

CHORD PROFILE # 9 (Prince of Players)

Music by Bernard Herrmann

Analysis by Bill Wrobel

[commenced Saturday, November 03, 2012 at 1:32 pm PDT]

As an audio reference source, I will use the special (and sold out!) fourteen disc Varese Sarabande set, "Bernard Herrmann at 20th Century Fox" (VCL 1211 1128). Specifically this score is located in disc # 12 (tracks # 1 thru 29).

<http://www.varesesarabande.com/servlet/the-980/bernard-herrmann-at-20th/detail>

If you have never seen the movie (and heard the score) you can most likely find it on YouTube. I do not know if the film is now in Public Domain. I know, for example, that Fox's *Beneath the 12 Mile Reef* (also scored by Herrmann) fell into P.D. due to oversight, so perhaps this film released in 1955 is also in that state. I own a dvd of the film from Loving the Classics site, I believe. Perhaps I will use that also as a reference source and give "approximate" locations of the cues and/or use a YouTube site. One YouTube site I just found is:

<http://www.youtube.com/watch?v=wtJG2TD8Zdo>

The written score is available for research at U C Santa Barbara. Herrmann wrote the score between November 1 thru 28, 1954.

PRINCE OF PLAYERS

"Prelude" Reel 1/1. *Vivo* in C time, 57 bars, 2:08 2/3 duration. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bass clarinets, 2 Fags (bassoon), 4 horns, 3 "C" trumpets, 3 Pos (trombones), tuba, timp, cymbal, bass drum, harp, organ, strings.

Bar 1 = E min (E/G/B) to F maj (F/A/C) 3X to A min (A/C/E) to G maj (G/B/D) to F major to E minor.

Herrmann seems to favor the G major tonality in this overall score. G major tends to be a favorite of romantics. Flutes sound *ff* Line 2 E/G/B dotted 8th notes rinforzando-marked legato mini-slur to F/A/Line 3 C 16ths (this two note-figure played 3X) to descending 16th note triads Line 2 A/Line 3 C/E to G/B/D to F/A/C to E/G/B. Oboe I plays Line 2 G dotted 8th to A 16th figure played 3X to descending legato 16ths Line 3 C-Line 2 B-A-G. Oboe II plays Line 2 E dotted 8th to F 16th figure played three times to descending 16ths A-G-F-E. Clarinets play precisely as the three flutes (and same registers) but of course the written notes are transposed since the clarinet is a B-flat transposing instrument. For instance, clarinet III plays Line 2 E [written F#] dotted 8th to

F [written G] 16th. Horns I-II (sharing the same staff) play *sff* > (strong dynamic accent or emphasis) Line 1 B [written Line 2 F#] dotted half note (followed by a quarter rest). Horns III-IV play the same (*col* but not marked that way since Herrmann actually wrote out the notes). Violins I play as flute I; violins II play as flute II; violas (treble clef) play as flute III.

Bar 2 = D min (D/F/A) to E min (E/G/B) 3X to G maj (G/B/D) to F maj (F/A/C) to E min to D min.

Flutes play Line 2 D/F/A dotted 8th notes *rinforzando*-marked to E/G/B 16ths 3X up to G/B/Line 3 D (G maj) to F maj to E min to D min descending 16ths. Oboes play Line 2 F/A dotted 8ths to G/B 16ths, and so forth. Clarinets play as the flutes. Horns play Line 1 A [written Line 2 E] dotted half note *sff* > followed by a quarter rest. Strings play as the flutes as given earlier. So we have a diatonic interval descent. For instance, E down to D is a M2 interval.

Bars 3-4 = Bars 1-2

The flutes/oboes/clarinets repeat Bars 1-2 in Bars 3-4. The same applies for the violins and violas. Horns in Bar 3 now play Line 1 G [written Line 2 D] dotted half note followed by a quarter rest to (Bar 4) F [written Line 2 C] dotted half note *decrescendo hairpin* (followed by a quarter rest). Bass clarinets/bassoons/VC/CB join in to start a dynamic build of the music. The bass clarinets play small octave E [written F#] whole note sounded *ff* that moves legato flowingly up to (Bar 4) B [written Line 1 C#] dotted half note followed by a quarter rest. The Fags play *ff* Great octave E whole note in unison to (Bar 4) Contra-octave and Great octave B dotted half notes (followed by a quarter rest). Pos I-II-III sound *ff* Great octave E dotted half note (followed by a quarter rest) up to (Bar 4) B dotted half note *decrescendo hairpin* (followed by a quarter rest). The tuba plays E dotted half note down to (Bar 4) Contra-octave B dotted half note. VC (celli) and CB (contrabasses) play Great octave E whole note legato up to (Bar 4) B dotted half note (followed by a quarter rest).

Now: If you allow the bass clarinets in Bar 3 sounding that E whole note and include it in the tonalities given by the other instruments at beat 4 with the rapidly descending 16ths, then you would permissibly have the E min 7 (E/G/B/D) 16ths to F maj 7 (F/A/C/E) to E minor triad (E/G/B) to D min/9 (D/F/A/E).

Bars 5-6 = Bars 1-2

Flutes (etc.) play as given in Bars 1-2. Horns in Bar 5 play Line 1 E [written Line 1 B] dotted half note (followed by a quarter rest) to (Bar 6) D [written A] dotted half note. Bass clarinets play small octave E whole note legato up to (Bar 6) Line 1 D [written E] dotted half note (followed by a quarter rest). Fags play Great octave E whole note up to (Bar 6) small octave D dotted half note (followed by a quarter rest). Pos play small octave E dotted half note (followed by a quarter rest) up to (Bar 6) Line 1 D dotted half note. The tuba plays Great octave E dotted half note up to (Bar 6) small octave D dotted half note. VC/CB play small octave E whole note legato up to (Bar 6) Line 1 D dotted half note (followed by a quarter rest).

Bar 7 = E maj 7 (E/G#/B/D#) 2X to A maj (A/C#/E) to G# min (G#/B/D#) to F# min (F#/A/C#) to E maj (E/G#/B).

In this bar the time signature changes to 3/4 time. The location on track # 1 is 00:11. Flutes play Line 2 E/G#/B dotted 8ths rinforzando-marked to F#/A/Line 3 C# 16ths twice to descending 16ths A/C#/E to G#/B/D# to F#/A/C# to E/G#/B. Clarinets play the same. Oboes play E/G# dotted 8ths to F#/A 16ths twice to A/Line 3 C# 16ths to G#/B to F#/A to E/G#. Horns play *sff* > Line 1 D#/E/G#/B [written Line 1 A#/B/Line 2 D#/F#] half notes (followed by a quarter rest). Violins and violas play as the flutes (and clarinets).

Bar 8 = F# min 7 (F#/A/C#/E) to E maj (E/G#/B) 2X to G# min (G#/B/D#) to F# min (F#/A/C#) to E min (E/G#/B) to D maj (D/F#/A)

Flutes and clarinets play Line 2 C#/F#/A dotted 8ths to E/G#/B 16ths 2X to G#/B/Line 3 D# rinforzando 16ths to F#/A/C# to E/G#/B to C#/F#/A. Oboes play F#/A dotted 8ths to G#/B 16ths B/Line 3 D# 16ths and so forth. Horns play Line 1 (middle) C#/E/F#/A half notes decrescendo hairpin (followed by a quarter rest).

Old Bar 9 = E maj 7 (E/G#/B/D#) to A maj (A/C#/E) 2X to G# min (G#/B/D#) to F# min (F#/A/C#) to G# min (G#/B/D#)

Note: This bar was deleted by Herrmann (and it was not recorded). Flutes and clarinets play Line 1 B/Line 2 D#/G# dotted 8ths to Line 2 C#/E/A 16ths, and so on. Horns play small octave B/Line 1 D#/E/G# [written Line 1 F#/A#/B/Line 2 D#] half notes (followed by a quarter rest).

New Bar 9 = E maj 7 (E/G#/B/D#) to A maj (A/C#/E) 2X to A maj to G# min to F# min to G# min. Flutes play Line 1 B/Line 2 D#/G# dotted 8ths to Line 2 C#/E/A 16ths twice to E/A/Line 3 C# 16ths to D#/G#/B 16ths to C#/F#/A 16ths to B/D#/G# 16ths. Etc. Horns play small octave B/Line 1 D#/E/G# [written Line 1 F#/A#/B/Line 2 D#] half notes (followed by a quarter rest). Violins and violas play as the flutes.

Bar 10 = F# min 7 (F#/A/C#/E) to G# min twice to F# min to G# min to F# min

Flutes play Line 1 A/Line 2 C#/F# dotted 8ths up to B/D#/G# 16ths twice to Line 2 D#/G#/B to C#/F#/A to B/D#/G# to A/C#/F# descending 16ths triads. Etc. Horns play small octave A/middle C#/E/F# half notes (followed by a quarter rest).

Bar 11 = E maj (E/G#/B)

Poco a poco rall back in C time. Located 00:16 on cd track # 1. Flutes sound *sff* Line 1 G#/B/Line 2 E dotted half notes rinforzando-marked to unison 16ths Line 2 F#-E-C#-G#. Clarinets play as the flutes. Oboe I is *col* flute I, and oboe II is *col* flute II. The bass clarinets play *ff* small octave E [written F#] whole note legato up to F# dotted half note. Fags play Great octave E whole note to (Bar 12) F# dotted half note. All horns play a subsidiary phrasing (along with the trombones) of small octave E [written B] quarter note up to B [written Line 1 F#] dotted 8th to same B 16th up to Line 1 E [written Line 1 B] quarter note followed by a quarter rest. "C" trumpets play *sff* Line 1 G#/B/Line 2 E dotted half notes decrescendo hairpin (>) followed by a quarter rest. All three Pos play Great octave E quarter note up to B dotted 8th to B 16th up to small octave E quarter note

(followed by a quarter rest). The tuba sounds *ff* Great octave E whole note legato to (Bar 12) F# dotted half note (followed by a quarter rest). Organ bottom third staff plays Great octave E whole note. Violins I play *sff* Line 2 E rinforzando 8th (followed by an 8th and two quarter rests) to Line 2 F#-E-C#-G# legato 16ths. Violins II play Line 1 B 8th (followed by 8th and two quarter rests) to F#-E-C#-G# 16ths. Violas play Line 1 G# 8th (followed by 8th/quarter/half rest marks). VC/CB play Great octave E whole note *ff*.

Bar 12 = F# min 7 (F#/A/C#/E)

Flutes play Line 2 C#/E/F# dotted half notes rinforzando-marked to G#-F#-E up to B 16ths. Oboes are *col* flutes I & II. Clarinets essentially play as the flutes but actually play Line 1 A/Line 2 C#/E [written B/Line 2 D#/F#] dotted half notes to (see flutes). Bass clarinets play small octave F# [written G#] dotted half note (followed by a quarter rest). Fags play Great octave F# dotted half note. Horns play small octave F# [written middle or Line 1 C#] quarter note up to Line 1 C# [written Line 1 G#] dotted 8th to same C# 16th up to F# quarter note (followed by a quarter rest). Trumpets play *sff* > Line 1 A/Line 2 C#/F# dotted half notes (followed by a quarter rest). Pos play Great octave F# quarter note up to small octave C# dotted 8th to C# 16th up to F# quarter note (followed by a quarter rest). The tuba plays Great octave F# dotted half note (followed by a quarter rest). The organ plays Great octave F# whole note. All violins I play Line 2 F# rinforzando 8th note (followed by an 8th and two quarter rests) to G#-F#-E-B legato 16ths. Violas play Line 2 F# 8th followed by rests. VC/CB play Great octave F# dotted half note (followed by a quarter rest).

Bar 13 = E maj 7 (E/G#/B/D#)

Flutes play Line 2 D#/E/G# rinforzando dotted half notes to A-G#-F#-Line 2 C# legato 16ths. Oboes are *col* flutes I & II. Clarinets play Line 1 B/Line 2 D#/E dotted half notes to (see flutes). Bass clarinets play small octave G# [written A#] whole note. Fags play Great octave G# whole note. Horns play small octave B [written Line 1 F#] quarter note up to Line 1 E dotted 8th to same E 16th up to B [written Line 2 F#] quarter note (followed by a quarter rest). Trumpets play Line 1 B/Line 2 D#/G# dotted half notes *sff* > (followed by a quarter rest). Pos play Great octave B quarter note up to small octave E dotted 8th to E 16th up to B quarter note. The tuba plays Great octave G# whole note, as also the organ bottom staff. Violins play Line 2 G# rinforzando 8th (followed by an 8th and two quarter rests) to A-G#-F#-Line 3 C# 16ths. Violas play Line 2 G# 8th followed by rests. VC/CB play Great octave G# whole note.

Old Bar 14 = F# min 7 (F#/A/C#/E)

Note: This bar was deleted. Since it is repeated in the next bar, I will delineate there.

New Bar 14 = F# min 7 (F#/A/C#/E)

Flute I plays Line 2 A legato down to F# quarter notes up to Line 3 C# down to Line 2 A quarter notes. Flute II plays Line 2 F# legato up to A half notes. Flute III plays Line 2 E to F# half notes. Oboe I is *col* flute I. Oboe II plays Line 2 F# up to A half notes. Clarinet I is *col* flute I. Clarinet II plays Line 2 E [written F#] half note to F# half note. Clarinet III plays Line 2 C# up to E half notes. Bass clarinets play small octave A dotted

half note down to F# quarter note. Fags play Great octave A dotted half note to F# quarter note. Horns play middle C# [written G#] quarter note up to F# dotted 8th to F# 16th up to Line 2 C# down to Line 1 A quarter notes. Trumpets play *sff* > Line 2 C#/F#/A dotted half notes (followed by a quarter rest). Pos play small octave C# quarter note up to F# dotted 8th to 16th up to Line 1 C# quarter note (followed by a quarter rest). The tuba plays Great octave A dotted half note down to F# quarter note (as also the organ). Violins play Line 2 A rinforzando 8th (followed by an 8th and quarter rest) up to Line 3 C# down to Line 2 A quarter notes. Violas play Line 2 A 8th (followed by an 8th and quarter rest) down to C# down to Line 1 A quarter notes. VC/CB play Great octave A dotted half note to F# quarter note.

Bar 15 = E maj (E/G#/B)

Molto maestoso e largamente is the tempo-marking. Flutes sound very loudly *fff* Line 2 G#/B/Line 3 E whole notes. Oboes play *fff* Line 2 G#/B whole notes. Clarinets play *fff* Line 2 E/G#/B [written F#/A#/Line 3 C#] whole notes. Bass clarinets play small octave E [written F#] whole note. Bassoons play Great octave E whole note. Horns sound *fff* small octave B/Line 1 E/G#/B [written Line 1 F#/B/Line 2 D#/F#] dotted half notes (followed by a quarter rest). Trumpets sound *fff* Line 1 E quarter note up to B dotted 8th to same B 16th up to Line 2 E half note. Trombones play small octave E quarter note up to B dotted 8th to 16th up to Line 1 E half note. The tuba plays Great octave E whole note. The timpani is trill rolled *ff* on Great octave E whole note. Cymbals sound a whole note let vibrate (notated on the second space from the top). The bass drum sounds a quarter note (located on the second line from the bottom of the staff) followed by a quarter and half rest. The full organ (top staff) plays Line 1 E/G#/B/Line 2 E/G#/B/Line 3 E whole notes while the *pedal* bottom staff plays Great octave E whole note. Violins sound *ff* Line 3 E dotted half note (followed by a quarter rest). Violas play Line 2 E dotted half note (followed by a quarter rest). VC/CB sound *ff* Great octave E whole note.

Bar 16 = A maj (A/C#/E) and simultaneously F# min 7 (F#/A/C/E) to G# min (G#/B/D#)

All flutes play Line 3 F# quarter note to E dotted 8th down to C# 16th up to G# 8th up to B dotted quarter note. Oboes play this an octave lower register (as also the clarinets). Bass clarinets play small octave A/Line 1 E half notes legato to G#/Line 1 D# half notes. Fags play Great octave A/small octave E half notes to Great octave G#/small octave D# half notes. Horns play Line 1 F# [written Line 2 C#] quarter note to E dotted 8th to middle C# 16th up to G# rinforzando 8th up to B dotted quarter note. After a quarter rest, trumpets play Line 1 A/Line 2 C#/E quarter notes to B/D#/G# half notes. After a quarter rest, Pos play small octave F/A/C# quarter notes to G#/B/Line 1 D# half notes. After a quarter rest, the tuba plays Great octave A quarter note to G# half note. The timpani beats forte Great octave A rinforzando quarter note (followed by a quarter and half rest). Organ top staff plays Line 1 A/Line 2 C#/E/A/Line 3 C#/E half notes to B/D#/G#/B/Line 3 D#/G# half notes. The bottom staff plays Great octave A to G# half notes. Violins I play *ff* > Line 1 E half note to D# quarter note (followed by a quarter rest). Violins II play middle C# half note to small octave B quarter note (followed by a quarter rest). Violas play small octave A half note to G# quarter note (followed by a quarter rest). VC play

divisi Great octave A/small octave E half notes to G#/D# half notes. CB play Great octave A to G# half notes.

[end session 11:19 pm Saturday]

[resume Sunday, November 04, 2012 at 9:01 am—now back to PST]

Bar 17 = A maj (A/C#/E) and simultaneously F# min 7 (F#/A/C/E) to E maj (E/G#/B)

Flutes/oboe/clarinets play Line 3 (for flutes) and Line 2 (for oboes & clarinets) F# quarter note to E dotted 8th down to C# 16th up to E rinforzando 8th down to Lines 1 & 2 B dotted quarter note. Bass clarinets play small octave A/Line 1 E half notes legato to small octave E/B half notes (then silent next three bars). Fags play Great octave A/small octave E half notes down to Great octave E/B half notes (then silent next three bars). Horns play Line 1 F# [written Line 2 C#] quarter note to E dotted 8th down to C# 16th up to E rinforzando 8th down to small octave B [written Line 1 F#] dotted quarter note. After a quarter rest, trumpets play Line 1 A/Line 2 C#/E quarter notes to G#/B/Line 2 E half notes. After a quarter rest, Pos play small octave A/middle C#/E quarter notes to G#/B/Line 1 E half notes. After a quarter rest, the tuba plays Great octave A quarter note down to E half note. The timp beats on Great octave A quarter note rinforzando-marked (followed by rest marks). Organ top staff plays the two stacked A/C#/E half note chords to G#/B/E/G#/B/E half notes, while the bottom staff plays Great octave A down to E half notes. Violins I play Line 1 E half note down to small octave B quarter note (followed by a quarter rest). Violins II play middle C# half note up to E quarter note (followed by a quarter rest). Violas play small octave A half note down to G# quarter note. VC play Great octave A/small octave E half notes down to Great octave E/B half notes. CB play Great octave A down to E half notes.

Bar 18 = F# min (F#/A/C#) to E maj (E/G#/B) to F# min to G# min (G#/B/D#) to F# min

Located on cd track # 1 at 00:33. After an initial 8th rest, flutes play *ff* Line 2 F#/A/Line 3 C# to same F#/A/C# 16ths to “3” triplet value ascending 8th note triads E/G#/B to F#/A/C# to A/C#/E next to G#/B/D# dotted 8ths to 16ths to F#/A/C# quarter notes. Oboe I is *col* flute I thru Bar 20, and oboe II is *col* flute II. Clarinets play as the flutes but an octave lower register. Horns sound *sff* > Line 1 A [written Line 2 E] rinforzando half note to G# [written D# above] rinforzando half note. Trumpets play as the clarinets. Pos play *sff* > small octave A to G# rinforzando half notes. The tuba is silent until Bar 21, as also the timp and organ. All violins play *ff* > Line 1 A legato to G# half notes. Violas and celli play this an octave lower register. Contrabasses are having a smoke break until Bar 21.

Bar 19 = F# min 7 (F#/A/C#/E) to F# min (F#/A/C#) to A maj (A/C#/E) to C# min (C#/E/G#) to B maj (B/D#/F#) to A maj (A/C#/E)

After an initial 8th rest, flutes play Line 2 A/Line 3 C#/E to same A/C#/E 16ths to “3” triplet value 8th note chords F#/A/C# to A/C#/E to C#/E/G# next to B/D#/F# dotted 8ths to 16ths to A/C#/E quarter notes. Oboes and clarinets as given. Horns play Line 1 F#

to E rinforzando half notes. Pos play small octave F# to E half notes. Violins play Line 1 F# to E half notes. Violas and celli play small octave F# to E half notes.

Bar 20 = C# min9 (C#/E/G#/D#) to A maj (A/C#/E) to C# min (C#/E/G#) to E maj (E/G#/B) to F# min (F#/A/C#) to E maj (E/G#/B)

After an initial 8th rest, flutes play Line 2 C#/E/G# to C#/E/G# 16ths to “3” triplet value 8ths Line 1 A/Line 2 C#/E up to Line 2 C#/E/G# to E/G#/B next to C#/F#/A dotted 8ths to 16ths to Line 1 B/Line 2 E/G# quarter notes. Horns play Line 1 D# [written Line 1 A#] rinforzando half note decrescendo to middle C# down to small octave B quarter notes crescendo hairpin. Pos and VC play this an octave lower register. Violins play as the horns (same registers). Violas play small octave D# half note up to middle C# down to B quarter notes.

Bar 21 = A maj (A/C#/E) and simultaneously F# min 7 (F#/A/C/E) to G# min (G#/B/D#)

Essentially the structure of the music is the same as Bar 16 with some minor differences. Pos here play Great octave A/small octave E half notes to Great octave G#/small octave D#/B quarter notes (followed by a quarter rest). The tuba plays Contra-octave A half note to G# quarter note. The organ top staff plays small octave A/middle C#/E/A/Line 2 C#/E half notes to B/Line 1 D#/G#/B/Line 2 D#/G# half notes. I believe everything else is the same.

Bar 22 = A maj (A/C#/E) and simultaneously F# min 7 (F#/A/C/E) C# min (C#/E/G#) to F# min (F#/A/C#)

Rall. Flutes play unison Line 3 F# quarter note to E dotted 8th down to C# 16th up to G# 8th to F# quarter note down to C# 8th. Oboes and clarinets play this an octave lower register. Bass clarinets play small octave A/Line 1 E half notes legato to F#/middle C# half notes. Fags play Great octave A/small octave E half notes to F#/small octave C# half notes. Horns play an octave lower register than the oboes & clarinets. After a quarter rest, trumpets play Line 1 A/Line 2 C#/E dotted 8ths down to F#/A/Line 2 C# 16ths up to C#/E/G# rinforzando 8ths to A/C#/F# quarter notes down to F#/A/Line 2 C# 8ths. Pos play small octave A/middle C#/E half notes down to F#/A/middle C# half notes. The tuba plays Contra-octave A half note to F# quarter note (followed by a quarter rest). The timpani beats *sf* Great octave A rinforzando quarter note followed by rests. The cymbal crashes a whole note let vibrate, and the bass drum sounds forte a quarter note. The organ plays Great octave A/small octave E/A/middle C#/A/Line 2 C#/E half notes to Great octave F#/small octave C#/F#/A/Line 1 F#/A/Line 2 C# half notes. Violins I play Line 1 E down to C# half notes crescendo. Violins II play middle C# down to small octave A half notes. Violas play small octave A down to F# half notes. VC play Great octave A/small octave E half notes to F#/C# quarter notes followed by a quarter rest. CB play Great octave A half note down to F# half note crescendo hairpin.

Bar 23 = C maj C/E/G

A tempo is the tempo-marking in this bar. CD location in track # 1 is 00:46.

