 38, while *open* Pos (bottom staff) play Great octave A/small octave C/E whole notes tied thru Bar 38.

Bars 39-46 = N/A.

The organ repeats the opening bars. The only difference is that in Bar 42, the middle C whole note (tied thru Bar 53) is inserted at the top of the middle staff (in bass clef) and then after a half rest on the top staff, we hear the Line 1 F# half note tied to whole notes thru Bar 53. In Bar 43 the electric bass now plays ascending quarter notes *pp* < *ff* (two-bar range) starting Great octave F# up to small octave C up to F# up to middle C and repeated next bar) and then descending for two bars. In Bars 47-48 it

ascends and then (in Bar 48) descends (repeat next four bars). In Bar 43, open Pos (top staff) play  $p < ff >$  (four bar range) Great octave F#/small octave C/F# whole notes tied thru Bar 46, while the bottom staff trombones play Great octave C/F#/small octave C notes. Tubas play Great octave C/F# whole notes in that pattern. The timps are trill rolled on F#/C (c) whole notes.

Bars 47-53 = D min (D/F/A) and Ab min (Ab/Cb/Eb) and Eb min and A min.

Muted horns (top two staves) play  $p < ff >$  in Bars 47-48 Ab/Cb/Eb/Ab whole notes tied to next bar, while altri horns play A/D/F/A notes. After a half rest in Bar 47, *sords* trumpets play  $mf >$  Line 2 D/F/A half notes tied to whole notes next bar, while altri trumpets play Ab/Cb/Eb.

In Bar 48, Pos top staff (tenor clef) play Line 1 D/F/A whole notes tied to whole notes next bar, while the bottom staff Pos play Ab/middle Cb/Eb notes. In Bar 49, the woodwinds join again on small octave Eb [written F] whole notes  $sff$  tied thru Bar 52 and to half notes in Bar 53. The Eb min and A min tonalities are heard again starting in Bar 49 with all trumpets playing Line 1 Eb/Gb/Bb whole notes tied to whole notes crescendo thru Bar 51 fortissimo and tied to whole notes in Bars 52-53 decrescendo. Horns also play these new chords. In Bar 51, the Pos top staff play small octave Eb/Gb/Bb whole notes  $pp < ff >$  tied to whole notes thru Bar 53, while the bottom staff Pos play A/C/E (e) notes. Tubas here play Contra-octave and Great octave Eb whole notes. The harps are again arpeggiando starting in Bar 49 (harp I on Lines 1 & 2 D min, while harp II on Ab min half notes after an initial quarter rest) repeated thru Bar 53.

Bars 54-56 = ??? [Bb/D/F#/C]

Clarinets play D/F# whole notes tied thru end Bar 56 (*Rall*) and held fermata in that end bar, while bass clarinets play F#/Bb, and C.B. clarinet on lowest D. The timps are trill rolled on F#/C  $mf >$ . The electric bass plays ascending quarter notes F#-F#-C (c'). The organ now plays Great octave C/F# whole notes. End of cue.

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“Something Small” 2M2. Cue III. C meter. Page 9, 16 bars, 1:17. Scene: Investigators state that “something small” entered the ventilation duct. Frank then visits Lenore trying to recuperate from the event.

Bars 1-2 = Eb min (Eb/Gb/Bb) to Ab min (Ab/Cb/Eb) to D min (D/F/A) to Bb maj 7<sup>th</sup> (Bb/D/F/A).

Handwritten musical score for a symphony orchestra, featuring staves for strings, woodwinds, brass, and percussion. The notation includes notes, rests, and dynamic markings.

**Strings:**

- 1st Violins (12):** *opw* (opening), *12* (number of players), *456* (measure numbers).
- 2nd Violins (12):** *12* (number of players), *456* (measure numbers).
- Violas (12):** *12* (number of players), *456* (measure numbers).
- Violoncellos (12):** *12* (number of players), *456* (measure numbers).
- Double Basses (12):** *12* (number of players), *456* (measure numbers).

**Woodwinds:**

- Flutes (2):** *2* (number of players), *456* (measure numbers).
- Oboes (2):** *2* (number of players), *456* (measure numbers).
- Bassoons (2):** *2* (number of players), *456* (measure numbers).

**Brass:**

- Horns (4):** *4* (number of players), *456* (measure numbers).
- Trumpets (4):** *4* (number of players), *456* (measure numbers).
- Trombones (4):** *4* (number of players), *456* (measure numbers).
- Tuba (1):** *1* (number of players), *456* (measure numbers).

**Percussion:**

- Timpani (2):** *2* (number of players), *456* (measure numbers).
- Snare Drum (1):** *1* (number of players), *456* (measure numbers).
- Cymbals (2):** *2* (number of players), *456* (measure numbers).
- Triangle (1):** *1* (number of players), *456* (measure numbers).
- Tom-toms (2):** *2* (number of players), *456* (measure numbers).
- Bell (1):** *1* (number of players), *456* (measure numbers).
- Chimes (1):** *1* (number of players), *456* (measure numbers).
- Woodblock (1):** *1* (number of players), *456* (measure numbers).
- Maracas (1):** *1* (number of players), *456* (measure numbers).
- Shaver (1):** *1* (number of players), *456* (measure numbers).
- Whistle (1):** *1* (number of players), *456* (measure numbers).
- Other (1):** *1* (number of players), *456* (measure numbers).

**Other:**

- Conductor:** *1* (number of players), *456* (measure numbers).
- Stage:** *1* (number of players), *456* (measure numbers).
- Orchestra:** *1* (number of players), *456* (measure numbers).



In Bar 1, *open* trumpets I-II-III play *p* < > Line 1 Eb/Gb/Bb [written F/Ab/C] quarter notes legato up to Ab/Cb/Eb [written Ab/Cb/Eb] quarter notes legato down to D/F/A [written E/G/B] half notes (decrescendo). Open Pos I-II-III also play these notes overwhelmingly in the small octave register. After a half and quarter rest, the bass clarinets and C.B. clarinet play *p* small octave Bb [written middle or Line 1 C] quarter note tied to whole note decrescendo in Bar 2. After a half and quarter rest, both harps (both bass clefs) play *mf* Contra-octave Bb *acciaccatura* (grace note) up to Great octave Bb quarter note *L.V* (let vibrate, with the tiny curve line extending outward into Bar 2). Also after a half and quarter rest, the electric bass sounds *p* and *pizz* Great octave Bb quarter note let vibrate. That Bb tone on the 4<sup>th</sup> beat adds to the tonality of the D min (D/F/A) half note triad played by the first trumpets and trombones. So, if allowed to be added to the tonality, we temporarily (on the 4<sup>th</sup> beat) hear the combined Bb maj 7<sup>th</sup> (Bb/D/F/A or 5-4-5 *Chord Formula* recipe).[see my paper in the FSR site, “Chord Formulas”]

In Bar 2, trumpets IV-V-VI take over playing the exact same notes and pattern as the top line trumpets in the previous bar (but here *sords*, not open). The same applies to the bottom staff Pos (also muted). In Bar 2, two *Susp Cy*. Are trem rolled whole notes *pp* < > (notated like the bowed trem of strings with three slightly slanted horizontal lines under the whole notes). The whole notes are placed on the lowest two spaces.

Bars 3-4 = ???

Open and stopped horns IV-III in Bar 3 play *pp* < > small octave B/Line 1 D [written Line 1 F#/A] half notes to Bb/Db [written F/Ab] half notes, while horns II-I (top staff) play (also open and stopped) play Line 1 Gb/Bb [written Line 2 Db/F] half notes to G/B [written D/F#] half notes. These would be ambiguous as chords (B/D/Gb/Bb to Bb/Db/G/B). In this case, I believe it is more appropriate to see these tones as two sets of two-note intervals, both m3 (minor 3<sup>rd</sup>) intervals, instead of as uncertain 7<sup>th</sup> chords. So B/D is a m3 interval to Bb/Db is a m3 interval. Similarly, Gb/Bb to G/B are also m3 intervals. In Bar 4, horns V thru VIII repeat the tones and pattern given in the previous bar by the upper horns (but now muted or *sords* legato half notes).

Bars 5-6 = [see Bars 1-2]

In Bar 5, the upper line/staff trumpets repeat Bar 1 (but without the trombones). The rest of the instruments repeat the pattern given in Bars 1-2. In Bar 6, muted trumpets IV-V-VI play the same notes and pattern (while the top staff trumpets are silent).

Bars 7-8 = [see Bars 1-2] [“She’s coming out of sedation now” = Bar 8]

In Bar 7, upper staff Pos repeat Bar 1, and then bottom staff Pos IV-V-VI in Bar 8 play these notes and pattern soli. Altri instruments given repeat Bars 1-2.

Bars 9-14 = E Dom 9 b5<sup>th</sup> (E/G#/Bb/D/F#). Etc. :41

Harp I (bass clef) plays *pp* ascending “3” triplet 8<sup>th</sup> figures starting Great octave Bb-D-F# to small octave G#-Bb-D (d’) to same Line 1 D quarter note (followed by a quarter rest). Repeat thru Bar 14. After a half rest in Bar 9, harp II plays descending triplet 8ths starting Line 1 D-Bb-G# down to F#-D-Bb. Repeat thru Bar 14. The muted viola d’a and Moog play *espr* < > Line 2 F# quarter note legato to F quarter note to E half note. Clarinets play *pp* small octave Gb/Ab/Bb whole notes tied to dotted half notes next bar (followed by a quarter rest). Bass clarinets play BB/D (d’) notes in that pattern, and C.B. clarinet plays small octave Bb [written middle C]. If we include that E half note in the second half of Bar 9, then in that bar alone in that last half duration it can be construed (liberally) to be the E Dom 9 flat 5<sup>th</sup> (Bb) tonality. Once again, it is an unclear tonality because of the melodic or legato harmony played by the harp (by itself the Bb aug tonality or Bb-D-F#). The woodwinds are a bit problematic as well since it appears enharmonic notes are used (Ab for G#, Gb for F#).

In Bar 10, the Moog alone plays crescendo-decrescendo Line 2 Eb to D quarter notes to Db half note. In Bar 11, the viola d’a plays solo A to Ab quarter notes to G half note. In Bar 12, the Moog is solo playing Gb to F quarter notes to E half note. In Bar 13, both instruments play (*a2*) D down to Line 1 Bb quarter notes to Ab half note. In Bar 14, the Moog plays F# to D quarter notes down to small octave BB half note.

Bars 15-16 = E Dom 7 b 5<sup>th</sup> (E/G#/Bb/D).

Clarinets play *pp* lowest D/E/G# whole notes tied to whole notes in end Bar 16 decrescendo and held fermata. Bass clarinets play G#/Bb whole notes, and C.B. clarinets plays BB. The viola d’a is solo

playing small octave G#-E-D descending quarter notes to Great octave Bb quarter note tied to whole note next bar, held fermata and decrescendo.

End of cue. [Break 10:38 am. Eat out & see tax lady]

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“I’ll See You In The Morning” 3MI. Cue IV. *Lento* in C time. Pages 10-11, 24 bars, 1:40. Scene: Frank leave the hospital and someone (or something) watches him from the bushes.

Bars 1-3 = A min (A/C/E) to Ab min (Ab/Cb/Eb) to D min (D/F/A).

Stopped horns I thru IV play *pp* < > legato A/C/E [written Line 1 E/G/B] quarter notes (with horns II-IV being *a2* on the A note) to Ab/Cb/Eb quarter notes to D/F/A [written A/middle C/E] half notes. In Bar 2, *sords* horns V thru VIII play the same notes and pattern. In Bar 3, the bass clarinets and C.B. clarinet are soli. Combined they play A min to Ab min quarter note triads to D/F/A half notes tied to whole notes thru Bar 6.

Bars 4-6 = D min (D/F/A) and C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) and ??? (F/A/B/E)

*Piu Mosso* for three bars, the bass clarinets continue to play the D min tonality. The organ (*mutation stop*) [considering the killer baby is a “mutation,” I find the “mutation stop” very appropriate!] plays (middle staff) small octave Eb/Gb/Bb/C (c’) whole notes tied to whole notes thru Bar 6, while the top staff plays *ppp* Line 1 E/F/A/B whole notes tied thru Bar 6. The bottom staff is clearly the C half-dim 7<sup>th</sup> 1<sup>st</sup> inversion, while the top staff chord is unclear. F/A/B/E is not a third-stacked chord. However, *if* we see that B written note as *sounding* the enharmonic Cb note, then we have the F maj 7 b 5 tonality (F/A/Cb/E).

Harp I plays *pp* and *Fingernails* finger tremolo half notes Line I F/B to E/A half notes played 2X, while harp II plays Gb/C (c’) to Eb/Bb half notes. Repeat next two bars. The electric bass plays *pp* < and *pizz* descending Line 1 quarter notes Bb-Gb-Eb up to Line 2 C (in terms of melodic or vertical harmony this is the C half-dim 7<sup>th</sup>). Repeat next two bars. The snare drum and tambourine play (*at rim*) whole note tremolos, repeated next two bars. The viola d’a plays *pp* < > fingered trem patterns as well. We find small octave Eb up to Gb and then Gb up to Bb half notes to (Bar 5) Bb to C and then C to Bb to (Bar 6) Gb up to Bb and then finally Eb to Gb.

Handwritten musical score on a single page of manuscript paper. The title "It's alive" is written at the top center. The score is written for a large ensemble, with parts for various instruments and voices. The parts are labeled on the left margin: Flute (Fl), Clarinet (Cl), Bassoon (Bsn), Trumpet (Tpt), Trombone (Tbn), Horn (Hr), Violin (Vn), Viola (Va), Cello (Vcl), Double Bass (Vclb), and Chorus (Ch). The score is written in a single system, with measures numbered 1 through 19 at the bottom. The notation includes various musical symbols, such as clefs, key signatures, time signatures, and dynamic markings. The handwriting is in ink, and the paper shows signs of age and wear.

Bars 7-9 = A min to Ab min to D min. *A Tempo*.

Clarinets are soli in Bar 7 playing *pp* < > A/C/E (e'') to Ab/Cb/Eb legato quarter note triads to Line 1 D/F/A half notes. In Bar 8, they continue but in an octave lower register. So A/C/E (e') to Ab/Cb/Eb quarter note triads to small octave D/F/A (a) half notes. Repeat in Bar 9, the D min half notes being tied to dotted half notes in Bar 10 (followed by a quarter rest). Also in Bar 9, the bass clarinets and C.B. clarinet combined play the same written notes in the pattern just given of the lower register clarinets.

Bar 10 = A min to Ab min to A min.

Muted trombones (Pos) are soli (although the woodwind still sound the D min tonality) playing *pp* < > A/middle C/E quarter notes legato to Ab/Cb/Eb half notes back to A/C/E quarter notes.

Bars 11-14 = Ab min and D min and C half-dim 7<sup>th</sup> and perhaps F maj 7 b 5<sup>th</sup>.

The organ repeats Bars 4-6 but extended or tied to another bar to Bar 14. The pizzicato electric bass plays descending Line 1 quarter notes (see Bar 4) to (Bar 12) Line 1 Bb-Gb-Eb down to C (not up to Line 2 C). In Bar 13, it plucks small octave Bb-Gb-Eb-C to (Bar 14) a further descent to Great octave Bb-Gb and then up to small octave Eb down to C quarter notes. The viola repeats Bars 4-6 and then to (Bar 14) Eb-Gb fingered trem figure played twice. The snare drum and tambourine repeat the trem *ppp*. The harps are fingered trem again. Harp I plays E/A to F/B played 2X, and harp II plays Eb/Bb to Gb/C. *Sords* Pos I-II-III play Ab/Cb/Eb whole notes > *pp* tied thru Bar 14. *Open* Pos IV-V-VI play *pp* Great octave D/F/A whole notes tied thru Bar 14. These four bars are slightly accelerated *Piu Mosso*.

Bars 15-16 = A min to Ab min to D min.

All of the woodwinds play *pp* crescendo-decrescendo A/C/E (e') to Ab/Cb/Eb quarter notes down to small octave D/F/A half notes. Repeat next bar.

Bars 17-20 = Bb min (Bb/Db/F) to D min (D/F/A). Start of page 11.

In Bar 17 (marked at 1:01) muted Pos I-II-III play dramatically *pp* < > small octave Db/F/Bb half notes legato to D/F/A half notes (repeat next three bars) while altri Pos play Great octave F/Bb/small octave Db half notes to F/A/D (d), repeated thru Bar 20. *Sords* tubas play Contra-octave and Great octave Bb half notes legato to Great octave D/A half notes (repeat next three bars).



In Bar 18, both harps are arpeggiando on those two half note chords. So they play *mf* Contra-octave Bb/Great octave F/Bb/small octave Db/F half notes (harp I adds the small octave Bb half note) to D/F/A/D/F half notes (harp I adds small octave A half note). Repeat in Bar 19 (but not Bar 20 where the Pos/tubas are soli).

Bar 21 = D min and C half-dim 7<sup>th</sup> and F maj 7 b 5 (?). *Piu Mosso* at 1:20.

The organ repeats the mutation stop whole notes (see Bar 4). The electric bass plays descending quarter notes starting middle C-Bb-Gb-Eb. The viola d'a plays fingered trem figures Eb to Gb and then Gb to Bb. The snare drum and tambourine are trem whole notes. The harps play the fingered trem figures as well. Bass clarinets and C.B. clarinet play *pp* D/F/A whole notes tied to half notes next bar. Clarinets are (?).

Bar 22 = D min and C half-dim 7<sup>th</sup> and F maj 7 b5 and Bb min.

The instruments continue the previous bar's pattern for half a bar. After a half rest, Pos and tubas play the Bb min half note chord legato to (Bar 23) D min half note chord followed by a half rest (see Bar 17).

Bar 23 = D min to Bb min.

After a half rest, the woodwinds (*subtone*) play *pp* < the Bb min half note tonality. So clarinets play F/Bb/Db (Line 1 D-flat), bass clarinets on Bb/Db, and C.B. clarinet on small octave Bb [written middle C] legato to the D min whole note chord held fermata and decrescendo in end Bar 24. After a half rest in Bar 23, harp I plays *mf* small octave Bb down to F quarter notes (harp II plays Great octave notes).

Bar 24 = D min.

The harps continue the descent of quarter notes on D-A-D, followed by a quarter rest held fermata.

End of cue.

[https://youtu.be/SL\\_\\_eujd6cw](https://youtu.be/SL__eujd6cw) [Cue IV]

\*\*\*\*\*

[Reel 3 m 2]

RETURN HOME

Bernard HERRMANN

Adagio 1 = 68

(3) Bass (P<sup>b</sup>)

(2) Basses (P<sup>b</sup>)

C.B. (Cln.) (P<sup>b</sup>)

1-2

3-7

Horns

5-6

7-8

1-2-3

Pas

4-5-6

Hand I

Hand II

Rall - - - - - bento

556

Hand-copied by Bill Wrebel

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Bars 1-2 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) to ???.

In Bar 2, horns V-VI play *fff* rinforzando small octave G/B  
[written Line 1 D/F#] 16ths to Ab/C [written Eb/G] dotted 8ths tied to dotted

half notes decrescendo. After a half rest, horns VII-VIII play D/F [written A/C] 16ths legato to D#/F# [written A#/C#] dotted 8ths tied to quarter notes. The sustained tones here are first Ab/C and then D#/F#.

Bars 3-5 = N/A. *Rall.*

All of woodwinds are unison in playing legato half notes small octave Bb down to E up to (Bar 4) Ab down to D to (Bar 5) E to Eb. *Lento*.

Bar 6 = F min (F/Ab/C) to F# min (F#/A/C#) and also D half-dim 7<sup>th</sup> (D/F/Ab/C) to D maj 7<sup>th</sup> (D/F#/A/C#).

The clarinets settle on lowest D whole note decrescendo while the bass clarinets and C.B. clarinet play the D dotted half note (followed by a quarter rest). After a half rest, *sords* Pos I-II-II (“k” tenor clef) play *pp* < F/Ab/C (c’) quarter notes to F#/A/C# quarter notes. After a half rest, Pos IV-V-VI (with cup mutes) play the same chords as the muted trombones. If you add the D tone played by the woodwinds, you have the D half-dim 7<sup>th</sup> to D maj 7<sup>th</sup> tonalities.

Bar 7 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D) to F# min (F#/A/C#).

The Pos play Ab/middle Cb/Eb half notes legato from the previous bar’s chords (and decrescendo) followed by G/Bb/D quarter notes legato and crescendo to F#/A/C# quarter notes tied to dotted half notes next bar. Also, the bass clarinets and C.B. clarinet play small octave F quarter note legato to Gb quarter note crescendo to F half note decrescendo. The initial F tone temporarily creates (in combination with the trombones) the F half-dim 7<sup>th</sup> tonality (F/Ab/Cb/Eb).