Flutes play Line 2 G/Line 3 C/E half notes decrescendo hairpin (followed by a quarter rest) to Line 1 F# up to A 8ths *ff* >. Oboes play Line 1 G/Line 2 E half notes

(followed by a half rest) to Line 1 F#-A legato 8ths. Clarinets are *col* the flutes. Bass clarinets play small octave G/Line 1 E dotted half notes decrescendo (followed by a quarter rest). Fags play Great octave C/G dotted half notes (followed by a quarter rest). Horns play small octave G/middle C/E dotted half notes (horns III-IV play G) followed by a quarter rest. Trumpets play Line 1 G/Line 2 C/E dotted half notes (followed by a quarter rest). Pos play small octave E/G/Line 1 C dotted half notes, and the tuba on Great octave C dotted half note. The timp beats *f* > a simple rhythmic pattern that is repeated in the next three bars of small octave C down to Great octave G up to C down to G. The cymbal sounds a quarter note followed by rests as also the bass drum. The organ plays Great octave C/small octave E/G/Line 1 C/E/G/Line 2 C dotted half notes (followed by a quarter rest). Violins I play small octave G/Line 1 E half notes (followed by a quarter rest) to (*sul G*) Line 1 F# up to A quarter notes *ff* >. Violins II play Line 1 C/E half notes (followed by a quarter rest) to F#-A 8ths. I probably neglected to enter the violas and celli in this bar and next. Sorry. CB play small octave C dotted half note (followed by a quarter rest).

Bars 24-26 = C maj (C/E/G)

Now we come to Section B of the score. *Tempo (a piu animato)*

Initially the flutes/oboes/clarinets/violins/violas play the almost march-like melody line. Starting with the F#-A 8ths at the end of the previous bar, the flutes (etc.) in Bar 24 play Line 1 G dotted quarter note down to E 8th down to C quarter note up to F#-A 8ths to (Bar 25) a repeat of Bar 24 to (Bar 26) G-A-B-Line 2 C tenuto-marked and crescendo quarter notes. Bass clarinets in each of these three bars (repeated) play forte small octave G [written A] dotted half note decrescendo (followed by a quarter rest). Fags play Great octave C dotted half note. Horns play small octave E/middle C dotted half notes. The other brass are silent for a while. The harp is arpeggiando (vertical wavy line rolled chord) on Great octave C/G/small octave C/E/G/Line 1 C/E/G half notes (followed by a half rest) and repeated next bar only (silent in Bar 26). Maybe the violas only join in at the end of Bar 24 on that Line 1 F#-A 8ths to a continuation of the same melody line in the next several bars.

Bars 27-30 = G Dom 7 (G/B/D/F)

The melody march continues on Line 2 C quarter note down to B-A 8ths to B quarter note decrescendo down to G up to B 8ths *ff* to (Bar 28) A dotted quarter note down to F 8th down to D quarter note up to B up to Line 2 D 8ths to (Bar 29) C dotted quarter note down to Line 1 A 8th down to F quarter note up to Line 2 D-F 8ths to (Bar 30) E-D-C-D quarter notes. The harp in these bars is arpeggiando on Contra-octave and Great octave G and small octave D/F/B/Line 1 D/F half notes (followed by a half rest). In each of these four bars the bass clarinets play small octave G/Line 1 D dotted half notes (followed by a quarter rest). Fags play this pattern on Great octave G/small octave D dotted half notes, and horns on small octave F/Line 1 D/F dotted half notes. The timp now beats on Great octave G up to small octave F down to Great octave G back up to small octave F quarter notes (Repeated thru Bar 30). VC play Great octave G/small octave D/B quarter notes 4X (repeated next three bars). There is an arrow pointing upwards and I believe an arpeggiando glyph. CB play Great octave G dotted half note (followed by a quarter rest). [lunch and chores break noon!] [resume 2:41 pm]

Bar 31 = C maj (C/E/G)

Flutes play Line 1 G/Line 2 C/E half notes (followed by a quarter rest) to Line 2 F# up to A 8ths *ff* >. Oboes play Line 2 C/E half notes (followed by a quarter rest) to F#-A 8ths. Clarinets play as the flutes. Bass clarinets play small octave G half note decrescendo (followed by a half rest). Fags play Great octave C half note. Horns play small octave E/middle C half notes (followed by a half rest) to Line 1 F#-A 8ths. The timp beats small octave C down to Great octave G up to C *rinforzando* quarter notes < *f* (followed by a quarter rest). The cymbal and bass drum continue to play (since Bar 23) the quarter note followed by rests (continue thru Bar 39). The harp is arpeggiando on Great octave C/G/small octave C/E/G/Line 1 C/E/G half notes (followed by a half rest). Violins I play Line 2 E half note (followed by a quarter rest) to Line 2 F#-A 8ths. Violins II play Line 2 C half note (followed by a quarter rest) to F#-A 8ths. Violas play Line 1 G half note (followed by a half rest). VC play Great octave C/G/small octave E quarter notes (followed by a quarter and half rest). CB play small octave C quarter note only.

Bars 32-34 = C maj (C/E/G)

This is Section C of the cue. All flutes play Line 2 G dotted quarter note down to E 8th down to C quarter note up to F#-A 8ths to (Bar 33) a repeat of Bar 32 to (Bar 34) G-A-B-Line 3 C tenuto-marked quarter notes. Oboes are *col* flutes I (actually all flutes). The same applies for the three clarinets. Bass clarinets play small octave G/Line 1 C dotted half notes (followed by a quarter rest) and repeated thru Bar 34. Fags play Great octave C/G dotted half notes similarly repeated. Horns play the melody line Line 1 G dotted quarter note, and so on. Trumpets now join in this Section C with Line 2 C/E/G 16ths sounded *f* > 4X (connected by two crossbeams) to C/E/G 8ths (followed by an 8th and two quarter rests) and repeated next bar only. Pos sound *f* > small octave E/G/middle C dotted half notes (followed by a quarter rest) and repeated next two bars. The tuba plays Great octave C dotted half note (repeated next two bars). The timp speeds up doubly the beats *mf* with small octave C down to Great octave G up to C-G-C-G-C-G (repeated next two bars). The harp is arpeggiando on Great octave C/G/small octave E/middle C/E/G/Line 2 C/E/G half notes (followed by a half rest) and repeated next two bars. All violins play the melody march line (see flutes). Violas play *sff* > small octave E dotted half note (repeated next two bars). VC play Great octave C/G dotted half notes, and CB on small octave C dotted half note.

Bars 35-38 = G Dom 7 (G/B/D/F) and briefly G Dom 9 (G/B/D/F/A)

The melody line by the flutes and violins continues on Line 3 C quarter note down to Line 2 B-A 8ths to B quarter note to G-B 8ths to (Bar 36) A dotted quarter note down to F 8th down to D quarter note up to Line 3 D-F 8ths crescendo to (Bar 38) E-D-C-D tenuto quarter notes. At the end of Bar 37 the oboes and clarinets play the rest of the melody thru Bar 38 an octave lower register. So Line 2 D-F 8ths, and so on. Bass clarinets in Bar 35 play small octave G/Line 1 D dotted half notes (followed by a quarter rest) and repeated next three bars. Bassoons play this on Great octave G/small octave D dotted half notes. Horns in Bar 35 finish the melody line on Line 2 C quarter note to Line 1 B-A 8ths to B quarter note (followed by a quarter rest). Then in Bar 36 the horns play *f* > Line 1 D/F/A 16ths sounded 4X to D/F/A 8ths (followed by an 8th and two quarter rests) and repeated next bar only. The A here adds to the creation now very briefly of the

G Dominant 9th tonality. The basic chord is G Dom 7th. After a half and quarter rest in Bar 35, the trumpets now play *f* > Line 1 G up to B 8ths legato phrasing to (Bar 36) A dotted quarter note (A to temporarily establish the G Dom 9th) down to F 8th down to D quarter note up to B up to Line 2 D 8ths to (Bar 37) Line 2 C dotted quarter note, and so on in the same melody line. Pos in Bar 35 play small octave G/Line 1 D/F dotted half notes (followed by a quarter rest) down to (Bar 36) Great octave G/small octave D/F dotted half notes (repeated next bar) to (Bar 38) small octave G/Line 1 D/F dotted half notes once again. The tuba in Bar 35 plays Great octave G dotted half note down to (Bar 36) Contra-octave G dotted half note (repeated next bar) to (Bar 38) Great octave G dotted half note. The timp in Bars 35 thru 38 play Great octave G up to small octave F 8ths played 4X. The harp in Bar 35 is arpeggiando on Great octave G/small octave D/F/G/Line 1 D/F/B/Line 2 D/F half notes (followed by a half rest) and repeated next three bars. Violins play the melody line as the flutes, etc. Violas in Bar 35 play small octave F dotted half note (repeated next three bars). VC play Great octave G/small octave D dotted half notes (repeated thru Bar 38) while CB play this on Great octave G.

Bar 39 = C maj (C/E/G)

CD location track # 1 at 1:28. Flutes play Line 2 G/Line 3 C/E half notes (followed by a half rest). Oboes play Line 2 C/E half notes (followed by a half rest). Clarinets play Line 1 G/Line 2 C/E half notes (followed by a half rest). Bass clarinets play small octave G/middle C half notes, and Fags on Great octave C/G. After a half and quarter rest, horns play *ff* Line 1 F#-A [written Line 2 C#-E] 8ths. Trumpets play Line 1 G/Line 2 C/E half notes (followed by a half rest) while Pos play small octave G/Line 1 C/E half notes, and tuba on Great octave C half note. The timp beats small octave C down to G up to C down to G 8ths crescendo to C rinforzando quarter note *sf* (followed by a quarter rest). The cymbal and bass drum hit a quarter note. The harp is arpeggiando on Great octave C/G/small octave E/middle C/E/G/Line 2 C/E/G half notes (followed by a half rest). Violins play Line 3 E half note (followed by a half rest). Violas play small octave E half note, celli on Great octave C/G half notes, and CB on small octave C half note (followed by a half rest). Then the key signature changes in Bar 40 (Section D) to four sharps (E major) now *Vivo* tempo-marking.

Bar 40 = E maj 7 (E/G#/B/D#) to F# min (F#/A/C#) 3X to A maj (A/C#/E) to G# min (G#/B/D#) to F# min (F#/A/C#) to E maj (E/G#/B).

So now in this final (ending) section Herrmann decided to have a “brighter” tonality with the key signature change to E major. So the flutes play Line 2 E/G#/B (E major--not E minor or E/G/B as in Bar 1) dotted half notes to F#/A/C#@ 16ths played 3X to descending 16th note triads A/C#/E to G#/B/D# to F#/A/C# to E/G#/B. Horn IV adds the D# to create the E maj 7th instead of the simple E major triad. So horns play *sff* > Line 1 D#/E/G#/B [written A#/B/Line 2 D#/D#] dotted half notes (followed by a quarter rest). So the flutes, oboes, clarinets, violins & violas play the exact same notes and registers as Bar 1 but in the new key signature. Only the horns change significantly with the full seventh chord (instead of unison Line 1 B dotted half note as given for Bar 1).

Bar 41 = ???[unclear notation] to E maj (E/G#/B) to G# min (G#/B/D#) to F# min (F#/A/C#) to E maj (E/G#/B) to F# min (F#/A/C#)

My writing was unclear for the horns. Sorry. Flutes (etc.) play Line 2 D#/F#/A dotted 8ths to E/G#/B 16ths 3X to descending 16ths G#/B/D# to F#/A/C# to E/G#/B to F#/A/C#.

Bar 42 = E maj 7 (E/G#/B/D#) to A maj (A/C#/E) to G# min (G#/B/D#) to F# min (F#/A/C#) to G# min

Flutes play Line 1 B/Line 2 D#/G# dotted 8ths to C#/E/A 16ths 3X to descending 16ths Line 2 E/A/Line 3 C# to D#/G#/B to C#/F#/A to Line 1 B/Line 2 D#/G#. Oboes I-II are *col* flutes I-II. Clarinets are *col* the flutes. Horns play small octave B/Line 1 D#/E/G# dotted half notes (followed by a quarter rest). Violins I are *col* flute I; violins II *col* flute II, and violas *col* flute III.

Bar 43 = F# min 7 (F#/A/C#/E) to G# min (G#/B/D#) to F# min (F#/A/C#) to G# min to F# min

Flutes play Line 1 A/Line 2 C#/F# dotted 8ths to D/D#/G# 16ths 3X to descending 16th chords Line 2 D#/G#/B and so forth. Horns play small octave A/middle C#/E/F# dotted half notes (followed by a quarter rest).

Bar 44 = E maj (E/G#/B)

Poco a poco rall. Flutes sound *ff* Line 1 G#/B/Line 2 E rinforzando dotted half notes to unison Line 2 F#-E-C#-G# 16ths. Oboes and clarinets indicated earlier. Bass clarinets return to sound *ff* small octave E [written F#] whole note. Fags play Great octave E whole note. Horns now play small octave E [written B] quarter note up to B dotted 8th to B 16th up to Line 1 E quarter note (followed by a quarter rest). Trumpets return to play *sff* > Line 1 G/B/Line 2 E dotted half notes (followed by a quarter rest). Pos play Great octave E quarter note up to B dotted 8th to B 16th up to small octave E quarter note. The tuba plays *ff* Great octave E whole note. The organ bottom staff (*pedal*) plays Great octave E whole note. Violins I play Line 2 E rinforzando 8th note (followed by an 8th and two quarter rests) up to F#-E-C#-G# legato 16ths. Violins II play Line 1 B 8th followed by rests and then *col* violins I. Violas play Line 1 G# 8th followed by rests. VC/CB play Great octave E whole note.

Bars 45-55 = Bars 12-22

So Bar 12 patterns are duplicated in Bar 45, Bar 13 in Bar 46. In effect we had the new key signature earlier but the accidentals were written in by Herrmann.

Bar 56 = E maj (E/G#/B)

Located 2:08 in track # 1. Flutes play Line 2 G#/B/Line 3 E whole notes. Oboes play Line 2 G#/B whole notes. Clarinets play Line 2 E/G#/B whole notes. Bass clarinets play small octave E/B whole notes. Fags play Great octave E/B whole notes. Horns play Line 1 E/G#/B whole notes. Trumpets play Line 1 E/G#/B whole notes, Pos on small octave G#/B/Line 1 E whole notes, and tuba on Great octave E. After a quarter rest, the timp is solo highlighted playing *ff* small octave E dotted 8th down to Great octave B 16th played twice to E-B-E-B 16ths. The cymbal plays a whole note, and the bass drum on q quarter note. The organ plays Great octave E/small octave E/G#/B/Line 1 E/G#/B/Line 2 E whole notes. Violins I play *sff* Line 1 E whole note, violins II on small octave G whole

note, violas on small octave E, cello on Great octave E/B whole notes, and CB on Great octave E whole note.

Bar 57 = E half-diminished 7th (E/G/Bb/D)

Nice to hear the cue end on the only half-dim chord of the cue. As readers of my site know by now, the half-diminished seventh was Herrmann's favorite or most-often used 7th chord. The timp is really the solo instrument in the first beat of this end bar. It sounds *sff* small octave E 8th note *rinforzando*-marked followed by an 8th rest, quarter rest, and then a half rest held fermata. After a quarter rest, both oboes sound *sff* > Line 1 D dotted half note (the natural symbol placed before the note) and held fermata and decrescendo hairpin. After a quarter rest, clarinets play small octave E/G/B dotted half notes held fermata. After a quarter rest, bass clarinets play small octave E dotted half note held fermata. After a quarter rest, bassoons play Contra-octave and Great octave Bb dotted half notes held fermata. After a quarter rest, stopped (+ sign over the notes) horns are highlighted sounding *sff* > small octave E/G/Bb/Line 1 D [written small octave B/Line 1 D/F/A] dotted half notes held fermata. Flutes, trumpets, trombones, tuba, and strings are silent (whole rest symbol held fermata).

End of cue. [end session 5:19 pm Sunday]

“The Boy” Reel 1/2. *Lento mesto* in C time, 6 bars, :24 1/3 duration on the written cue. Instrumentation: 2 clarinets, 6 violins I, 6 violins II, 4 violas, 4 VC, 2 CB.

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

Actually this tonality applies only on the third beat. Muted (*sords*) VC/CB play *p* < Great octave Bb whole note tied to quarter note next bar to small octave C-Db-C legato quarter notes to (Bar 3) Great octave Bb whole note crescendo and legato slur down to (Bar 4) Eb whole note to (Bar 5) Bb-small octave C-Db-C quarter notes to (end Bar 6) Cb whole note > *pp* and held fermata. After a quarter rest in Bar 2, the muted violas play *mp* small octave C-Db-C quarter notes < >. Repeat in Bar 5. After a quarter rest in Bar 1, violins II play Line 2 Bb-Gb-Gb-C quarter notes to (Bar 2) Db whole note decrescendo hairpin. After a quarter rest in Bar 3, violins II play Line 2 Ab-Line 3 Cb-Line 2 Bb quarter notes down to (Bar 4) “3” triplet value F half note to triplet value Eb quarter note up to “3” triplet value Gb half note to Ab triplet value quarter note to (Bar 5) F whole note (whole rest held fermata in end Bar 6). After a quarter rest in Bar 1, violins I play Line 3 F-Eb-Line 2 BB quarter notes legato to (Bar 2) Line 2 F whole note decrescendo to (Bar 3), after a quarter rest, Line 3 F-Ab-Gb quarter notes to (Bar 4) “3” triplet value Db half note to triplet value C quarter note to Eb triplet value half note to F triplet value quarter note to (Bar 5) Line 3 Db whole note. After a quarter rest in Bar 1, clarinets play *pp* < Line 1 Bb/Line 2 F [written Line 2 C/G] quarter notes down to Gb/Eb quarter notes to middle C/Bb quarter notes to (Bar 2) Db/F whole notes decrescendo. The next three bars follow the violins I-II in the given registers for these two clarinets.

Bar 2 = Bb min (Bb/Db/F)

This tonality only applies in the first beat duration.

Bars 3-4 = N/A (Not Applicable)

Bar 5 = Bb min (Bb/Db/F)

This tonality only applies on the first beat.

Bar 6 = N/A.

Of course, as given, all you here in this end bar was the VC/CB sounding $p > pp$ small octave Cb whole note held fermata.

End of this short cue. [end session 7:27 pm Sunday]

“King Lear Storm Scene” Reel 1/3. *Allegro feroce* in C time, 22 bars. CD track # 3. Instrumentation: piccolo, 2 flutes, 2 oboes, 3 clarinets, 2 bass clarinets, 2 Fags, 3 horns, 6 violins I, 6 violins II, 4 violas, 4 VC, 2 CB.

Bars 1-5 = N/A

There are no chords in the first several bars but I dare say it hints at the forthcoming G minor triad (G/Bb/D) in Bar 6. The first note in Bar 1 played by the violas and violins is G. All violins and violas sound *ff* a series of trem 8th note figures repeated thru Bar 5. The violas appear to be the standard unmeasured tremolos with the two 8th note figures with the connecting crossbeam for each of the two figures per bar and then the two short bars thru each stem of each 8th note thus connected. But Herrmann’s writing of the violins playing those same 8ths is less clear. It almost appears that he has one (not two) bar across each stem indicating 16ths (measured trem). I suggest he probably meant unmeasured trem as indicated for the violas. So we find small octave G up to Line 1 D to middle C# down to small octave A (these 8ths are connected as a figure by a crossbeam) up to middle C down to small octave Ab up to Cb to Bb 8ths (connected by a crossbeam) If Herrmann meant one bar across the stems then in effect we have the violins playing G-G 16ths up to D-D 16th, and so forth in rapid fashion. In Bar 2, VC/CB sound *mf (sost)* Great octave G whole note legato and crescendo hairpin up to small octave Eb whole note decrescendo hairpin in Bar 3 down to (Bar 4) Cb whole note crescendo and down to (Bar 5) Great octave E whole note decrescendo hairpin. Both bassoons play Great octave G whole note up to (Bar 3) small octave Eb dotted half note (followed by a quarter rest) down to (Bar 4) Cb whole note down to (Bar 5) Great octave E dotted half note (followed by a quarter rest). The bass clarinets play the same but written an octave higher register. In Bar 5 the piccolo shows up to sound *sff* Line 2 G grace note up to Line 3 G rinforzando 8th note (followed by an 8th and quarter and half rest) and repeated thru Bar 8. Two flutes in Bar 5 play fortissimo Line 2 G up to Line 3 D to C# down to A legato 8ths (crossbeam connected) to C-Ab-Cb-Bb 8ths (repeated next three bars). Two oboes alternate these figures with an 8th note overlap. So oboe II starts off in Bar 5 on Line 1 G up to Line 2 D to C# down to Line 1 A 8ths (crossbeam connected) to Line 2 C 8th (followed by an 8th and quarter rest). After a half rest in that bar, oboe I joins in on C-Ab-Cb-Bb 8ths down to (Bar 6) G 8th (followed by an 8th and quarter rest) Oboe II in Bar 6 plays G-D-C#-A 8ths to C 8th (followed by rests). I think you’ve got the ideas. Clarinets I-II play Line 2 G up to Line 3 D 8ths, and so forth, while clarinet III plays the notes an octave lower register (repeated thru Bar 8). Violins and violas settle in Bar 6 on small octave G rinforzando-marked 8th note (followed by rest marks), returning soon in Bar 9.

Bar 6 = G min (G/Bb/D)

Sords horns show up in this bar to take over the pattern played just earlier by the VC/CB and bass clarinets/bassoons. So horns sound *f* < small octave G/Bb/Line 1 D [written Line 1 D/F/A] whole notes legato to a new chord in the next bar.

Bar 7 = Eb min (Eb/Gb/Bb)

Horns now play small octave Gb/Bb/Line 1 Eb [written Line 1 Db/F/Bb] dotted half notes decrescendo hairpin (followed by a quarter rest).

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

Horns play small octave G/B/Line 1 E [written Line 1 D/F#/E] whole notes crescendo hairpin.

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

Track # 3 location for this bar is 00:13. Horns settle on G/Bb/D dotted half notes decrescendo (followed by a quarter rest). Also in Bar 9 the violins and violas return to play the same trem 8th note figures described earlier in Bars 1 thru 5 (now thru Bar 12). The piccolo plays Line 2 D up to Line 3 D half notes. Flutes play Line 2 G/Line 3 D whole notes. Oboes play Line 2 D/Bb whole notes. Clarinets play Line 2 G/Bb/Line 3 D whole notes. Bass clarinets play *mf* small octave G whole note. Bassoons play Great octave G whole note. VC/CB play forte Great octave G whole note *f* < up to small octave Eb whole note next bar.

Bar 10 = Eb min (Eb/Gb/Bb)

The piccolo sounds *sff* Line 3 Eb rinforzando-marked 8th note (followed by rests). Flutes play Lines 2 & 3 Eb dotted half notes decrescendo (followed by a quarter rest). Oboes play Line 2 Gb/Bb dotted half notes. Clarinets play Line 2 Eb/Gb/Bb [written F/Ab/Line 3 C] dotted half notes. Bass clarinets play Line 1 Eb [written F] dotted half note decrescendo (followed by a quarter rest). Fags play small octave Eb dotted half note. As given earlier, VC/CB play small octave Eb whole note.

Bar 11 = B min (B/D/F#)

VC/CB play small octave Cb whole note (as also the bassoons, and bass clarinets on Line 1 Cb). Curiously this was selected with the otherwise B minor tonality of the rest of the orchestra playing. Of course Cb is enharmonic B. The piccolo plays Line 2 F# up to Line 3 F# half notes. Flutes play Line 2 B/Line 3 F# whole notes crescendo. Oboes play Line 2 F#/Line 3 D whole notes. Clarinets play Line 2 F#/B/Line 3 D whole notes.

Bar 12 = E half-dim 7th (E/G/Bb/D)

The piccolo plays Line 3 G rinforzando-marked 8th note followed by rests. Flutes play Line 2 Bb/Line 3 D dotted half notes. Oboes play Line 2 G/Line 3 D dotted half notes decrescendo. Clarinets play Line 2 G/Bb/D dotted half notes. Bass clarinets play small octave E [written F#] dotted half note. Fags play Great octave E dotted half note. VC/CB play Great octave E whole note decrescendo.

Bar 13 = C half-dim 7 (C/Eb/Gb/Bb)

The piccolo sounds forte ascending legato 8th notes Line 2 C-Eb-Gb-A (crossbeam connected) to Line 3 C rinforzando 8th (followed by an 8th and quarter rest). Repeat thru Bar 16. Flutes and oboes are *col piccolo*. The same applies to the clarinets. Bass clarinets play Line 1 Eb/Gb whole notes forte. Bassoons play small octave Bb/middle C whole notes. Horns play *f* < small octave Gb/Bb/middle C whole notes. After a half rest, all violins sound *ff* descending 8th notes in pizzicato effect on Line 3 C-Line 2 Bb-Gb-D (repeated thru Bar 16). Violas play this an octave lower register. VC pluck these two octaves lower (middle C to small octave Bb and so on).

Bar 14 = ??? [unclear]

Horns play small octave Bb/middle C/D [written F/G/D] dotted half notes (followed by a quarter rest). Fags play middle C/D dotted half notes. Bass clarinets play Line 1 Gb/Bb dotted half notes. So no standard chord here with the Gb/Bb/C/D notes. Perhaps I hand-copied the notes wrong, but I think not.

Bar 15 = C half-dim 7 (C/Eb/Gb/Bb)

Horns play middle C/Eb/Gb whole notes crescendo. Fags play Line 1 Eb/Gb whole notes. Bass clarinets play Line 1 Bb/Line 2 C whole notes.

Bar 16 = ??? [unclear]

Horns play C/D/Gb dotted half notes. Fags play D/Gb dotted half notes. Bass clarinets play A/C dotted half notes.

Bar 17 = G min (G/Bb/D)

Violins and violas are back to *arco* sounding *ff* the 8th note figures but this time largely in the small octave register. So we find small octave G up to Line 1 D to C# down to small octave A to the next figure of C-Ab-B-Bb 8ths. Repeat thru Bar 21. VC/CB play Great octave G whole note crescendo. The same applies to the bassoons. Bass clarinets play small octave G whole note. After a quarter rest, horns play Line 1 D/G/Bb dotted half notes. After a quarter rest, clarinets play Line 2 D [written E] dotted half note crescendo hairpin. After a quarter rest, oboes play Line 2 G/Bb dotted half notes. After a quarter rest, flutes play Line 3 D dotted half note (as also the piccolo).

Bar 18 = Eb min (Eb/Gb/Bb)

CB play small octave Eb whole note decrescendo while VC play Great octave Eb (as also the Fags but as dotted half note). Horns play Line 1 Eb/Gb/Bb whole notes decrescendo hairpin. Bass clarinets play small octave Eb dotted half note (followed by a quarter rest). Clarinets play Line 2 Eb whole note. Oboes play Line 2 Gb/Bb whole notes. Flutes play Line 3 Eb whole note (and also the piccolo).

Bar 19 = B min (B/D/F#)

VC/CB play Great octave B whole note crescendo. Horns play, after a quarter rest, D/F#/B dotted half notes. Fags play Great octave B whole note (bass clarinets small octave B). After a quarter rest, clarinets play Line 2 D dotted half note. After a quarter rest, oboes play Line 2 F#/B dotted half notes. After a quarter rest, flutes and piccolo play Line 3 D dotted half note.

Bars 20-21 = E half-dim 7 (E/G/Bb/D)

The piccolo and flutes play, as given, the Line 3 D dotted half note in Bar 19 that is actually tied to whole notes next two bars decrescendo. The same applies to the Line 2 D for the clarinets. Oboes play G/Bb whole notes tied to whole notes next bar. Bass clarinets play small octave E whole note tied to next bar. Fags play Great octave E tied whole notes. Horns play D/G/Bb whole notes (silent in Bars 21-22). VC/CB play Great octave E tied whole notes.

Bar 22 = N/A

All you hear in this end bar are the violins and violas sounding *sff* > small octave G whole note held fermata. Logical (G tonality strong throughout this cue).

End of cue. End of session on Monday, November 05, 2012 at 10:18 pm. Time for bed!]

“The Street” Reel 1/4, *Vivo* in 3/4 time, 18 bars, :15 2/3 seconds.

Instrumentation: Upright piano.

The only consistent tonalities here and there in this piano cue are C major (C/E/G) and G maj (G/B/D). In Bar 1 the piano sounds forte (top staff) Line 1 G up to Line 2 F0E-D-C-D 8ths. In Bar 2, the bottom staff shows small octave G dotted half note and also, after an initial quarter rest, Line 1 D/F to same D/F quarter notes (Repeated next bar). The top staff in Bar 2 shows Line 2 D/F half notes to D/F quarter notes to (Bar 3) D/F dotted half notes. Repeat Bar 1 in Bar 4 for the top staff. The bottom staff in Bar 4 shows small octave G dotted half note only. In Bar 5 we come to the clear C major chord. The bottom staff shows the same small octave G dotted half note but also, after a quarter rest, Line 1 C/E to same C/E quarter notes (repeated in Bar 6). The top staff shows Line 2 C/E half notes to C/E quarter notes to (Bar 6) C/E dotted half notes. In Bar 7, the top staff shows Line 1 G up to Line 2 E-D-C-Line 1 B-Line 2 C 8ths. The bottom staff shows once again small octave G dotted half note. Bar 8 repeats Bar 2. Etc. I don't care to continue with this cue.

“The Closet” Reel 1/5. *Largo molto sost e intenso* in C time, 27 bars, 2:08 2/3 duration (written cue). Instrumentation: 3 flutes, oboe, 2 english horns, 3 clarinets, 2 bass clarinets, 2 bassoons, 3 horns, muted (*sords*) strings, voice (but no voice is heard in the cd).

Bars 1 thru 6 = N/A

There are no chords in the first several bars but we have interesting passing intervals suggested such as the C-F# tritone suggesting a situation in the scene that is not particularly closet cozy! Herrmann loved tritones, by the way. In Bar 1, VC/CB sound *f* < > small octave C half note legato to Db quarter note (followed by a quarter rest). After a quarter rest, violas play small octave F# half note to F quarter note. After a quarter rest, all violins play *f* < > Line 1 F# half note to F quarter note *sul G*. Bass clarinets play Line 1 C [written D] half note to Db [written Eb] quarter note (followed by a quarter rest).

After a quarter rest, all clarinets play small octave F# [written G#] half note to F quarter note.

In Bar 2, VC/CB now play small octave D half note down to Great octave B quarter note (followed by a quarter rest). After a quarter rest, violas play < > small octave Ab half note to G quarter note. After a quarter rest, violins play Line 1 Ab half note to G quarter note. Bass clarinets play Line 1 D half note down to small octave B quarter note (followed by a quarter rest). After a quarter rest, clarinets play small octave Ab [written Bb] half note to G [written A] quarter note. Note that D up to Ab interval is also a tritone (a d5 version, whereas C-F# was the A4 version). In Bar 3, VC/CB play small octave Eb half note to D quarter note (followed by a quarter rest). After a quarter rest, violas play Line 1 Db half note to C quarter note. After a quarter rest, violins (now *sul D*) play Line 2 Db half note to C quarter note. Bass clarinets play small octave Eb [written F] half note to D quarter note (followed by a quarter rest). After a quarter rest, clarinets play Line 1 Db half note to C quarter note. In Bar 4, VC/CB play small octave Gb half note legato down to C quarter note (followed by a quarter rest). After a quarter rest, violas (and clarinets) play descending quarter notes Line 1 Eb-D-small octave A (violins play the same but an octave higher register). Bass clarinets play small octave Gb half note up to middle C quarter note (followed by a quarter rest). In Bar 5, after a quarter rest, VC/CB play small octave F half note up to Ab quarter note. Violas play middle C half note to Cb quarter note (followed by a quarter rest). After a quarter rest, bass clarinets play small octave F half note up to Ab quarter note. Clarinets play Line 1 C half note to Cb quarter note. In Bar 6, after a quarter rest, VC/CB play small octave C half note up to F# quarter note (a clear tritone interval of the same instruments). Violas play small octave Bb half note to A quarter note (followed by a quarter rest). Violins play Line 1 Bb half note to A quarter note. After a quarter rest, bass clarinets play middle C half note down to F# quarter note. Clarinets play small octave Bb half note to A quarter note.

Bar 7 = ???

The tonality here is ambiguous. We have Db/F/Ab/B in effect, and that would *sound* as the Db Dom 7th (Db/F/Ab/Cb) since B is enharmonic C-flat. B/Db/F/Ab would not work at all (not even an initial minor interval). At any rate, *sords* horns finally join in here to sound *sff* > small octave F/Ab/B [written Line 1 C/Eb/F#] whole notes. English horns play *sff* > small octave F/B [written middle C/F#] whole notes. Clarinets play small octave F/Ab/B [written G/Bb/middle C#] whole notes. Bass clarinets play small octave Ab whole note. Bassoons play Great octave and small octave Db whole notes. Violins/violas/celli all play forte crescendo Line 1 E to D quarter notes to “3” triplet value small octave B half note to triplet value Ab quarter note.

Bar 8 = F# min (F#/A/C#) to F min (F/Ab/C) to E min (E/G/B)

Horns play small octave F#/A/middle C# [written Line 1 C#/A/G#] dotted half notes decrescendo hairpin (followed by a quarter rest). Violins I play middle C# dotted half note (followed by a quarter rest). Violins II play small octave A dotted half note, violas on small octave F# dotted half note, and VC on small octave F# as well. Bass clarinets play small octave F#/middle C# dotted half notes (followed by a quarter rest). Clarinets play small octave F#/A/middle C# dotted half notes. After a quarter rest, flutes show up to play *f* > Line 1 F#/A/Line 2 C# quarter notes to F/Ab/C quarter notes to

E/G/B quarter notes. After a quarter rest, the English horns play Line 1 A/Line 2 C# quarter notes to Ab/C quarter notes to G/B quarter notes. After a quarter rest, Fags play Line 1 F# to F to E quarter notes.

Bar 9 = F# min (F#/A/C#) to E min (E/G/B) to F min (F/Ab/C) to F# min (F#/A/C#)

Horns and strings are silent here. Bass clarinets play small octave F#/middle C# dotted half notes (followed by a quarter rest). Clarinets play small octave F#/A/Line 1 C# dotted half notes. After a quarter rest, flutes play Line 1 E/G/B quarter notes legato to F/Ab/Line 2 C quarter notes to F#/A/C# quarter notes. After a quarter rest, english horns play Line 1 G/B quarter notes to Ab/C quarter notes to A/C# quarter notes. After a quarter rest, Fags play Line 1 E to F to F# legato quarter notes.

Bar 10 = ???

Once again, as in Bar 7, we have that curious Db/F/Ab/B tonality. Also once again, it definitely sounds as a Db Dominant seventh (frequently used chord) but not “spelled” correctly (should be Cb instead of enharmonic B). Normally Herrmann was a stickler for correct spelling (though not so in his early formative years of composing). Clarinets/horns/violins repeat Bar 7 in this bar. English horns and bassoons do not play in Bar 10 (they did play in Bar 7). Bass clarinets here play small octave Ab/Line 1 Db whole notes. Violas play small octave Db/F whole notes. VC play Great octave Db/Ab whole notes. CB play small octave Db whole note.

Bar 11 = B min 9 (B/D/F#/A/C#) to Db min (Db/F/Ab) to C maj (C/E/G)

It appears we have a ninth chord here if you include the passing A note of the flutes and clarinets. Violas play middle C# dotted half note decrescendo (followed by a quarter rest) Violas play small octave D/F# dotted half notes. Celli and contrabasses play Great octave B dotted half note. Horns play B/D/F# small octave register dotted half notes. Fags play *f* > D/F# dotted half notes. Bass clarinets play small octave B [written middle C#] dotted half note. After a quarter rest, flutes play Line 1 A/Line 2 D/D# quarter notes to Ab/Db/F quarter notes to G/C/E quarter notes. Clarinets play the same.

Bar 12 = C Dom 7th (C/E/G/Bb) to Eb maj (Eb/G/Bb) to D maj (D/F#/A)

The music now takes a clear and definite turn towards strong and stable tonalities with the major chords and the C Dom 7th. I guess we’re out of the confining closet now! However, this doesn’t last for very long!

VC/CB play Great octave Bb dotted half note decrescendo hairpin (followed by a quarter rest). Violas and violins are silent here. Horns play *f* > small octave G/middle C/E dotted half notes. Fags play middle C/E dotted half notes. The bass clarinets play small octave Bb [written middle C] dotted half note. After a quarter rest, clarinets and flutes play small octave G/Bb/E quarter notes to Bb/Line 2 Eb/G quarter notes to A/Line 2 D/F# quarter notes in legato slur-line phrasing.

Bars 13-14 = N/A

Strings soli in these two bars. Violins I play crescendo Line 1 Ab half note legato to G half note decrescendo to (Bar 14) F# to F half notes < >. Violins II play Line 1 Eb

to D half notes to (Bar 14) C# to C half notes. Violas play small octave A to Ab half notes to (Bar 14) G to Gb half notes. After a quarter rest, VC/CB play small octave E half note to Eb quarter note tied to quarter note next bar to D half note to Db quarter note.

Bar 15 = F# min (F#/A/C#)

Violins sound *p* Line 1 C# whole note, while violins II play small octave A whole note, violas on small octave C# whole note, and VC on Great octave F# whole note (as the root note for the F# minor chord). CB is silent here. After a quarter rest, the oboe is *solo* playing *p espr* (“espressivo” or performed with warmth and intensity) Line 2 C# quarter note to D to C# quarter notes legato to next bar.

Bar 16 = G maj (G/B/D)

The oboe finishes the short phrasing on Line 2 C# quarter note down to Line 1 B half note (followed by a quarter rest). Violins I play Line 1 G dotted half note to A quarter note. Violins II play Line 1 D whole note tied to half note next bar to C# half note. Violas play small octave G whole note tied to dotted half note next bar to F# quarter note. VC play Great octave G/small octave D whole notes. CB silent here.

Bar 17 = N/A

Violins I play G quarter note down to E half note to F# quarter note. Violins II play that D half note tied to C# half note. Violas play that G dotted half note tie to F# quarter note. VC/CB play Great octave Bb whole note *mf* >.

Bar 18 = D maj (D/F#/A)

Violins I play Line 1 F# whole note, violins II on Line 1 D whole note, violas on small octave F# whole note, and VC on Great octave A whole note. After a quarter rest, the oboe returns to play *p* < Line 2 D-E-F# legato quarter notes.

Bar 19 = Bb maj (Bb/D/F)

Rall. Violins I play Line 1 D half note (followed by a quarter rest) up to Line 3 E quarter note. Violins II play small octave Bb half note (followed by a quarter rest) up to Line 3 E quarter note crescendo hairpin. Violas play small octave F/Bb half notes (followed by a half rest). VC play Great octave Bb half note decrescendo hairpin (followed by a half rest). Then oboe plays F# quarter note down to D half note decrescendo hairpin (followed by a quarter rest). Clarinets play *p* > small octave Gb/Bb/D dotted half notes decrescendo (followed by a quarter rest). Did I hand-copy that clarinet II note (written Ab) wrong? It would not make sense to have a Gb/Bb/D/F chord....

[end session Tuesday, November 06, 2012 at 10:38 pm PST. President Obama is just now starting his acceptance speech in Chicago that he won the Presidential race. Goodbye Romney-Ryan!]

Bars 20 thru 27 = N/A

Only the violins are heard (in the cd track) in this 3/4 final section of the cue. The “voice” indicated in the score refers to the boy (Edwin Booth) onscreen trying to soothe sing to his distraught father (played by Raymond Massey). You of course hear the boy

singing in the movie but he is not heard in the audio track. The voice is placed in the key signature of four flats (Ab maj/F min). Violins in Bar 20 play Line 3 F# dotted half note held fermata. The voice sings small octave Ab up to middle C 8ths up to Eb dotted quarter note down to C 8th. Violins in Bar 21 play Line 3 F dotted half note decrescendo hairpin to (Bar 22) Fb dotted half note (enharmonic E) crescendo to (Bar 23) Eb dotted half note decrescendo to (Bar 24) Db dotted half note crescendo to (Bar 25) C dotted half note to (Bar 26) Line 2 Bb dotted half note crescendo to (end Bar 27) Ab dotted half note held fermata *pp*. The voice in Bar 21 sings Line 1 Db-Db 8ths to C dotted quarter note to Db 8th to (Bar 22) Eb-C 8ths down to small octave Ab dotted quarter note to C 8th to (Bar 23) Line 1 Eb-Eb 8ths to Eb dotted quarter note to C 8th to (Bar 25) C-C 8ths up to Eb dotted quarter note to C 8th to (Bar 26) small octave Bb-Bb 8ths to Bb dotted quarter note down to G 8th to (Bar 27) Ab-Ab 8ths to same Ab half note held fermata. Note: At this moment of writing I do not know if the voice onscreen actually corresponds precisely to what is written on the written cue (I think not). I still have to try to find my dvd copy of the film or visit the YouTube site...No, not precisely, but nearly so in most cases (shaky, amateur singing though! Maybe if Warner Bros. Did the movie they would've dubbed the singing! :)

“Homecoming” Reel 2/1, 26 bars, 1:05 duration (end of written cue). Key signature of four sharps (E maj/C# min). Clarinets, being B-flat transposing instruments, are assigned six sharps. CD track # 5. Instrumentation: 3 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, strings.

Bars 1-10 = C# min (C#/E/G#) to F# maj (F#/A#/C#)

Clarinets I-II (sharing the same staff) start off the repeat patterns thru Bar 10, then silent in Bar 2 as clarinets III-IV take over the same patterns, returning in Bar 3 as clarinets I-II are silent for a bar, and so on in that switch pattern. In 6/8 time, clarinet I in Bar 1 plays *p* < > Line 1 G# down to E up to Line 2 C# [written A#-F#-Line 2 D#] 8ths notes (connected as a figure by a crossbeam) down to F# up to C# down to F# 8ths. Clarinet II plays Line 1 C# [written D#] dotted quarter note legato mini-slur down to small octave A# [written B#] dotted quarter note. Repeat in Bars 3, 5, 7, 9. Clarinets III-IV (sharing the same staff) play the exact same notes and pattern in Bars 2, 4, 6, 8, 10. In Bar 3, *sords* (muted) violins I-II sound *pp* < Line 3 E dotted quarter note to D# quarter note down to Line 2 A# 8th up to (Bar 4) Line 3 C# dotted quarter note decrescendo hairpin down to Line 2 G# quarter note to same G# 8th to (Bar 5) B dotted quarter note to A# quarter note down to E 8th up to (Bar 6) G# dotted half note decrescendo. In Bar 7, the violins then play Line 2 B dotted quarter note to A# quarter note down to E 8th up to (Bar 8) G# dotted quarter note down to C# quarter note to D# 8th to (Bar 9) E quarter note to F# 8th to G# quarter note to A# 8th to (Bar 10) G# dotted half note.

Bars 11-12 = A maj (A/C#/E) to G# min (G#/B/D#)

Track # 5 cd location for Bar 11 is 00:25. In effect we get these tonalities with the quarter to 8th note patterns. Flute I plays *p* < > Line 2 E dotted quarter note legato to D# dotted quarter note, while flute II (sharing the same staff) plays Line 1 E to D# dotted quarter notes. Flute III plays Line 1 E quarter note up to A 8th down to D# quarter note up to G# 8th. The oboes play Lines 1 & 2 E to D# dotted quarter notes. Clarinets I-II play as

flute III. The bass clarinet plays Line 1 C down to small octave B dotted quarter notes. Fag I plays the same. Fag II plays small octave C quarter note up to A 8th to Great octave B quarter note to G# 8th. The muted strings take over this same pattern in Bar 12 as the woodwinds take a one-bar break. So we find violins I playing Line 2 E to D# dotted quarter notes. Violins II play Line 1 E quarter note up to A 8th down to D# quarter note up to G# 8th. Violas play middle C quarter note down to small octave A 8th to B quarter note down to G# 8th. VC play small octave C to Great octave B dotted quarter notes crescendo-decrescendo hairpins.

Bar 13 = ???

I will skip this bar since my hand-copied notes are unclear or perhaps I wrote the notes wrongly. Also I only see the clarinets and bass clarinet playing here—perhaps I forgot other woodwinds? Wish I now had a xerox copy of the autograph cue...

Bar 14 = F# maj (F#/A#/C#) to E maj (E/G#/B)

Strings soli in this bar. Violins I play Line 2 C# to Line 1 B dotted quarter notes. Violins II play middle C# quarter note up to F# 8th down to small octave B quarter note up to E 8th. Violas play small octave A# quarter note down to F# 8th to G# quarter note to E 8th. VC play Great octave A# dotted quarter note to F# dotted quarter note.

Bar 15 = A maj (A/C#/E) to G# min (G#/B/D#)

Woodwinds soli repeating Bar 11.

Bar 16 = F# min (F#/A#/C#) to E maj (E/G#/B)

Violins I play Line 2 C# to Line 1 B dotted quarter notes. Violins II play Line 1 C# quarter note up to F# 8th down to B quarter note up to E 8th. Violas play small octave A# quarter note down to F# 8th to G# quarter note to E 8th. VC play Great octave A# to G# dotted quarter notes.

Bars 17-18 = D maj (D/F#/A) to C# maj (C#/E#/G#)

Woodwinds play in Bar 17. Flutes I-II play *p* < > Line 1 A to G# dotted quarter notes. Flute III plays Line 1 A quarter note down to D 8th up to G# quarter note down to C# 8th. Clarinets play this an octave lower register. The bass clarinet plays small octave F# to E# dotted quarter notes. Fag I plays small octave F# quarter note down to D 8th to E# quarter note down to C# 8th. Fag II plays Great octave F# to E# dotted quarter notes. Strings are soli in Bar 18. Violins I plays as the first two flutes. Violins II play small octave A quarter note up to Line 1 D 8th down to G# quarter note up to middle C# 8th. Violas play F# quarter note to D 8th to E# quarter note down to C# 8th. VC play Great octave F# to E# dotted quarter notes.

Bar 19 = G min (G/Bb/D) to Ab min/9 (Ab/Cb/Eb/Bb)

Note: The former key signature of 4 sharps are cancelled here in this Section A. CD location is 00:45.

The bass clarinet plays small octave Bb [written middle C] dotted half note tied to dotted half note next bar. Bassoons play Contra-octave and Great octave Bb dotted half notes tied to next bar. *Sords* horns play *mf* < small octave G/Bb/Line 1 D [written Line 1

D/F/A] dotted quarter notes legato to Ab/middle Cb/Eb [written Eb/Gb/Bb] dotted quarter notes.

Bar 20 = C Dom 7 (C/E/G/Bb) to Ab min/9 (Ab/Cb/Eb/Bb)

Horns continue the four-chord passage on small octave G/middle C/E dotted quarter notes to Ab/Cb/Eb quarter notes. VC/CB join in play Great octave Bb dotted half note crescendo down to (Bar 21) F# dotted half note decrescendo.