Bar 8 = F# min (F#/A/C#) to F min (F/Ab/C).

As the Pos play the F# min dotted half note triad crescendo-decrescendo, the bass clarinets & C.B. clarinet play F# quarter note legato to G quarter note to F# half note decrescendo. The Pos on the 4<sup>th</sup> beat play F/Ab/C (c’) quarter notes crescendo.

Bars 9-10 = C maj 7<sup>th</sup> (C/E/G/B).

Trombones settle on small octave E/G/B whole notes decrescendo. The bass clarinets settle on small octave B [written middle C#] whole note decrescendo, and the C.B. clarinet on middle C [written D] whole note. Harps are highlighted playing *mp* ascending 8<sup>th</sup> notes. Harp I (bass clef) plays Great octave B to small octave C up to E to G 8ths (crossbeam connected) to B to middle C 8ths (now treble clef on that same

staff) E to G Line 1 8ths. Harp II plays the same notes but starting an octave lower (Contra-octave B).

In Bar 10, the harps continue the ascent decrescendo on B-C-E-G (crossbeam connected) to B-C (c'' c''') 8ths, followed by a quarter rest. Herrmann creates a nice effect in this bar with the *sords* horns playing crescendo-decrescendo whole notes. So we find muted horns I-II playing *pp* < > Line 1 G/B [written D/F#] whole notes. Horns III-IV play middle C/E [written G/B] whole notes; horns V-VI play small octave G/B [written D/F#], and horns VII-VIII play C/E whole notes. Herrmann used this effect in *Endless Night* as well. [end of page 12]

Bar 11 = Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb).

The same effect is played in this bar. So the harps play *p* > Lines 1 & 2 rising 8<sup>th</sup> notes Cb-Eb-Gb-Bb (crossbeam connected) to Lines 2 & 3 Cb quarter note (followed by a quarter rest). The horns the same tonality on whole notes small octave Eb/Gb/Bb/Line 1 Cb/ (C-flat played by horns IV & V) and also Eb (horn III) and Gb/Bb (horns II-I written as Line 2 Db/F) played *pp* < >.

Bars 12-21 = B maj (B/D#/F#). :49.

A new section starts with an ostinato pattern played by the clarinets. Clarinets I-II (top staff) play *p* > Line 1 D#/B [written E#/C#] 8ths

legato to F#/G# [written G#/A#] 8<sup>th</sup> notes (crossbeam connected two-note figure with a crossbeam on top of the stems for clarinet I, and the crossbeam on the bottom of the stems for clarinet II occupying the same staff). Play this figure 4 X per bar and repeat thru Bar 21. After a quarter rest, clarinet III plays *p* < small octave F# legato to G# [written F#-A#] on this 2<sup>nd</sup> beat. After another quarter rest (on the 3<sup>rd</sup> beat) it plays the same F#-G# legato 8ths. Repeat thru Bar 21. Combined with clarinets I and II, we have F#/D#/B to G#/F#/G# 8ths on the 2<sup>nd</sup> and 4<sup>th</sup> beats of each bar.

In Bar 13, the muted viola d'a (treble clef) play *p espr* < the plaintive melody line on Line 2 D half note to Eb quarter note to F quarter note tied to F quarter note next bar to Eb half note decrescendo (followed by a quarter rest). All notes are played under the legato slur/phrase curve line. In Bar 15, the viola plays Eb half note to F quarter note to F# quarter note tied to quarter note next bar to F half note (followed by a quarter rest). In Bar 17, the viola plays D half note down to Line 1 B quarter note (followed by a quarter rest). Repeat next bar. In Bar 19 (now standard alto clef) the viola plays Line 1 Bb-A-Ab quarter notes decrescendo (followed by a quarter rest). In Bar 21, the clarinets are soli again playing the ostinato pattern.

Bars 22-24 = ???.

Muted horns are soli in these end bars. Horn I plays Line 1 Bb-Ab-Bb-Ab Bb-Ab-Bb-Ab 8<sup>th</sup> note figures (repeated next bar) to (end Bar 24) Bb [written Line 2 F] whole note held fermata (horn I is the only instrument heard in this bar). Horn II plays *pp* Line 1 F# [C#] whole note tied to next bar (silent in end Bar 24). Horns IV-III play B/D (d') whole notes [written Line 1 F#/A] tied to whole notes next bar. Horns VI-V play small octave F#/Bb [written C#/F] whole notes tied to next bar. Finally, horns VII-VIII play unison small octave D [written A] whole notes. There is an ambiguity here (in a polytonality sort of way) with the combined D/F#/Bb/B/D/F# whole notes, set off even more so by the oscillating Bb-Ab 8ths played by horn I.

At the end of the cue is written “overlap” (segue to the next cue/scene).

End of cue.

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{The Crying Baby} 3M3. Cue VI. *Moderato* in C time. Page 14, 13 bars, :37. Scene: There is a fade to the morning scene and we hear a



strange crying of a baby. A concerned lady investigates (bad move!). [end session 10:25 pm]

[Resume Tuesday, Feb 18 at 6:19 pm]

Bars 1-5 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

In another layering or pyramid process, the woodwinds play a series of descending quarter notes, with a sequential hold on notes. So clarinet I plays middle C [written D] whole note *pp* tied to whole notes thru Bar 5. Clarinet II plays middle C to Bb [written middle C] quarter notes down to Gb [written Ab] half note tied to whole notes thru Bar 5. Clarinet III plays Line 1 C-Bb-Gb-Eb descending quarter notes, with that final Eb [written F] quarter note tied to whole notes thru Bar 5. In Bar 2, bass clarinet I plays *pp* Line 1 C quarter note down to small octave Bb [written middle C] dotted half note tied to whole notes thru Bar 5. Bass clarinet II plays C-Bb-Gb quarter notes down to Eb quarter note tied to whole notes thru Bar 5. In bar 3, the C.B. clarinet plays C-Bb-Gb quarter notes to Eb quarter note tied to whole notes next two bars (Bars 4-5).



Also in Bar 4 (*poco accel*), the electric bass plucks *pizz* and *pp* descending quarter notes middle C-Bb-Gb-Eb, repeated thru Bar 8.

Bars 6-10 = C half dim 7<sup>th</sup> (C/Eb/Gb/Bb) and F maj 7 b 5<sup>th</sup> (F/A/Cb[B]/E).

See cue IV Bars 4, 11 (etc) for the exact same half-note fingered trem patterns. Also the organ once again plays (with *mutation stops*) small octave Eb/Gb/Bb/C (c') whole notes tied thru Bar 12, while the top staff plays Line 1 E/F/A/B whole notes. The viola d'a plays fingered trem patterns crescendo-descrescendo on small octave Eb-Gb half notes and then Gb-Bb to (Bar 7) Bb-C to C-Bb to (Bar 8) Bb-Gb to Gb-Eb to (Bar 9) Eb-Gb to Gb-Bb to (Bar 10) Bb-C to C-E (tacet to fine). The snare drum and tambourine are trem *at rim* whole notes thru Bar 10. The harps are fingered trem (*fingernails*) as given before (see Bar 11, cue IV) thru Bar 10. Bar 6 is marked *Piu mosso*. Bar 9 is marked *accel*.

Bars 9-10 = D min (D/F/A).

While the other chords are still in effect by the organ (etc), the bass clarinets play small octave F/A [written G/B] whole notes tied to whole notes thru end Bar 13 (held fermata in Bar 13), while the C.B. clarinet plays *pp* < lowest D whole notes.

Bars 11-13 = D min and F maj 7 b 5 and C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).  
*In 1.*

Clarinets now join in with the same small octave D/F/A whole notes *pp cresc* tied to whole notes next bar and tied to whole notes in end Bar 13 *ff* > and held fermata. Horns V thru VIII play small octave Eb/Gb/Bb/C (c') whole notes *p* < tied to whole notes next bar and to quarter notes *sff* (followed by a quarter rest and a half rest held fermata. Pos play Great octave BB/small octave C/Eb (bottom staff) whole notes and (top staff) Gb/Bb/C (c') whole notes tied to whole notes next bar and to rinforzando 8<sup>th</sup> notes *sff* in end Bar 13 (followed by an 8<sup>th</sup> rest, quarter rest, and half rest held fermata). The tubas play Great octave D/A whole notes tied to whole notes next bar and to rinforzando 8ths *sff* in Bar 13 (followed by rests). In Bar 12, horns I thru IV play Line 1 E/F/A/B whole notes tied to whole notes held fermata next bar. In Bar 13, the *sords* trumpets finally make their appearance in this cue with the C half-dim 8<sup>th</sup> notes *sff*. Harp I plays a steady long ascending gliss line from Contra-octave E *p cresc* to *ff* at the end of Bar 12 on Line 3 B. Harp II is gliss from Contra-octave Eb up to Bb. The electric bass plays (in Bar 8) small octave ascent of quarter notes C-Eb-Gb-Bb to (Bar 9) Line 1 C-Eb-Gb-Bb to (Bar 11) *f cresc* on Line 2 C half note let vibrate to Bb half note let vibrate to (Bar 12) Gb half note to Eb half note to (Bar 13) C quarter note *sff* (followed by rests). The bottom staff

of the organ plays (in Bar 11) Great octave D/A whole notes tied thru Bar 13.

End of cue.

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{Dead Woman} 4M2. Cue VII. *Moderato* in C. 5 bars, :15. Page 15. [Note: On the written score is titled (not in Herrmann's hand) "Murdered Baby"] Scene: At the end of this short cue, a cop says (I believe) "Hunting killing babies doesn't seem to be my specialty."

Bars 1-5 = C half-dim 7<sup>th</sup> and C maj 7<sup>th</sup> (C/E/G/B) and (etc).

Herrmann seems to have thrown in everything but the kitchen sink in this short cue. The bottom staff of the organs plays the tritone interval of Great octave C whole note tied to whole notes top end of bar (< *ff* in Bar 5). After a half rest, the Great octave F# half note is played and tied (*poco a poco cresc*) to whole notes to end of the cue. In Bar 2, in the middle staff, Great octave A whole note is played and tied to end of cue. After a half rest, the Bb half note is tied to whole notes to end of cue. In Bar 3 (still the middle staff) we hear the small octave Eb whole note tied to end of cue. After a half rest, the Gb half note is played and tied to whole notes next two bars. In Bar 4, in the top staff of the organ, small octave Bb whole note is tied to whole note next bar held fermata, crescendo fortissimo. After a half note, the Cb half note is played tied to whole note next bar. Combined we have the Cb maj 7<sup>th</sup> tonality (Cb/Eb/Gb/Bb).

The electric bass plays descending quarter notes *p* < and *poco a poco cresc* middle C-Bb-Gb-Eb (repeat to end of cue). The Moog plays Line 1 A (I believe) whole note tied to end of cue. Two susp cymbals (large and small) are trem whole notes. The C.B. clarinet plays middle C whole note tied to whole notes to end of cue. After a half rest, bass clarinet II plays *pp* small octave F# half note tied to whole notes. In Bar 2, bass clarinet I plays A whole note tied to end of cue. In Bar 3, muted horns I thru IV play Line 1 C/Eb/Gb/Bb whole notes tied to end of cue. After a half rest, muted altri horns play small octave C/E/G/B [written G/B/D/F#] half notes tied to whole notes next two bars, steady crescendo. In Bar 4, clarinet III plays small octave A, clarinet II Line 1 A, and clarinet I on Line 2 A whole notes tied to whole notes held fermata next bar. After a half rest in Bar 4, *sords* trumpets play Gb/Bb/C (bottom staff) and E/F/A half notes (top staff) tied to whole notes held fermata next bar. In Bar 5, top staff Pos play *p* < *ff* Gb/Bb/

C (c') whole notes held fermata, while Pos IV-V-VI play Bb/C/Eb. Tubas play Great octave C/F# whole notes (tritone).

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“How Lucky They Are” 4M2A. Cue VIIA. C time, 3 bars, :05.  
End page 15.

Bars 1-3 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

The bass clarinets play small octave F# and middle C whole notes *pp* tied to whole notes next bar and tied to whole notes held fermata *>pp* in end Bar 3. The C.B. clarinet plays middle C [written D] whole note tied to end of bar. The electric bass plays *pp* < > (for each bar) descending quarter notes starting middle C-Bb-Gb-Eb (repeated next bar only). That's it. End of cue!

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{The Milkman} 4M3. Cue VIII. C meter, pages 16-18, 38 bars, 2:34. [Note: On the written score is labeled (not by Herrmann), for some reason, “Getting Ready For Fishing Trip”]



VIII  
The Milkman

The musical score is handwritten and includes the following parts and notations:

- Harp I:** Labeled "Fingernails". The notation shows chords in the first two bars, followed by a fermata in the third bar.
- Harp II:** Similar to Harp I, with chords and a fermata in the third bar.
- Snare DR Tamb:** Shows rhythmic patterns with vertical lines and beams.
- Moog:** Features a melodic line with notes and a fermata in the third bar.
- Viola D'amore:** Shows a complex melodic line with many beamed notes and a fermata in the third bar.
- Electric Bass:** Features a descending melodic line with notes and a fermata in the third bar.
- Full Organ:** Shows a complex melodic line with many beamed notes and a fermata in the third bar. Below the organ part, the words "mutation stop" are written.

At the bottom of the page, there are two circled numbers: ① and ②.

Bars 1-2 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) and F maj 7 b5<sup>th</sup> (F/A/Cb[B]/E).

Once again we come to the pattern first seen in Bar 4 and then 11 in cue IV, then again in cue VI. The organ is again in *mutation stops* playing the notes as given before. The electric bass plays descending quarter notes middle C-Bb-Gb-Eb for two bars. The harps are fingered trem, and the S.D. and tamb. Are trem. This time the Moog plays *pp* < > small octave Eb half note up to Gb half note to (Bar 2) Bb to middle C half notes played legato.



Handwritten musical score for a brass section. The score is written on six staves. The first four staves are for Horns (1-2, 3-4, 5-6, 7-8). The fifth staff is for Trumpets (1-2-3, 4-5-6). The sixth staff is for Pos (1-2-3, 4-5-6). The score is divided into measures 3, 4, 5, 6, 7, and 8. The key signature is one flat (Bb). The time signature is 4/4. The notation includes various notes, rests, and dynamic markings (pp, pp >).

Bars 3-4 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E).

Only the *sords* horns are played in these bars in an overlapping effect. Horns I thru IV play *pp* > Line 1 *tenuto* (short horizontal line above notes) C/Eb/Gb/Bb [written C/Bb/Db/F] half notes to same C half-dim 7<sup>th</sup> *tenuto* half notes (repeated next bar). After a quarter rest, muted Pos V thru VIII play in response (on the 2<sup>nd</sup> and 4<sup>th</sup> beats) starting small octave F/A/C/E [written Line 1 C/E/G/B] *tenuto* half notes to F/A/C/E *tenuto* quarter notes tied to quarter notes next bar (half note value or duration) to F/A/C/E half notes to F/A/C/E quarter notes tied to quarter notes next bar (followed by a quarter and half rest).

Bars 5-6 = A min (A/C/E) and Eb maj (Eb/Gb/Bb).

Muted trumpets with cup mutes take over this pattern in these bars. Trumpets I-II-III play *pp* > A/C/E (e'') *tenuto* half notes to A/C/E [written B/D/F#] *tenuto* half notes (repeat next bar). After a quarter rest, trumpets IV-V-VI play Line 1 Eb/Gb/Bb [written F/Ab/C] *tenuto* half notes to Eb/Gb/Bb *tenuto* quarter notes tied to quarter notes next bar to same Eb min *tenuto* half notes and then quarter notes tied to quarter notes next bar (followed by rests).

Bars 7-8 = C min (C/Eb/G) and E min).

*Sords* trombones with cup mutes are soli in these bars. Pos I-II-III (in the "k" tenor clef) play Line 1 C/Eb/G tenuto half notes 2X to (Bar 8 in 2/4 time) C/Eb/G tenuto half notes. After a quarter rest, Pos IV-V-VI play small octave E/G/B half notes to same E min quarter notes tied to quarter notes next bar to E min quarter notes.

(cont.) VIII The Milkman

Fingernails

Hand I

Hand II

Snares Tamb

Moog

Viola d'amore

Electric Bass

Full Organ

mutation stop

9 10 11

Bars 9-11 = C half-dim 7<sup>th</sup> and F maj 7 b 5<sup>th</sup>. Back to C time.

Same pattern as given in Bars 1-2 but extended another bar. So the Moog plays ascending half notes as given in Bars 1-2 and then (in Bar 11) Line 1 Eb up to Gb half notes. The viola d'a continues the ascent of

fingered trem patterns. So, in Bar 11, Line 1 Eb up to Gb half notes trem to Gb-Bb.

(Cont) milkman

The image shows a handwritten musical score for three staves. The top staff is labeled 'Tpts' and contains measures 12, 13, and 14. The middle staff is labeled 'Elec. Bass' and also contains measures 12, 13, and 14. The bottom staff is labeled '(cont.)' and contains measure 14. The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 12, 13, and 14 at the bottom.

Bars 12-13 = Ab min (Ab/Cb/Eb) and D min (D/F/A).

Trumpets with cup mutes are soli in these two bars. Top staff trumpets play Ab/Cb/Eb (Line 2 E-flat) tenuto half notes in the pattern already given. After a quarter rest, bottom staff trumpets play Line 1 D/F/A tenuto half notes to quarter notes tied to next bar to half notes to quarter notes tied to Bar 14 to Eb/Gb/Bb dotted half notes held fermata.

Bar 14 = Eb min and A min and C half-dim 7<sup>th</sup>. :57

Trumpets I-II-III (top staff) play A/C/E whole notes held fermata and decrescendo. Bottom trumpets, as given, play the Eb min dotted half notes. The electric bass returns to play descending quarter notes starting middle C-Bb-Gb-Eb (melodic harmony C half-dim 7<sup>th</sup>). That final Eb quarter note is held fermata.

Bars 15-16 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E). *Poco piu mosso*. 1:02-1:10.

<https://youtu.be/qplunf3Prt4> [Milkman]

Handwritten musical score for a film score, labeled "milkman" in the top left. The score is for five staves: Clarinets I, II, and III (labeled "Clms"), Harp I and II (labeled "Harp I" and "Harp II"), Snare Drum and Tambourine (labeled "Snare DR. Tamb."), and Viola d'A (labeled "Viola d'A"). The tempo is marked "poco più mosso". The score shows measures 15 through 20. The Viola d'A part is marked "Ponticello" and features descending bowed tremolos (quarter notes with a hairpin symbol > underneath) in measures 15, 19, and 20. The Harp I and II parts play rising and descending legato eighth notes. The Snare Drum and Tambourine play tremolos (whole notes with a hairpin symbol > underneath) in measures 15, 16, 18, and 19. The Clarinet parts are not shown in this excerpt.

The viola d'a is *ponticello* to nice effect in descending bowed trem quarter notes, each quarter note having the decrescendo hairpin symbol (>) underneath. So we find middle C-Bb-Gb-Eb quarter notes bowed trem played *p* (repeated next bar). The snare drum and tambourine are trem whole notes *ppp*. Harp II (treble clef) plays rising legato 8<sup>th</sup> notes *pp* middle C-Eb-Gb-Bb (connected by a crossbeam) to descending Bb-Gb-Eb-C (connected by a crossbeam). Harp I plays in that pattern F-A-C-E (e''). End of page 16.

Bars 17-18 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup>.

This time the clarinets are soli playing these patterns. Clarinet I plays legato *pp* < > rising 8<sup>th</sup> notes starting Line 1 F-A-C-E to descending E-C-A-F (repeated next bar) while clarinet II plays Line 1 C-Eb-Gb-Bb to Bb-Gb-Eb-C. Clarinet III (bottom staff) plays descending legato quarter notes starting middle C-Bb-Gb-Eb (repeated next bar).

Bars 19-20 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup>. 1:18 to 1:26.

Repeat Bars 15-16.

Bars 21-22 = C half-dim 7<sup>th</sup> and Eb min.

At this point in the movie, the baby (unseen) is in the milkman's truck making noise with the bottles. Clarinets are trill (*tr*~~~~~) ob Bb/E/A whole notes tied to whole notes next bar, *pp* < >. Bass clarinets play Line 1 Eb/Gb whole notes tied to next bar. The C.B. clarinet plays



descending quarter notes starting Line 2 C-BB-Gb-Eb *pp* < and legato down to (Bar 22) descending quarter notes starting Line 1 C-Bb-Gb-Eb played legato and decrescendo.

(Cont.) Milkman Bernard Herrmann

(Cont.)

Bars 23-14 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup>.