Bar 21 = N/A

Strings only here. Violins I play Line 1 D to C# dotted quarter notes. Violins II play small octave G dotted half note < >. Violas play small octave E dotted half note, and VC/CB play Great octave F# dotted half note.

Bar 22 = B min/9 (B/D/F#/C#)

Clarinets I-II play small octave D/F# dotted half notes *p* < (clarinets III-IV also). The *solo* bassoon I plays *p* < Line 1 C# to D dotted quarter notes.

Bar 23 = E dim (E/G/Bb)

Clarinets play E/G dotted half notes. Fag I continues on Line 1 E to F# dotted quarter notes decrescendo hairpin.

Bar 24 = G maj (G/B/D)

Violins I play Line 1 G down to D dotted quarter notes. Violins play Line 1 D dotted half notes tied to next two bars (held fermata in end Bar 26). Violas play small octave G dotted half note. VC/CB play Great octave B dotted half note.

Bars 25-26 = Bb aug (Bb/D/F#)

Violins I play Line 1 F# dotted half note tied to dotted half note next bar decrescendo hairpin that is held fermata. Violins II are on D, as given earlier. Violas play small octave F# tied dotted half notes. VC/CB play tied Great octave Bb dotted half notes.

End of cue. [break at 3:19 pm Wednesday, November 07, 2012]

“The Tour” Reel 2/2. *Allegro moderato* in C time, 11 bars. Instrumentation: 3 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 Fags, 3 horns, 2 Pos, tuba, strings. CD track # 6.

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

Actually you can have a mixture of passing tonalities if you include quite briefly the fast moving staccato 8th notes I’ll describe below. This includes C# min 7th (C#/E/G#/B) and even perhaps the C# min 9th (C#/E/G#/B/F#). But I’m fundamentally sticking with the actual sustained full-note chords played by several of the instruments, especially the brass and lower woodwinds.

All flutes sound *ff* staccato (dot over each note) 8th notes Line 3 E down to Line 2 B up to C# down to G# (connected by a crossbeam) to B down to E to F# down to C# (repeated next three bars). Oboes and clarinets I-II play the same but written an octave

lower register. Violas and cello play the same but two octaves lower register (starting Line 1 E 8th). These strings also pluck them *pizz* (pizzicato). Violins I are *col* flutes, and violins II are *col* oboes thru Bar 6. CB play *sff* > Great octave E whole note. Tubas play Great octave E/B whole notes. Pos play *f* < small octave E/G# whole notes. Fags play *ff* (*molto sost*) Great octave E/B whole notes. The bass clarinet plays *ff* (*molto sost*) small octave E [written F#] whole note. Clarinets III-IV play small octave E/G# whole notes.

Bar 2 = A maj (A/C#/E)

Once again you can infer quickly passing tonalities such as A maj/9 (A/C#/E/B). Clarinets III-IV play small octave A/middle C# [written B/Line 1 D#] dotted half notes (followed by a quarter rest). The bass clarinet plays small octave A dotted half note. Bassoons play Great octave A/small octave E dotted half notes. Pos play small octave A/middle C# dotted half notes decrescendo. Note that Trombones are not *ff* (*molto sost*)—otherwise we would not have that decrescendo hairpin. The Pos are *f* < > in these two bars. Tubas play Great octave A/small octave E dotted half notes (followed by a quarter rest). CB are silent in the even bars.

Bar 3 = D maj (D/F#/A)

We could conceivably also have D maj/9 (D/F#/A/E) and maybe even B min 7/9 (B/D/F#/A/E). Clarinets III-IV play small octave D/F# whole notes, while the bass clarinet plays small octave D whole note, and Fags play Great octave D/A. Pos play small octave D/F# whole notes. Tubas play Great octave D/A whole notes. CB return to sound *sff* > small octave D whole note.

Bar 4 = E maj (E/G#/B)

Clarinets III-IV play small octave E/G# dotted half notes (followed by a quarter rest). The bass clarinet plays small octave E dotted half note. Fags play Great octave E/B dotted half notes. Pos play small octave E/G# dotted half notes, and tubas on Great octave E/B. Flutes (and oboes) now play an octave lower register on Line 2 E down to Line 1 B up to C# up to F# 8ths figure played twice. Clarinets I-II play this an octave lower register. VC pluck pizzicato (and violas) small octave E up to B to middle C# to F# 8ths figure sounded twice.

Bar 5 = C maj (C/E/G)

Conceivably we can in passing have the C major 7th (C/E/G/B). Clarinets III-IV play small octave E whole note. The bass clarinet plays small octave G whole note. Fags sound on Great octave C/G whole notes. Pos play small octave C/E whole notes, and tubas on Great octave C/G. CB return to play *sff* > (dynamic accent or emphasis) small octave C whole note. Flutes play Line 3 E down to Line 2 B up to Line 3 C down to Line 2 G 8ths up to next figure of B down to E up to G down to C 8ths (repeated next bar). Oboes and clarinets I-II play this an octave lower register. Violas and cello pluck these notes two octaves lower as written.

Bar 6 = F maj (F/A/C)

Clarinets III-IV play small octave F/A dotted half notes (followed by a quarter rest). The bass clarinet plays small octave F dotted half note. The bassoons play Great

octave F/small octave C dotted half notes (as also the tubas). Pos play small octave F/A dotted half notes.

Bar 7 = Ab min (Ab/Cb/Eb)

Stopped (+) horns sound *sff* > small octave Ab/middle Cb/Eb whole notes. After a quarter rest, the bassoons play Great octave E (not Eb) half note to Db quarter note. That E half note overlapping the Eb whole note (part of the Ab min full note chord) is a sort of noticeable “color” note or “tension” that makes the music more interesting (certainly dissonant) because it is a non-harmonic tone.

Bar 8 = G min (G/Bb/D)

Clarinets III-IV play small octave G/Bb [written A/middle C] whole notes crescendo hairpin, and bass clarinet on small octave G. Fags play Great octave G/small octave D whole notes. Pos play small octave G/Bb whole notes, and tubas on Great octave G/small octave D. CB play *sff* > Great octave G whole note. Oboes/clarinets/violins play in the dynamic marking of *ff* Line 2 G down to D to Eb down to Line 1 Bb 8ths to next figure of D down to Line 1 G up to Bb down to Eb 8ths (repeated next two bars). Flutes play this an octave higher register. After a half rest, VC play Line 1 D down to G up to Bb down to Eb 8ths (repeated next two bars).

Bar 9 = Eb maj (Eb/G/Bb)

Clarinets III-IV play small octave Eb/G dotted half notes decrescendo (followed by a quarter rest) while the bass clarinet sounds on small octave Eb. Fags play Great octave Eb/Bb dotted half notes. Pos play small octave Eb/G dotted half notes, and tubas on Great octave Eb/Bb.

Bar 10 = Ab maj (Ab/C/Eb)

Clarinets III-IV play small octave Ab/Line 1 C whole notes crescendo. The bass clarinet plays small octave Ab whole note. Fags play Great octave Ab/small octave Eb whole notes. Pos play Ab/middle C whole notes, and tubas on Great octave Ab/small octave Eb whole notes. CB play *sff* > Great octave Ab whole note.

Bar 11 = N/A

Stopped horns sound *sff* > *pp* Line 1 D [written Line 1 A] whole note held fermata. Flutes, oboes, and clarinets I-II are silent (whole rest held fermata). Clarinets III-IV play small octave and Line 1 rinforzando-marked D 8th notes *sff* followed by an 8th rest, quarter rest, and then a half rest mark held fermata. The bass clarinet plays small octave D rinforzando 8th. Fags play Great octave and small octave D rinforzando (>) 8ths followed by rests. Pos play Line 1 D 8th, and tubas on small octave D 8th. Violins play Line 1 D 8th followed by rests, violas on small octave D, and celli also on small octave D 8th note.

End of cue. [end session Wednesday, November 07, 2012 at 8:22 pm]

“The Dressing Room” Reel 2/3. *Adagio mesto* in C time, 18 bars, 1:20 duration. Instrumentation: flute, oboe, 3 clarinets, muted strings. CD track # 7. Note: This cue pattern reminds me of I believe “The Ferry” cue early in *Sisters*.

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

Violins play *p* < Line 2 D up to Line 3 D quarter notes to Line 3 C half note. After a half rest, violins II play Line 2 F half note. Violas, after a half rest, play Line 2 C half note. VC, after a half rest, plays Line 1 Ab half note.

Bar 2 = E min (E/G/B)

Violins settle on Line 2 B half note decrescendo hairpin (followed by a half rest). Violins II play Line 2 E half note (followed by a half rest). Violas sound on Line 1 B half note, and celli on Line 1 G. After a half rest, the flute plays *p* < Line 1 B quarter note legato up to Line 2 B quarter notes.

Bar 3 = F maj (F/A/C)

Woodwinds take over in this bar. The flute plays Line 2 A to Ab half notes decrescendo hairpin. Clarinets play Line 1 F/Line 2 C/F half notes legato to E/Ab/Line 2 E half notes.

Bar 4 = C min (C/Eb/G)

Strings return here. Violins I play Line 1 Ab up to Line 2 Ab quarter notes to G half note. After a half rest, violins II play Line 2 C half note, violas on Line 1 G, and celli on Line 1 Eb.

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

Violins I play Line 2 F# half note (followed by a half rest), violins II on Line 1 B half note, violas on Line 1 F#, and celli on D half note. After a half rest, the flute plays Line 1 F# up to Line 2 F# quarter notes.

Bar 6 = N/A

Woodwinds only. The flute plays Line 2 F to E half notes decrescendo. Clarinets play Line 1 Db/F/Line 2 Db half notes to C/E/Line 2 C half notes.

Bar 7 = Ab min (Ab/Cb/Eb)

Violins I play Line 1 E up to Line 2 E quarter notes to Eb half note. After a half rest, violins II play Line 1 Ab half note while violas in this rest pattern play Line 1 Eb half note, and celli on middle Cb.

Bar 8 = G min (G/Bb/D)

Violins play Line 2 D half note down to Line 1 D up to Line 2 D quarter notes. Violins II play Line 1 G half note (followed by a half rest). Violas play Line 1 D half note (followed by a half rest). VC play small octave Bb half note.

Bar 9 = F min (F/Ab/C) to G maj (G/B/D)

Violins I play Line 2 C down to Line 1 F quarter notes to G half note tied to whole note next bar > *pp*. Violins II play Line 1 F half note down to D half note tied to whole note next bar. Violas play middle C half note to small octave B half note tied to whole note next bar. Divisi celli (or is it celli divisi??—sounds like a pasta dish!) play Great octave and small octave Ab half notes to G half notes tied to whole notes next bar.

Bar 10 = G maj (G/B/D)

Strings were just indicated with the tied notes. The *solo* oboe sounds *pp < espr* Line 2 Ab to G to D descending quarter notes up to F quarter note tied to quarter note next bar to Eb down to Line 1 Bb quarter notes up to Line 2 Db quarter note tied to quarter note in Bar 12 down to Line 1 B quarter note to “3” triplet value G# half note to triplet value F# quarter note up to (Bar 13) Bb whole note decrescendo.

Bar 11 = Eb min (Eb/Gb/Bb)

Clarinets play Line 1 Eb/Gb/Bb crescendo whole notes.

Bar 12 = B min (B/D/F#)

Clarinets now play small octave B/Line 1 D/F# whole notes. If you include that G# triplet value half note of the oboe you would temporarily have the G# half-dim 7th (G#/B/D/F#).

Bar 13 = Bb maj (Bb/D/F)

Oboe is on Line 1 Bb, and clarinets on small octave Bb/Line 1 D/F whole notes. After a quarter rest, VC/CB play small octave Cb to Db to Cb quarter notes.

Bar 14 = N/A

Violins I play ascending legato quarter notes Line 1 F-Gb-Ab-Bb (violas an octave lower register). VC/CB play Great octave Bb whole note.

Bar 15 = E maj (E/G#/B)

Violins I play B quarter note down to E half note to Eb quarter note. Divisi violins II play Line 1 E dotted half note to Eb quarter note and also small octave B dotted half note to I believe also Eb quarter note. Violas play small octave E/B whole notes. Divisi celli play Great octave and small octave G# whole notes.

Bar 16 = D maj (D/F#/A)

Violins I play Line 1 D up to G# quarter notes to F# half note. Violins II play small octave A/Line 1 D whole notes decrescendo. Violas play small octave D/A whole notes. Celli play Great octave and small octave F# whole notes.

Bar 17 = Bb Dom 7th (Bb/D/F/Ab)

Violins I play Line 1 Ab quarter note down to D half note up to Ab tenuto quarter note. Violins II play small octave Ab/Line 1 D whole notes crescendo. Violas play small octave F/Ab whole notes. Celli play Great octave F/Bb whole notes.

Bar 18 = ???

I am not sure if my notes are complete or correct. Flute plays Line 1 Ab whole note held fermata, oboe on the same, clarinets on small octave E/Ab/Line 1 D. Violins I play Line 1 Ab whole note *f >* and held fermata. Violins II play small octave Ab/Line 1 D, violas on E/Ab small octave whole notes, celli on Great octave E/Bb, and CB on Great octave E. No third-related chord that I can determine.

End of cue. End of session Wednesday 10:22 pm. Time for bed!]

“The Tempest” Reel 3/1. *Andante (molto tranquillo)* in C time, 13 bars, :55 duration. Instrumentation: 4 clarinets, bass clarinet. CD track # 8.

Bar 1 = G maj (G/B/D)

Clarinets III-IV play *pp* small octave G/Line 1 D whole notes tied to dotted half notes next bar (followed by a quarter rest). After a quarter rest, clarinet I plays *pp* < Line 2 D to Eb to D quarter notes legato to (Bar 2) C to D half notes decrescendo hairpin.

Bar 2 = N/A

Bar 3 = G maj

Repeat Bar 1 in Bar 3.

Bar 4 = N/A

Clarinets I play “3” triplet value Line 2 G half note to F# triplet value quarter note down to D [written E] half note. There is no instance of a true chord played here, just in passing quite briefly. So I will simply call it “Not Applicable.”

Bar 5 = G min (G/Bb/D)

Once again clarinets III-IV play G/D whole notes tied to dotted half notes next bar. Clarinets I-II play Line 1 G/Bb quarter notes to A/C quarter notes back to G/Bb to (Bar 6) F#/A to G/Bb half notes.

Bar 6 = N/A

Bars 7-8 = N/A

Clarinets III-IV once again play the tied G/D notes. After a quarter rest, clarinets I-II play *pp* > Line 2 Eb/G half notes to D/F# quarter notes. After a quarter rest in Bar 8, clarinets I-II then play Db/F half notes to C/Eb quarter notes. Note the dissonance displayed with the simultaneous playing (after the initial beat) of D and Db notes (though an octave apart).

Bars 9-10 = N/A

Clarinets III-IV play the same G/D tied notes as given in Bars 1-2. After a quarter rest, clarinets I-II play Line 1 Bb/Line 2 D quarter notes to G/Bb to F#/A to (Bar 10) A/Line 2 C half notes to G/Bb half notes.

Bar 11 = G min (G/Bb/D) to F# dim (F#/A/C)

Clarinets I-II are silent in these end three bars, and the bass clarinet finally shows up to play. Clarinet III plays *pp* < Line 1 D to C [written E to D] half notes, while clarinet IV plays small octave G to F# half notes. The bass clarinet plays small octave Bb to A half notes.

Bar 12 = E dim (E/G/Bb) to D maj (D/F#/A)

Clarinet III plays small octave Bb to A half notes, while clarinet IV plays E to D half notes, and the bass clarinet plays G to F# half notes.

Bar 13 = G maj (G/B/D)

Clarinet III plays small octave B [written middle C#] whole note held fermata and *pp* >. Clarinet IV plays small octave D whole note held fermata. And the bass clarinet plays small octave G whole note held fermata.

End of cue.

“The Camp” Reel 3/2. *Molto sost* in C time, 4 bars, :14 duration.

Instrumentation: 2 english horns, 3 clarinets in B-flat (standard for Herrmann), 2 bass clarinets in Bb, 2 Fags, 3 horns, strings. Disc Twelve track # 9.

Bars 1-4 = N/A

No chords here but plenty of Herrmann-intended dissonant tritones. In Bar 1 violins and violas play *p* < Line 1 Cb to Db quarter notes to-F 8ths down to small octave Gb quarter note. VC/CB play the same but written an octave lower register. In Bar 2, violins and violas and now bowed trem. Violins I sound *sff* Line 1 D whole note bowed trem to (Bar 3) middle C whole note. Violins II play small octave Ab whole note to (Bar 3) G whole note. Violas small octave E whole note to (Bar 3) small octave C/G whole notes *non-div*. VC play *sff* (but non-trem) Great octave Bb whole note legato down to (Bar 3) C/G whole notes *non-div*. CB play Great octave Bb whole note up to (Bar 3) small octave C whole note. All strings are silent in end Bar 4 (whole rest held fermata). Also in Bar 2 we see the english horns playing *sff* small octave E/Line 1 D [written small octave B/Line 1 A] whole notes to (Bar 4) E/middle C (E was actually tied from that Bar 3 whole note. Clarinets I-II play small octave Ab whole note to (Bar 3) G whole note. Clarinet III and bass clarinets play small octave E [written F#] whole note to (Bar 3) G whole note. Fags play Contra-octave and Great octave Bb whole notes legato to (Bar 3) C whole notes. These woodwinds are silent in Bar 4.

In Bar 2 the horns show up to play a fanfare statement *sff* of Line 1 F# [written Line 2 C#] rinforzando dotted 8th note to F# 16th to same F# quarter note tied to 8th note and then sounding F#-F#-F# 8ths (all four F# 8ths are crossbeam-connected) to (Bar 3) F# dotted 8th rinforzando-marked to E [written B] 16th to E quarter note tied to 8th and then sounding E 8th to E dotted 8th to C# [written G#] 16th up to (end Bar 4) F# rinforzando-marked whole note *sff* > and held fermata.

End of cue.

“The Dawn” Reel 4/1. *Allegro Moderato* in C time, 28 bars, 1:55 2/3 duration (2:02 duration on the cd track). Instrumentation: 3 flutes, 2 english horns, 4 clarinets, bass clarinet, 2 Fags, 4 horns, 3 “C” trumpets, 3 Pos, tuba, timp, strings. Disc Twelve track # 10.

Bars 1-2 = N/A

All horns sound *ff* small octave B [written Line 1 F#] dotted 8th to 16th to B quarter note tied to 8th note, and then sounding B-B-B 8ths to (Bar 2) B dotted 8th to A [written Line 1 E] 16th to A quarter note tied to 8th note to A quarter note to A dotted 8th rinforzando-marked down to F# [written middle C#] 16th up to (Bar 3) B whole note *sff*

>. In bar 2, violas play *ff* small octave E whole note, while VC play *non-div* Great octave C/small octave C whole notes, and CB on small octave C whole note. English horns play small octave E [written small octave B] whole note legato slur to next bar's note (more on this soon). Clarinets I-II play small octave E [written F#] whole note *ff*. And clarinets III-IV (sharing the same staff) also play E whole note. The bass clarinet plays Line 1 C [written D] whole note. Fags play Great octave C/small octave C whole notes.

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

English horns play small octave F# [written middle C#] whole note. Clarinets I-II and the bass clarinet play small octave F# [written G#] whole note while clarinets III-IV play D# whole note. Fags play Contra-octave and Great octave B whole notes. Horns play small octave B whole notes. Pos show up to play *f* > Great octave B/small octave D#/F# whole notes, while the tuba plays Contra-octave B whole note. The timp is trill rolled *f* > on Great octave B whole note. Violins I-II play *ff* small octave B whole note. Violas play *div* small octave D#/F# whole notes. VC play Great octave F#/B whole notes. CB play Great octave B whole note. Trumpets in "hard mutes" show up to play forte Line 1 B dotted 8th to B 16th to B quarter note tied to 8th note, and then sounding B-B-B 8ths.

Bar 4 = A min (A/C/E) or F maj 7th (F/A/C/E)

I am not sure which chord this is since Herrmann rather sloppily wrote trombones' notes in this bar that could be read either as E/A for as F/A. Since no other instrument plays the F tone, I suspect it is E dotted half note for Pos II. At any rate, trumpets in hard mutes continue the phrasing of Line 1 B dotted 8th to A 16th up to Line 2 D quarter note tied to 8th note to C 8th to Line 1 B dotted 8th rinforzando-marked to A 16th. Woodwinds are silent in this bar. Pos play small octave dotted half notes followed by a quarter rest. Once again I believe they are C/A/E. The tuba plays Contra-octave A dotted half note. The timp is silent here. Violins play small octave A whole note. Violas play divisi small octave C/E whole notes. VC/CB play Great octave A whole note.

Bars 5-6 = N/A

Horns return (now *sords* or muted) to sound *f* middle C [written Line 1 G] dotted 8th to C 16th to C quarter note tied to 8th note, and then sounding C-C-C 8ths to (Bar 6) D [written A] dotted 8th rinforzando-marked to C 16th to C quarter note tied to 8th note to C 8th to C dotted 8th note rinforzando-marked down to small octave A [written Line 1 E] 16th. Strings are silent in these two bars. English horns play small octave Gb/Bb [written Line 1 Db/F] whole notes to (Bar 6) G/A whole notes. Clarinets play small octave Gb/Bb [written Ab/middle C] whole notes to (Bar 6) G/A whole notes. The bass clarinet plays Line 1 C whole note to (Bar 6) small octave Eb whole note. Fags play Great octave and small octave C whole notes to (Bar 6) Great octave and small octave Eb whole notes. C trumpets play Line 1 Gb/Bb whole notes *sf* > (trumpets I & III play Bb). Pos play small octave Gb/Bb whole notes to (Bar 6) G/A dotted half notes (followed by a quarter rest). The tuba plays small octave C whole note to (Bar 6) Eb dotted half note. The tuba plays Great octave C whole note *f* >.

Bar 7 = Gb aug (Gb/Bb/D)

CD track # 10 location for this bar is 00:24. Horns settle on Line 1 D [written A] whole note *sf* >. Trumpets return (now in cup mutes instead of hard mutes) to sound forte Line 2 C dotted 8th to C 16th to C quarter note tied to 8th note, and then C-C-C 8ths. Pos play *mf* > small octave D/Gb/Bb whole notes. The tuba plays Great octave Gb whole note. The timp returns to trill roll (*tr*~~~~) *mf* Great octave Gb whole note. Strings return too. Violins sound *f* Line 1 D whole note, while violins II play small octave Bb whole note, and violas play small octave D/Gb whole notes. VC play Great octave Gb/small octave D whole notes. CB play Great octave Gb whole note.

Bar 8 = Ab maj (Ab/C/Eb)

Trumpets continue the passage on Line 2 D dotted 8th rinforzando-marked to C 16th up to F quarter note tied to 8th note to Eb 8th to D dotted 8th rinforzando-marked to C 16th. Pos play small octave Eb/Ab/middle C dotted half notes decrescendo hairpin (followed by a quarter rest). The tuba plays Great octave Ab dotted half note. Violins I play middle C whole note, violins on small octave Ab whole note, violas on small octave Eb whole note, and VC/CB on Great octave Ab.