Muted horns repeat the overlapping half note patterns given in Bars 3-4. This time, however, the lower horns finish Bar 24 with a quarter rest (no F maj 7<sup>th</sup> quarter notes tied to next bar).

Bars 25-26 = A min and Eb min.

Trumpets repeat Bars 5-6. Once again, the lower staff trumpets end Bar 26 on the 4<sup>th</sup> beat with a quarter rest.

Bars 27-28 = C min and E min. 1:50 to 1:58.

Pos with cup mutes repeat Bars 7-8 (both C meter this time).

Bars 29-30 = Ab min and D min. 1:58 to 2:06.



Trumpets in cup mutes repeat Bars 12-13 except, once again, the lower trumpets end Bar 30 with a quarter rest.

Bars 31-32 = A min and Eb min. 2:06 to 2:14.

Pos play the overlapping pattern. End of page 17.



Bars 33-35 = C half-dim 7<sup>th</sup>.

Woodwinds are soli here. Clarinets play *pp* descending quarter notes legato starting middle C-Bb-Gb-Eb [written D-C-Ab-F]. In Bar 34, the bass clarinets take over the exact same descent. In Bar 35, the C.B. clarinet takes over that same descent. Remember that while the notes are *written* exactly the same, each successive bar will *sound* an octave lower due to the nature of the instruments used. So the C note for the bass clarinets will *sound* small octave (but written Line 1 C), and the written C for the C.B. clarinet will *sound* even lower as Great octave C.

[End session 10:34 pm]

[Resume Wednesday, Feb 19, 6 pm]

(G-T) milkman

Bernard Herrmann

CLS

Bass CLS

C.B. Clar

HRS

TPTS

B. Pos

(2) Tubas

Hrp I

Hrp II

Snare

Tamb

Elec. Bass

Full organ

[Hand-copied by Bill W. Robel]

33 34 35 36 37 38

Bar 36 = C half-dim 7<sup>th</sup> and ???.

Open trombones I-II-III play *p* < *molto cresc* small octave Eb/Gb/Bb whole notes, while open Pos IV-V-VI play Great octave Gb/Bb/C (c) whole notes. The snare drum and tambourine are trem *pp* <. After a quarter rest, tuba II plays *p* < Contra-octave BB while tuba I plays small octave Db dotted half notes. It is possible with the Db tone of the first tuba and Gb/BB

of Pos V-VI that we have the Gb maj (Gb/BB/Db) tonality along with the C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) played by Pos I thru IV.

[Note: In the movie edit, the music stops temporarily after Bar 35. But when the baby starts to attack the milkman, then Bars 36-38 are played]

Bar 37 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E). 2:30

Pos I-II-III play the end of that molto cresc from the previous bar to Gb/BB/C (c') rinforzando 8ths *sff* (followed by rests) while altri Pos play Bb/C/Eb (small octave E-flat) rinforzando 8ths. The S.D. and tamb sound 8<sup>th</sup> notes as well. After a quarter rest, *open* trumpets I-II-III sound *sff* Eb/Gb/Bb Line 2 dotted half notes tied to 8<sup>th</sup> notes next bar (followed by rests) while altri open trumpets play A/C/E (e'') dotted half notes tied to 8ths next bar. After a half rest, open horns I thru Iv play Line 1 C/Eb/Gb/Bb stopped half notes *sff* tied to 8<sup>th</sup> notes next bar (followed by rests) while altri horns play small octave F/A/Line 1 C/E stopped half notes tied to 8ths next bar. Also after a half and quarter rest, harp I (key signature of 6 flats or Gb maj/Eb min) play *sff* descending gliss from Line 3 Gb down to Great octave Gb, while harp II (same key sig) is descending gliss from Eb down to Eb. After a half and quarter rest, the full organ top staff (Cmaj/A min key sig or, as Herrmann set it, 6 natural accidentals) is also descending gliss from Line 3 E down to Line 1 E, while the middle staff is gliss from Line 3 C down to middle C.

Bar 38 = N/A.

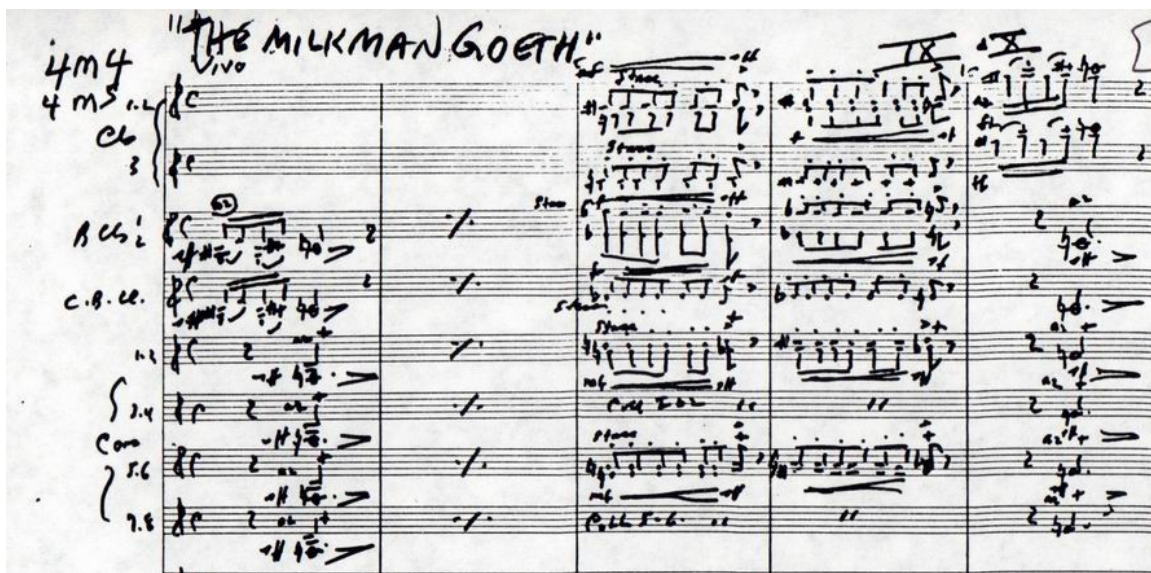
The C/F# or F#/C tritone whole notes are played in this end bar. Bass clarinets play small octave F# and middle C whole notes held fermata and decrescendo, while the C.B. clarinet plays small octave F# whole note. Pos (both staves) play *sff* Great octave C/F#/small octave C whole notes held fermata, while tubas play Great octave C/F#. The bottom staff of the full organ plays *sff* Great octave C whole note held fermata. The electric bass plucks *pizz* and *sff* (for each note) three Great octave F# quarter notes let vibrate, followed by a quarter rest.

End of cue.

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{Death of Milkman} 4M4-4M5. *Vivo* in C time. Cue IX & X, pages 19-20, 20 bars, :50. [Note: Written on the cue (but not in Herrmann's handwriting) is titled "The Milkman Goeth"] Scene: The milkman finds out that some babies go for blood instead of for milk!





Bars 1-2 = N/A.

The tritone interval is heard initially as the bass clarinets and C.B. clarinet play *sff* small octave F# legato up to middle C 16ths back down to F# up to B (all four notes are connected by two crossbeams) to Bb half note (followed by a quarter rest). After a quarter rest, all eight horns are stopped *sff* on Contra-octave Bb [written small octave F] dotted half notes decrescendo. After a half rest, the electric bass plucks *pizz* and *sff* small octave E quarter note (let vibrate) down to C quarter note (let vibrate). Bar 2 repeats Bar 1.

[resume Thursday, Feb 20 at 6 pm]

Bar 3 = A min (A/C/E) to Bb min (Bb/Db/F) and ???.

Horns I thru IV play *mf* < *sff* staccato 8<sup>th</sup> notes Line 1 C/E [written G/B] 4X (crossbeam connected) to C/E staccato 8<sup>th</sup> 2 X (crossbeam connected) to stopped Db/F rinforzando 8ths (followed by an 8<sup>th</sup> rest). Horns V thru VIII play A/C [written Line 1 E/G] staccato 8ths in the same pattern to stopped (+ sign above notes) Bb/Db stand alone rinforzando 8ths (followed by an 8<sup>th</sup> rest). The C.B. clarinet plays Line 1 Db-Db-Db-Db staccato 8ths (crossbeam connected) to Db-Db staccato 8ths (crossbeam connected) to C rinforzando 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). The bass clarinets play Lines 1 & 2 Db staccato 8ths in that pattern to C rinforzando 8ths. Clarinets play A/C/E (e') staccato 8ths in that pattern to A/D/F (??) rinforzando 8ths. Open Pos I-II-III play *p* < *sf* A/C/E (e') dotted half notes legato to Bb/Db/F 8ths (followed by an 8<sup>th</sup> rest). Pos IV-V play small octave Db dotted half notes to C 8ths, while Pos VI plays Great octave Bb to C.

Tubas play Great and small octave Db dotted half notes to C 8ths. I am unclear as to the role the Db dotted half notes have with the A minor chord predominantly played except for the dissonant effect in this murder scene.

Bar 3 = B min (B/D/F#) to C min (C/Eb/G) and ???.

Woodwinds and horns follow the same pattern as the previous bar but with these new chords. Lower Pos and tubas play Db dotted half notes legato to D 8ths (followed by an 8<sup>th</sup> rest).

Bars 5-6 = N/A.

Following the exact pattern as Bars 1-2, the big difference is that all of the instruments play the notes an octave higher register. So the clarinets play *ff* Line 2 F# legato up to Line 3 C 8ths (etc).

Bar 7 = Ab min (Ab/Cb/Eb) to A min (A/C/E).

Following the pattern in Bars 3-4 played by the woodwinds and horns, trombones (Pos) now play the staccato 8<sup>th</sup> notes Ab/Cb/Eb 6X to A/C/E (e) *rinforzando* 8ths *p* < *ff* (followed by an 8<sup>th</sup> rest). Tubas play Great and small octave Cb dotted half notes legato to *rinforzando* Bb 8ths *p* < *sff* (followed by an 8<sup>th</sup> rest).

Trumpets play Ab/Cb/Eb (Line 1 E-flat) dotted half notes legato to A/C/E *rinforzando* 8ths (followed by an 8<sup>th</sup> rest).

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

Pos play the staccato 8ths notes on Bb/Db/F to B/D/F# *rinforzando* 8ths. Tubas play Contra-octave and Great octave A dotted half notes legato to Ab 8ths. Trumpets play Bb/Db/F dotted half notes legato to B/D/F# *rinforzando* 8ths. End of page 19.

Bars 9-10 = N/A.

All of the woodwinds now play small octave F# legato up to C down to F# legato up to B 16ths (connected by two crossbeams) to Bb [written C] *rinforzando* half note decrescendo (followed by a quarter rest). Repeat next bar. After a quarter rest, all Pos play *sff* > Contra-octave and Great octave Bb dotted half note on the *Pedal note*. Tubas also play these Bb notes.

Bar 11 = A min and Ab min and F maj (F/A/C) etc.



Only muted horns V thru VIII play the staccato 8<sup>th</sup> note pattern on E/C/A (horns VI & VII on middle C) staccato 8ths to F/Db/Bb rinforzando 8ths. Clarinets play *sfp* < *sff* A/C/E dotted half notes legato to Bb/Db/F 8ths (followed by an 8<sup>th</sup> rest). Bass clarinets play Cb/Eb dotted half notes to I believe C/F 8ths. The C.B. clarinet plays Line 1 Ab dotted half note to B 8<sup>th</sup>. *Sords* horns I thru IV play A/C/E dotted half notes to BB/Db/F 8ths (followed by an 8<sup>th</sup> rest). Trumpets I-II-III play A/C/E (e') dotted half notes *p* < *ff* (followed by a quarter rest). After a half and quarter rest, altri trumpets play BB/Db/F (f') rinforzando 8ths *sff* (followed by an 8<sup>th</sup> rest). All Pos, after a quarter rest, play Ab/Cb/Eb half notes legato to A/C/F 8ths. After a quarter rest, tubas play Contra-octave and Great octave F half notes to Gb 8ths (followed by an 8<sup>th</sup> rest).

Bar 12 = B min (B/D/F#) and Bb min (Bb/Db/F) to C maj (C/E/G) etc.

Following the same patterns in the previous bar, horns V thru VIII play the staccato 8ths on B/D/F# to C/E/G rinforzando 8ths (followed by an 8<sup>th</sup> rest). Clarinets play B/D/F# dotted half notes legato to C/E/G 8ths. Tubas play, after a quarter rest, Contra-octave and Great octave G half notes to Ab 8ths (followed by an 8<sup>th</sup> rest). Pos play, after a quarter rest, Bb/Db/F half notes to C/D/F# 8ths. Etc.

Bars 13-14 = Eb min (Eb/Gb/Bb) and F maj (F/A/C).

Two cymbals sound a whole note [diamond shape] fortissimo. The snare drum is trill rolled a whole note thru end Bar 20. The Moog is trill rolled on Line 2 Bb whole note thru Bar 16 *f* < *ff* > and then trill rolled Bb whole notes < *ff* thru Bar 20. The F.O. (Full Organ) top staff plays Line 2 Eb/Gb/BB whole notes tied to end of cue. After a half rest, the middle staff plays F/A/C (c'') half notes tied to whole notes to end of cue. Once again polytonality is heard with the double triads. In Bar 14, the bottom staff of the organ plays Great octave F# whole note tied to end of cue. After a half rest, Great octave C half note is played tied to whole notes to end of cue (C-F# tritone again).

Bars 15-17 = F# min (F#/A/C#) and A min (A/C/E).

Pos I-II-III play *sff* F#/A/middle C# whole notes tied to whole notes next bar and tied to dotted half notes & 8<sup>th</sup> notes in Bar 17 (followed by an 8<sup>th</sup> rest). After a half rest, altri Pos play A/C/E (e) half notes tied to whole notes next bar and to most of Bar 17 as given. In Bar 15, tubas play Contra-octave and Great octave F dotted half notes legato and crescendo to

Gb 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar. After a half and quarter rest in Bar 17, all horns play *sff* small octave Bb dotted 8<sup>th</sup> down to E 16<sup>th</sup>.

Bar 18 = F maj (F/A/C) and C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

Muted trumpets IV-V-VI play *sff* F/A/C whole notes tied to whole notes next two bars (held fermata in end Bar 20). After a quarter rest, trumpets I-II-III play Eb/Gb/Bb dotted half notes tied to whole notes next two bars. Clarinets now join the fun on Line 2 Eb/Gb/Bb whole note fortissimo tied to end Bar 20. Bass clarinets and C.B. clarinet play small octave F# whole note to (Bar 19) Bb to (Bar 20) F#. Horns play middle C [written G] dotted half notes to Db dotted 8ths down to Bb 16ths.

Bars 19-20 = ???

Besides the other chords sustained by the other instruments, we now have stopped horns playing *sff* Bb/D/Gb/Bb whole notes tied to fermata-held whole notes next bar. After a quarter rest, top Pos ("k" tenor clef) play *sff* D/Gb/Bb dotted half notes tied to whole notes next bar, while altri Pos play small octave Gb/Bb/B notes. After a half rest, tubas play Contra-octave and Great octave Bb half notes legato to (Bar 20) Great octave E whole notes held fermata.

[Resume Sunday , Feb 23, 9 am]

End of cue.[Note: Cue X is the same cue but used in this scene on the police raid on the innocent (normal) baby!]

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{The Basement} M51. Cue XI. C time, page 21, 18 bars, 1:09.

{Note: Written on the cue (not Herrmann's handwriting) is "Frank Visits Basement"} This cue is a strikingly subdued, quiet one in contrast to the fortissimo and sforzando tutti performance of the previous milkman murder cue. Major third intervals are initially played, and then augmented chords.

Bars 1-4 = N/A.

Clarinets I & II (top staff) play *pp* *subtone* small octave Gb/Bb [written Ab/middle C] whole notes with crescendo-decrescendo hairpins ( < > ) next to the notes. After a half rest, clarinet III (bottom staff) plays *pp* < > *subtone* small octave E [written F#] half note tied to whole note in Bar 2. After a half rest in Bar 2, the two bass clarinets play *pp* < > *subtone* small octave Gb/Bb half notes tied to whole notes in Bar 3. After a half rest in Bar 3, the C.B. clarinet plays Line 1 E [written F#] half note tied to whole note

in Bar 4 decrescendo. Back in Bar 1, the *solo vda*, after a half rest, plays *p* < > small octave C half note tied to whole note in Bar 2.

Bar 5 = Bb aug (Bb/D/F#).

Stopped horns I thru IV play soli here while the viola plays small octave D whole note tied to whole note next bar. So horn I plays *p* < > Line 1 R# [written Line 2 C#] stopped half note legato to G# [written D#] stopped half note, while horn II plays D [written A] whole note. On the next staff below this, horn III plays small octave Bb [written Line 1 F] half note legato to B [written F#] half note, while horn IV plays small octave G# [written Line 1 D#] whole note. If permissible, it is possible to see that first half note chord as the Bb Dom 7 #5<sup>th</sup> 3<sup>rd</sup> inversion (G#/Bb/D/F#). However, I do not believe Herrmann intended to write this specific 7<sup>th</sup> tonality since there tends to be more of an augmented triad type of sounds in this cue within the slowly shifting context.

Bar 6 = ???.

In this bar, *sords* horns V thru VIII take over. So on the third staff, horn V plays Line 1 Gb [written Db] half note legato to Ab [written Eb] half note. Horn VI plays D [written A] whole note. On the 4<sup>th</sup> staff, horn VII plays small octave Bb [written F] to Cb [written Gb] half notes, while horn VIII plays Ab [written Line 1 Eb] whole note.

Bars 7-8 = N/A

Bass clarinets play *pp* < > *subtone* small octave Gb/Bb [written Ab/C] half notes legato up to C/E [written D/F#] half notes. Repeat next bar. Once again Gb to Bb is a M3 interval as well as C to E.

Bar 9 = G# half-dim 7<sup>th</sup> (G#/B/D/F#) to C aug (C/E/G#).

Stopped horns I thru IV return. Horns III-II-I play B/D/F# half notes legato to C/E/G# half notes, while horn IV plays small octave G# whole note. The viola d'a plays small octave D half note legato slur to E quarter note (followed by a quarter rest).

Bar 10 = ??? to Ab aug (Ab/C/E).

Muted horns V thru VIII play here. Horns VII-VI-V play middle Cb/D/Fb half notes legato to C/E/Ab half notes, while horn VIII plays small octave Ab whole note. The viola repeats the previous bar.

Bars 11-12 = N/A.

Bass clarinets play *pp* < > Gb/Bb to C/E half notes (repeated next bar) while the viola (after a half rest) plays *p* > small octave C half note in both bars.

Bars 13-16 = N/A.

Repeat Bars 1-4.

Bar 17 = Repeat Bar 5. Stopped horns I thru IV.

Bar 18 = Repeat Bar 10. Muted horns V thru VIII. The last notes are held fermata.

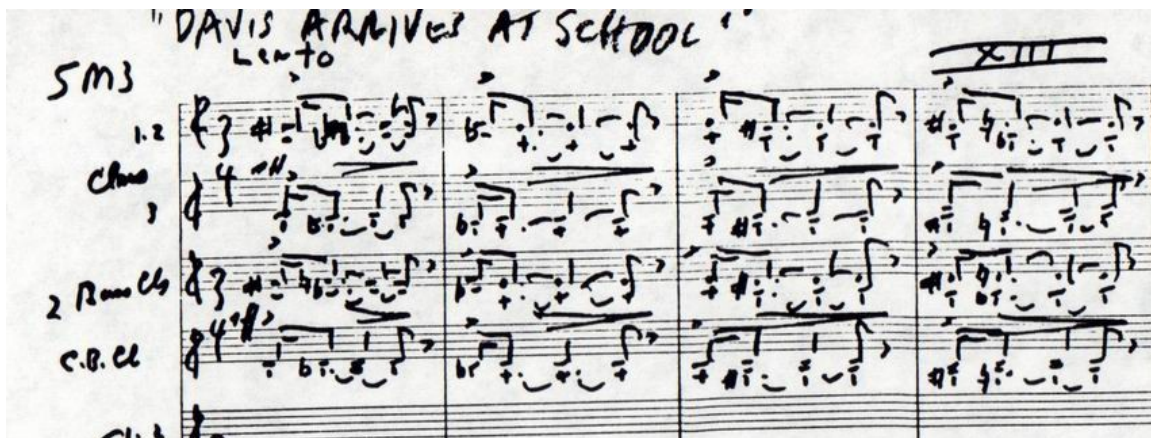
End of cue.

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{The School Raid} 5M2/22. Cut time. Coma sopra Cue II. :58 duration. No music is written on this page 22 but simply "Repeat No 2 alla breve. Cors-tpts-Pos-tubas senza sords."

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{The Corpse} 5M3. Cue XIII. *Lento* in  $\frac{3}{4}$  time. Page 23, 22 bars, :56. Bars 13, 17, 18, 20 were deleted. Note: On the cue (not Herrmann's handwriting) is written the cue title "Davis Arrives At School."



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

Clarinets play *sff* A/C/E [written small octave B/Line 1 D/F#] rinforzando 16ths to Ab/Cb/Eb dotted 8ths (crossbeam connected with the A minor 16ths) tied to quarter notes and also tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). Two bass clarinets play Line 1 C/E [written D/F#] 16ths to Cb/Eb

[written Db/F] dotted 8ths tied to quarter notes and 8ths notes (followed by an 8<sup>th</sup> rest), while the C.B. clarinet (as clarinet III) plays small octave A [written B] *rinforzando* 16<sup>th</sup> to Ab [written Bb] dotted 8<sup>th</sup> tied to quarter and 8<sup>th</sup> notes. After a quarter rest, the electric bass plucks *pizz* and forte small octave F# to F quarter notes. If that F# is seen as the enharmonic Gb quarter note, then temporarily you have the Ab min 7<sup>th</sup> tonality (Ab/Cb/Eb/Gb). With the next F quarter note, you hear very temporarily (8<sup>th</sup> note duration) the F half-dim 7<sup>th</sup> tonality (F/Ab/Cb/Eb).

Bar 2 = Ab min (Ab/Cb/Eb) to G min (G/Bb/D).

Following the same pattern, the clarinets (and C.B. clarinet/bass clarinets) play the same Ab/Cb/Eb *rinforzando* 16ths to G/Bb/D dotted 8ths tied to quarter notes and 8ths (followed by an 8<sup>th</sup> rest). After a quarter rest, the electric bass plucks F to E quarter notes. Once again, if you include the F quarter note, you hear on the 2<sup>nd</sup> beat the combined F min 7ths tonality, and then (with the E quarter note) the E half-dim 7<sup>th</sup> (E/G/Bb/D).

Bar 3 = G min (G/Bb/D) to F# min (F#/A/C#).

Following the same pattern, the clarinets (etc) play the same G min *rinforzando* 16ths to F#/A/C# dotted 8ths tied to quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). After a quarter rest, the electric bass plays E to Eb quarter notes. If you interpret that Eb quarter note as enharmonic D#, then you temporarily hear the D# half-dim 7<sup>th</sup> tonality (D#/F#/A/C#).

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

Following the same pattern, the clarinets (etc.) play the same F# min 16ths to F/Ab/C dotted 8ths tied to quarter notes and 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). The electric bass, after a quarter rest, plays Eb to D quarter notes. If you include that D note, combined you have the D half-dim 7<sup>th</sup> tonality (D/F/Ab/C).

Bars 5-6 = E min (E/G/B) and C maj 7<sup>th</sup> (C/E/G/B).

The pattern changes in this bar. Clarinets play small octave E/G/B [written F#/A/C#] *rinforzando* 16ths to same E/G/B dotted 8ths tied to half notes decrescendo. Bass clarinets now play G/B [written A/middle C#] whole notes tied to half notes decrescendo in Bar 6, followed by a quarter rest, while C.B. clarinet plays Line 1 E [written F#] whole note tied to half note next bar. After a quarter rest, the electric bass plays small octave C quarter note down to Great octave B quarter note. After a quarter rest in Bar 6, it plays *p* < middle (Line 1) C quarter note to small octave B quarter note.



If you include the C quarter note on the 2<sup>nd</sup> beat, then you temporarily hear the C maj 7<sup>th</sup> tonality (C/E/G/B).

Bar 7 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb). C time. :15.

*Sords* horns I thru IV play in these next two bars. Horns I-II (top staff) play *mf* < Line 1 Gb/Bb [written Line 2 Db/F] whole notes, while horns III-IV (next staff below) play C/Eb [written G/Bb] whole notes. The electric bass plays *mf* > descending quarter notes starting middle C-Bb-Gb-Eb (repeated next bar).

Bar 8 = C maj 7<sup>th</sup> (C/E/G/B) to C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

Horns III-II-I play E/G/B quarter notes legato to Eb/Gb/Bb dotted half notes, while horn IV plays middle C [written G] whole note.

Bar 9 = C half-dim 7<sup>th</sup> and C/E/Gb/Bb.

This time stopped horns V thru VIII play *mf*, small octave C/E/Gb/Bb whole notes. The electric bass repeats the previous bar.

Bar 10 = C minMaj 7<sup>th</sup> (C/Eb/G/B) to C/E/Gb/Bb (C Dom 7 b 5<sup>th</sup> ?).

Stopped horns VII-VI-V play Eb/G/B quarter notes to E/Gb/Bb dotted half notes, while horn VIII plays small octave C whole note. The electric bass repeats the previous bars.

Bars 11-14 = N/A.

Clarinets I & II play *p* > D/F# whole notes (repeated next three bars, although repeat Bar 13 was deleted). Clarinet III/bass clarinet I/C.B. clarinet play descending legato quarter notes small octave B-Bb-Gb-Eb (repeated next three bars). Bass clarinet II plays small octave G# dotted half note (followed by a quarter rest). Repeat next two bars. The electric bass also plays descending B-Bb-Gb-Eb quarter notes. Initially (on the 1<sup>st</sup> beat) you hear the G# half-dim 7<sup>th</sup> (G#/B/D/F#) tonality.

Bars 15-18 = C maj 7<sup>th</sup> (C/E/G/B) to Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb). :36.

*Sords* horns I thru IV play *mp* > Line 1 C/E/G/B [written G/B/D/F#] quarter notes legato to Cb/Eb/Gb/Bb half notes (followed by a quarter rest). Repeat next three bars (Bar 17 scribbled out by Herrmann). After two quarter rest marks, stopped horns V thru VIII play *p* < Line 1 Cb/Eb/Gb/Bb half notes (repeated thru Bar 18). The electric bass plays crescendo descending quarter notes small octave B-Bb-Gb-Eb.

Bars 19-22 = ??? B/D/Gb/Ab.

Clarinets I-II play *pp* Line 1 Ab [written Bb] whole notes tied to whole notes next two bars (silent in end Bar 22) while clarinet III plays Gb [written Ab] whole notes. Bass clarinets play B/D (d'') whole notes in that pattern, while the C.B. clarinet plays Line 1 B [written Line 2 C#]. Muted horns I thru IV play *pp* B/D/Gb/Ab dotted half notes decrescendo (followed by a quarter rest). Repeat next two bars. In end Bar 22, they play these tones as whole notes held fermata and decrescendo. After a quarter rest in Bar 19, stopped horns V thru VIII play *p* < B/D/Gb/Ab dotted half notes (repeated next two bars). In Bar 22, after a quarter rest, they play *p* > the same dotted half notes but held fermata. The electric bass plays descending decrescendo quarter notes starting middle C-B-Bb- (followed by a quarter rest). Silent in end Bar 22.

End of cue.

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{The Schoolroom} 6MI. Cue XIV. *Lento* in C time. Top of page 14, 8 bars, :38. Instrumentation: Woodwinds only. Note: Written on the cue (not in Herrmann's handwriting) is labeled "Something In This Room."

Handwritten musical score for "SOMETHING IN THE ROOM!" in 6MI, *Lento*, C time. The score is written on four staves: Clarinet (1-2), Bass Clarinet, and C.B. Clarinet. The Clarinet part features a melodic line with a fermata in the first measure. The Bass Clarinet part features a rhythmic pattern of eighth notes. The C.B. Clarinet part features a melodic line with a fermata in the first measure. The score is marked with "Subtone" and "ppp".

Bars 1-2 = Gb aug 2<sup>nd</sup> inv (D/Gb/Bb).

Clarinets play *pp* *subtone* small octave D/Gb/B [written E/Ab/middle C] whole notes tied to whole notes next bar. After two quarter rests, the bass clarinets play *ppp* small octave G/B [written A/C#] staccato 8ths (dot above the notes) followed by an 8<sup>th</sup> rest and then another B/B 8ths

dyad (followed by an 8<sup>th</sup> rest). The 8ths are connected by a crossbeam.  
Repeat next bar.

Bar 3 = N/A.

The C.B. clarinet is solo playing *pp* small octave F# to G# quarter notes [written G#-A#] to Bb [written middle C] half note. All notes are played under the legato slur/curve line.

Bars 4-6 = Repeat Bars 1-3.

Bar 7 = Repeat Bar 1.

Bar 8 = Gb aug and G maj (G/B/D).

The clarinets play the tie of D/Gb/Bb whole notes held fermata. Bass clarinets play small octave G/B whole notes held fermata. After a quarter rest, the C.B. clarinet plays *pp* small octave Bb dotted half note held fermata. Combined we have an over-lapping polytonality. Bass clarinets II-I and clarinet III play G/B/D notes, while clarinets III-II-I play D/Gb/Bb (Gb aug 2<sup>nd</sup> inversion). The C.B. clarinet reinforces the Bb tone.

End of cue.

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{“Your Kid Goes Here”} [Note: Written on the cue is this cue title]. 6M2. Middle of page 24. Cue XV. *Slow* in C time, 14 bars, :54. Scene: Frank actually is the one who says, “My son Chris goes to school here.”

Bars 1-2 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) and E/F/A/B.

This is a repeat of the patterns given in Cue IV, Bars 4, 11, etc. So we find harp I playing *pp fingernails* an arpeggiando of half notes Line 1 E/F/A/B (followed by a half rest) while harp II plays small octave Eb/Gb/Bb/C (c’). The organ set in *mutation stops* plays these notes as whole notes tied to end of cue. The Moog plays Great octave E whole notes legato to (Bar 2) Eb dotted half note (followed by a quarter rest). Repeat to end of cue. After a quarter rest, the muted viola d’a plays *pp* < > small octave E dotted half note legato to (Bar 2) Eb whole note. The electric bass plucks *pizz* and *pp sotto voce* descending quarter notes starting Line 2 C-Bb-Gb-Eb (repeated next bar).

Bars 3-4 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E).

Harp I now is arpeggiando on Eb/Gb/Bb/C (c’’) half notes (followed by a half rest) while harp II plays small octave E/F/A/C (c’). The

bass plays Line 2 C quarter note down to A down top F and to E quarter notes (repeat next bar).

Bars 5-6 = Bars 1-2.

Bars 7-8 = Bars 3-4.

Bars 9-10 = Bars 1-2

Bars 11-12 = Bars 3-4.

Bars 13-14 = Bars 1-2. Held fermata notes (and rests).

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{The Search} 6M3. Cue XVI. Bottom of page 24. *Slow* in C time, 7 bars, :23. Note: On the cue is written (not in Herrmann's handwriting) "Two Policemen."

Bars 1-7 = N/A.

The viola d'a plays *p* < > small octave B (to middle C) trill *tr*~~~~~) whole note. After a quarter rest, harp I (bass clef) plays *pp* (*L.V*) with *pick* ascending quarter notes small octave C-D-E. In Bar 2, the Moog plays *pp* < > small octave F# whole note. Harp II plays Great octave F# *acciaccatura* (grace note) up to small octave F# whole note Let Vibrate.

Bars 3-4 repeats Bars 1-2. Bars 5-6 also repeat Bars 1-2. In end Bar 7, the Moog is the only instrument heard, playing *pp* the F# whole note held fermata (tied from the previous bar).

End of cue.

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{ Policeman Killed} 6M4. Cue XVII. C time, pages 25-26, 28 bars (repeat Bars 25-26 deleted), 1:43. Note: On the cue (not in Herrmann's handwriting) is labeled "Another Victim."

Bars 1-2 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) and E/F/A/B.

The snare drum and tambourine play *pp* the whole note tremolos for two bars. The organ top staff plays Line 1 E/F/A/C whole notes *pp* tied to next bar, while the middle staff plays small octave Eb/Gb/Bb/C (c' or middle/Line 1 C). The electric bass plucks pizzicato *pp* crescendo descending quarter notes starting Line 2 C-Bb-Gb-Eb down to (Bar 2) descending notes starting middle C-Bb-Gb-Eb decrescendo.

Bars 3-4 = ???.

Clarinets play *pp* small octave D/Ab/Bb whole notes tied to next bar. After two quarter rests, the bass clarinets play *pp* G/B staccato 8ths (followed by an 8<sup>th</sup> rest) to another G/B 8ths dyad (followed by an 8<sup>th</sup> rest). Repeat next bar.

Bars 5-7 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E). :18.

The snare drum and tambourine are trem whole notes for three bars. The electric bass plucks descending quarter notes starting Line 2 C-A-F-E down to (Bar 6) middle C-A-F (followed by a quarter rest) up to (Bar 7) middle C down to A quarter notes (followed by a half rest). The organ plays small octave F/A whole notes (middle staff) and (top staff) C/Eb/Gb/Bb whole notes tied thru Bar 7. Strung altogether it is the F Dom 11 b 9<sup>th</sup> (F/A/C/Eb/Gb/Bb) but I think Herrmann intended the C half-dim 7<sup>th</sup> (as before) with the overlapping F maj 7<sup>th</sup> (as before) or F/A/C/E –but with the overlapping Eb instead of E note. The viola plucks in legato the full major 7<sup>th</sup>.

Bars 8-9 = C half-dim 7<sup>th</sup> and B min (B/D/F#). :31. Now  $\frac{3}{4}$  meter.

Woodwinds are soli in these two bars. Clarinets play Eb/Gb/Bb small octave and rinforzando quarter notes legato to D/F#/B half notes. Repeat next bar. Bass clarinet I and C.B. clarinet play middle C [written D] rinforzando quarter note legato to B half note (repeated next bar). Bass clarinet II plays [unclear]. It may be F# in which case we may have the C half-dim 7/#11<sup>th</sup>. However, probably the tritone interval of C-F# is again emphasized.

Bar 10 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb) or C half-dim 7/#11<sup>th</sup> (C/Eb/Gb/Bb/F#).

Back in C time, *open* trombones are soli in this bar playing *pp sost* crescendo Great octave C/F#/small octave C (bottom staff) whole notes, while the top staff Pos play small octave Eb/Gb/Bb whole note legato to notes next bar (as I will describe shortly).

Bar 11 = Eb Dom 7 b 5<sup>th</sup> (Eb/G/Bb/D). ??

Pos play Eb/Bb/Eb (bottom staff) and (top staff) G/Bb/D (d') dotted half notes decrescendo (followed by a quarter rest). Clarinets play G/Bb/D whole notes *pp* >. Bass clarinets play Bb/Eb whole notes, and the C.B. clarinet plays Line 1 Eb.



Bar 12 = Fb maj 7<sup>th</sup> (Fb/Ab/Cb/Eb).

Pos are soli playing Fb/Cb/Fb whole notes (bottom staff) and Ab/Line 1 Cb/Eb whole notes (top staff) crescendo.

Bar 13 = C half-dim 7<sup>th</sup>.

Pos settle on Eb/C/Eb and Gb/Bb/C (c') dotted half notes decrescendo (followed by a quarter rest). Clarinets play Gb/Bb/C whole notes *pp* > while bass clarinets play Line 1 C/Eb, and C.B. clarinet on Line 1 Eb. Also the electric bass now once again plays *pp* < descending quarter notes starting Line 2 C-Bb-Gb-Eb.

Bars 14-17 = C half-dim 7<sup>th</sup> and F maj 7<sup>th</sup> (F/A/C/E).

The electric bass plays descending quarter notes starting middle C-A-F-E up to (Bar 15) C down to A (half rest). Repeat Bar 15 in Bars 16-17. The organ middle staff plays *pp* small octave F/A/C (c') whole notes tied to Bar 17, while the top staff plays (I believe) Eb/Gb/Bb notes.

Bars 18-21 = N/A.

Bass clarinets play *p* < small octave B [written C#] whole note to (Bar 19) F# dotted half note (followed by a quarter rest). After a quarter rest, the C.B. clarinet plays rising quarter notes Line 1 C-D-E quarter notes down to (Bar 19) F# whole note decrescendo. In Bar 19, harps play Contra-octave F# grace note up to Great octave F# whole note let vibrate. The S.D. and tambourine are trem whole notes. The Moog also plays the Great octave F# whole note < >. Repeat next two bars.

Bar 22 = G min (G/Bb/D) to B min (B/D/F#). 1:25. Back to  $\frac{3}{4}$  meter.

*Sords* Pos I-II-III play *p* < > G/Bb/D (d') quarter notes *gliss* lines up to B/D/F# half notes. Rarely does Herrmann ever use the trombones *gliss*. He used it to great effect in a cue in the *Gunsmoke* episode "Kitty Shot" (see my rundown on that score).

Bar 23 = Eb min (Eb/Gb/Bb) to F# min (F#/A/C#).

*Sords* Pos IV-V-VI play Eb/Gb/Bb small octave quarter notes *gliss* to F#/A/C# (middle C-sharp) half notes.

Bars 24-25 = Repeat Bars 22-23. Except that in these bars, the Pos are *open*. However, these two bars were deleted by Herrmann.

Bars 26-27 = G min (G/Bb/D) to B min (B/D/F#) to Eb min (Eb/Gb/Bb).

Horns are soli in Bar 26 and the first half of Bar 27. They play *pp* < the G min to B min quarter note chords to Eb min half note chord (repeated next bar). Horns I & VII play D-F# quarter notes to Bb half note, while horns II/III/VII play Bb-D quarter notes to Gb half notes. Horns IV-VI play G-B to Eb notes. After a half rest in Bar 27, the organ top staff plays *pp* < Lines 1 & 2 Eb/Gb/Bb half notes tied to whole note next bar held fermata.

Bar 28 = C half-dim 7<sup>th</sup> (etc).

Horns are silent in this bar. Instead the open trumpets I-II-III play *sffp* < *ff* Line 2 Eb/Gb/Bb half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest and quarter rest held fermata). Open altri trumpets play Line 1 E/F/A notes in that pattern. Pos I-II-III play small octave Eb/Gb/Bb notes in that pattern, while altri Pos play Great octave C/F#/small octave C notes. Tubas play Contra-octave F# and Great octave C notes. The organ now plays Line 2 C/Eb/Gb/Bb whole notes (top staff) held fermata. The middle staff plays [unclear whether treble or bass clef]. The bottom staff plays Great octave C/F# whole notes (tritone interval) held fermata.

End of cue.

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{Morning} 6M5. Cue XVIII. C time, top of page 27, 10 bars, :38.  
Note: On the cue is written "Frank Refrigerates The Milk."

Bar 1 = Eb min(Eb/Gb/Bb) to E min (E/G/B), and A min (A/C/E) to Ab min (Ab/Cb/Eb).

*Sords* trombones play *sfp* < > a clear set of poly-triads (polytonality). Pos I-II-III play small octave Eb/Gb/Bb half notes legato to E/G/B half notes, while Pos IV-V-VI play A/C/E (e) half notes to Ab/Cb/Eb half notes.

Bar 2 = N/A.

The following pattern harkens back to Bar 12 of Cue V (repeat 8<sup>th</sup> note figures). *Sords* horns I thru IV play *pp non cresc* A/middle C/E/Cb 8ths legato to F/C/Eb/Gb 8ths (crossbeam connected), this two-note figure played 4X in this bar. Specifically, horn I plays Line 2 Cb [written Gb above] legato down to Gb [written Line 2 Db] 8ths, while horn III (top line on the staff below) plays E [written B] down to c {written G} 8ths. Horn II (bottom line of the top staff) plays middle C [written G] up to Eb [written

Bb] 8ths, and horn IV plays small octave A [written Line 1 E] down to F [written Line 1 C] 8ths.

The Moog plays *pp* (*non cresc*) legato whole notes Line 1 Bb to (Bar 3) B to (Bar 4) C to (Bar 5) B. The viola d'a *pp* < Great octave Bb whole note to (Bar 3) B whole note decrescendo (repeat next two bars).

Bar 3 = N/A.

*Sords* horns V thru VIII now take over this pattern on lower and different notes. We find F/A/Bb/F (f<sup>7</sup>) 8ths legato to Eb/F/A/Db 8ths played 4X. Specifically, horn V plays Line 1 F [written Line 2 C] 8<sup>th</sup> legato down to Db 8<sup>th</sup>, while VI on that same staff plays small octave Bb [written Line 1 F] to A [written E] 8ths. On the bottom staff, horn VII plays small octave A down to F 8ths, and horn VIII plays F to Eb 8ths.

Bars 4-5 = Bars 2-3 (horns)

Bars 6-7 = Bars 2-3. Moog and viola play Bb to B whole notes.

Bars 8-9 = Bars 2-3. Moog and viola play C to B whole notes.

Bar 10 = The Moog and viola d'a are soli playing *mp* > the Bb whole notes.

End of cue.