Bar 9 = Eb maj 7th (Eb/G/Bb/D)

Trumpets conclude the three-bar passage on Line 2 D dotted 8th rinforzando-marked down to Line 1 Bb 16th down to G half note (followed by a quarter rest). After a half rest, muted horns play Line 1 Eb [written Bb] 8th note to D dotted 8th rinforzando-marked down to small octave Bb 16th to (Bar 10) G half note decrescendo (followed by a half rest). English horns play small octave Bb/Line 1 D whole notes *sff* >. Clarinets play small octave Eb/G whole notes, and the bass clarinet on Eb. Fags play *a2* Great octave Eb whole note.

Bar 10 = N/A

Quite in passing we have the C minor (C/Eb/G). After a quarter and 8th rest, violins and violas play *ff* Line 1 Eb 8th to D dotted 8th rinforzando-marked down to small octave Bb 16th down to G 8th (followed by an 8th rest). After a quarter and 8th rest, VC/CB play small octave C/Eb 8ths to D dotted 8th down to Great octave Bb 16th down to G quarter note tied to whole note next bar. After a half and quarter rest, the tuba plays forte Contra-octave G quarter note tied to whole note next bar. After a half and quarter rest, the bass clarinet plays small octave G quarter note tied to whole note next bar. After a half and quarter rest, Fags play Great octave G quarter note tied to whole note next bar.

Bar 11 = Ab minor Major 7th (Ab/Cb/Eb/G)

Horns are prominent in the next three bars. We find them sounding *ff* small octave Ab/middle Cb/Eb (horns I & III on Eb) dotted 8ths to 16ths to quarter notes tied to 8ths to three more such 16ths.

Bar 12 = F half-dim 7 (F/Ab/Cb/Eb) to D dim 7 (D/F/Ab/Cb)

Rall. Horns continue on small octave F/Ab/Line 1 Eb dotted 8th to F/Ab/Line 1 D 16ths to quarter notes tied to 8ths to three more such 8th chords. The bass clarinet plays Line 1 Cb [written Db] whole note. Fags play Great octave and small octave Cb whole

notes. The tuba plays Great octave Cb whole note/ VC/CB play Great octave Cb whole note.

Bar 13 = E dim (E/G/Bb) to C# dim 7 (C#/E/G/Bb)

Horn I plays Line 1 D quarter note to C# dotted half note. Horn II plays small octave G whole note. Horn III plays D quarter note to C# dotted half note. Horn IV plays small octave E whole note. The bass clarinet plays small octave Bb dotted half note decrescendo (followed by a quarter rest). Fags play Contra-octave and Great octave Bb dotted half notes. Pos play Great octave Bb/small octave E/G whole notes *mf* >. The tuba plays Contra-octave BB dotted half note. The timp is trill rolled *mf* > *pp* on Great octave Bb whole note. VC play Great octave Bb quarter note followed by rests. CB play Great octave Bb whole note. After a half rest, *sords* violins I play “3” triplet value quarter notes Line 3 E to F to G. Muted violins II play *mf* > the same but an octave lower register. [end session Thursday, November 08, 2012 at 10:01 pm]

“Edwin’s Tour” Reel 4/2. *Pesante* in 3/4 time (to *Allegro* in 2/4 time), 12 bars, :15 1/3 duration (but listed on the Disc Twelve track with the duration of 20 seconds). Instrumentation: 3 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, 3 Pos, tuba, timp, strings. Disc Twelve track # 11.

Bar 1 = E half-dim 7th (E/G/Bb/D)

In the grace bar, horns sound *sff* Line 1 D [written Line 1 A] 8th note to (Bar 1) same D dotted quarter note *rinforzando*-marked to C#-E-D legato 8ths. Pos in Bar 1 play *sfp* < Great octave Bb/small octave E/G dotted half notes. The tuba plays Contra-octave Bb dotted half note. The timp is trill rolled *p* < on Great octave Bb dotted half note.

Bars 2-3 = D maj 7 (D/F#/A/C#)

Switch to 2/4 time signature. Horns play *sff* > *pp* small octave A/middle C# half notes (horns I & III on C#) tied to half notes in Bar 3. Pos play *sf* > *pp* Great octave A/small octave D/F# half notes tied to half notes next bar. The tuba plays Great octave D tied half notes. The timp beats *sf* on small octave D 8th followed by rest marks. The exhilarating tour notice music starts in Bar 3 with the flutes and violins playing *ff* Line 3 C# quarter note trill (to D) to Line 2 B legato to C# 16ths to next figure of Line 3 E-F-C#-B 16ths. Oboes and clarinets play staccato-marked 8th note figures. Oboes play *ff* Line 1 unison A 8th up to Line 2 D/F# 8ths (crossbeam connected) to A up to D/F# 8ths once again. Clarinets I-II play the same. Clarinets III-IV play A up to D/F# 8ths.

Bar 4 = C# half-dim 7 (C#/E/G/B)

Flutes and violins continue the pattern on Line 2 B quarter note trill (to C#) to A-B 16ths to next figure of Line 3 D-C#-Line 2 B-A legato 16ths. Oboes play Line 1 GG up to Line 2 C#/E staccato 8ths figure played twice. Clarinets I-II play G up to B/Line 2 E staccato 8ths twice, while clarinets III-IV play as the oboes.

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

Flutes and violins play Line 2 A 8th note trill (to B) to G-A 16ths up to Line 2 C#-Line 1 B-A-G legato 16ths. Oboes play Line 1 F# up to A/Line 2 C# staccato 8ths figure twice (same also for clarinets III-IV). Clarinets I-II play F# 8th up to A/D 8ths.

Bar 6 = E min 7 (E/G/B/D)

Flutes and violins play Line 2 G 8th note trill (to A) to F#-G 16ths up to B-A-G-F# 16ths. Oboes play Line 1 E up to B/Line 2 D staccato 8ths figure twice. Clarinets I-II play E up to G/Line 2 D 8ths twice, while clarinets III-IV play E up to B/D 8ths.

Bar 7 = E min 7

Flutes and violins play Line 2 F# 8th note trill (to G) to E-F# 16ths up to A-G-F#-E 16ths. Oboes play Line 1 G 8th up to Line 2 D/E 8ths twice. Clarinets I-II play the same. Clarinets III-IV play G up to B 8ths twice.

Bars 8-10 = D maj 7 (D/F#/A/C#) to E min 7 (E/G/B/D)

These chords remain the same in all three bars but in varying inversions. Flutes/oboes/clarinets I-II/violins play a series of ascending 16th note figures with each figure showing a *rinforzando* marking on its first 16th note. So we find Line 2 E-D-C#-D legato 16ths (connected as a figure by two crossbeams) to F#-E-D#-E 16ths to (Bar 9) G-F#-E-F# 16ths to A-G-F#-G 16ths to (Bar 10) B-A-G#-A 16ths to Line 3 D-C#-Line 2 B-Line 3 C# 16ths. Altri strings play their notes *pizz* (*pizzicato*). Violas/VC/CB all pluck small octave F# to G quarter notes to (Bar 9) A to B quarter notes to (Bar 10) Line 1 C# to D quarter notes. Strings are back to *arco* in end Bars 11-12. Clarinets III-IV play the same notes and registers but in legato fashion. The same applies for the bass clarinet. Fags play Great octave and small octave F# quarter notes to G quarter notes, and so forth. After an 8th rest in Bar 8, horns play small octave A/middle C#/D 8ths (followed by an 8th rest) to B/Line 1 D/E 8ths to (Bar 9), after an initial 8th rest, C#/D/F# 8ths (followed by an 8th rest) to D/E/G 8ths to (Bar 10), after an 8th rest, E/F#/A 8ths (followed by an 8th rest) to E/G/B 8ths.

Bars 11-12 = Bb aug (Bb/D/F#) or Gb aug (Gb/Bb/D).

Herrmann used enharmonic F# for Gb so that is why I give the two chord options here. Horns play *sf* > Line 1 D/Gb/Bb [written A/Line 2 Db/F] half notes (silent next bar). Clarinets III-IV play small octave Bb [written middle C] half note tied to half note next bar held fermata and > *pp*. Bass clarinet plays the same. Fags play Great octave and small octave Bb half notes (silent next bar). Violins play Line 2 F#/Line 3 D half notes tied to half notes next bar held fermata. Violas play Line 1 Bb/Line 2 D half notes tied to next bar. VC/CB play *sff* > *pp* Great octave Bb half note tied to half note held fermata next bar. Flutes/oboes/clarinets I-II play Line 2 D 16th note *rinforzando*-marked (followed by rests).

End of cue. [end session Friday, November 09, 2012 at 9:38 pm]

[resume Sunday, November 11, 2012 at 9 am PST. Two days off due to Monday's Veterans Day paid holiday!]:

“Mary” Reel 4/3. *Lento tranquillo* in 3/4 time, 7 bars. Instrumentation: oboe, violins, violas, and celli (VC). All strings are *sords* (muted). Start of track # 12.

Bar 1 = Db maj (Db/F/Ab)

In the grace bar, the oboe plays *dolce p* < Line 1 Ab quarter note up to (Bar 1) Line 2 Ab quarter note tied to “3” triplet value quarter note down to Gb to F triplet value quarter notes. Violins I are divided into two staves (as also violins II). Violins I top staff play *pp* < Line 1 F/Line 2 Db dotted half notes legato slurs down to next bar’s note (shortly described). Violins I bottom staff play Line 1 Db/Ab dotted half notes. Violins II top staff play small octave Ab/Line 1 F dotted half notes crescendo hairpin. Violins II bottom staff play Line 1 Db/F dotted half notes tied to dotted half notes next bar. Violas play small octave Db/F dotted half notes *pp* <. VC play Great octave Db/Ab dotted half notes. The VC bottom note indicates the root note (Db) of the basic chord (Db/F/Ab).

Bar 2 = Db maj 7 (Db/F/Ab/C)

The oboe plays Line 2 C half note (the phrasing curve line for this first phrase started on the grace line that arcs to this C half note. Then a new phrase curve line starts as the oboe then plays Line 2 Db quarter note. Violins I top staff play Line 1 Db/Ab dotted half notes decrescendo hairpin. Violins I bottom staff play small octave Ab/Line 1 F dotted half notes. Violins II top staff play the small octave Ab tied from the previous bar and also Line 1 F dotted half note decrescendo. As given the bottom staff of violins II play that tied of Db/F dotted half notes. Violas play small octave F/A dotted half notes. VC play Great octave Ab/small octave F dotted half notes.

Bar 3 = Gb maj (Gb/Bb/Db)

The oboe continues the second short phrase on Line 2 F quarter note to “3” triplet value Line 2 Eb half note down to Line 1 Bb triplet value quarter note. These four notes of the phrasing are marked underneath with a decrescendo hairpin. Violins I top staff play Line 1 Db/Bb dotted half notes crescendo hairpin, while the bottom staff plays small octave Bb/Line 1 Gb dotted half notes. Violins II top staff also play small octave Bb/Line 1 Gb dotted half notes, while the bottom staff plays small octave Bb/Line 1 Db dotted half notes. Violas play unison small octave Gb dotted half note. Celli play Great octave Gb/small octave Db dotted half notes.

Bar 4 = Db maj (Db/F/Ab)

The oboe continues the melody line on Line 2 Db quarter note down to Ab dotted quarter note to F 8th crescendo (not decrescendo as the strings in this bar). Violins I top staff play Line 1 F/Ab half notes decrescendo (followed by a quarter rest) while bottom staff violins play small octave Ab/Line 1 F half notes. Violins II top staff play Line 1 Db/Ab half notes (followed by a quarter rest) while bottom staff violins play Line 1 Db/F half notes. Violas play small octave Db/F half notes. VC play Great octave Db/Ab half notes (followed by a quarter rest).

Bar 5 = Eb min 7/11 (Eb/Gb/Bb/Db/Ab)

The oboe plays “3” triplet value Line 1 Gb quarter note up to Line 2 F triplet value 8th to Eb dotted quarter note decrescendo to Db 8th. Violins I top staff play small octave Bb/Line 1 Gb dotted half notes crescendo hairpin while bottom staff violins play small octave Bb/Line 1 Db dotted half notes. Violins II top staff play small octave

Bb/Line 1 Gb dotted half notes while bottom staff violins II play small octave Bb/Line 1 DB dotted half notes (so actually violins II are precisely *col* violins I in this bar and also next bar). Violas play small octave Gb dotted half note unison. VC play Great octave Ab/small octave Eb dotted half note.

Bar 6 = E min 7 (Eb/Gb/Bb/Db)

The oboe plays Line 1 Bb quarter note “3” triplet value up to Line 3 C triplet value 8th down to Line 2 Bb quarter note tied to triplet value 8th down to Gb to Eb triplet value 8ths up to (end Bar 7) Ab dotted half note held fermata. Violins I top staff play Line 1 Eb/Bb dotted half notes > *pp* and held fermata, while bottom staff violins I play Line 1 Db/Gb dotted half notes. Violins II top staff play Line 1 EB/Bb dotted half notes and the bottom staff violins play Line 1 Db/Gb dotted half notes. Violas play small octave Bb dotted half note. VC play small octave Eb dotted half note in unison.

Bar 7 = N/A

As given, the oboe plays Line 2 Ab dotted half note held fermata as a truly solo voice in the orchestra (strings show a whole rest held fermata).

End of cue. [9:46 am Sunday]

“The Barroom” Reel 5/1. *Moderato* in 3/8 time. Instrumentation: upright piano. Note: At the moment I cannot seem to find this short solo instrument cue (if indeed I have it at all).

“Exit” Reel 5 pt 2. *Lento tranquillo* in 3/4 time, 4 bars, :15 duration. Note: This music has the exact same theme/chord structure as given just earlier in “Mary.” The oboe in the grace bar plays *dolce p* < Line 1 A quarter note. Track # 12 starting at 00:28.

Bar 1 = Db maj (Db/F/Ab)

Note: Bar 1 here is precisely the same Bar 1 delineated in the “Mary” cue.

Bar 2 = Db maj 7 (Db/F/Ab/C)

Note: See Bar 2 in “Mary.”

Bar 3 = Gb maj (Gb/Bb/Db)

Note: See Bar 3 in “Mary.”

Bar 4 = Db maj (Db/F/Ab)

The oboe end the melody line here on Line 2 Db dotted half note decrescendo hairpin and held fermata. Strings play the same tones as given in Bar 4 of “Mary” but instead of as half notes (followed by a quarter rest) the actual notes here are dotted half notes held fermata. So violins I top staff play Line 1 F/Ab dotted half notes decrescendo and held fermata, while bottom staff violins I play small octave Ab/Line 1 F dotted half notes, and so forth.

“The Warning” Reel 6/1. *Molto sost* in C time, 9 bars. Instrumentation: *sords* strings only. Disc Twelve track # 13.

Bars 1-2 = N/A

The root note throughout this cue is A. Basically we have the A minor (A/C/E) tonality and also a few other passing minor chords but ending on a more confident A major (A/C#/E) tonality.

In Bar 1, VC/CB sound *fff* > Great octave A whole note. In Bar 2 they play the same register A whole note but tied to quarter note next bar. Violins I in Bar 1 play *ff* > Line 1 (*sul* G) A quarter note legato mini-slur to G 8th (followed by an 8th rest) to G quarter note to F 8th *ff* > (followed by an 8th rest). Violins II play Line 1 F quarter note to E 8th (followed by an 8th rest) and then E quarter note to D 8th (followed by an 8th rest). Violas play small octave A quarter note to G 8th (followed by an 8th rest) to G quarter note to F 8th. In Bar 2, violins I play Line 1 F quarter note down to D up to F quarter notes to E-D 8ths crescendo. Violins II play D down to small octave B up to D quarter notes to C down to B 8ths. Violas play as violins I but an octave lower register.

Bar 3 = A min (A/C/E)

Violins I settle on Line 1 E dotted half note decrescendo hairpin (followed by a quarter rest) while violins II settle on middle (Line 1) C dotted half note, and violas on small octave E. VC/CB play Great octave A quarter note (tied from the whole note in Bar 2) to B to small octave C back to B quarter notes crescendo and legato curve line.

Bars 4-5 = N/A

VC/CB repeat Bars 1-2. Violins I play *f* > Line 2 E quarter note to D 8th (followed by an 8th rest) to D quarter note to C 8th (followed by an 8th rest) to (Bar 5) Line 1 B quarter note down to G quarter note up to B to A quarter notes. Violins II play Line 2 C quarter note to Line 1 B 8th (followed by an 8th rest) to B quarter note to A 8th (followed by a quarter rest) to (Bar 5) G down to E up to G to F quarter notes. Violas play as violins I but an octave lower register.

Bar 6 = A min (A/C/E)

Bar 6 repeats Bar 3.

Bars 7-8 = N/A

VC/CB play *f* > Great octave A whole note to (Bar 8) same A whole note *mf* < and tied to whole note in end Bar 9 decrescendo hairpin and held fermata. Violins I play *mf* > Line 1 E quarter note to D 8th (followed by an 8th rest) to D quarter note to C 8th (followed by an 8th rest) to (Bar 8) F down to D back to F up to A quarter notes. Violas play this an octave lower register. Violins II play middle C quarter note down to B 8th (followed by an 8th rest) to B quarter note to A 8th to (Bar 8) D down to B up to D up to F quarter notes. In Bar 7, the first quarter note tonality in effect is D min (D/F/A). The second beat quarter note tonality in effect is B min (B/D/F) but if you included the A tone of the cello and contrabasses you have the B half-dim 7th (B/D/F/A). Then we get back to D minor.

Bar 9 = A maj (A/C#/E)

Violins I play Line 1 E whole note decrescendo hairpin and held fermata, while violins II play on Line 1 C#, and violas on small octave E. VC/CB play that Great octave A whole note held fermata that was tied from the A whole note in the previous bar.

End of cue. [11:02 am]

“Confession” Reel 6/2. *Molto sost* in C time, 15 bars, 1:05 duration (but listed on the cd track with the duration of 1:16). Instrumentation: 3 flutes, 2 oboes/English horns, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, harp, strings. Disc Twelve track # 14. Note that the structure of this cue is the same as the previous one (“The Warning”). Most of the chords are in passing mode (not sustained). The root tone initially is Eb, then soon E, then Bb.

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

VC sound *fff* Great octave Eb whole note decrescendo hairpin while CB play small octave Eb whole note. The bass clarinet plays *fff* small octave Eb [written F] whole note. Fags play *fff* > Great octave Eb whole note. *Sords* horns play *f* > small octave Bb/Line 2 Gb/Bb [written Line 1 F/Line 2 Db/F] rinforzando-marked quarter notes to small octave A/Line 1 F/A 8ths (followed by an 8th rest) to Ab/Fb/Ab rinforzando quarter notes *f* > to Gb/Line 1 Eb/Gb 8ths (followed by an 8th rest). Clarinets III-IV (sharing the same staff) play *f* > Line 1 Gb/Bb [written Ab/Line 2 C] rinforzando quarter notes to F/A 8ths (followed by an 8th rest) to Fb/Ab quarter notes to Eb/Gb 8ths. Clarinets I-II play *a2* small octave Bb quarter note to A 8th (followed by an 8th rest) to Ab quarter note to Gb 8th (followed by an 8th rest). English horns play *f* > Line 1 Gb/Bb [written Line 2 Db/F] rinforzando-marked quarter notes to F/A 8ths (followed by an 8th rest) to Fb/Ab quarter notes to Eb/Gb 8ths.

Bar 2 = Eb min 7 (Eb/Gb/Bb/Db)

This chord is shown in the passing second beat as quarter notes (combined with the Eb whole note). VC play Great octave Eb whole note decrescendo and tied to quarter note next bar to F to Gb back to F legato quarter notes. CB play this an octave higher register as written (but in effect sounding lower). The bass clarinet and bassoons play the same pattern in their respective registers. Muted horns play small octave F/Line 1 Db/F quarter notes to Db/Bb/Line 1 Db quarter notes back to F/Db/F to Gb/Line 1 Eb/Gb quarter notes. Clarinets I-II play small octave F quarter note up to Bb quarter note back down to F quarter note to Gb quarter note. Clarinets III-IV play Line 1 Db/F to small octave Bb/Line 1 Db to Db/F to Eb/Gb quarter notes. English horns play Line 1 Db/F quarter notes to small octave Bb/Line 1 Db quarter notes to Db/F to Eb/Gb quarter notes.

Bar 3 = N/A

Oboes settle on Line 1 Cb/Eb [written Gb/Eb] dotted half notes decrescendo hairpin (followed by a quarter rest). Clarinets I-II play small octave EB dotted half note, and clarinets III-IV play Line 1 Cb/Eb dotted half notes. Horns play small octave Eb/middle Cb/Eb dotted half notes. The bass clarinet plays small octave Eb quarter note (tied from the previous whole note) to F to Gb to F quarter notes to (Bar 4) E [written F#] whole note *fff* >. Fags and celli play this an octave lower register as written. CB play an octave higher register as written.

In Bars 4 thru 7 the strings are soli playing this same overall pattern.

Bar 4 = N/A Track location :15

Both VC/CB play Great octave E whole note *fff* >. Violins I play Line 2 E quarter note to D 8th (followed by an 8th rest) to D quarter note to C 8th (followed by an 8th rest). Violins II play *f* > Line 2 C quarter note to Line 1 B 8th (followed by an 8th rest) to B quarter note to A 8th (followed by an 8th rest). Violas play as violins I but an octave lower register.

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

VC/CB play Great octave E whole note crescendo and legato to (Bar 6) F whole note decrescendo hairpin. Violins I play Line 1 B down to G quarter notes back to B up to Line 2 C quarter notes crescendo. Violins II play Line 1 G down to E back to G to A quarter notes. Violas play as violins I but an octave lower register.

Bar 6 = N/A

Violins I play Line 1 A half note decrescendo to G-F quarter notes crescendo (Violas play this an octave lower register). Violins II play Line 1 F half note to E to D quarter notes.

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

Violins I play Line 1 E dotted half note decrescendo (followed by a quarter rest) while violins II play middle C dotted half note, and violas on small octave E. VC/CB play crescendo-decrescendo Great octave A-B-small octave C-Great octave B quarter notes legato arc.

Bar 8 = N/A

Track # 12 location for this bar is 00:33. VC/CB sound *pp* Great octave Bb whole note tied to whole note next bar and tied to quarter note in Bar 10. Flutes are *soli* in Bars 8-10 playing the same pattern described earlier. So flutes sound *p* > Line 1 Bb/Line 2 Gb/Bb quarter notes legato to Ab/Line 2 F/Ab 8ths (followed by an 8th rest) to Ab/F/Ab quarter notes to Gb/Line 2 Eb/Gb 8ths (followed by an 8th rest).

Bar 9 = Eb min (Eb/Gb/Bb)

Flutes continue on Gb/Line 2 Eb/Gb quarter notes down to Eb/Line 2 C/Eb quarter notes back to Gb/Eb/Gb quarter notes to Ab/F/Ab quarter notes.

Bar 10 = Bb min (Bb/Db/F)

This tonality is only present in the first beat. VC/CB play that Great octave Bb quarter note tied from the whole note in the previous bar to small octave C to Db to Eb quarter notes. Flutes play Line 1 F/Line 2 Db/F dotted half notes decrescendo (followed by a quarter rest). Then a variation of the Mary theme starts to play in Bar 11.

Bar 11 = The *solo* oboe sounds *p* < Line 2 B quarter note tied to “3” triplet value 8th to A to G# triplet value 8ths down to D# dotted quarter note to E 8th to (Bar 12) G# 8th to F# 8th tied to stand-alone 8th (followed by an 8th and half rest). Clarinets play small

octave G#/B/Line 1 E/G# [written small octave A#/middle C#/F#/A#] half notes legato and crescendo to small octave E/G#/B/Line 1 D# half notes decrescendo. The bass clarinet plays small octave B [written Line 1 C#] whole note $p < >$.

Bar 12 = F# min 7 (F#/A/C#/E) to E maj (E/G#/B)

Clarinets play small octave F#/A/middle C#/E half notes to E/G#/B/Line 1 E half notes. Bass clarinet plays small octave F# half note to G# half note crescendo. After a half rest, Fags join in to play $p <$ Great octave F#/small octave C half notes. After a half rest, *open* horns play small octave G#/B/Line 1 E [written Line 1 D#/F#/B] half notes. After a quarter and 8th rest, all violins play $p < > mf$ Line 2 C# stand-alone 8th up to E 8th down to Line 1 B 8th tied to 8th down to G# 8th. After a half, quarter, 8th rest we find the violas playing $mf <$ small octave G# 8th (same for celli).

Bar 13 = F# min 7 (F#/A/C#/E)

The time signature here changes to 3/4 time. Clarinets play small octave F#/A/middle C#/E dotted half notes decrescendo hairpin. The bass clarinet plays small octave F# dotted half note. Fags play Great octave F#/small octave C# dotted half note decrescendo. Horns play small octave A/middle C#/E dotted half notes. The harp is arpeggiando (vertical wavy line rolled chord) mf on Great octave F#/small octave C#/F#/A/middle C#/E half notes (followed by a quarter rest). Violins continue the Mary (though not “Merry”!) melody line on Line 1 A quarter note that is “3” triplet value up to Line 2 G# triplet value 8th to F# dotted quarter note down to E 8th. Violas and celli play this an octave lower register. CB return to play small octave F# dotted half note. After a half and 8th rest, all flutes and oboe play forte Line 2 E 8th (starting to join in on the melody line in the dynamic build).

Bar 14 = F# min 7 (F#/A/C#/E)

Violins and flutes and oboe continue the melody line (violas and celli an octave lower register) on “3” triplet value Line 2 C# quarter note up to Line 3 D# triplet value 8th to C# quarter note tied to triplet value 8th to A to F# triplet 8ths. Clarinets play small octave A/middle C#/E/F# dotted half notes crescendo, bass clarinet on small octave A dotted half note, and Fags on Great octave A/small octave E dotted half notes. Horns play Line 1 C#/E/F# dotted half notes. The harp is arpeggiando forte on Great octave A/small octave F#/A/middle C#/E/F# half notes (followed by a quarter rest). CB play small octave A dotted half note. The music is *Rall*. About half-way into this way.

Bar 15 = E maj (E/G#/B)

Back to C time. Flutes and oboe play $p > pp$ Line 2 B half note followed by a half rest held fermata. Clarinets play small octave G#/B/Line 1 E/G# half notes followed by a half rest. The bass clarinet plays small octave F# half note, and Fags on Great octave E/B half notes. Horns play small octave B/Line 1 E/G# half notes $> pp$ followed by a half rest held fermata. The harp is arpeggiando pp on Great octave E/B/small octave E/G#/B/Line 1 E/G# half notes. Violins play Line 2 B half note followed by the half rest, and violas and celli on Line 1 B. CB play small octave E half note followed by the half rest.

End of cue. [end session 1:18 pm Sunday. Wife & I will go out shopping, have a beer at the brewery, and watch FLIGHT at the Cinemark downtown at 4:30 pm. Last evening we watched the new James Bond movie, *Skyfall*. Very good action entertainment, some character insights into Bond and M, and terrific direction by Sam Mendes (I loved his *Revolutionary Road*). But I miss a great John Barry score!]

“Idyll” Reel 6/3. *Lento assai (molto tranquillo)* in C time, 5pages, 46 bars, 3:52 duration. Instrumentation: 3 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 bassoons, 3 horns, harp, muted strings. Serene, carefree, bucolic, pastoral, relaxed scene and music. NOTE: For whatever reason, this most excellent and beautiful long cue is missing in the 20th Century Fox Varese-Sarabande cd disc Twelve. Lamentable absence here! I wish it were here (idyll wish—I mean, idle wish)! Fortunately it was newly recorded in 1998 by Morgan-Stromberg for the Marco Polo cd that featured the complete score to *Garden of Evil* (but only a suite of eight cues for *Prince of Players*). CD # 8.223841. You can buy a cd-r here from SAE:

http://www.screenarchives.com/title_detail.cfm/ID/15354/GARDEN-OF-EVIL-PRINCE-OF-PLAYERS-CD-R/

Bar 1 = Eb min 7 (Eb/Gb/Bb/Db) or Gb maj 6 (Gb/Bb/Db/Eb)

The Eb minor tonalities tend to have a sort of retreat flavor or seclusion to me, and of course this couple are safely nested in an idyllic nature location, completely alone. In the grace bar, violins I & II all play Line 3 F quarter note to (Bar 1) Eb half note down to Line 2 Bb quarter note. Violas (in the treble clef) play the same but written an octave lower register. VC sound forte Line 1 Db dotted half note tied to dotted half note next bar. Clarinets I-II (sharing the same staff) in Bar 1 sound *f* < Line 1 Gb/Bb [written Ab/Line 2 C] dotted half notes while clarinets III-IV play Line 1 Eb [written F] dotted half note in unison. Fags play Line 1 Bb dotted half note tied to dotted half note next bar. Horns play *p* < (curious that the horns are the only instruments in the *p* dynamic instead of forte as the other instruments) Line 1 Eb/Gb/Bb [written Line 1 Bb/Line 2 Gb/F] dotted half notes. Note: There does not appear to be a clear-cut root note of Gb to suggest that the intended tonality of a relaxed major 6th character. The true “Idyll” music does not actually start until Bar 5 where the major sixth chord seems to be more firmly in place. However, it is logical to assume that it would extend to the happy scene of a laughing loving couple in the first four bars.

Bar 2 = Db maj (Db/F/Ab)

Clarinets I-II play Line 1 F/Ab dotted half notes decrescendo hairpin while clarinets III-IV play Line 1 Db [written Eb] dotted half note. Fags play that tied Line 1 Db dotted half note. Horns play Line 1 Db/F/Ab dotted half notes. Violins play Line 3 Eb quarter note down to Line 2 Ab dotted quarter note up to Line 3 F 8th note. Violas play this an octave lower register. VC play the tied dotted half note. Note: Wide-open spaces sentiment often with the D-flat major tonality, and of course the couple are outside in a lovely nature scene.

Bar 3 = Eb min 7 (Eb/Gb/Bb/Db) or Gb maj 6 (Gb/Bb/Db/Eb)

Rall. Tempo-marking in this bar. Bar 3 repeats Bar 1.

Bar 4 = N/A

Clarinets I-II play Line 1 Gb/A dotted half notes > *pp* while clarinets III-IV play Line 1 Db half note down to small octave A quarter note. Flutes play Line 1 Db half note tied from the previous dotted half note. Horns play Line 1 Db/Gb/A half notes (followed by a quarter rest). Violins play Line 3 Db half note to Eb quarter note. Violas play Line 2 Db half note (followed by a quarter rest). VC play Line 1 Db half note tied from the dotted half note in Bar 3 (followed by a quarter rest).

Bar 5 = Db maj (Db/F/Ab)

Section A in C time. This bar is the start of the tempo-marking indicated earlier of *Lento assi (molto tranquillo)*. Marco Polo cd location :00:16. The harp alone has the key signature of five flats (Db maj). The harp plays *p* ascending to descending legato arpeggios. We find Great octave Db up to Ab up to small octave Db 8ths (connected as a figure by a crossbeam) to F-Ab-Line 1 Db 8ths up to descending triplet value 8ths Line 1 F down to Db down to small octave Ab down to F-Db-Great octave Ab. Violins sound *pp* > *ppp* Line 3 F whole note (then silent for the next four bars). Violas play *pp* < small octave F whole note while celli play divisi Great octave Db/Ab whole notes. Flutes play *pp* < Line 1 Db/F whole notes (flutes I & III on F). Clarinets play small octave F/Ab/Line 1 Db/F whole notes. Oboe I plays the melody line *p dolce* < (a variation or extension of the Mary theme). We find Line 2 Ab quarter note tied to “3” triplet value 8th note to Gb to F triplet value 8ths down to C dotted quarter note to Db 8th.

Bar 6 = Eb min 7 (Eb/Gb/Bb/Db) or Gb maj 6 (Gb/Bb/Db/Eb) to Db maj (Db/F/Ab)

Flutes play unison Line 1 Eb half note to Db/F (flutes II & III on Db) half notes. Then arc phrasing curve line is placed above Bars 5-6 (and then Bars 7-8). Clarinets I-II play small octave Bb/Line 1 Eb half notes to Db/F half notes. Clarinets III-IV play small octave Gb unison half note to F/Ab half notes, while the bass clarinet plays Line 1 Db down to small octave Ab half notes. Violas play small octave Gb to Ab half notes while celli play Great octave Gb/small octave Db half notes legato to Ab/F half notes decrescendo hairpin. Then the strings return in Bar 10. The harp continues the ascending to descending “3” triplet value 8th note figures starting with Great octave Gb up to small octave Db up to Gb (crossbeam connected) up to Bb to Line 1 Db to Eb (crossbeam connected) up to F down to Db down to small octave AB triplet 8ths (crossbeam connected) down to F-Db-Great octave Gb 8ths (crossbeam connected). Note of course that if you include the “horizontal” harmony displayed by the arpeggio movement of the harp, then you would have an expanded chord. You would have the Eb min 9th (Eb-Gb-Bb-Db-F). The oboe continues the pastoral melody line on Line 2 F 8th to Eb 8th (these two 8ths are crossbeam connected) with that Eb 8th tied to next figure’s 8th note down to Line 1 Bb 8th (these two 8ths are crossbeam connected) up to Line 2 Db 8th down to Line 1 Ab 8th tied to “3” triplet value quarter note down to F triplet value 8th.

Bar 7 = Eb min (Eb/Gb/Bb)

Flutes I-II play Line 1 Eb/Gb half notes legato mini-slurs up to Gb/Bb half notes crescendo while flute III (with its own staff) plays Line 1 Eb whole note. Clarinets play small octave Gb/Bb/Line 1 Eb/Gb half notes to Bb/Line 1 Eb/Gb/Bb half notes. The bass clarinet plays Line 1 Eb up to Gb [written F to Ab] half notes. The harp plays triplet 8th note figures small octave Eb-Gb-Bb up to Line 1 Db-Eb-Gb up to Bb down to Gb down to Eb and then Db-small octave Bb-Gb 8ths. If you include the horizontal harmony of the arpeggio here then you find the Eb min 7th (Eb-Gb-Bb-Db). The oboe continues the melody on “3” triplet value Line 1 Gb quarter note up to Line 2 F triplet value 8th to Eb dotted quarter note to Db 8th down to “3” triplet value Line 1 Bb quarter note up to Line 3 C triplet value 8th.

Bar 8 = C half-diminished 7th (C/Eb/Gb/Bb)

Flutes I-II play Line 1 Bb/Line 2 C half notes down to Eb/Gb half notes decrescendo hairpin while flute III plays Line 1 Gb whole note. Clarinets play Line 1 C/Gb/Bb/Line 2 C half notes to small octave Bb/middle C/Eb/Gb half notes. The bass clarinet plays Line 1 Bb down to Gb half notes. The harp plays triplet 8th note figures small octave Eb-Gb-Bb up to Line 1 C-Eb-Gb to Bb down to Gb down to Eb and then middle C-small octave Bb to Gb. The oboe continues the melody on Line 2 Bb quarter note tied to 8th note down to Gb 8th down to Eb down to Line 1 Bb 8ths up to “3” triplet value Line 2 C quarter note to Eb triplet value 8th.

Bar 9 = Db maj (Db/F/Ab)

Marco Polo CD location is 00:38. Flutes I-II play *pp* Line 1 F/Ab whole notes while flute II plays F. The oboes plays Line 1 Ab dotted half note decrescendo hairpin (followed by a quarter rest). Clarinets sound *pp* small octave F/Ab/Line 1 Db/F whole notes, while the bass clarinet plays Line 1 Db whole note. The harp plays Great octave Db up to Ab up to small octave Db triplet value 8ths up to F quarter note let vibrate extending top-loop curve line (followed by a half rest). After a quarter rest, *solo* horn I sounds *p* < the start of its takeover of the melody or short lyrical line on Line 1 F legato to Gb back to F [written Line 2 C-Db-C] quarter notes.

Bar 10 = Cb maj 6 (Cb/Eb/Gb/Ab) or Ab min 7 (Ab/Cb/Eb/Gb)

Start of page 2 of this cue. I believe the intended tonality for this pastorale-like music is the easy-going major 6th, especially since the contrabasses play what appears to be the root note of small octave Cb whole note. Of course you have the same notes in the minor 7th tonality but the placement is importantly different. The low-cast minor tonality would not really suggest itself here in this scene so, once again, I feel Herrmann meant the nice major sixth chord (despite the unusual C-flat) with its more relaxed or happier character IMO.

The solo horn continues the short lyrical phrasing on Line 1 Ab [written Line 2 Eb] quarter note down to Eb [written Line 1 Bb] half note decrescendo hairpin and the *p* > on Line 1 Cb [written Line 1 Gb] quarter note. *Div* violins I play crescendo Line 1 Cb/Ab whole notes in which the Ab is tied to whole note next bar. However, quite interestingly, Herrmann puts in parentheses next to that tied whole note the G# whole note (enharmonic Ab). I rarely ever see this but he felt it necessary to show the suggested tonality in Bar 11 of the E Dom 7th (E/G#/B/D). Violins II in Bar 9 play small octave

Ab/Line 1 Eb whole note but once again that Ab is tied to whole note next bar with the G# in parentheses. Violas play small octave Gb whole note crescendo hairpin. CB play the Cb whole note.

Bar 11 = E Dom 7 (E/G#/B/D)

The solo horn settles on Line 1 D [written Line 1 A] dotted half note > *pp* (followed by a quarter rest). Violins play Line 1 D/G# (enharmonic Ab tied whole note), while violins II play small octave G#/B (enharmonic Ab tied from the previous bar). Violas play small octave E whole note decrescendo hairpin. CB play Great octave E/B whole notes but once again here we find that Cb whole note from Bar 10 tied to Cb whole note in Bar 11 with Herrmann adding in parentheses Great octave B natural whole note (enharmonic C-flat). CB play small octave E whole note (root note of the E Dom 7th chord). After a quarter rest, the *solo* clarinet I starts to play a short lyrical phrasing *p* < on Line 2 D to E to D [written Line 2 E-F#-E] legato quarter notes.

Bar 12 = B maj 6 (B/D#/F#/G#)

The solo clarinet plays Line 2 G# [written A#] quarter note down to D# [written E#] half note down to Line 1 B [written C#] quarter note. Clarinets III-IV play *p* small octave F#/Line 1 D# whole notes crescendo. The bass clarinet plays small octave B [written middle C#] whole note. Fags (in the “k” tenor clef) play *p* < small octave B/Line 1 G# whole notes. Strings are silent in his bar.

Bar 13 = D maj (D/F#/A)

Clarinet I plays Line 2 F# [written G#] whole note decrescendo hairpin. Clarinets III-IV play small octave F# (tied from the F# whole note in the previous bar) and Line 1 D [written E] whole notes. The bass clarinet plays small octave A [written B] whole note. Bassoons play small octave A/Line 1 F# whole notes. Divisi violas play small octave D/F# whole notes. VC play Great octave D/A whole notes. After a quarter rest, violins start to take over the melody line. So we find violins I sounding *p* < Line 2 D legato to E back to D quarter notes.

Bar 14 = G maj 6 (G/B/D/E)

Violins continue the melody line on Line 3 C# quarter note to Line 2 B quarter note tied to “3” triplet value quarter note to A to G triplet value quarter notes. Violins II play small octave B/Line 1 E whole notes. Violas play small octave D/G whole notes. VC play Great octave G/small octave D whole notes.

Bar 15 = C maj (C/E/G)

Violins I play Line 2 F# quarter note to E half note down to C quarter note decrescendo hairpin. Violins II play Line 1 C/E whole notes decrescendo. Violas play small octave E/G whole notes. VC play Great octave C/G whole notes decrescendo.

Bar 16 = Gb maj (Gb/Bb/Db) to A maj (A/C#/E)

Section C in 5/4 time for four bars. Marco Polo cd track location is 1:13.

Violins I sound *pp* Line 1 Bb whole note to Line 2 C# tenuto-marked quarter note. Violins II play Line 1 Db/Gb whole notes to E/A tenuto quarter notes. Violas play small

octave Gb/Bb whole notes to A/middle C# tenuto quarter notes. VC play Great octave Gb/small octave Db whole notes to Great octave A/small octave E tenuto quarter notes. CB play small octave Gb whole note (followed by a quarter rest). The former key signature of five flats for the harp is here canceled by five naturals. After a whole rest, the harp is arpeggiando *pp* on Great octave A/small octave E/A (bottom staff) and (top staff) middle C#/E/A/Line 2 C# quarter notes (repeated next bar). After a quarter rest, flutes I-II are *sol*i playing *dolce p* < > legato 8th notes Line 2 Gb/Bb to F/Ab to Eb/Gb to F/Ab (crossbeam connected) to Gb/Bb quarter notes to A/Line 3 C# tenuto quarter notes.

Bar 17 = Eb min 7 (Eb/Gb/Bb/Db) or Gb maj 6 (Gb/Bb/Db/Eb) to A maj

CB play *pp* small octave Eb whole note suggesting the root note so perhaps we have the Herrmann-intended Eb minor seventh instead of the alternate chord choice (with the same notes) of Gb minor sixth. It's still a serene scene so I would assume the major sixth tonality but I am not sure (I will leave the final opinion declarations to finer academic/analytic minds! :).

Violins I play Line 1 Bb whole note decrescendo hairpin to Line 2 C# tenuto quarter note crescendo. Violins II play Line 1 Db/Gb whole notes to E/A quarter notes. Violas play small octave Gb/Bb whole notes to A/middle C# quarter notes. VC play Great octave Eb/Bb whole notes to A/small octave E tenuto quarter notes. CB play Great octave Eb whole note (followed by a quarter rest). After a quarter rest, flutes sound again the playful passage of Line 2 Gb/Bb to F/Ab to Eb/Gb to F/Ab 8th note dyads (crossbeam connected) to "3" triplet value Gb/Bb quarter notes to Eb/Gb triplet value 8ths down to Line 1 A/Line 2 C# tenuto quarter notes.

Bar 18 = Ab Dom 9th (Ab/C/Eb/Gb/Bb)

Nice clear-cut ninth chord in root position that one usually does not see (usually triads and sevenths). Violins I play Line 1 Eb whole note decrescendo (followed by a quarter rest). Violins II play Line 1 C/Eb whole notes, and violas on small octave Gb/Bb whole notes. VC play Great octave Ab/small octave Eb whole notes. CB play small octave Ab whole note (followed by a quarter rest). After a quarter rest, *sol*i clarinets I-II play Line 1 Gb/Bb to F/Ab to Eb/Gb to F/Ab legato 8ths to Gb/Bb quarter notes down to Eb/Gb quarter notes.

Bar 19 = Bb maj (Bb/D/F) to Eb maj (Eb/G/Bb)

Clarinets I-II settle on Line 1 D/F [written E/G] dotted half notes > *p* (followed by a half rest). Clarinets III-IV play *pp* small octave F/Bb dotted half notes (followed by a half rest) while the bass clarinet plays small octave Bb [written middle C] dotted half note. After a quarter rest, flutes play Line 1 Ab/Line 2 C/D half notes to G/Bb (flutes I & III on Bb) half notes *p* < >. After a quarter rest, oboes play Line 2 C/D half notes down to G/Bb half notes. After a quarter rest, solo Fag I (in the "k" tenor clef) plays Line 1 Ab to G half notes. After a half and quarter rest, the harp is arpeggiando *pp* on small octave Eb/G/Bb/Line 1 Eb/G/Bb/Line 2 Eb half notes. After a quarter rest, all violins play *p* < > Line 2 F to G 8ths (crossbeam connected) to F-G 8ths again to Eb 8th to D-C 16ths figure to Line 1 Bb quarter note. After a half and quarter rest, violas play small octave G/Line 1 Eb half notes while celli here play small octave Eb/Bb half notes crescendo hairpin. Very

temporarily in the middle of this bar you hear overlapping notes that create the Bb Dom 9th (Bb/D/F/Ab/C).

Bars 20-21 = Bb Dom 9th (Bb/D/F/Ab/C) to Eb maj (Eb/G/Bb)

Flutes play < > Line 1 Ab/Line 2 C/D half notes to G/Bb half notes (repeated next bar). Oboes play Line 2 C/D half notes to G/Bb half notes (repeated in Bar 21). Fags play Line 1 F/Ab half notes to Eb/G half notes (repeated next bar). After a half rest, the harp is arpeggiando *pp* on small octave Eb/G/Bb/Line 1 Eb/G/Bb/Line 2 Eb half notes. Violas play small octave Bb/Line 1 D half notes to G/Line 1 Eb half notes (repeated next bar). VC play Great octave Bb/small octave F half notes up to small octave Eb/Bb half notes (repeated next bar). Violins play the “melody” line < > Line 2 F-G 8ths to F-G 8ths once again to Eb up to Line 3 C 8ths to Line 2 Bb quarter note to (Bar 21) F-G 8ths to F-G 8ths to Eb 8th to D-C 16ths figure to Line 1 Bb quarter note.

Bar 22 = Db maj (Db/F/Ab) to Fb maj (Fb/Ab/Cb)

Rall. Clarinets and bass clarinet now take over for two bars the half note patterns. Clarinets play *pp* < > small octave F/Ab/Line 1 Db/F half notes to Fb/Ab/middle Cb/Fb half notes. The bass clarinet plays small octave Ab [written Bb] whole note (repeated next bar). Violas and cello are silent in Bars 22-23. Violins play *pp* < > Line 1 Bb-Line 2 C 8ths back to Bb-C 8ths down to Ab to Fb quarter notes.

Bar 23 = Db maj (Db/F/Ab)

Clarinets I-II play Line 1 Db/F half notes to Fb unison half note. Clarinets III-IV play small octave F/Ab half notes to unison Fb half note. The bass clarinet plays small octave Ab whole note. The violins play Line 1 Bb to Line 2 C 8ths to Bb-C 8ths again to Line 1 Ab to Bb quarter notes.

Bar 24 = C maj (C/E/G)

Section E. Marco Polo cd track location is 1:55. Violins I sound *pp* < Line 1 G/Line 2 C whole notes while violins II play Line 1 and Line 2 C whole notes. Violas play small octave E/G whole notes. VC play Great octave C/G whole notes. After a quarter rest, the *solo* oboe I starts to play the melody or lyric line *dolce p* < on Line 2 A to G down to C quarter notes.

Bar 25 = F maj 7th (F/A/C/E)

Violins I play middle C/E whole notes decrescendo hairpin while violins II play small octave A/Line 1 E whole notes. Violas play small octave C/F whole notes. VC play Great octave F/small octave C whole notes. Lowest cello on F is of course the root note just as C was the root note for the previous bar played by the lowest VC. Oboe I continues the melody line on Line 2 E quarter note to D half note down to Line 1 A quarter note decrescendo.

Bar 26 = D min (D/F/A)

Violins I play small octave A/Line 1 D whole notes while violins II play the same. Violas play small octave F whole notes unison (yes, two whole notes adjoined together

on that bottom staff line for the violas in the normal alto clef). VC play Great octave D/A whole notes. The oboe repeats the previous bar (Bar 25).