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{Evening} 6M6. Cue XIX. C time, bottom of page 27 and page 28, 26 bars, 1:42. Note: Written on the cue (not in Herrmann's handwriting) is labeled "Restless Night." This cue follows the pattern given in the previous cue. It is one of my favorite cues in this score.

Bars 1-2 = N/A.

The harps play the 8<sup>th</sup> note repeat figures in the first two bars, but Herrmann used the enharmonic Line 1 B 8<sup>th</sup> note instead of the Line 2 Cb note played by the horns. However, he switches to Cb starting in Bar 5. Also there is a slight change with the bottom notes. So we find small octave F/middle C/E/B 8ths legato to A/C/Eb/Gb 8ths played 4X. Specifically, harp I (top line) plays Line 1 B down to Gb 8ths while the bottom line plays *pp* middle C up to Eb 8ths. Harp II top line plays Line 1 E down to C 8ths, and the bottom line plays small octave F up to A 8ths. In Bar 2, they play F/A/Bb/F 8ths legato to Eb/F/A/Db (Line 1 D-flat) played 4X. Specifically, top line harp I plays Line 1 F down to Db 8ths while the bottom line plays small octave Bb down to A. Harp II plays small octave F/A to Eb/F 8ths.

R6 PT6 *Lento*  $\text{♩} = 65$  XIX "Restless Night" Bernhard HERRMANN

(3) Cls (B $\flat$ ) (2) Bsns (E $\flat$ ) C.B. (B $\flat$ ) 1-2 3-4 Horns (F) 5-6 7-8

Chimes Harp I Harp II Moog Viola

Hand-copied by Bill W. Rebel (cont.)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯

<https://youtu.be/Jcnmd-d5Ox8> [Restless Night]

Instead of the Moog and/or viola in the first four bars, we have the chimes softly striking *pp* Line 1 B $\flat$  whole note Let Vibrate to (Bar 2) B whole note to (Bar 3) C whole to (Bar 4) B whole note.

Bars 3-4 = N/A.

In Bar 3, the muted (*Sords*) horns I thru IV take over on that pattern (see the exact same pattern and notes in Bar 2 of the previous cue). In Bar 4, muted altri horns take over on the pattern and notes of Bar 3 of the previous cue.

Bars 5-8 = Repeat Bars 1-2 in Bars 5-6, repeated in Bars 7-8.

The harps repeat the first two bars. The chimes repeat the same whole notes as in Bars 1-4. This time the Moog joins in *pp non cresc* on the same notes as the chimes but two octaves lower (Great octave Bb to B etc). The muted viola d'a plays *p* < > small octave Bb to B whole notes to (Bar 7) Line 1 C whole note to (Bar 8) small octave B whole note.

Bars 9-12 = N/A.

Horns return to repeat Bars 3-4 in Bars 9-10 and then Bars 11-12. The chimes/Moog/viola are silent here, but the clarinets and bass clarinets play *pp subtone* legato whole notes small octave BB [written C] to (Bar 10) B [written C#] to (Bar 11) Line 1 C [written D] to (Bar 12) B.

Bars 13-16 = N/A.

Harps return to repeat the aforementioned figures (see Bars 1-2). Chimes repeat the same whole notes as given. Bass clarinets and the C.B. clarinet now play the same whole notes (starting small octave Bb).

Bars 17-18 = N/A. Clarinets now play the ostinato pattern. They play *pp subtone* Bb/C/Bb 8ths legato to Gb/Eb/Gb 8ths played 4X to (Bar 18) F/Bb/F to Eb/A/Db (?) 8ths played 4X. The viola plays crescendo Great octave Bb whole note legato to (Bar 18) B whole note decrescendo.

Bars 19-20 = N/A. 1:12

The bass clarinets and C.B. clarinet take over the pattern. Bass clarinets play middle C/Bb to Eb/Gb 8ths played 4X to (Bar 20) Bb/F to A/Db 8ths, while the C.B. clarinet plays *pp subtone* Line 1 Bb down to Gb 8ths to (Bar 20) F-Eb 8ths. The viola plays small octave C down to B whole notes.

Bars 21-24 = N/A.

Horns once again return to repeat Bars 3-4 (horns I thru IV in Bars 21 and 23, and horns V thru VIII in Bars 22 & 24). The Moog plays the familiar legato whole notes starting Great octave Bb.

Bar 25 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb). 1:38.

Harp I plays *pp L.V* ascending quarter notes Line 1 C-Eb-Gb-Bb (silent in end Bar 26) while harp II plays descending (contrary motion) quarter notes starting Line 1 C-Bb-Gb-Eb. Incidentally, the C half-dim 7<sup>th</sup> was implied (in terms of structure) in the previous bars. The chimes softly strike *pp* on small octave Bb whole note.



(cont.) Restless Night B. Herrmann

Handwritten musical score for "Restless Night" by B. Herrmann. The score includes staves for Cls (1-2, 3), Bass Cls, C.B. Clar, Harps (1-2, 3-4, 5-6, 7-8), Chimes, Harp I, Harp II, Moog, and Viola. The score is marked with various dynamics and articulations. A red note indicates "[Hand-copied by Bill W. Robel]". The score ends with a time signature of 1:42 and a bar number 26.

Bar 26 = N/A.

The chimes are solo playing small octave B whole note held fermata.

End of cue.

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{Downstairs} R7MI. Cue XX. C time, top half of page 29, 17 bars, 1:03. Written on the cue (not Herrmann's handwriting) is "Where's Lenore?"

<https://youtu.be/TaD0SNWIpkA> [Downstairs]

Bars 1-2 = N/A.

Adagio ♩ = 68

15 30 45

XX

Bernard Herrmann

(3) Clarinet (B♭)

I

Bass Clarinet (B♭)

Harp I

Harp II

Morgan

Violoncello

Electric Bass

(SND)

pp

pizz

pp non-cresc.

Hand-copied by Bill Wrebel

(cont.)

Harps are soli in these two bars playing strange quarter note intervals. Harp I (bass clef) plays small octave B up to Line 1 D quarter notes down to small octave Eb down to C quarter notes. Harp II plays *pp* on small octave Bb down to Gb quarter notes (then marked as a treble clef) Line 2 Gb up to Bb quarter notes. So Bb/B to Gb/D to Eb/Gb to small octave C/ Line 1 Bb. Repeat next bar.

Bars 3-4 = C half-dim 7<sup>th</sup>.

The solo electric bass plucks *pizz pp* descending quarter notes starting Line 2 C-Bb-Gb-Eb down to (Bar 4) middle C-Bb-Gb-Eb.

Bars 5-6 = N/A.

The harps repeat Bars 1-2. However, the muted viola d'a plays Great octave B whole note legato to (Bar 6) small octave C dotted half note decrescendo (following by a quarter rest).

Bars 7-8 = C half-dim 7<sup>th</sup>.

The electric bass repeats Bar 3 (repeat next bar). The viola plays small octave D whole note legato to (Bar 8) Eb dotted half note (followed by a quarter rest).



Bars 9-10 = N/A. :30.

The harps repeat Bars 1-2. The Moog enters the cue playing *pp non cresc* Great octave Bb whole note legato to (Bar 10) B whole note.

Bars 11-12 = N/A.

The electric bass repeats Bars 3-4. The Moon continue the legato whole notes on small octave C whole note to (Bar 12) Eb whole note.

Bars 13-14 = N/A. :45.

The bass clarinets are soli playing odd intervals in contrary motion quarter notes. So bass clarinet I plays *pp* > rising quarter notes B to Line 1 C up to Gb to Bb, while bass clarinet II plays descending quarter notes small octave Bb-Gb-b-D. Repeat next bar.

Bars 15-16 = C half-dim 7<sup>th</sup>.

Harps are soli playing descending quarter notes on different octave registers. So harp I plays *pp* starting Line 1 C-Bb-Gb-Eb, while harp II plays starting small octave C-Bb-Gb-Eb.

Bar 17 = Gb aug 2<sup>nd</sup> inv (D/Gb/Bb).

Clarinets are soli playing *pp* > small octave D/Gb/Bb [written E/Ab/C] whole notes held fermata.

End of cue.

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{Empty Milk Bottles} R7/pt 2. C time, bottom of page 29, 8 bars, :32. On the cue is labeled “Someone’s Thirsty.”

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

Muted trumpets I-II-III play *f* > B/D/F# (Line 2 D/F#) dotted half notes (followed by a quarter rest). After a quarter rest, *sord* trumpets IV-V-VI play *f* > Line 1 D/F/A [written E/F/B] dotted half notes.

Bar 2 = B min to D min.

Pos I-II-III (“k” tenor clef) in cup mutes play *mf* > B/D/F# (Line 1 F-sharp) dotted half notes. After a quarter rest, *altri* Pos play small octave D/F/A dotted half notes.

Bars 3-4 = C half-dim 7th (C/Eb/Gb/Bb) and F maj (F/A/C).

The snare drum and tambourine are whole note trem (incidentally, the tamborine “rattling” seems to equate to a baby’s rattle for Herrmann!). The organ set in mutation stops play small octave Eb/Gb/Bb whole notes tied to next bar. After a quarter rest, the top staff plays Line 1 F/A/C (c’’) dotted half notes tied to whole notes next bar. After a half rest, the electric bass plucks *pizz* Line 2 C to Line 1 Bb quarter notes (repeat next bar).

Bars 5-6 = ???.

The *sords* horns play *pp* an ambiguous tonality. Horns I-II play Line 1 Gb/BB [written Line 2 Db/F] whole notes tied to whole notes next bar, while horns III-IV play Bb/D [written F/A] whole notes, horns V-VI play small octave Gb/Bb, and horns VII-VIII play F/G whole notes. After a half rest, the electric bass plucks middle C to Bb quarter notes (repeated next bar).

Bars 7-8 = C half-dim 7th and F maj.

Organ top staff plays Line 1 F/A/C (c’’) whole notes tied to next bar. After a quarter rest, the bottom staff plays small octave Eb/Gb/Bb/C (c’) dotted half notes tied to whole notes next bar. After a half rest, the

bass plucks small octave C to Great octave Bb quarter notes. After a quarter rest in end Bar 8, these two notes are repeated, followed by a quarter rest held fermata.

End of cue.

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{Chris's Room} R7/3. Cue XXII. C time, pages 30-31, 23 bars, 1:25.

Bars 1-2 = C half-dim 7<sup>th</sup> and E/F/A/B.

While the electric bass plucks pizzicato descending quarter notes starting Line 2 C-Bb-Gb-Eb (melodic harmony C half-dim 7<sup>th</sup>), the *sords* horns play familiar tones. From bottom to top they play small octave Eb/Gb/Bb/middle C/E/F/A/B whole notes *pp* tied to whole notes next bar.

Bars 3-4 = E min (E/G/B) and F maj (F/A/C).

Trumpets I-II-III in cup mutes play *pp* Line 1 E/G/B whole notes tied to next bar, while altri trumpets (bottom staff) play small octave F/A/C (c') notes. The viola d'a plays *pp* < > small octave C to Db quarter notes to C half note to (Bar 4) D to C half notes (also crescendo-decrescendo).

Bars 5-6 = Repeat Bars 1-2 (horns).

However, harps enter the cue playing descending quarter notes starting Line 1 C (harp I) and small octave C (harp II) to Bb-Gb-Eb (repeated next bar).

Bars 7-8 = Eb maj (Eb/Gb/Bb) and F maj (F/A/C).

Pos I-II-III ("k" tenor clef) in cup mutes play Line 1 Eb/Gb/BB whole notes tied to next bar, while altri Pos (bass clef in cup mutes) play *pp* on F/A/C (middle C) whole notes. The Moog (*web sound*) plays *pp* < small octave C to Db quarter notes to C half note to (Bar 8) D to C half notes decrescendo.

Bars 9-10 = F maj and Eb min.

Top staff trumpets play *pp* F/A/C (c'') whole notes tied to whole notes next bar, while bottom staff trumpets play Line 1 Eb/Gb/Bb whole notes. In effect these are cluster tones since they are aligned in the same register as Eb/F/Gb/A/Bb/C. After a quarter rest, the electric bass plucks Line 2 C to Line 1 Bb back to C quarter notes (repeat next bar).



Bars 11-12 = ???.

Horns I thru VI play Gb/Bb/middle C/D/Gb/BB whole notes tied to next bar. The viola plays small octave D to Eb quarter notes to D half note to (Bar 12) E to D half notes.

Bars 13-14 = Eb min and F maj.

Top staff Pos play F/A/C (c') whole notes tied to next bar, while bottom staff Pos play small octave Eb/Gb/Bb notes. After a quarter rest, the harps play small octave and Line 1 C to Bb to C quarter notes (repeated next bar).

Bars 15-16 = Repeat Bars 11-12 (horns).

This time the Moog plays D to Eb small octave quarter notes to D half note to (Bar 16) E to D half notes. End of page 30.

Bars 17-18 = Eb min and F maj. Also C half-dim 7<sup>th</sup>.

Pos repeat Bars 7-8. The harps are contrary motion quarter note motion. So harp I plays *pp* ascending quarter notes Line 1 C-Eb-Gb-Bb, while harp II plays descending notes starting Line 1 C-Bb-Gb-Eb. Repeat next bar.

Bars 19-20 = C half-dim 7<sup>th</sup> and E/F/A/B. Repeat Bars 1-2 exactly.

Bars 21-23 = Eb min and F maj.

Trumpets I-II-III play Line 1 Eb/Gb/Bb whole notes tied to next bar. The viola plays small octave C to Db quarter notes to C half note. In Bar 22, Pos top staff play small octave Eb/Gb/Bb whole notes tied to whole notes next bar (held fermata), while Pos IV-V-VI play A/C/F (f) notes. The viola concludes on D to C legato half notes. In end Bar 23, the Moog (web sound) plays small octave D half note legato to C half note decrescendo and held fermata.

End of cue.

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{Empty Fridge} R7/4. C time, top of page 32, 4 bars, 16 seconds.

Bar 1 = E min to Eb min to D min, then D min to Db min (Db/Fb/Ab) to C min (C/Eb/G). Instrumentation: Woodwinds only.

[end session 6:30 pm]

[resume Monday, Feb 24 at 8:35 am]

Clarinets play *sff* small octave E/B/B [written F#/A/C#] to Eb/Gb/Bb [written F/Ab/C] 32<sup>nd</sup> notes to D/F/A dotted 8ths tied to half notes decrescendo (followed by a quarter rest). After a quarter rest, bass clarinets play *sff* small octave F/A to Fb/Ab 32<sup>nd</sup> notes to Eb/G dotted 8ths tied to half notes decrescendo, while the C.B. clarinet plays Line 1 [but sounding two octaves lower] D-Db 32<sup>nd</sup> notes to C dotted 8<sup>th</sup> tied to half note.

Bar 2 = Eb min to D min to Eb min to C min.

Clarinets play *f* > Eb/Gb/Bb quarter notes legato to D/F/A half notes (followed by a quarter rest). After a quarter rest, bass clarinets play Gb/Bb quarter notes legato to Eb/G half notes decrescendo. After a quarter rest, C.B. clarinet plays Line 1 Eb quarter note legato to C half note.

Bar 3 = Bb min (Bb/Db/F) to C maj (C/E/G) to Eb min (Eb/Gb/Bb).

Bass clarinets play *p* > F/Db whole notes, while the C.B. clarinet plays small octave Bb [written middle C] whole note. After a quarter rest, clarinets play E/G/C (C major 1<sup>st</sup> inversion) quarter notes legato to Eb/Gb/Bb half notes tied to whole notes in Bar 4 decrescendo and held fermata.

Bar 4 = Eb min.

As given immediately above.

End of cue.

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{The Crib} R7/pt 5. Cue XXIV.C time, 27 bars, 2:10. I believe the cue starts when Frank asks, “Lenore?” On the written cue is “Father Stalks Baby.” [Note: The first bar has nothing but whole rest marks. I am not sure what was intended for it—perhaps a special sound or electronic effect? At any rate, it does not matter since the first 18 bars were deleted from the film or the first 1:29 of the cue]

Bar 1 = N/A. Rest marks.

Bar 2 = C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

Clarinets play *pp* < small octave Eb/Gb/Bb whole notes legato to notes next bar (as I will shortly delineate), while bass clarinets play F#/C, and C.B. clarinet on middle C. The F#/C tritone interval is again played by the bass clarinets.

Bar 3 = ??? Bb/F/Bb/D/E/G#

Clarinets play small octave D/E/G# whole notes decrescendo while bass clarinets play F/Bb, and C.B. clarinet on Bb.

Bars 4-5 = C half-dim 7<sup>th</sup>.

Bar 2 is repeated and tied to same whole notes in Bar 5. In Bar 4, harp I (bass clef) plays *pp* ascending 8<sup>th</sup> notes small octave C-Eb-Gb-Bb (crossbeam connected), repeated same bar. Harp II plays contrary motion. So we find small octave C down to Great octave Bb-Gb-Eb 8<sup>th</sup> notes (repeat figure same bar). In Bar 5, the solo electric bass plucks *pizz* descending quarter notes Line 2 C to Line 1 Bb-Gb-Eb.

Bars 6-8 = A min (A/C/E) to Eb min (Eb/Gb/Bb).

Trumpets I-II-III in cup mutes play *pp* A/C/E (e'') whole notes tied to whole notes next two bars. After a half rest, altri trumpets (also in cup mutes) play Line 1 Eb/Gb/Bb half notes tied to whole notes next two bars. In Bar 7, harp I (treble clef) plays ascending 8<sup>th</sup> notes A-B-C-E (e''), this figure repeated same bar. Harp II plays contrary motion starting Line 1 E-C#-Bb-Gb (crossbeam connected), repeated same bar. In Bar 8, the bass plucks the same descending quarter notes as in Bar 5 (in effect, in terms loosely of melodic harmony, the C half-dim 7<sup>th</sup>).

Bars 9-10 = C half-dim 7<sup>th</sup> and Eb minMaj 7<sup>th</sup> (Eb/Gb/Bb/D).

Horns I thru IV play *pp* Line 1 C/Eb/Gb/Bb whole notes tied to next bar (crescendo in Bar 10), while altri horns play Eb/Gb/Bb/D (d'). The bass in Bar 9 plays descending quarter notes starting middle C down to small octave Bb-Gb-Eb. In Bar 10, play contrary motion 8<sup>th</sup> note figures (see Bar 4).

Bars 11-12 = C maj 7<sup>th</sup> (C/E/G/B) and ??? (Bb/E/G/B).

Horns I thru IV play Bb/E/G/B whole notes decrescendo and tied to whole notes next bar *pp* > while horns V thru VIII play E/G/B/C (C maj 7<sup>th</sup> 1<sup>st</sup> inv). The Moog (*web sound*) plays *pp* < Great octave B to Bb half notes to (Bar 12) B to BB half notes decrescendo (all notes played under the legato slur/curve line).

Bars 13-15 = C half-dim 7<sup>th</sup>.

After a half rest (general pause for all instruments), Pos I-II-III play *pp* small octave Eb/Gb/Bb half notes tied to whole notes next bar and tied to half notes in Bar 15 (followed by a half rest) while altri Pos play Great octave Gb/Bb/small octave C notes. After that initial half rest, the Moog plays *pp* < Great octave Gb half note legato to (Bar 14) F half note

decrecendo, and then Gb half note crescendo to (Bar 15) F half note to E half note tied to half note decrescendo in Bar 16 (followed by a half rest). After a half rest in Bar 15, tubas play Great octave and small octave E half note tied to whole notes in Bar 16 (end of page 32).

Bars 16-18 = G min (G/Bb/D) to E min (E/G/B).

Pos IV-V-VI play G/Bb/D (d') whole notes tied to whole notes next bar and tied to half notes in Bar 18 (followed by a half rest). After a half rest, Pos I-II-III (tenor clef) play Line 1 E/G/B half notes tied to whole notes next bar and to half notes in Bar 18. After a half rest in Bar 17, harp I plays ascending 8<sup>th</sup> notes starting Line 1 A-B-C-E (repeated figure next bar and then followed by a half rest) while harp II plays descending 8ths starting Line 1 E-C#-Bb-Gb.

Bar 19 = N/A. [actual start of this cue]

The snare drum is trill and tambourine is trem on whole notes *pp poco a poco cresc* thru Bar 26.. The Moog is trill on Great octave Bb whole notes thru Bar 26. The bottom staff of the organ plays Great octave BB whole notes thru Bar 26 (and tied to quarter note in Bar 27, as the above instruments). After a half rest, the middle staff plays Great octave F half note tied to whole notes thru Bar 26.

Bar 20 = Bb maj (Bb/D/F).

Another Bb whole note is played (on the middle staff). After a half rest, small octave D half note is played on the top staff tied to whole notes.

Bar 21 = ???. E/G#/Bb/D/F.

Add the E and the G# notes to the organ mix! Combined we again find the familiar E/G#/Bb/D/F tonality (in effect the E Dom 7 b5 b 9).

Bars 22-27 = ???.

*Sords* horns I thru IV play G#/Bb/D/E whole notes tied thru Bar 26, while open and stopped horns V thru VIII play the same G#/Bb/D/E whole notes. The C.B. clarinet plays small octave Bb whole note tied thru Bar 26. After a half rest, bass clarinets play F/Bb half notes tied to whole notes.

In Bar 23, open Pos join the chaotic mix on D/E/G# small octave whole notes tied to Bar 26. After a half rest, open trumpets IV-V-VI play Line 1 Eb/Gb/BB half notes tied to whole notes. In Bar 24, muted Pos IV-

V-VI with cup mutes play small octave E/G#/BB whole notes tied thru Bar 26 (and to quarter notes in Bar 27). Tubas play Contra-octave BB and Great octave F notes. Trumpets I-II-III in cup mutes play Line 2 D-F#-G# whole notes. Clarinets here play small octave D/E/F# whole notes. In Bar 27 the harps play the quarter notes F#/A#/C#/E/F#/G#/C#/E (harp II) and Line 1 F/A/C/E/Line 2 F/A/C/E (harp I), let vibrate, followed by rests.

End of cue.

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{Shut Door} M7/pt 6. Cue XXV. C time, page 34, 8 bars, :40.  
Scene: The baby's room. Instrumentation: Bass clarinet I, C.B. clarinet, 2 harps, Moog, and viola d'a.

Bars 1- 8 = N/A.

Bass clarinet I and C.B. clarinet plays *pp* < small octave F# to G# quarter notes up to Line 1 D half note legato to (Bar 2) middle C whole note decrescendo. In Bar 3, harp I plays *pp* ascending 8<sup>th</sup> notes Line 1 D-F#-G#-A# (crossbeam connected), repeated same bar and repeated next three bars. After a half rest, harp II starts to play ascending 8<sup>th</sup> notes small octave E-G-B-D (d') to two such figures next bar and also Bars 5-6. In effect this is the E min 7<sup>th</sup> (E/G/B/D) for harp II. In terms of intervals when harp II aligns with harp I, we have E/D [m7] to G/F# [m7] to B/G# [M6] to D/A# [A5].

In Bar 4, the muted viola plays "3" triplet value Line 1 F# half note to triplet value G 8<sup>th</sup> *p* < (followed by an 8<sup>th</sup> rest). Repeat same bar. In Bar 5, Bb half note legato to G 8<sup>th</sup> pattern. In Bar 6, it settles on Line 1 F# whole note decrescendo. Also in Bar 6, after a quarter rest, the Moog plays *pp* < > small octave G# to A# quarter notes to middle C quarter note tied to whole note next bar.

In Bar 7 (:30), harp plays solo temporarily on rising 8<sup>th</sup> notes E-G-B-D (d') followed by a half rest. However, after a half rest, harp I takes over on Line 1 D-F#-G#-A# 8ths. After a quarter rest, the bass clarinet and C.B. clarinet plays small octave G# to A# up to Line 1 D quarter notes crescendo to (end Bar 8) middle C whole note decrescendo and held fermata).

End of cue.

\*\*\*\*\*



{Father's Search} R8/pt 1. Cue XXVI. 3/4 time, pages 35-39, 46 bars, 2:39.

Reel 8m1

XXVI

B. Hermann

(Stopped) +++ open (Stopped) +++

3 + #

II II

Horns

II II

III III

Tuba

I

II

(1) (2) (3) (4)

[Hand-copied by Bill Wrethol]

<https://youtu.be/8smaDa1SYSw> [Father's Search]

Bars 1-2 = G min (G/Bb/D) to B min (B/D/F#).

Horns play *ff* > the G minor dotted 8<sup>th</sup> tonality to same G min 16<sup>th</sup> up to B/D/F# half notes. This is repeated in Bar 2 as stopped notes (+ over the notes) forte decrescendo. Specifically, horns II-I play Bb/D (d') dotted 8ths to 16ths (crossbeam connected) [written Line 1 F/A] up to D/F# [written A/C#] half notes decrescendo. Horns IV-III play small octave G/Bb [written Line 1 D/F] notes as given up to B/D [written F#/A] half notes. Horns VI-V play as horns II-I. Horns VIII-VII play as horns IV-III.

After a quarter rest, tubas play forte Contra-octave and Great octave B quarter note legato to Bb quarter note decrescendo. After a quarter rest in Bar 2, they play A to Ab quarter notes.

Bars 3-4 = Eb min (Eb/Gb/Bb) to F# min (F#/A/C#).

Open (but not stopped) horns play the Eb minor dotted 8<sup>th</sup> tonality to Eb min 16<sup>th</sup> up to F#/A/C# half notes *f* > (repeated next bar as stopped notes *mf* >). After a quarter rest, tubas play Ab legato to Gb quarter notes. After a quarter rest in Bar 4, they play Gb to F quarter notes.

Bars 5-7 = C half-dim 7<sup>th</sup> (etc).

Woodwinds are soli in these bars. The bass clarinets and C.B. clarinet play *f* > middle C [written D] half notes to B [written middle C#] quarter notes legato to (Bar 6\_ Bb [written C] dotted half notes, and then Line 1 D quarter note *p* < tied to quarter note in Bar 7 to middle C half notes decrescendo. After a quarter rest in Bar 5, clarinets play *f* > small octave Eb/Gb/Bb half notes tied to dotted half notes next bar (silent Bar 7).

Bars 8-12 = N/A. C time.

Clarinets return soli in Bar 8 to play *mf* > D/Gb/Ab whole notes. In effect it *sounds* like a D maj b 5<sup>th</sup> (D/F#/Ab) but with the enharmonic Gb (instead of F#) written in.



(cont) XXV Bernard Henmann

(5) (6) (7) (8)

[Hand-copied by Bill Wrebel]

(cont) XXVI Rall.

(9) (10) (11) (12)

In Bar 9 (back to 3/4 time), the muted horns are soli thru Bar 12. *Sord* horns I-II play  $p < Bb/D (d')$  [written Line 1 F/A] quarter notes legato to C/E [written G/B] quarter notes back to Bb/D quarter notes tied to half notes next bar decrescendo (followed by a quarter rest). After a quarter rest in Bar 9, horns V-VI play  $p > C/E$  quarter notes to Bb/D quarter notes tied to quarter notes next bar (followed by a half rest). In Bar 10, horns III-IV play

*p* < > Line 1 Gb/Bb quarter notes to G/B quarter notes back to Gb/Bb quarter notes tied to half notes in Bar 11 decrescendo (followed by a quarter rest). After a quarter rest, horns VII-VIII play G/B quarter notes to Gb/Bb quarter notes tied to quarter notes next bar (followed by a half rest). In Bars 11-12, horns I-II repeat Bars 9-10. In Bar 12, horns III-IV play Gb/Bb quarter notes to F/A back to Gb/Bb.. In Bars 11-12, horns V-VI repeat Bars 10-11. In Bar 12, horns VII-VIII play Gb/Bb quarter notes to F/A quarter notes (quarter rest).

Handwritten musical score for Bars 13-15. The score is for five instruments: Harp I, Harp II, Large Susp Cymbal, Tambourine, and Moog. The tempo is marked 'adagio' and the dynamics are 'ppp'. The score shows a sequence of notes and rests for each instrument. At the bottom, there is a red handwritten note: '[Hand-repiped to Bill Wrethol]'.

Bars 13-15 = N/A.

The harps/large susp cymbal/tamb/Moog are soli in these bars. Harp I plays small octave G acciaccatura (grace note) up to Line 1 G half note (L.V) and then small octave Gb grace note up to Line 1 Gb half note down to (Bar 14) small octave F grace note up to Line 1 F half note down to Gb grace up to Line 1 Gb half note to (Bar 15, start of page 36) G to Gb in that pattern. Back in Bar 13, harp II plays these patterns in contrary motion. SO Line 1 G acciaccatura down to small octave G half note (etc). The susp cymbal and tambourine are trem *ppp* thru Bar 15. After a quarter rest, the Moog plays *p* < small octave C half note to Db quarter note tied to quarter note next bar to D half note to Db quarter note tied to next bar to C half note decrescendo (followed by a quarter rest).



Handwritten musical score for a brass band, measures 16-21. The score is for measures 16 through 21, with a "Rall" marking at the top right. The instruments listed on the left are: 1, II (C.V.S. (B3)), III, (2) Horns (B3), C.B. Clarinet (B3), 1, 2, 3, 4 (Hns), 5, 6, 7, 8 (Hns), 1, 2, 3 (TPTs (B3)), 4, 5, 6 (TPTs (B3)), (6) Pos, (2) Tuba, and (2) Tuba. The score includes various musical notations such as notes, rests, and dynamic markings like "sf" and "f". A red note at the bottom of the page reads "Hand-copied by Bill Wachel".

Bar 16 = N/A. *Vivo(rall)*.

Stopped horns I thru IV play *sf* > B/D/Gb/Bb whole notes. After a quarter rest, muted horns V thru VIII play *f* > small octave F/A quarter notes legato to Gb/Bb to G/B quarter notes.

Bars 17-18 = G min (G/Bb/D). 1:03. Back to  $\frac{3}{4}$  time.

Trumpets and trombones are prominent playing staccato 16<sup>th</sup> notes fortissimo. Open trumpets play three staccato G/Bb/D (d') 16ths (connected by two crossbeams) followed by a 16<sup>th</sup> and two quarter rest marks. *Sords* Pos I-II-III play G/Bb/D (d') staccato 16ths as well, and *open* Pos IV-V-VI play the same. After a quarter rest, tubas play Great and small octave Eb dotted quarter notes legato to D 8ths *p* < *sff*. Bass clarinets and C.B. clarinet play similarly (but Line 1 register). Clarinets play G/Bb/D (d') to same G/Bb/D 16ths tied to 8ths and tied to dotted quarter notes (followed by an 8<sup>th</sup> rest). In Bar 18, the trumpets/Pos/clarinets repeat the previous bar.



After a quarter rest, tubas/bass clarinets/C.B. clarinet play C# dotted quarter note to D 8<sup>th</sup>.

Bars 19-20 = ???.

Following the same pattern, trumpets/Pos play G/A/C staccato 16ths. After a quarter rest, tubas (etc) play Eb dotted quarter notes to D 8ths. In Bar 20, after a quarter rest, they play C dotted quarter notes to D 8ths.

Bar 21 = Bar 17.

However tubas (etc) play, after a quarter rest, Db to Eb quarter notes.

Bars 22-25 = N/A.

The horns return to play the dyad patterns given in Bars 9-12 (with some slight tone changes).

Bars 26-27 = N/A. *Largo* in C time. 1:26.

Bass clarinets play *pp* F/Bb small octave whole notes tied to next bar, while C.B. clarinet plays small octave Bb [written middle C] whole notes. The Moog (web sound) plays *p triste* rising quarter notes small octave C-Db-Eb-F (repeated next bar). The muted viola d'a plays *p espr e triste* the same small octave legato quarter notes.



This time the Pos are silent but the bass clarinets play *p* < > Bb/Db whole notes tied thru Bar 35. The C.B. clarinet plays Line 1 Eb whole notes. Horns I-II play *p* < > small octave Eb/G quarter notes up to Bb/Db half notes to G/BB quarter notes up to (Bar 33) Db/F half notes (etc). After a half rest, horns III-IV join in on Eb/G quarter notes up to Bb/Db quarter notes tied to next bar (etc). After a half and quarter rest, horns V-VI play Eb/G quarter notes to (Bar 33)Bb/Db half notes (etc).

Bar 36 = ???.

More tonal ambiguity here. Horns I-II play Line 1 F/G [written Line 2 C/D] whole notes *pp* < > and held fermata. After a quarter rest, horns III-IV play Db/F dotted half notes held fermata. After a half rest, horns V-VI play Bb/Db half notes *p* > and held fermata. After a half and quarter rest, horns VII-VIII play Gb/Bb quarter notes held fermata.

Bars 37-38 = Bb maj (Bb/D/F) to B maj (B/D#/F#) [written enharmonically B/Eb/F#] 2:00

Open Pos I-II-III play *sfp* < *sff* small octave C/F#/G# dotted half notes to (I believe) Eb/F/A 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar. Open Pos IV-V-VI play *sf* F/Bb/D (d) rinforzando 8ths (followed by an 8<sup>th</sup> rest) to another such rinforzando 8<sup>th</sup> triad (followed by an 8<sup>th</sup> and quarter rest) to F#/B/Eb rinforzando 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar. Tubas play Bb/F (F) rinforzando 8ths in the same pattern to B/F# 8ths (followed by an 8<sup>th</sup> rest). Repeat next bar.

Bars 39-41 = N/A.

Repeat Bars 26-27. In Bar 41, the viola plays small octave C to Db quarter notes to Eb half note. The bass clarinets play F/Bb whole notes, and C.B. clarinet plays Bb whole note.

Bar 42 = N/A.

G. P. is marked here (General Pause).2:24 thru 2:29.End of page 38.

Bars 43-45 = C half-dim 7<sup>th</sup> and D maj (D/F#/A), etc.

The cue erupts into a fortissimo and sforzando tutti performance. The bass clarinets play F#/C (c') whole notes *ff* tied thru Bar 46 (held fermata in Bar 46). The C.B. clarinets plays F# whole notes. The snare drum and tambourine are trem half notes *pp* < *sff* to rinforzando 8ths (followed by rests). This is in Bar 43 only. After a half rest, horns I thru IV

play *fff* ascending 32<sup>nd</sup> notes (in effect grace notes) Eb-Gb-Bb-C to Eb-Gb-Bb while altri horns play descending notes . Then they play stopped half notes *fff* Eb/Gb/Bb/C tied to whole notes thru Bar 45 (silent in end Bar 46).

After a half rest in Bar 43, clarinets play Line 2 F#/A/D (d''') half notes tied to whole notes next bar and to half notes in Bar 45 down too Line 1 F#/A/D half notes down to (end Bar 46) small octave F#/A/D whole notes held fermata. After a half rest in Bar 43, muted trumpets I-II-III and open trumpets IV-V-VI play Line 2 D/F#/A half notes tied to whole notes next bar and to half notes in Bar 45 (followed by rests). Open Pos play Gb/A/D notes in that pattern (Gb enharmonic for F#). However, on the half notes in Bar 45, the Pos play descending glissandi (followed by a half rest). Tubas play Contra-octave F# and Great octave C notes (tied to quarter notes in Bar 45). Harps are in the key signature of 6 flats playing rising gliss (Bar 44) to falling gliss (Bar 45) for harp I, and contrary motion for harp II. So Sub-contra octave Bb up to Line 3 Bb, etc. The Moog is *white key gliss* from Line 3 D *fff* down to (Bar 45) Great octave D back up to Line 3 D. Silent in end Bar 46. The electric bass plays *ff* descending quarter notes pizzicato middle C to small octave Bb-Gb-Eb (repeated next bar). After a half rest, the organ top staff plays Line 2 D/F#/A/D (d''') half notes tied to whole notes next two bars. The middle staff Full Organ plays Line 1 D/Eb/Gb/Bb notes. The bottom staff plays Great octave C/F# half notes tied to whole notes thru Bar 46 (held fermata).

Bar 46 = D Dom 7<sup>th</sup> (D/F#/A/C).

Clarinets play F#/A/D (d') whole notes decrescendo and held fermata. Bass clarinets play F#/C notes, and C.B. clarinet plays F#. The bottom staff of the F.O. plays, as given, C/F# whole notes.

End of cue.

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{“Charley’s Dead”} R8/pt 2. Cue XXVII. C time, pages 40-41, 19 bars, 1:21.

Bars 1-2 = Eb min (Eb/Gb/Bb) to D min (D/F/A).

*Sords* horns I thru IV play *f* > small octave Gb/Bb [written Line 1 Db/F] half notes legato to F/A [written C/E] half notes. In Bar 2, *open* horns V thru VIII play the same notes but in stopped fashion (+ sign above the notes). After a quarter rest in Bar 1, bass clarinets play Bb/Eb [written



middle C/F] half notes to A/D [written B/E] quarter notes tied to quarter notes next bar back to Bb/Eb half notes to (once again) A/D quarter notes tied to next bar) and continue this pattern thru Bar 5.

Handwritten musical score for "40' CHARLEY DEAD!" by R. B. P. T. 2. The score is written on multiple staves for various instruments including woodwinds, brass, and percussion. It includes dynamic markings like "f" and "p", and a tempo change to "Piu Mosso" at measure 24. The notation is dense with many notes and rests, and some parts are circled or bracketed.

Bars 3-4 = ???.

Muted horns I thru IV return in Bar 3 to play Ab/C to G/B half notes, followed next bar by stopped open horns V thru VIII.

Bar 5 = Bar 1.

Bars 6-7 = ??? :24 *Piu Mosso*.

All woodwinds play  $f < >$  small octave Ab to A quarter notes legato to Bb half note. Repeat next bar. *Sord* (hard mutes) trumpets I-II-III play  $f <$  an ostinato rhythmic pattern of B/D/E (e') [written middle C#/D/F#] 8ths to quarter notes to quarter notes to stand alone 8<sup>th</sup> and to two more 8<sup>th</sup> triads (connected by a crossbeam).. Repeat next bar. Trumpets IV-V-VI with cup mutes play the same notes and pattern.

Bars 8-9 = ??? to A Dom 7<sup>th</sup> (A/C#/E/G).

Following the same pattern, woodwinds play B to C quarter notes legato to C# half notes (repeat next bar). Trumpets play their rhythmic pattern on E/G/A notes.

Bars 10-11 = Eb min (Eb/Gb/Bb).

Woodwinds play C to B quarter notes to Bb half note. Trumpets play the rhythmic pattern on Eb/Gb/Bb notes.

Bars 12-13 = Eb min. *Lento*. :45.

Open Pos I-II-III and *sords* Pos IV-V-VI both play small octave Eb/Gb/Bb dotted half notes crescendo and legato to E/Ab/Bb quarter notes. Open tubas play Great octave and small octave C quarter notes legato down to B quarter notes to Ab half notes *mf* >. After a half rest, both harps sound *sff* Contra-octave and Great octave Bb half notes let vibrate. The snare drum and tambourine are rolled/trem on dotted half notes *pp* < to 8ths (followed by an 8<sup>th</sup> rest).

In Bar 13, the clarinets now play the Pos notes and pattern, while the bass clarinets and C.B. clarinet plays the tuba notes and pattern. After a half rest, the Moog plays *mf* < > Great octave Bb half note. After a half rest, the electric bass plucks pizzicato Great octave Bb quarter note *mf* let vibrate (followed by a quarter rest).

Bars 14-15 = E min (E/G/B).

Pos play E/G/B dotted half notes legato to F/A/B quarter notes. Tubas play C# to C quarter notes to B half notes. The S.D. and tamb play as given. After a half rest, the harps play B half notes let vibrate. In Bar 15, the other instruments take over as given earlier in Bar 13.

Bars 16-17 = Eb min.

Pos play Eb minor whole notes *pp* < tied to next bar decrescendo. Tubas play Bb to B quarter notes to C half notes (repeat next bar). The Batt is trem whole notes for these two bars. After a half rest, harps play Great and small octave C half notes (silent in Bar 17). After a half rest in Bar 17, the Moog plays small octave C half note < >. The bass plucks the C quarter note on the third beat.

Bars 18-19 = N/A.

The bass clarinets and C.B. clarinet plays small octave Ab half note down to E half note tied to E whole note in end Bar 19 held fermata and



decrecendo. After a half rest, the batt is trem half notes *pp* < to 8ths in Bar 19 (followed by rests).

End of cue.

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{Morning Babyhunt} R8/pt 3. Cue XXVIII. C time, pages 42-43, 24 bars, 1:07. On the cue is written "The Big Search." Scene: Cops do a manhunt (eh, babyhunt) for the little critter!

The image shows a handwritten musical score on a single page. At the top, it is titled "R8 pt 3 'THE BIG SEARCH'". Below the title, there are several staves. The first staff is labeled "42" and "clm". The second staff is labeled "A. C. C.". The third staff is labeled "C. A. C.". The fourth staff is labeled "1. 2" and "3. 4". The fifth staff is labeled "C. O. R.". The sixth staff is labeled "16." and "7. 8". The score includes various musical notations such as notes, rests, and dynamic markings like *sfp* and *pp*. There are also some handwritten annotations like "open" and "tr".

Bars 1-2 = N/A.