Bar 27 = Ab maj (Ab/C/Eb) to E maj (E/G#/B)

The oboe plays “3” triplet value Line 2 C half note to D triplet value quarter note to normal value E half note. Clarinets play small octave Eb/Ab/middle C/Eb half notes to E/G#/B/Line 1 E half notes *pp* <. The bass clarinet plays small octave Ab to B half notes. Violins I play middle C/Eb half notes (followed by a quarter rest) up to Line 3 Ab quarter note *espr p* <. Violins II play small octave Ab/middle C half notes (followed by a quarter rest) up to Line 2 Ab quarter note tied to next bar (to be delineated shortly as part of the return of the principal melody line). Violas play small octave Eb half note (followed by a quarter rest) up to Line 2 Ab quarter note tied to next bar. VC play Great octave Ab half note decrescendo (followed by a half rest).

Bar 28 = Db maj (Db/F/Ab)

The bucolic main melody line restarts in full force here. The harp has the five flats key signature reinstated. Clarinets play small octave F/Ab/Line 1 Db/F whole notes decrescendo. The bass clarinet plays small octave Ab whole note. Fags play Great octave Db/Ab whole notes *p* <. Horns play small octave Ab/Line 1 Db/F whole notes. The harp plays the exact same arpeggio rising to falling triplet value 8th notes as in Bar 5 but an octave higher register. So small octave (instead of Great octave) Db up to Ab up to Line 1 Db 8ths, and so forth. Violins I play Line 3 Ab quarter note (tied from the previous bar’s quarter note) and also tied to “3” triplet value 8th to Gb to F triplet 8ths to C dotted quarter note to Db 8th. Violins II & violas play this an octave lower register. VC play Great octave Db/Ab whole notes. CB play small octave Db whole note *p* > (silent until Bar 33).

Bar 29 = Gb maj 6 (Gb/Bb/Db/Eb) to Db maj (Db/F/Ab)

Fags play Great octave Gb/small octave Db half notes to Ab/F half notes. Horns play small octave b/Bb/Line 1 Eb half notes to Ab/Line 2 Db/F half notes. The harp repeats Bar 6 but an octave higher register. Violins I play Line 3 F 8th to Eb 8th tied to 8th note down to Line 2 Bb 8th up to Line 3 Db down to Line 2 Ab 8th tied to “3” triplet value quarter note down to F triplet 8th. Violins II and violas play this an octave lower register. VC play as the bassoons.

Bar 30 = Eb min (Eb/Gb/Bb)

Flutes I-II play Line 1 Gb up to Bb half notes crescendo-decrescendo while flute III plays Line 1 Eb up to Gb half notes. Oboes play Line 1 Eb/Gb half notes legato up to Gb/Bb half notes. Clarinets play small octave Gb/Bb/Line 1 Eb/Gb half notes to Bb/Line 1 Eb/Gb/Bb half notes. The bass clarinet is silent until Bar 33. Fags play small octave Gb/Bb to Gb/Bb half notes. Horns are silent until Bar 32. The harp plays Line 1 Eb-Gb-Bb 8ths up to Line 2 Db-Eb-Gb 8ths up to Bb down to Gb to Eb 8ths to Db down to Line 1 Bb-Gb legato triplet 8ths. Violins I play “3” triplet value Line 2 Gb quarter note up to Line 3 F triplet 8th to Eb dotted quarter note to Db 8th down to triplet value Line 2 Bb quarter note up to C triplet 8th. Violins II and violas play this an octave lower register. VC are silent until Bar 32.

Bar 31 = C half-dim 7th (C/Eb/Gb/Bb)

Flutes play Line 1 Bb/Line 2 C half notes down to Eb/Gb half notes. Oboes play Line 1 Gb/Bb half notes to Eb/Gb half notes. Clarinets play Line 1 C/Gb/Bb/Line 2 C half notes down to small octave Bb/Line 1 C/Eb/Gb half notes. Fags play small octave Bb/Line 1 C half notes to Gb/Bb half notes. The harp plays Line 1 Eb-Gb-Bb 8ths up to Line 2 C-Eb-Gb 8ths down to Line 1 Bb-Gb-Eb to C-small octave Bb-Gb 8ths. Violins I play Line 2 Bb quarter note tied to 8th note to Gb 8th to Eb down to Line 1 Bb 8th to “3” triplet value Line 2 C quarter note up to Eb triplet 8th. Violins II now play the same register as violins I while violas play it an octave lower register.

Bar 32 = Db maj (Db/F/Ab)

Flutes I-II play *p* < Line 1 F/Ab whole notes while flute III plays Line 3 F whole note. Oboes are silent until Bar 34. Clarinets play small octave F/Ab/Line 1 Db/F whole notes. The harp plays small octave Db up to Ab up to Line 1 Db 8ths up to F quarter note (followed by a half rest). Violins conclude the melody passage on Line 1 Ab dotted half note decrescendo (followed by a quarter rest). Violas play Line 1 F dotted half note. VC return to play *p* < Great octave Db/Ab whole notes. After a quarter rest, *solo* horn I plays *p* < Line 1 F to Gb to F legato quarter notes.

Bar 33 = Cb maj 6 (Cb/Eb/Gb/Ab)

Flutes I-II play Line 1 Eb/G whole notes decrescendo hairpin while flute III plays Eb. Clarinets play small octave Eb/Gb/Ab/middle Cb whole notes. The bass clarinet plays Line 1 Cb whole note. Horns play Line 1 Ab quarter note down to Eb half note down to Cb quarter note > *p*. VC play Great octave Gb whole notes (two whole notes conjoined together). CB return to play small octave Cb whole note (root note for the Cb major sixth tonality). Double bar lines traverse the cue at the end of this bar.

Bar 34 = E Dom 7th (E/G#/B/D)

Oboes return to play Lines 1 & 2 G# whole notes. Fags play *pp* < small octave E/G# whole notes. Horn I plays Line 1 D dotted half note > *pp* (followed by a quarter rest). Violas play small octave E/G# whole notes *p* < while VC play Great octave E/B whole notes. After a half rest, all flutes play Line 1 D half note *p* <. After a half rest, clarinets play small octave E/G#/Line 1 D/G# half notes. After a half rest, the bass clarinet plays small octave B half note. After a quarter rest, violins I play *p* < Line 3 D legato to E to F# quarter notes while violins II play this an octave lower register.

Bar 35 = A maj 6 (A/C#/E/F#)

Flutes play middle C# half note decrescendo (followed by a half rest). Oboes play Lines 1 & 2 F# whole notes. Clarinets play small octave F#/A/middle C#/F# half notes (followed by a half rest). Fags play small octave A/middle C# whole notes. Violas play small octave F#/A whole notes while celli play Great octave A/small octave E whole notes decrescendo. Violins I play Line 3 C# quarter note up to E half note back to C# quarter note. Violins II play this an octave lower register.

Bar 36 = E Dom 7th (E/G#/B/D)

Flutes play Line 1 G# whole note. Oboes silent. Clarinets play small octave E/G#/B/Line 1 D whole notes (root position full chord here). After a half rest, Fags play small octave E/G# half notes. After a half rest, horns play small octave B/Line 1 D/G# half notes. All violins play Line 2 G# quarter note to F# half note down to D quarter note. VC silent until Bar 38.

Bar 37 = A maj (A/C#/E)

Flutes play Line 1 A whole note decrescendo hairpin. Clarinets play small octave E whole note tied from the previous bar and also A/middle C#/E whole notes decrescendo. Fags play small octave E/A half notes (followed by a half rest). Horns play middle C#/E/A half notes (followed by a half rest). Violins play Line 2 B quarter note to A half note down to E quarter note.

Bar 38 = F# min (F#/A/C#)

After a half rest, flutes play Line 1 F# half note. After a half rest, clarinets play small octave F#/A/middle C#/F# half notes crescendo. After a half rest, the bass clarinet plays small octave F# half note. Fags play Great octave F#/small octave C# whole notes. Horns play small octave A/middle C#/F whole notes. Violas return to play small octave F#/A whole notes, while VC play Great octave F#/small octave C# whole notes. Violins play Line 3 C# half note down to “3” triplet value descending quarter notes Line 2 B-A-C#.

Bar 39 = A maj (A/C#/E)

Flutes play Line 1 A half notes (followed by a half rest). Clarinets play small octave A/middle C#/E/A half notes (followed by a half rest) while the bass clarinet here plays small octave A half note. Fags play Great octave A/small octave E whole notes decrescendo. Horns play Line 1 C#/E/A whole notes. Violas play A/middle C# whole notes while VC play as the Fags. Violins play Line 2 G# quarter note to F# half note down to C# quarter note.

Bar 40 = G maj (G/B/D)

Flutes play Line 1 G whole note. Clarinets play small octave D/G/B/Line 1 D whole notes, and bass clarinet on small octave G. Violas and celli silent in this bar. Violins play Line 2 E quarter note to D half note down to Line 1 G quarter note.

Bar 41 = Gb maj (Gb/Bb/Db)

Switch to 5/4 time. Flutes play Line 1 Gb whole note decrescendo (returning in Bar 44) followed by a quarter rest. Clarinets play small octave Gb/Bb/Line 1 Db (clarinets II-III on Bb) whole notes (followed by a quarter rest). The bass clarinet plays small octave GB [written Ab] whole note followed by a quarter rest. Fags play *p* > small octave Db/Bb whole notes (followed by a quarter rest). Horns play small octave Bb/Line 2 Db/Gb whole notes (followed by a quarter rest). Violins play Line 1 Bb whole note (followed by a quarter rest). Violas play *espr* Line 1 Bb half note to Ab quarter note to Eb quarter note down to small octave Bb quarter note. Celli play the same (and same register). CB play small octave Gb whole note (followed by a quarter rest).

Bar 42 = Eb min (Eb/Gb/Bb)

Back to C time. Clarinets play small octave Eb/Bb whole notes (Bb tied to whole note next bar). The bass clarinet plays small octave Eb whole note. Fags play Great octave Bb/small octave Gb whole notes crescendo hairpin. Violas and celli play Line 1 F quarter note to Eb quarter note tied to “3” triplet value quarter note down to small octave Bb to middle CB triplet quarter notes.

Bar 43 = Gb maj (Gb/Bb/Db)

Switch to 5/4 time once again. Clarinets play Gb/Bb whole notes decrescendo while the bass clarinet plays small octave GB whole note (followed by a quarter rest). Fags play Great octave Gb/small octave Db whole notes (followed by a quarter rest). Violas and celli play Line 1 Db whole note decrescendo (followed by a quarter rest). Violins return to play *espr* Line 2 Db half note to Ab to Gb down to Line 1 Bb quarter notes.

Bar 44 = Eb min (Eb/Gb/Bb)

Back to C time to end of cue. Flutes return to play *p* < Line 1 Eb whole note tied to dotted half note next bar (followed by a quarter rest) and then silent in end Bar 46 (whole rest mark held fermata). Oboes return to play *pp* < Line 1 Gb/Bb whole notes. Clarinets play small octave Eb/Bb whole notes crescendo hairpin. The bass clarinet and bassoons are silent for the rest of the cue. Violas, celli and contrabasses are silent for the rest of the cue. Violins play Line 2 F quarter note to Eb quarter note tied to “3” triplet value quarter note to F to Gb triplet value quarter notes.

Bar 45 = Ab min (Ab/Cb/Eb)

Flutes play that tied Eb dotted half note decrescendo (followed by a quarter rest). Oboes play Ab/Line 2 CB dotted half notes (followed by a quarter rest). Clarinets play small octave Ab/middle Cb dotted half notes (followed by a quarter rest). Violins play “3” triplet value Line 1 Ab quarter note to Bb triplet 8th to A half note up to (for violins I only) Line 3 Eb quarter note decrescendo, while violins II play Line 2 Eb quarter note.

Bar 46 = N/A

The violins are truly soli in this end bar (no other instruments play here). Violins I play Line 3 Gb whole note *pp* > and held fermata, while violins II play Line 2 Gb whole note held fermata.

End of cue. [break at 3:15 pm Monday, Veterans Day, November 12]

“The Carriage” Reel 6/4. *Molto Moderato* in 3/4 time, 25 bars, 1:17 duration. Instrumentation: 3 flutes, 2 oboes, 3 clarinets, 2 bass clarinets, 2 bassoons, 3 horns, muted strings. Note that this cue is also not in Disc Twelve of the Varese-Sarabnade collection. Pity. Carriage of misjustice. It’s not in the Marco Polo cd either. I am beginning to wonder if it is in the movie itself. I’ll have to check it later....Yes, it is—around 52 minutes into the movie when Edwin (Burton) joins his sister, Asia, on a carriage ride to meet their Confederate-leaning brother—the actor who will not act when he partakes in greatness later by killing great President Lincoln!

Bar 1 = G minMaj 7th (G/Bb/D/F#)

There is a good deal of dissonance going on in this cue, and many times the tonalities are not clear (over-lapping). At least a beat of this cue has this tonality. *Sords* horns sound *f* > play repeat patterns of notes *molto tenuto*. We find small octave Bb/Line 1 D/F# [written Line 1 F/A/Line 2 C#] 8ths to quarter notes to 8ths (followed by a quarter rest). Repeat in Bar 2 *mf* and repeat in Bar 3. Bass clarinets play *mf* small octave G/Line 1 D [written A/E] dotted half notes crescendo. *Sords* violins I play Line 3 F# dotted half note *p* < while violins II play Line 2 F# dotted half note. After a half rest, flutes I-II play *p* < Line 1 D/F# quarter notes while flute III plays D (repeated next two bars). After a half rest, clarinet I plays Line 1 F# to A legato 8ths (repeated next two bars) while clarinet II plays Line 1 D quarter note and clarinet II on small octave Bb quarter note (repeated next two bars).

Bars 2-4 = ???

Ambiguous tonalities here although the horns themselves still play the basic Bb aug triads (Bb/D/F#). Bass clarinets play small octave Eb/Bb dotted half notes decrescendo. Violins play Lines 2 & 3 D dotted half notes. In Bar 3 the bassoons show up to play *mf* < small octave C/E dotted half notes legato down to (Bar 4) Contra-octave and Great octave Bb dotted half notes decrescendo hairpin. Violins play Lines 1 & 2 Bb dotted half notes to (Bar 4) Lines 2 & 3 C dotted half notes. In Bar 4 the horns now play the repeat rhythmic pattern on small octave Ab/middle C/E 8ths to quarter notes to 8ths (followed by a quarter rest). By itself this is the Ab major triad, but adding Bb adds a dissonance interval there. Of course it is a mildly concerned or stressful scene with the discussion on the brother's activities. After a half rest in Bar 4, flutes play Line 1 C/E quarter notes, clarinets II-III on small octave Ab/middle C, and clarinet I on Line 1 E-G 8ths.

Bar 5 = G# half-dim 7th (G#/B/D/F#)

I believe this is the intended tonality. Horns play the pattern on small octave G#/Line 1 D/F# notes. Violins play Lines 2 & 3 D dotted half notes. Bass clarinets play small octave B [written middle C#] dotted half note. Flutes repeat Bar 1. After a half rest, clarinet I plays F# up to A# 8ths while clarinets II-III play small octave G#/Line 1 D quarter notes.

Bar 6 = C Dom 7th (C/E/G/Bb)

At least I believe this is the tonality in the mix! Violins play Lines 2 & 3 E dotted half notes. Horns play the aforementioned pattern on small octave G/middle C/E notes. Bass clarinets play small octave Bb dotted half note decrescendo. Flutes play middle C/E quarter notes after a half rest. Clarinets II-III play here small octave G/middle C quarter notes, and clarinet I on E up to G 8ths.

Bars 7-8 = ???

Horns play the pattern on small octave Bb/Line 1 D/F# notes to (Bar 8) Ab/C/E. Fags play Great octave and small octave E dotted half notes legato down to (Bar 8)

Contra-octave and Great octave Bb dotted half notes. Violins play Lines 2 & 3 F# to (Bar 8) G# dotted half notes. Etc.

Bar 9 = G minMaj 7th (G/Bb/D/F#)

Once again at least the last beat has this implied tonality. In this section (Section A) Herrmann changes the assignments of the instrumental choirs playing certain parts of the music. For instance, now the clarinets play the rhythmic pattern that the horns played earlier. Clarinets play *molto tenuto* small octave Bb/Line 1 D/F# [written middle C/E/G#] 8ths to quarter notes to 8ths (followed by a quarter rest) and repeated next two bars. Bass clarinets repeat Bars 1-2 in Bars 9-10. Flutes play Lines 2 & 3 F# dotted half notes *pp* < down to (Bar 10) D dotted half notes decrescendo. After a half rest, violins I play *p* < Line 1 F# legato up to A 8ths (repeated next two bars). After a half rest, violins II play Line 1 D quarter note (repeated next two bars). *Sords* violas show up now in this cue to play *p* < small octave Bb quarter note (repeated next two bars).

Bars 10-16 = Uncertain

Once again a dissonant dynamic mix. Fags return in Bar 11 to play small octave C/E dotted half notes down to (Bar 12) Contra-octave and Great octave Bb dotted half notes. Oboes show up to play in Bar 11 on Lines 1 & 2 Bb dotted half notes up to (Bar 12) Lines 2 & 3 C dotted half notes. Clarinets in Bar 12 play small octave Ab/middle C/E 8ths to quarter notes to 8ths (followed by a quarter rest) to (Bar 13) small octave G#/Line 1 D/F# notes in that same pattern to (Bar 14) G/middle C/E notes to (Bar 15) Bb/D/F# to (Bar 16) Ab/C/E. Flutes in Bar 13 play Lines 2 & 3 D dotted half notes to (Bar 14) E dotted half notes. Muted VC/CB show up in Bar 13 to play *p* < Great octave B dotted half note to (Bar 14) Bb dotted half note decrescendo up to (Bar 15) E dotted half note down to (Bar 16) Great octave Bb dotted half note. Etc.

Bar 17 = F half-dim 7 (F/Ab/Cb/Eb) to Eb maj 7 (Eb/G/Bb/D)

Flutes play *f* < Line 1 Eb half note to D quarter note. Clarinets play small octave Ab/middle Cb/Eb half notes to G/Bb/Line 1 D quarter notes. Bass clarinets play small octave F half note up to Bb quarter note. Fags play Great octave F half note up to Bb quarter note. Horns play small octave Ab/middle Cb/Eb half notes to G/Bb/Line 1 D quarter notes. Strings are silent until Bar 19.

Bar 18 = F#/A/C#/Eb

Flutes play middle C# half note to C quarter note decrescendo. Clarinet I plays middle C# half note to C quarter note while clarinets II-III play small octave F#/A dotted half notes, and the bass clarinet on small octave Eb [written E natural] dotted half note. Fags play Great octave and small octave Eb dotted half notes. Horn I plays Line 1 C# half note to C quarter notes while horns II-III play small octave F#/A dotted half notes.

Bar 19 = Cb Dom 7th (Cb/Eb/G/Bb) to B aug (Bb/D/F#)

Oboes are the only woodwinds playing. We find Line 1 Eb/G whole notes *f* < to D/F# quarter notes. Violins I play Line 1 G half note to F# quarter note, while violins II play Eb half note to D quarter note. Violas play small octave Bb half note to A quarter note. VC/CB play small octave Cb half note down to Great octave Bb quarter note.

Bar 20 = Db maj 7 (Db/F/Ab/C)

Oboes settle on Db/F dotted half notes decrescendo hairpin. Violins I play F dotted half note, and violins II on Db, violas on small octave Ab. VC/CB play small octave C half note to Great octave B quarter note decrescendo.

Bar 21 = C Dom 7 (C/E/G/Bb)

Clarinets and bass clarinet are the only instruments playing. Clarinet sound *mf* < small octave G/middle C/E half notes legato to Ab/Cb/Eb quarter notes. The bass clarinet plays small octave Bb half note down to F quarter note. *P* <.

Bar 22 = ???

Clarinets play small octave Gb/Bb/Line 1 D dotted half notes decrescendo. The bass clarinet plays small octave Ab half note down to D quarter note.

Bars 23-24 = ????

I believe it may be the unusual E min 9b5th (E/G/Bb/D/F#) or simply a bitonality of E minor and Bb aug?? At any rate, the oboes sound forte Line 1 D half note down to small octave Bb quarter note (repeated next bar). Fags play small octave E/G dotted half notes tied to half notes next bar decrescendo (followed by a quarter rest). Violins are fingered trem (like a trill but the interval is larger than a major 2nd) ponticello between small octave Gb up to Bb dotted half notes (repeated next bar). Violas are bowed trem ponticello on small octave E dotted half note crescendo to (Bar 24) same E dotted half note decrescendo. VC/CB play Great octave F# dotted half note legato up to (Bar 24) Bb dotted half note.

Bar 25 = ???

Open and stopped (+) horns play *sff* > small octave Gb/Bb/Line 1 D [written Db/F/A] dotted half notes and held fermata. Curiously the bassoons play Great octave and small octave C dotted half notes rinforzando-marked and held fermata. I would not have expected that non-harmonic tone—unless it is the root note with no third (no E or Eb). I don't know. What I do know is that this was my least enjoyable cues to decipher. Hardest to delineate so far, or at least with assuredness. [break 7:57 pm Monday]

“John Brown” Reel 7/1. 3/4 time, 53 bars, 1:52 duration (1:58 cd). Track # 15. Note: There is not going to be much standard tonalities in this cue. The cue is all about tonal colors and beat and hemiolas and single-line drive. I may (or may not) delineate the whole long cue, depending on how I feel! I've been working on this score the whole day (fortunately it was a paid holiday). The timp is truly solo for the first two bars. The timp beats *p poco a poco cresc* < on Great octave Bb to A to F# quarter notes (repeated thru bar 4) to (Bar 5) Bb quarter note forte and rinforzando-marked (followed by a half rest). Then the tuba in Bar 5 plays *mf* the same simple pattern of Great octave BB-A-F# legato quarter notes (repeated thru Bar 9). In Bar 2, after an 8th rest, clarinets I-II play *p* < small octave Bb to A quarter notes to F# 8th tied to 8th next bar back to Bb to A quarter notes to F# 8th tied to 8th next bar and so forth in that (I believe) hemiola pattern (compound rhythmic relationship usually created by tied between bars) thru Bar 12. After an 8th rest

in Bar 4, clarinet III plays Bb to A quarter notes to F# 8th tied to 8th next bar, and so forth (see altri clarinets). In Bar 5 the bass clarinet plays forte small octave Bb-A-F# quarter notes repeated thru Bar 12. Fags in Bars 5 thru 12 play this in the Great octave register. In Bar 5 the horns sound forte small octave D/A [P5 interval] dotted half notes tied to dotted half notes next bar and tied to half notes in Bar 7 (followed by a quarter rest). In bar 8 they then play small octave C/Gb [d5 interval of a tritone] dotted half notes tied to next two bars. Also in Bar 5 the “C” trumpets sound *f* Line 1 D quarter note tied to “3” triplet value 8th to D-D triplet 8ths to D quarter note tied to quarter note next bar and tied to triplet 8th and then sounding again D-D triplet 8ths to D quarter note, and so forth. After an 8th rest in Bar 5, the viola splay small octave Bb to A quarter notes to F# 8th tied to 8th next bar to Bb to A quarter notes to F# 8th tied to next bar, and so forth. VC/CB in Bar 5 play forte descending legato quarter notes Great octave Bb-A-F# repeated thru Bar 10.