*Sords* horns I-II play *sfp* small octave B/D (d') [written Line 1 F#/A] 16ths up to Gb/Bb dotted 8ths tied to dotted half note and tied to whole notes next two bars. After a quarter rest, muted horns III-IV play

Great octave B/small octave D 16ths up to small octave Gb/Bb dotted 8ths tied to half notes and tied to whole notes next two bars. In Bar 2, open horns V-VI play Line 1 C/E 16ths up to D/F# dotted 8ths tied to dotted half notes and to whole notes next bar. After a quarter rest, open horns VII-VIII play same Line 1 C/E 16ths up to D/F# dotted 8ths tied to half notes and tied to whole notes next bar.

Bar 3 = C half-dim 7<sup>th</sup>.

The electric bass plucks *pizz pp* descending quarter notes starting Line 2 C-Bb-Gb-Eb crescendo. The snare drum and tambourine are trem whole notes for two bars *pp* < >.

Bar 4 = C half-dim 7<sup>th</sup> and C minMaj 7<sup>th</sup> (C/Eb/G/B).

Horns play G/C/B/C/Eb/G/B (b') whole notes decrescendo, except horns I-II on Line 1 G/B play dotted half notes followed by a quarter rest (due to its immediate performance next bar). The electric bass plays the previous bar but an octave lower.

Bars 5-7 = Bars 1-3.

Bars 8-9 = Repeat Bar 4.

The horns play their whole notes tied to whole notes next bar.

Bars 10-11 = C half-dim 7<sup>th</sup> and C maj 7 (C/E/G/B). *Piu Mosso*. :28.

The snare drum and tambourine are whole note trem for two bars. The electric bass plucks *p* Line 1 Bb-Gb-Eb-C to (Bar 11) small octave Bb-Gb-Eb-C. The top staff of the organ plays Line 2 C/E/G/B whole notes tied to next bar, while the middle staff plays Line 1 C/Eb/Gb/Bb.

Bars 12-13 = C half-dim 7<sup>th</sup> and C maj 7<sup>th</sup>.

The clarinets play *pp* < > small octave Eb/Gb/Bb whole notes tied to whole notes next bar. Bass clarinets play G/B whole notes tied to next bar, and C.B. clarinet plays middle C whole note tied to next bar. Harp I plays *p* < descending quarter notes Line 1 Bb-Gb-Eb-C to (Bar 13) small octave note, while harp II starts an octave lower. The organ repeats the previous two bars.

Bars 14-15 = Bars 9-10.

However, the electric bass plays what appears to be middle Cb to Bb to Cb to Bb quarter notes (repeated next bar).

Bars 16-17 = C half-dim 7<sup>th</sup> and C maj 7<sup>th</sup>.

Basically repeat Bars 12-13 except that harps start the quarter note descent an octave lower (small octave and Great octave Bb, etc). In Bar 17, the harps play Contra-octave and Great octave Bb-Gb-Eb quarter notes (followed by a quarter rest).

Bars 18-19 = C half-dim 7<sup>th</sup> and C maj 7<sup>th</sup>.

The organs again repeats the same whole note pattern. The electric bass plucks Line 1 Bb-Gb-Eb-C to (Bar 19) small octave descent of quarter notes. The S.D. and tamb. are trem.

Bars 20-21 = ???.

Muted horns I thru IV (and open and stopped altri horns) play *sf* > *p* Ab/D/B/C# whole notes tied to next bar. The Moog plays *p* < > small octave Bb quarter note legato to B dotted half note (repeat next bar).

Bars 22-23 = N/A.

Muted horns I thru IV play Line 1 Cb/Eb quarter notes legato to Db/F dotted half notes (repeat next bar). Open and stopped horns V-VI play small octave F whole notes < >. The Moog plays Ab to A half notes (repeated next bar).

Bar 24 = F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb).

The horns are soli. Muted and open and stopped horns all play F/Ab/Cb/Eb whole notes held fermata.

End of cue.

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{Underground Drains} R8/4. Cue XXIX. C time, page 44, 10 bars, :39. Titled on the cue (not Herrmann's handwriting) "More Searching."

<https://youtu.be/6Bgb8PNaJhs> [Underground Drains]

Bars 1-2 = C minMaj 7<sup>th</sup> (C/Eb/G/B).

Horns I thru IV play *sffp* < *ff* > Line 1 Gb/Bb grace notes to Gb/Bb half notes to G/B half notes. Horns V-VI play middle C/C grace notes to C/D half notes to C/Eb half notes. Horns VII-VIII play small octave Gb/Bb grace notes to half notes to G/B half notes. After a half rest, the snare drum and tambourine are trem half notes *ff* >.

In Bar 2, the Pos are soli. Pos I-II-III play  $p < f >$  small octave D/Gb/Bb half notes to Eb/G/B half notes. Pos IV-V-VI play Great octave Gb/Bb/small octave C half notes to G/B/C half notes.

Bar 3 = Bar 1.

Except that the horns are now *sords* and without the initial grace notes. Moreover, the chords are played  $p < >$ .

Bar 4 = C minMaj 7<sup>th</sup>.

XXIX Bernard Hermann

*Lento*  $\text{♩} = 62$

Handwritten musical score for Bar 4, showing staves for various instruments including Clars, Basses, C.B. Clars, Horns, Tpts, Pos, and Snare/Tamb. The score includes dynamic markings like *sf*, *ff*, *p*, and *f*, and articulation like accents and slurs. A red note at the bottom says "Hand-copied by Bill W. Rebel".

Woodwinds play Gb/Bb/C/D/Gb/Bb to G/B/C/Eb/G/B half notes  $sf < ff >$ .

Bar 5 = C minMaj 7<sup>th</sup>.

Muted trumpets I-II-III play  $p < f >$  D/Gb/Bb to Eb/G/B half notes. Trumpets IV-V-VI play small octave Gb/Bb/C (c') to G/B/C half notes. The snare drum and tamb are trem half notes  $pp >$ .

Bar 6 = Bar 1. Played *sff* >.

Bar 7 = Bar 2. Pos *f* >.

Bar 8 = Bar 4. Woodwinds *f* >.

Bar 9 = N/A.

Tubas play *mf* > Contra-octave and Great octave B half notes legato to Bb half notes. The Batt are whole note trem *pp* < >.

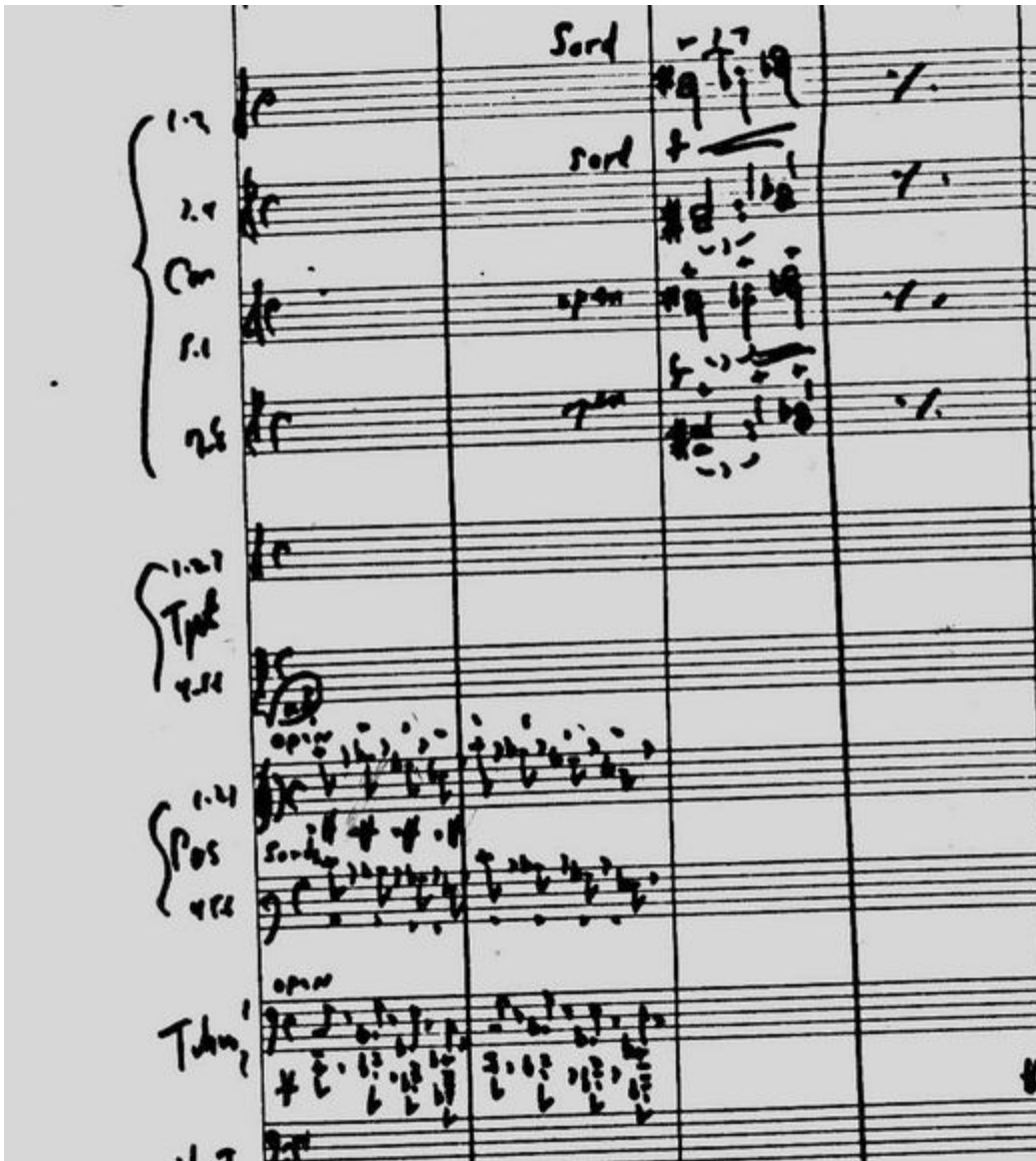
Bar 10 = N/A.

Bass clarinets and C.B. clarinet play *mf* > small octave B [written middle C#] whole note decrescendo and held fermata.

End of cue.

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{“Frank Waits”} R9/pt 1. Cue XXX. *Lento* in C time, page 45, 17 bars, :42.



Bars 1-2 = C half-dim 7<sup>th</sup>.

Three open and 3 muted Pos play *sff* each descending rinforzando 8<sup>th</sup> note. So we find middle C 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) to Gb 8<sup>th</sup> (8<sup>th</sup> rest) to Eb 8<sup>th</sup> (8<sup>th</sup> rest). Repeat next bar. Open tubas play *ff* the same notes and pattern starting Great and small octave C 8ths. The Moog plays forte small octave C whole note tied to next bar.

Bars 3-4 = G# half-dim 7<sup>th</sup> (G#/B/D/F#) to A half-dim 7<sup>th</sup> (A/C/Eb/G) to C half-dim 7<sup>th</sup> (C/Eb/Gb/Bb).

4 muted and 4 open and stopped horns play *f* < "3" triplet value G#/B/D/F# half notes to triplet value A/C/Eb/G quarter notes up to C/Eb/Gb/Bb



(normal duration) half notes. Repeat next bar. The snare drum and tambourine are trem half notes after an initial half rest.

Bars 5-6 = C half-dim 7<sup>th</sup>.

Pos and tubas return to now play Bb-Gb-Eb-C *sff* 8ths in the pattern given in Bars 1-2. The Moog plays small octave Bb whole note tied to next bar.

Bar 6 = Bar 3.

Also in Bar 6, muted horns I thru IV play the half-diminished 7<sup>th</sup> chords given in Bar 3.

Bars 7-8 = Bar 3.

As the top horns repeat the previous bar, open and stopped horns V thru VIII play the same chords *f* > (repeated in Bar 8). The Batt are whole note trem for two bars.

Bars 9-10 = C half-dim 7<sup>th</sup>.

Harps play descending quarter notes forte on small octave and Line 1 C-Bb-Gb-Eb to (Bar 10) octave lower descent. The Batt are whole note trem. The Moog plays middle C whole note *p* < > tied to next bar. The electric bass plays the descending quarter notes but starting Line 2 C.

Bars 11-12 = C half-dim 7<sup>th</sup> and Eb min (Eb/Gb/Bb) to F min (F/Ab/C) to Ab min (Ab/Cb/Eb).

Pos and tubas repeat Bars 1-2 but Pos are all muted playing the 8ths *sf* instead of *sff*, and tubas *mf* instead of fortissimo. Also, muted trumpets now join in playing the pattern of the horns. So “3” triplet value Line 1 Eb/Gb/Bb half notes to triplet value F/Ab/C 8ths to Ab/Cb/Eb half notes. Repeat next bar.

Bars 13-14 = Bars 3-4.

Horns repeat Bars 3-4. The Moog joins in playing *pp* < small octave C whole note tied to next bar. However, on that Bar 14 whole note there is a gliss line up to Line 1 C whole note forte decrescendo tied to whole note in Bar 16. The Batt are trem whole notes.

Bars 15-16 = C half-dim 7<sup>th</sup>.

Repeat Bars 9-10 (harps and electric bass descent of quarter notes).

Bar 17 = ???. C/Eb/Gb/Bb/F#.

Woodwinds are soli. Clarinets play small octave Eb/Gb/Bb whole notes forte and decrescendo (and held fermata). Bass clarinets play F#/C whole notes, and C.B. clarinet on middle C.

End of cue.

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{Flashing Red} R9/pt2. Cue XXXI. *Lento* in C time, top of page 46, 8 bars, nearly 40 seconds.

Bars 1-8 = N/A.

In Bar 1, the harps are fingered trem *pp*. Harp I is trem half notes between small octave G and F#/Ab, repeated same bar and repeated in Bar 2. Harp II plays small octave D to C#/Eb half notes. The snare drum and tambourine are whole note trem *pp*. In Bar 2, bass clarinets and C.B. clarinet play *pp* > small octave E to Eb quarter notes to D half note tied to half note next bar (followed by a half rest). After a half rest in Bar 2, the organ plays the fingered trem patterns exactly as the harps (repeated full Bar 3). Bar 4-6 repeat Bars 1-3. Bars 7-8 repeat Bars 2-3.

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{“Police Pick Up Lenore”} R9/pt 3. Cue XXXII. *Lento* in 5/4 time, 6 bars, :25. Instrumentation: muted horns only.

Bars 1-6 = ???.

More tonal ambiguity here or overlapping chord (shared notes). Horns I-II play *f* > Line 1 B-A-G tenuto quarter notes to F# half note to (Bar 2) A-G-F# quarter notes to E half note to (Bar 3) F#-E-D quarter notes to middle C# [written G#] half note to (Bar 4) rinforzando E legato to D quarter notes (repeat again) down to small octave F# quarter note tied to whole note next bar (followed by a quarter rest). Horns III-IV play middle C/E whole notes *f* > (followed by a quarter rest) to (Bar 2) D/E to (Bar 3) A#/C# to (Bar 4) A/B to (Bar 5) G/B rinforzando quarter notes legato to F#/Bb quarter notes (repeated same bar), followed by a quarter rest. Horns V-VI play small octave G/B whole notes (followed by a quarter rest) to (Bar 2) G/Bb to (Bar 3) E/G to (Bar 4) E/F. After two half rests in Bar 5, they play Gb/Bb quarter notes tied to whole notes held fermata in Bar 6. Horns VII-VIII play small octave F# [written middle C#] notes (quarter rest) to (Bar 2)

E to B to C in successive bars. In Bar 5 they play small octave E dotted whole note tied to next bar held fermata.

End of cue.

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{Flashlight On Junior} R9/pt 3A. Cue XXXIIA. *Lento* in 6/4 time, page 47, 18 bars, 2:12. Titled on the cue as “Father and Child.”

Bars 1-18 = N/A.

The bass clarinets play *pp* > small octave F/Bb dotted whole notes (followed by a quarter rest) Repeat to Bar 8. Each bar runs 7 and 1/2 seconds. The C.B. clarinet plays small octave Bb [written middle C] dotted whole note (repeated to Bar 8). The Moog, after a quarter rest, plays ascending quarter notes *pp* < small octave C-Db-Eb to F half note decrescendo. Repeat next bar, Bar 4, and Bars 7-8. In Bar 2, after a quarter rest, the muted viola d’a plays the same notes and pattern *pp espr* (repeated next bar). In Bar 5, the viola plays (after a quarter rest) legato descending quarter notes small octave Ab-G-Eb to F half note decrescendo. After a quarter rest in Bar 6, it plays small octave C-Db-C quarter notes to Eb half note. In Bar 8, after a quarter rest, it plays C-Db-Eb quarter notes to F half note.

In Bar 9, bass clarinet I and C.B. clarinet play *pp* > small octave B [written middle C#] dotted whole note (followed by a quarter rest), while bass clarinet II plays F#. Repeat thru Bar 13. Then they return in Bar 14 to the previous F/Bb notes as given to end of bar. In Bar 10, after a quarter rest, the Moog now plays small octave Bb-Ab-F descending quarter notes crescendo to Eb half note decrescendo (silent next two bars with three half rest marks for each bar). In Bar 11, after a quarter rest, the viola plays F-Gb-Ab quarter notes to A half note (repeated next bar). In Bar 13, the Moog repeats Bar 10). In Bar 14, after a quarter rest, the viola repeats Bar 9. In Bar 15, both the Moog and viola play. After a quarter rest, they both play small octave C-Db-En quarter notes to F half note (repeated next bar). In Bar 17,, after a quarter rest, they play small octave C half note legato to Great octave Bb half note decrescendo. In end Bar 18, after a quarter rest, the viola alone plays C half note to Bb half note held fermata.

End of cue.

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{Pursuit I} R9/4. Cue XXXIII. *Lento* in C time, page 48, 9 bars, :42. Titled on the cue (not Herrmann's handwriting) as "Father Protects Child."

Bars 1-2 = Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb) to B half-dim 7<sup>th</sup> (B/D/F/A).

The Moog and muted and open & stopped horns (*Cors*) are soli in Bar 1. The Moog plays *p* < *ff* > small octave Bb half note legato to A half note with the *gliss* line down to (Bar 2) Great octave Bb half note played *p* < legato to Great octave A half note *ff* > *gliss* line up to Bar 3 [more shortly).

*Sords* horns I-II play *ff* decrescendo rinforzando Line 1 Gb/Bb [written Line 2 Db/F] rinforzando half notes legato to F/A [written Line 2 C/E] quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). Horns III-IV play B/Eb [written Line 1 F#/Bb] rinforzando half notes to B/D [written F/A] quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). Actually that B half note is meant to be a dotted half note tied to 8<sup>th</sup> but Herrmann made another mistake by inserting a quarter note to it. The open and stopped horn VIII counterpart plays it as a dotted half note tied to 8<sup>th</sup>, and subsequent examples of the chord are notated correctly. Anyway, open and stopped horns V-VI play the same notes as horns I-II, while open and stopped horns VII-VIII play the same notes as horns III-IV.

Note, however, that the B notes are enharmonic to the Cb note (that would define the Cb major 7<sup>th</sup> (Cb/Eb/Gb/Bb). The B/Eb/Gb/Bb would not be *read* as a Cb maj 7<sup>th</sup> of course, but it would certainly *sound* as one. Why did he use the B note instead of Cb for that half note chord? Probably because of simplicity in notation. That same B would be used immediately following as the root note for the B half-dim 7<sup>th</sup> (B/D/F/A). Conceivably, he could've inserted the Cb half note for the Cb maj 7<sup>th</sup>, and let it stay that way for the following B half-dim 7<sup>th</sup> (written Cb/D/F/A)! The point is: That B/Cb tone needed to be sustained for most of the bar, and it would do no good to magically change the Cb to the B note since, after all, the note will still *sound* as the same tone. As given in my "Enharmonic Substitution" paper online, Herrmann often used enharmonic notes in his Early works, but sometime around 1945-1947, he changed his ways and almost exclusively wrote the notes in a "proper" or accurate fashion.

In Bar 2, the trumpets and bass clarinets/C.B. clarinet are soli (along with the Moog). *Sords* trumpets I-II-III and *open* trumpets IV-V-VI play *ff* Line 1 Eb/Gb/Bb [written F/Ab/C] rinforzando half notes decrescendo to D/F/A [written E/G/B] quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). The

woodwinds mentioned play *ff* > small octave B [written C#] dotted half note tied to 8ths (followed by an 8<sup>th</sup> rest). Together with the basic triads of the trumpets, we have the same Cb maj 7<sup>th</sup> and B half-dim 7<sup>th</sup> tonalities. I prefer the term “tonality” more than a chord here because, as given, B/Eb/Gb/Bb is technically not a Cb maj 7<sup>th</sup>, but as a *tonality* (sounding as that chord) it surely is.

Bars 3-4 = Db min (Db/Fb/Ab) to A half-dim 7<sup>th</sup> (A/C/Eb/G).

Following the same pattern, muted horns I-II-III (and open and stopped horns V-VI-VII) play Db/Fb/Ab half notes to C/Eb/G quarter notes tied to 8ths (followed by an 8<sup>th</sup> rest). Horns IV & VIII play small octave A [written Line 1 E] dotted half note tied to 8<sup>th</sup>. The Moog plays *p* small octave Ab half note *ff* > legato to G half note gliss line to (Bar 4) Great octave Ab half note legato to G half note gliss line up to (Bar 5) F# half note (etc).

In Bar 4, the Pos (instead of trumpets) now play (“k” tenor clef) Line 1 Db/Fb/Ab *rinforzando* half notes to C/Eb/G quarter notes tied to 8ths. The bass clarinets and C.B. clarinet play *ff* > small octave A [written B] dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest).

This time there is a bit of tonal ambiguity here regarding the first (half note) chord. The Db minor triad played by the trombones is clear. However, the woodwinds playing the A note (and horns IV & VIII) add an unclear picture of the total tonality here. The sustained A clearly delineates the A half-dim 7<sup>th</sup> (A/C/Eb/G) chord immediately following. The first chord *sounds* as the A maj 7<sup>th</sup> (A/C#/E/G#) but with the enharmonic Db[C#] and E [Fb] and G# [Ab]. But this multiple enharmonic structure is really stretching it! But it makes sense when you consider the next two bars...

Bars 5-6 = G maj 7<sup>th</sup> (G/B/D/F#) to G half-dim 7<sup>th</sup> (G/Bb/Db/F).

Horns I-II-III (and V-VI-VII) play B/D/F# half notes to Bb/Db/F quarter notes tied to 8ths. Horn IV and VIII play small octave G [written Line 1 D] dotted half notes tied to 8ths. The Moog plays F# half note legato to F half note gliss line down to (Bar 6) Great octave F# half note legato to F half note gliss line up to (Bar 7) small octave E dotted half note to Eb half note legato to (Bar 8) D half note to C# half note to (end Bar 9) C whole note held fermata.

In Bar 6, trumpets return playing B/D/F# half notes to Bb/Db/F quarter notes tied to 8ths. The bass clarinets and C.B. clarinet play small octave G dotted half notes tied to 8ths.

Bar 7 = F# half-dim 7<sup>th</sup> (F#/A/C/E) to F half-dim 7<sup>th</sup> (F/Ab/Cb/Eb). :30.

Overlapping tonalities are played in this new pattern for three bars. Horns and Pos (both half muted and half open—stopped for the horns) are heard first, then woodwinds and tubas after a half rest (trumpets are silent to end of cue). So horns I-II play *ff molto sost* middle C/E [written G/B] half notes to Cb/Eb half notes. Horns III-IV both play small octave A [written Line 1 E] half note to Ab half note. The altri open horns play similarly. Pos play A/C/E (e') half notes to Ab/Cb/Eb half notes.

After a quarter rest, tubas play small octave and Line 1 F# half notes to F quarter notes tied to quarter notes next bar to E half notes to Eb quarter notes tied to next bar to D dotted half notes held fermata. The bass clarinets and C.B. clarinet play the same notes and pattern in small octave register.

Bar 8 = E half-dim 7<sup>th</sup> (E/G/Bb/D) to D# half-dim 7<sup>th</sup> (D#/F#/A/C#).

Horns and Pos play G/Bb/D half notes to F#/A/C# half notes. After a quarter rest, tubas and woodwinds play, as given, E half note to Eb quarter note tied to next bar.

Once again, we find the Eb note acting enharmonically for the D# note as part of the combined D# half-dim 7<sup>th</sup> (Eb/F#/A/C# is technically not correct).

Bar 9 = D half-dim 7<sup>th</sup> (D/F/A/C).

Horns and Pos settle on F/Ab/C whole notes held fermata.  
End of cue.

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{“Father Runs With Child”} R10/pt 1.Cue XXXIV. *Lento* in C, bottom page 48, 9 bars, :34. Instrumentation: Organ/snare drum/tenor drum/Moog.

Bar 1 = C half-dim 7<sup>th</sup>.



My notes are a bit unclear on this cue. The Full Organ middle staff plays Line 1 (top staff Line 2) C/Eb/Gb/Bb whole notes fortissimo. The snare drum and tenor drum are trem dotted half notes *pp* < *rinforzando* 8ths *sff*, followed by an 8<sup>th</sup> rest (repeat thru Bar 6). The Moog plays *mf* < Line 2 Bb whole note gliss line down to (Bar 2) A whole note *ff* gliss up to (Bar 3) Ab whole note gliss down to (Bar 4) Line 1 G whole note gliss up to (Bar 5) F# down to (Bar 6) F whole note up to (Bar 7) E down to (Bar 8) Line 1 Eb up to (Bar 9) D whole note held fermata.

Bar 2 = B half-dim 7<sup>th</sup> (B/D/F/A).

The organ plays the same pattern on these notes. The bottom staff now plays Great octave B whole note.

Bar 3 = Db min (Db/Fb/Ab) or A maj 7<sup>th</sup> (A/C#/E/G#).

As given in the previous cue, we again have that somewhat ambiguous tonality due to the A note (etc).

Bar 4 = A half-dim 7<sup>th</sup> (A/C/Eb/G).

Bar 5 = G maj 7<sup>th</sup> (G/B/D/F#).

Bar 6 = G half-dim 7<sup>th</sup> (G/Bb/Db/F).

Bars 7-9 = Bars 7-9 cue XXXIII (previous cue).

End of cue.

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{Pursuit II} R10/pt 2. Cue XXXV. *Lento* in C time, pages 49-50, 19 bars, 2:16. Labeled on the cue "Father Keeps Running With Child."

Bars 1-4 = C half-dim 7<sup>th</sup> and Cb maj 7<sup>th</sup> (Cb/Eb/Gb/Bb) to B half-dim 7<sup>th</sup> (etc)

Once again we have the B note in effect being the Cb (enharmonic equivalence) part of the Cb maj 7<sup>th</sup> equation. Moreover, this cue is a far more climatic and tutti expression of Cue XXXIII, and a variation of the pattern.

Clarinets play *sfp* < *sff* Line 2 Eb/Gb/Bb whole notes tied to dotted half notes next bar and tied to 8ths (followed by an 8<sup>th</sup> rest). Bass clarinets and C.B. clarinet play small octave B [written middle C#] notes in that fashion. Open (but *not* stopped this time) horns I-II and V-VI play Gb/

Bb Line 1 notes *sfp* < to (Bar 2) F/A dotted half notes tied to 8ths (followed by an 8<sup>th</sup> rest), while altri horns play B/Eb notes to B/D. Open trumpets I-II-III play Bb/Eb/Gb (Line 2 Eb/Gb) notes in that pattern to D/F/A next bar, while altri open trumpets play Line 1 Eb/Gb/Bb to D/F/A. Pos are silent until Bar 5. Tubas play Contra-octave and Great octave B notes in that same pattern as the woodwinds. Harp I in the C major key signature (no sharps or flats) play a rising gliss from lowest B up to (Bar 2) Line 3 B gliss down (repeat to Bar 18). Harp II is also rising to falling gliss but on the 7 flats key sig starting Ab up to Ab. The snare drum and tamb are trem on the pattern given earlier. The Moog is gliss from Line 2 Bb down to (Bar 2) Great octave A gliss up to (Bar 3) Bb whole note down to (Bar 4) A up to A next bar down to (Bar 6) Ab up to G down to (Bar 8) F# up to F down to (Bar 10) E up to Line 2 E down to (Bar 12) Great octave Eb up to Eb down to D up to Line 2 D in Bar 15 down to Db up to (Bar 17) C down to Great octave C whole note tied to whole note in end Bar 19 (held fermata).

The electric bass plucks pizzicato *sff* each note quarter notes starting Line 2 C down to Bb-Gb-Eb to (Bar 2) middle C to Bb-Gb-Eb. Repeat these two bars to Bar 18. The Full Organ middle staff plays Line 1 C/Eb/Gb/Bb whole notes tied to next bar, while the top staff plays Line 2 notes. The bottom staff plays Great octave B whole note tied thru Bar 4, then A thru Bar 8, then G thru Bar 12, then F# to Bar 14, and F thru Bar 16, then E in Bar 17 legato to (Bar 18) Eb to (end Bar 19) D whole note held fermata.

Repeat Bars 1-2 in Bars 3-4, except that the organ now plays B/D/F/A whole notes tied to Bar 4.

Bars 5-8 = A maj 7<sup>th</sup> to A half-dim 7<sup>th</sup> and C half-dim 7<sup>th</sup> (etc).

Once again (as in the previous two cues) we have the Db/Fb/Ab note with the A sustained note (A played by tubas and woodwinds, etc). So *in effect* the A maj 7<sup>th</sup> in terms of how it *sounds*. So clarinets play Line 2 Db/Fb/Ab whole notes tied to dotted half notes and 8ths in Bar 6. Bass clarinets and C.B. clarinet play small octave A notes. Etc.

Bars 9-12 = G maj 7<sup>th</sup> and G half-dim 7<sup>th</sup>.

Clarinets play B/D/F# whole notes tied to dotted half notes and 8ths next bar. Bass clarinets and C.B clarinet play G notes. Etc.

Bars 13-18 = F# half-dim 7<sup>th</sup> to F half-dim 7<sup>th</sup>.

Once again, as in the previous two cues, we find the same patterns for the end section of this cue. So bass clarinets and C.B. clarinet play small octave F# half note to F half note to (Bar 14) E to Eb half notes. Repeat in Bars 15-16, and then 17-18. In Bar 19, they settle on lowest D whole note held fermata *sfff* >.

Half the horns now overlap (unlike cue XXXIII). So horns I-II play *ff* Line 2 C/E half notes legato to Cb/Eb quarter notes (followed by a quarter rest). In Bar 14, they play Bb/D half notes legato to A/C# quarter notes (followed by a quarter rest). Repeat next four bars. Horns III-IV play A/C half notes legato to Ab/Cb half notes (followed by a quarter rest). In Bar 14, they play G/Bb half notes to F#/A half notes. After a half rest in Bar 13, horns V-VI play Line 2 C/E half notes legato to Eb/Cb quarter notes tied to quarter notes next bar to Bb/D half notes to A/C# quarter notes (repeat 2X in the next four bars). After a quarter rest, horns VII-VIII play A/C half notes to Ab/Cb quarter notes tied to quarter notes next bar to G/Bb half notes to F#/A quarter notes.

Trumpets I-II-III play A/C/E [written B/D/F#] half notes *ff* to Ab/Cb/Eb half notes to (Bar 14) G/Bb/D half notes to F#/A/C# quarter notes (followed by a quarter rest). Of course repeat in Bars 15-16 and 17-18. After a quarter rest, trumpets IV-V-VI play A/C/E half notes to Ab/Cb/Eb quarter notes tied to quarter notes next bar (half note duration straddling the bar line) to G/Bb/D half notes to F#/A/C# quarter notes. Pos I-II-III play A? C/E (Line 1 C/E) half notes to Ab/Cb/Eb half notes to (Bar 14) G/Bb/D half notes to F#/A/C# half notes (all played under the legato slur/curve line). After a quarter rest, altri trombones play A/C/E half notes to Ab/Cb/Eb quarter notes tied to quarter notes next bar to G/Bb/D half notes to F#/A/C# quarter notes. After a quarter rest, tubas play Great and small octave F# half notes to F quarter notes tied to quarter notes next bar, and then E half notes to Eb quarter notes. The top staff of the organ plays Line 1 F/Ab/Cb/Eb whole notes tied to next bar (middle staff an octave lower). Etc.

Bar 19 = D half-dim 7<sup>th</sup> (D/F/Ab/C).

The bass clarinets and C.B. clarinet settle on lowest D (small octave) whole note *sff* > held fermata. The tubas play Great octave D whole note held fermata (as also the bottom staff of the organ). Horns I thru IV play, after a quarter rest, Ab/middle C dotted half notes (both, I believe, are stopped but maybe horns I-II aren't). After a quarter rest, horns V thru VIII play small octave F [written middle C] dotted half notes held fermata (all stopped). After a quarter rest, trumpets play F/Ab/C dotted half notes *sff* >

held fermata. After a half rest, Pos play “pedal” Great octave D dotted half notes. The organ top staff plays Line 1 F/Ab/C (c’’) whole notes held fermata, while the middle staff plays an octave lower.

End of cue.

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{“Kill It”} R10/pt 2A. Cue XXXVI. One bar. :04. Top of page 51.

Bar 1 = C half-dim 7<sup>th</sup> and C maj 7<sup>th</sup> and Eb min and E min.

Horns play *sff* small octave C/E/G/B and Line 1 C/Eb/Gb/Bb whole notes held fermata. Cymbal I plays *sff* *L.V* a whole note (placed on the top space). After an 8<sup>th</sup> rest, cymbal II plays 8<sup>th</sup> tied to dotted half note. After an 8<sup>th</sup> rest, Pos I-II-II play small octave Eb/Gb/Bb 8ths tied to dotted half notes, while altri Pos play on E/G/B.

End of cue.

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{“Sad Reunion”} R10/pt 3. Cue XXXVII. 6/4 time, 10 bars, 1:02. Bottom of page 51.

Bars 1-7 = N/A. (see cue XXXIIA patterns)

Bass clarinet I and C.B. clarinet play *p* > small octave Bb [written middle C] dotted half note (followed by a quarter rest) while bass clarinet II plays F [written G] dotted half note. Repeat thru Bar 7. Harp I plays *mp* *L.V* Contra-octave Bb/small octave F/Bb whole notes. Harp II plays the same. Repeat thru Bar 7. The *sord* viola d’a plays (after a quarter rest) rising quarter notes small octave C-Db-Eb to F half note (repeat next bar). In Bar 3, the viola plays (after a quarter rest) descending quarter notes Ab-Gb-Eb to F half note decrescendo (repeat next bar). It repeats Bars 1-2 in Bars 5-6. In Bar 7, after a quarter rest, the viola plays *mf* > Gb quarter note legato down to Eb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest) Gb quarter note down again to Eb 8<sup>th</sup> *p* > (followed by an 8<sup>th</sup> rest and then a quarter rest held fermata). The Moog plays the F dotted whole note. The Moog plays *pp* > Great octave Bb dotted whole note (followed by a quarter rest) (silent in Bar 2). In Bar 3, it plays F, and then in Bar 5, Bb again.

Bars 8-10 = C half-dim 7<sup>th</sup>. C time. :53.

*Sords* Pos I-II-III play *pp* > small octave Eb/Gb/Bb whole notes tied to quarter notes next bar (followed by a quarter and half rest, and then a whole rest in end Bar 10 held fermata). Altri Pos (also muted) play Great octave Gb/BB/small octave C whole notes tied to quarter notes next bar. After a quarter rest, the electric bass plays *pp molto dim* descending quarter notes Line 2 C to Line 1 Bb down to Gb to (Bar 9) Eb to middle C to small octave Bb to Gb to (end Bar 10) Eb (followed by rests). In Bar 9, clarinets play *pp (subtone)* small octave Eb/Gb/Bb whole notes tied to fermata-held whole notes next bar. Bass clarinets play Bb/C notes, and C.B. clarinet on Line 1 Gb.

End of cue.

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{“End Title”} R10/pt 4. Cue XXXVIII.  $\frac{3}{4}$  time, page 52, 8 bars, :20.

Bars 1-6 = Bars 1-6 *Prelude*.

This is an exact replication of the *Prelude*. The only difference that I can see is the Moog. In the *Prelude*, in Bars 1-2 only, the Moog (treble clef here, but bass clef in the “End Title”), the small octave Bb quarter note gliss line up to A quarter note (etc) are written with the *8 lower* underneath the notes in those first two bars. In the “End Title,” Herrmann simply writes the actual register notes in the bass clef staff. Otherwise everything else is notated exactly as in the *Prelude*.

Bars 7-8 = N/A. :15

No chord is played here, simply various registers of note Eb. So clarinets/bass clarinets/C.B. clarinet play *sff* small octave Eb [written F] dotted half note tied to dotted half note held fermata next bar. Pos I-II-III play small octave Eb dotted half note tied to dotted half note next bar, while tubas and timp play Great octave Eb notes. The organ plays Great and small octave Eb notes. Cymbals are trem rolled whole note in Bar 7 only. The timp is trill rolled *p < sff* to Eb rinforzando quarter note in end Bar 8. After a quarter rest, all horns play *sff* small octave Eb [written Bb] rinforzando dotted half note tied to next bar held fermata. After a half rest, trumpets play Line 1 Eb [written F] notes. After a quarter rest, Pos IV-V-VI play small octave Eb.

End of cue.



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“IT’S ALIVE” Prelude [Unused version of the first 8 bars only]  
1M1. *Lento(molto sost)* in C time. 8 bars, :30.

This unused version is exactly thirty seconds as the first ten bars of the official *Prelude*. At this thirty-second point, it apparently was meant to segue to Bar 9 (the dramatically quieter section from Bar 9 thru Bar 20) of the official cue. This is probably why Herrmann marked the first two bars of the official *Prelude* as Bars “A” and “B.” That is, this unused version was written *first*, including Bars 9 on in the “official” version. Herrmann decided he wanted to change the initial part of the Prelude with a new pattern, but there were two more bars than the original version. So, in order not to change all subsequent bars (e.g., Bar 9 to Bar 11, Bar 10 to Bar 12, etc) , he simply labeled the first two bars as A & B.

Handwritten musical score for "It's Alive" Prelude (15 bars). The score is written on a single system with multiple staves. The tempo is marked "Lento (Molto Sost)". The key signature is one flat (B-flat). The score includes parts for:

- 1st Clarinet (1.2)
- 2nd Clarinet (3)
- Bass Clarinet (2)
- C. Bass Clarinet (2)
- F Horns (2)
- 1st Trumpet (1.2)
- 2nd Trumpet (1.2)
- 3rd Trumpet (1.2)
- Pos. 4.5d
- Tuba (2)
- 2 Harps
- 2 Basses
- Solo V. Drums (Solo V. Drums)
- Solo Electric Bass (Solo Electric Bass)
- Organ

Handwritten notes and markings include:

- "Not in Pic." (Not in Picture)
- "It's Alive" Prelude (15)
- "Solo V. Drums" (Solo V. Drums)
- "Solo Electric Bass" (Solo Electric Bass)
- "Copy V. Drums together (2 copies)"
- "Chorus" (Chorus)
- "F.O." (Final)

The score is marked with various musical notations, including notes, rests, and dynamic markings. The bottom of the page shows a page number "223" and a date "1977".

So the pattern heard in the new/official/revised version (Bars A-B, Bars 1 thru 4) was freshly composed (not present in the old or initial version). Moreover, Bars 5 thru 8 in the official *Prelude* correspond exactly to Bars 5 thru 8 in the original version. Bars 1-4 of the original (unused) *Prelude* has the same overall pattern, but with noticeable differences. The

bass clarinets and C.B. clarinet (and tubas) play exactly as given in Bars 5-8 of the official version (small octave G grace note to F# dotted half note, etc). These four bars are repeated in Bars 5-8 of the old version as well. A difference occurs with the horns. In Bar 1 of the old version, after a half and quarter rest, horns I thru IV play *sff* A/middle C# [written Line 1 E/G#] stopped 8ths (followed by an 8<sup>th</sup> rest) while altri horns play small octave F#/A [written Line 1 C#/E] stopped 8ths. Trumpets do not play in the first four bars, but do in the second run through in Bars 5 & 7 (exactly as Bars 5 & 7 in the revised version). Another difference is the Pos notation. In the original version of Bar 1 (roughly corresponding to Bar 5 of the revised version), we do not have the G/Bb/D half notes crescendo to F#/A/C# 8ths (as in the revised version—but *do* see in Bar 5 of this original version). Instead, we have (after a quarter rest), Ab/C/Eb (Line 1 C-flat/E-flat) acciaccatura notes to G/Bb/D half notes (followed by a quarter rest). Altri Pos play this pattern an octave lower register. In Bar 2 of the old version, after two quarter rests, the Pos play F/Ab/C grace notes to E/G/B 8ths (followed by an 8<sup>th</sup> and quarter rest). In Bar 3, after a quarter rest, they play E/G/B grace notes to Eb/Gb/Bb half notes *sff* (followed by a quarter rest). In Bar 4, after two quarter rests, they play Db/Fb/Ab grace notes to C/Eb/G quarter notes (followed by a quarter rest).

Etc.

I think this score is rather under-appreciated, so I suggest that you purchase the video and give it another chance!

Completed Wednesday, February 26, 2003 at 9:05 pm PST  
 Revised (with images) Thursday, September 20, 2018 at 3:10 pm PDT  
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