In Bar 13 (*Lento*, track location :25), *sords* violins I play *mf* > small octave Bb to A legato 8ths up to Line 1 D half note. The same applies to violins II and the violas. Muted VC/CB play the same but written an octave lower register. In Bar 14 the Fags play Great octave and small octave C quarter notes up to D half notes *mf* >. English horn II plays small octave Ab dotted half note. English horn I plays Line 1 Eb quarter note to D half note. In Bar 14 clarinet I plays Line 2 Eb quarter note to D half note while clarinet II plays Line 1 Ab dotted half note. Clarinet III plays Line 1 C quarter note up to D half note. The bass clarinet plays the same. Then the strings are soli again in Bar 16. Violins and violas play small octave A-Ab 8ths up to Db half note. VC/CB play Great octave A-Ab 8ths up to small octave Db half note. Etc.

We have the Eb minor chord (Eb/Gb/Bb) by Bar 51. Flutes play Line 1 Eb half note to D quarter note (silent next two end bars). The English horn plays small octave Gb dotted half note tied to half note next bar (followed by a quarter rest). Clarinets play small octave Gb tied notes, and bass clarinet on small octave Bb tied notes. Muted horns play Line 1 EB dotted quarter note *rinforzando*-marked to Eb 8th to D quarter note tied to quarter note next bar to Eb dotted quarter note to Eb 8th to (end Bar 53) D [written A] dotted half note *sff* and *rinforzando*-marked and held fermata. The timp in the end bar beats *sff* the Great octave BB quarter note followed by a half rest held fermata. [break 8:40 pm Monday]

[resume Wednesday, November 14, 2012 at 9 pm]

“Hamlet (Prelude)” Reel 7/2. *Maestoso* in C time, 5 bars, :18 duration. CD track # 16 from 00:00 – 00:33. Instrumentation: 3 “C” trumpets, 3 horns, 3 Pos, strings. Note: It appears that Bar 4 was repeated (not written on the cue) so that actually we have six bars instead of the original five.

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

Trumpets are truly soli sounding *f* Line 2 D/F#/A dotted 8ths to same D/F#/A 16ths and the *sfp* < Db/F/Bb *rinforzando*-marked half notes and then *sff* on D/F#/A *rinforzando* 8ths (followed by an 8th rest).

Bar 2 = D maj (D/F#/A) to Bb min (Bb/Db/F) to D maj (D/F#/A)

Sords horns now take over the exact same pattern and chords. Horns sound forte Line 1 D/F#/A [written A/Line 2 C#/E] dotted 8ths to 16ths to Db/F/Bb [written Ab/C/F] rinforzando half notes back to D/F#/A rinforzando 8ths (followed by an 8th rest).

Bar 3 = D maj (D/F#/A) to Bb min (Bb/Db/F) to D maj (D/F#/A)

Sords trombones (Pos) sound mf < > small octave D/F#/A dotted 8ths to 16ths to Db/F/Bb half notes to D/F#/A 8ths (followed by an 8th rest).

Bars 4-5 = E half-dim 7th (E/G/Bb/D) to A Dom 7 (A/C#/E/G)

Strings are soli in the next three bars. In Bar 4, violins I play *mf* Line 1 D half note legato to C# half note crescendo and repeated next (added) bar. Violins II play small octave G whole note (repeated next bar). Violas play small octave E whole note (repeated next bar). VC/CB play Great octave Bb to A half notes.

End bar = D maj (D/F#/A)

Violins I play Line 1 D whole note decrescendo hairpin and held fermata. Violins II play small octave A whole note held fermata. Violas play small octave D whole note held fermata. VC/CB play Great octave F# whole note held fermata.

“Fanfare” Reel 7/3. *Lento* in C time, 4 bars, :13 duration. Track # 16 starting at 00:34 thru :52. Instrumentation: 3 “C” trumpets and 3 trombones (Pos). All are muted (*sords*).

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

Trumpet I sounds forte decrescendo hairpin Line 1 B dotted half note (followed by a quarter rest). After a quarter rest, trumpets II-III play *f* > Line 1 F/A dotted 8ths to F/A 16ths to E/G# half note. The E major chord is heard on the third beat. Pos I plays small octave B dotted half note (followed by a quarter rest). After a quarter rest, Pos II-III play small octave D/A dotted 8ths to 16ths to E/G# half notes.

Bar 2 = Eb aug (Eb/G/B) to B min (B/D/F#)

Trumpet I repeats Bar 1. Pos I repeats Bar 1. After a quarter rest, trumpets II-III play Line 1 Eb/G dotted 8ths to 16ths to D/F# half notes. After a quarter rest, Pos II-III play small octave Eb/G dotted 8ths to 16ths to D/F# half notes.

Bar 3 = N/A

In effect we have briefly what I consider a flatted third B minor triad (B/Db/F). Trumpet I and Pos I repeat Bar 1. After a quarter rest, trumpets II-III play Line 1 Db/F dotted 8ths to 16ths to C/E half notes. The same applies for altri trombones but written an octave lower register.

Bar 4 = E min (E/G/B)

Trumpet I plays Line 1 A to F# quarter notes crescendo up to B half note decrescendo and held fermata. Pos I plays small octave A down to F# quarter notes up to B half note held fermata. After a half rest, trumpets II-III play Line 1 E/G half notes held fermata, while Pos II-III here play small octave E/G half notes.

“Hamlet (Interlude II)” Reel 8/2. *Maestoso (sombre)* in C time, 4 bars, :12 2/3 duration. Track # 16 from 1:34 to 1:55. Instrumentation: 1 “C” trumpet, 3 horns, VC/CB.

The only chord is the E major (E/G#/B) in Bar 3. In Bar 1, VC/CB sound forte Great octave E quarter note up to B dotted 8th to B 16th up to small octave E half note tied to half note next bar (followed by a half rest). After a quarter rest in Bar 3, the cello and contrabasses then play forte Great octave F quarter note to E half note tied to whole note in end Bar 4 > *pp* and held fermata. After a half and quarter rest in Bar 1, the trumpet plays forte Line 1 E quarter note up to (Bar 2) B dotted 8th to B 16th up to Line 2 E dotted half note (silent next two bars). After a half rest in Bar 2, *sords* horns sound *f* Line 1 F/A/B [written Line 2 C/E/F#] half notes to (Bar 3) E/G#/B dotted half notes (followed by a quarter rest).

“Hamlet (Ghost Scene)” Reel 8/2a. *Largo* in C time, 33 bars, 2 minutes. Track # 16 starting at 1:57. Instrumentation: organ and muted strings.

Bars 1-2 = N/A

The organ in Bar 1 sounds *ppp* Lines 2 & 3 E whole notes tied to whole notes thru the entire cue. After a half rest in Bar 2, violins I play Line 2 B half note tied to whole note next bar. After a half rest in Bar 2, divisi violins II play *pp* < Line 2 F/A half notes to (Bar 3) E/G# whole notes decrescendo hairpin.

Bar 3 = E maj (E/G#/B)

The instruments were just delineated.

Bar 4 = Bb maj (Bb/D/F)

After a half rest, violins I play Line 2 F/Line 3 D half notes while violins II play Line 2 Bb/Line 3 D half notes.

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

Violins I play Line 2 E/Line 3 C# whole notes decrescendo. Violins II play Line 2 A/Line 3 C# whole notes.

Bar 6 = F maj (F/A/C)

After a half rest, violins I play Line 2 F/Line 3 C half notes crescendo hairpin while violins II here play A/Line 3 C half notes. Of course if you include the E notes of the organ you have the F maj 7th (F/A/C/E).

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

Violins I play Line 2 G/B whole notes decrescendo hairpin while violins II play Line 2 E/B whole notes.

Bars 8-10 = N/A

After a half rest, violins I play < > Line 3 C half note down to Line 2 B quarter note while violins II here play Line 2 C half note to Line 1 B quarter note. After a quarter

rest in Bar 9, violins I play Line 2 Bb half note to A quarter note (violins II an octave lower register). After a quarter rest in Bar 10, violins I play Line 2 G half note to F# quarter note while violins II play this an octave lower register.

Bar 11 = N/A

After a half rest, violins I play Line 1 B quarter note tied to whole note next bar. After a half rest, violins II play Line 1 F/A half notes.

Bar 12 = E maj (E/G#/B)

Violins I play that Line 1 B whole note as just given while violins II play Line 1 E/G# whole notes decrescendo.

Bar 13 = Bb maj (Bb/D/F)

After a half rest, *div* violins I play Line 1 F/Line 2 D half notes while violins II here play Line 1 Bb/Line 2 D half notes.

Bar 14 = A maj (A/C#/E)

Violins I play Line 1 E/Line 2 C# whole notes while violins II play A/Line 2 C# whole notes decrescendo hairpin.

Bar 15 = A min (A/C/E)

After a half rest, violins I play Line 1 F/Line 2 C half notes while violins II here play A/Line 2 C half notes.

Bar 16 = E min (E/G/B)

Violins I play Line 1 G/B whole notes decrescendo while violins II play E/B whole notes.

Bars 17-19 = N/A

The violins repeat Bars 8-10 but an octave lower register.

Bars 20-21 = N/A

Violins are silent in these two bars. Violas show up to play *pp* small octave E up to B half notes crescendo and legato up to (Bar 21) Line 1 E up to G half notes decrescendo. VC/CB play the same but written an octave lower register.

Bar 22 = N/A

Violins return to repeat Bar 2.

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

Violins repeat Bar 3.

Bars 24-25 = N/A

VC/CB play Great octave Bb up to small octave F half notes up to (Bar 25) Bb up to Line 1 D half notes. After a half rest in Bar 24, violas play small octave F half note up to (Bar 25) Bb up to Line 1 D half notes.

Bar 26 = Bb maj (Bb/D/F)
Violins repeat Bar 4.

Bar 27 = A maj (A/C#/E)
Violins repeat Bar 5.

Bars 28-29 = N/A
VC/CB play Great octave F up to small octave C half notes up to (Bar 29) E up to G half notes. After a half rest in Bar 28, violas play small octave C up to (Bar 29) E to G half notes.

Bar 30 = F maj (F/A/C)
After a half rest, violins I play Line 2 F/Line 3 C half notes while violins II play A/Line 3 C half notes.

Bar 31 = E min (E/G/B)
Violins I play Line 2 G/B whole notes with the B whole note tied to whole note next bar. Violins II play Line 2 E/B whole notes with that B tied to next bar.

Bars 32-33 = N/A
Only the B whole notes are heard in this bar from the violins (as well as the E notes of the organ). In end Bar 33 all you hear are those Lines 2 & 3 E whole notes of the organ held fermata.

End of cue. [end session 11:11 pm Wednesday. Time for bed!]

“Hamlet (Interlude III)” Reel 9/1. *Maestoso (sombre)* in C time, 4 bars, :09 duration. Instrumentation: 3 “C” trumpets, 3 horns, 3 Pos, strings. Track # 16 from 3:57 to 4:18. Note that there is an overlap of the organ from the previous bar (Lines 2 & 3 E).

Bar 1 = D maj (D/F#/A) to Bb min (Bb/Db/F) to D maj (D/F#/A)
Trombones play *mf* < > small octave D/F#/A dotted 8ths to D/F#/A 16ths to Db/F/Bb half notes back to D/F#/A quarter notes.

Bar 2 = D maj (D/F#/A) to Bb min (Bb/Db/F) to D maj (D/F#/A)
Sords trumpets play forte Line 2 D/F#/A dotted 8ths to 16ths to Db/F/Bb rinforzando half notes *sfp* < to D/F#/A 8ths *sf* (followed by an 8th rest).

Bar 3 = D maj (D/F#/A) to Bb min (Bb/Db/F) to D maj (D/F#/A)
Sords horns play *mf* < > Line 1 D/F#/A [written A/Line 2 C#/E] quarter notes legato to Db/F/Bb half notes to D/F#/A quarter notes.

Bar 4 = E half-dim 7th (E/G/Bb/D)
Violins I play *fff* > small octave Bb/Line 1 D whole notes held fermata while violins II play small octave G/Line 1 D whole notes. Violas play small octave E whole note held fermata. VC/CB play *fff* > Great octave Bb whole note held fermata.

“Hamlet (Finale)” Reel 9/2. *Marcia funebre* in C time, 13 bars, :46 duration. Instrumentation: 3 “C” trumpets, 3 horns, 3 Pos, snare drum, strings. Track # 16 starting at 4:19.

Bars 1-4 = N/A

There are no chords per se although in Bar 4 you hear for one beat the E minor (E/G/B) tonality. VC/CB in Bar 1 sound *f* Great octave E quarter note up to B dotted 8th to B 16th up to small octave E half note tied to dotted half note next bar (followed by a quarter rest). After a half and quarter rest in Bar 1, *sords* violins play Line 1 C quarter note to (Bar 2) small octave A# to A half notes decrescendo hairpin. Violas here play small octave G quarter note to (Bar 2) F# to F half notes. VC/CB then repeat Bars 1-2 in Bars 3-4. After a half and quarter rest in Bar 3, violins play small octave A quarter note to (Bar 4) A# to B half notes. Violas here play small octave F quarter note to (Bar 4) F# to G half notes.

Bar 5 = E maj (E/G#/B)

Trumpet I sounds *f* > Line 1 B dotted 8th to B 16th to B half note tied to 8th note (followed by an 8th rest). Horn I plays the same but on small octave B notes [written Line 1 F#]. Repeat next two bars for both trumpet I and horn I. After a half rest, trumpets I-II play *mf* < > Line 1 F/A quarter notes legato to E/G# quarter notes. In effect you only hear the E major tonality for half a beat (!) towards the end of the bar but you get to know Herrmann’s intended tonality.

Bar 6 = Eb aug (Eb/G/B) to B min (B/D/F#)

Once again you hear this chord only very briefly. After a half rest in Bar 6, trumpets II-III play Eb/G quarter notes to D/F# quarter notes. Horns play these dyads an octave lower register.

Bars 7-8 = N/A

After a half rest in bar 7, trumpets II-III play Db/F to C/E quarter notes (horns an octave lower register). IN bar 8, trumpet I plays Line 1 A dotted 8th to A 16th to A half note down to F# quarter note. Horn I plays small octave A [written Line 1 E] dotted 8th to E 16th to E half note to F# [written middle C#] quarter note. After a quarter rest, trumpets II-III play Line 1 A half note down to F# quarter note as well. The same applies to altri horns in the small octave register.

Bar 9 = E min (E/G/B)

Trumpets play *sff* Line 1 E/G/B whole notes held fermata. Horns play small octave E/G/B [written small octave B/Line 1 D/F#] whole notes held fermata. After a half rest, the snare drum sounds a half note trem roll, and I believe this is repeated to end of bar (although I forgot to hand-copy the notes!).

Bar 10 = C maj (C/E/G)

Trumpets play *sff* > Line 1 E/G/Line 2 C dotted half notes (followed by a quarter rest). Horns play small octave E/G/middle C [written small octave B/Line 1 D/G] dotted

half notes (followed by a quarter rest). Pos play Great octave C/G/small octave C dotted half notes *sff* > (followed by a quarter rest). Violins and violas play *sff* small octave G-A-B grace notes to middle C dotted half note (followed by a quarter rest) and repeated next two bars. VC/CB play this an octave lower register.

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

Trumpets play Line 1 Eb/Ab/Line 2 C dotted half notes (horns an octave lower register) and Pos on Great octave Ab/small octave Eb/Ab dotted half notes.

Bar 12 = C maj (C/E/G)

Repeat Bar 10 here.

Bar 13 = N/A

Trumpets and horns play Line 1 C whole note *sff* and held fermata while Pos play small octave C. Violins and violas play the grace notes to middle C whole note held fermata, and VC/CB an octave lower register.

“Lullaby” Reel 9 pt 3. *Andante tranquillo* in 3/4 time, 13 bars, :40 2/3 duration. Key signature of five flats (Db maj/Bb min). Instrumentation: muted violins, violas, and celli. Track # 17.

Bar 1 = Db maj (Db/F/Ab)

In the grace bar, violins I play *p* < Line 1 Ab quarter note up to (Bar 1) Line 2 Ab half note to Gb-F 8ths. Divisi violins II in Bar 1 play *pp* < Line 1 Db/F dotted half notes legato slurs to next bar (F/Ab notes). Violas in Bar 1 play small octave F/Ab dotted half notes. Celli play Great octave Db/Ab dotted half notes.

Bar 2 = Db maj 7 (Db/F/Ab/C)

Violins I play Line 2 C half note decrescendo hairpin up to Db quarter note crescendo. The previous four bars from the grace bar to the C half note are under the legato phrase slur arc/curve line. Violins II play Line 1 F/Ab dotted half notes decrescendo. Violas play small octave Ab/Line 1 Db dotted half notes. VC play Great octave Ab/small octave F dotted half notes decrescendo hairpin.

Bar 3 = Eb min 7 (Eb/Gb/Bb/Db)

Violins I continue the Mary (somewhat “merry”!) melody line on Line 2 F quarter note to “3” triplet value Eb half note down to Line 1 Bb triplet value quarter note decrescendo. Violins II play Line 1 Gb/Bb dotted half notes crescendo. Violas play small octave Gb/Bb dotted half notes. VC play Great octave Gb/small octave Db dotted half notes.

Bar 4 = Db maj (Db/F/Ab)

Violins I play Line 2 Db quarter note down to Line 1 Ab dotted quarter note to F 8th. Violins II play Line 1 F/Ab dotted half notes decrescendo. Violas play small octave F/Line 1 Db dotted half notes. Celli play Great octave Db/Ab dotted half notes.

Bar 5 = Eb min 7/11 (Eb/Gb/Bb/Db/Ab)

Ah, a more full-bodied tonality here. Violins I play “3” triplet value Line 1 Gb quarter note up to Line 2 F triplet value 8th to Eb dotted quarter note to Db 8th. Violins II play Line 1 Db/Gb dotted half notes crescendo. Violas play small octave Gb/Bb dotted half notes. VC play Great octave Ab/small octave Eb dotted half notes crescendo hairpin.

Bars 6-7 = Eb min 7 (Eb/Gb/Bb/Db)

Violins I play “3” triplet value Line 1 Bb quarter note up to Line 3 C triplet value 8th note down to Bb quarter note tied to “3” triplet value 8th to Gb to Eb 8ths (now *Rall.*) to (Bar 7) Line 1 Bb-Line 2 C-Eb quarter notes decrescendo. Violins II play Line 1 Gb/Bb dotted half notes decrescendo and tied to dotted half notes next bar *pp* >. Violas play Line 1 Db/Eb dotted half notes tied to dotted half notes next bar. VC play small octave Eb/Bb dotted half notes tied to dotted half notes next bar.

Bar 8 = A maj (A/C#/E)

The five flats are canceled in this bar and replaced with three sharps (A maj/F# min). Track location is :23. Above the violins I is a staff devoted to “Playback” referring to Edwin onscreen singing a lullaby to Mary. The voice sings small octave A up to middle C# 8ths up to E dotted quarter note to C# 8th. Violins I play *ppp* < Line 1 A/Line 2 C# dotted half notes while violins II play Line 1 C#/E dotted half notes. Violas play small octave A/middle C# dotted half notes. Celli play Great octave A/small octave E dotted half notes.

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

The voice sings Line 1 D-D 8ths to C# dotted quarter note to D 8th. Violins I play Lines 1 & 2 D quarter notes to Lines 1 & 2 C# half notes decrescendo hairpin. Violins II Line 1 A dotted half note. Violas play small octave F# quarter note up to A half note. VC play Great octave F#/small octave D quarter notes to A/E half notes.

Bar 10 = A maj (A/C#/E)

The voice sings E-C# 8ths down to small octave A dotted quarter note up to C# 8th. Violins I play Lines 1 & 2 E dotted half notes crescendo hairpin. Violins II play Line 2 C# dotted half note. Violas play Line 1 C# dotted half note. Celli play small octave C#/A dotted half notes.

Bar 11 = E maj (E/G#/B)

The voice sings E-E 8ths to E dotted quarter note down to C# 8th. Violins I play G#/B dotted half notes decrescendo hairpin. Violins play Line 2 E dotted half note. Violas play Line 1 E dotted half note. VC play small octave E/B dotted half notes decrescendo.

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

The voice sings D-D 8ths to F# dotted quarter note to D 8th. Violins I play Lines 1 & 2 F# dotted half notes. Violins II play Line 1 F#/Line 2 D dotted half notes crescendo hairpin. Violas play Line 1 D dotted half note. VC play small octave D/A dotted half notes.

Bar 13 = A maj (A/C#/E)

The voice sings Line 1 C#-C# 8ths up to E half note held fermata. Violins I play Lines 1 & 2 C# dotted half notes decrescendo hairpin and held fermata. Violins II play A/Line 2 C# dotted half notes held fermata. Violas play small octave A dotted half note held fermata. And celli play Great octave A/small octave E dotted half notes decrescendo and held fermata.

“Hamlet (Finale II)” Reel 9/4. *Marcia Funebre* in C time, 4 bars, :12 duration. Instrumentation: 3 “C” trumpets, 3 horns, 3 Pos, strings. Track # 18 (titled “Interlude” with a duration of 18 seconds). There is also a “Playback” line here too that I believe is a snare drum but I’ll have to go back to the video when I next get a chance. First with that playback is a half note trem roll in the grace bar, then in Bar 1 we find a quarter note tied to dotted 8th note and then sounding a 16th note and then two quarter notes (repeated next two bars).

Bar 1 = C maj (C/E/G)

Trumpets sound *sff* > Line 1 E/G/Line 2 C dotted half notes (followed by a quarter rest). Horns play small octave E/G/middle C dotted half notes (followed by a quarter rest). Pos play Great octave C/G/small octave C dotted half notes (followed by a quarter rest). Violins and violas play *sff* small octave G-A-B grace notes (notated as 32nd notes) to middle C dotted half note (followed by a quarter rest). VC/CB play this an octave lower register. Repeat next two bars followed in Bar 4 with the grace note to C whole note held fermata.

Bar 2 = Ab maj (Ab/C/Eb)

Trumpets play *sff* > Line 1 Eb/Ab/Line 2 C dotted half notes (followed by a quarter rest). Horns play this an octave lower register. Pos play Great octave Ab/small octave Eb/Ab dotted half notes (followed by a quarter rest). Strings play as just given.

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

The brass repeat Bar 1 here.

Bar 4 = N/A

Trumpets and horns play *sff* Line 1 C whole note held fermata. Pos I-II play small octave C whole note held fermata, and Pos II on Great octave C.

“The Camp II” Reel 9/5. *Moderato (molto pesante)* in 3/4 time.

Instrumentation: 3 flutes, 2 oboes (english horns), 3 clarinets, 2 bass clarinets, 2 Fags, 3 horns, 3 trumpets, 3 Pos, tuba, timp, strings.

Bars 1-2 = Bb maj (Bb/D/F) to D maj (D/F#/A)

Horns sound forte small octave Bb [written Line 1 F] dotted 8th to 16th to A [written Line 1 E] rinforzando half note (repeated next bar). “C” trumpets play *ff* Line 1 F/Bb/Line 2 D dotted 8ths to 16ths to F#/A/Line 2 D rinforzando half notes. Repeat in

Bar 2. After a half rest the timp sounds *sf* small octave D quarter note rinforzando-marked (repeated next bar).

Bar 3 = Bb maj (Bb/D/F) to Eb aug (Eb/G/B) to Bb maj

Horns play small octave Bb dotted 8th to Bb 16th to G back up to Bb quarter notes. Trumpets play Linen 1 F/Bb/Line 2 D dotted 8ths to 16ths to G/Bb/Line 2 Eb quarter notes to F/Bb/D quarter notes. The timp is silent in this bar.

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

Horns play middle C quarter note to D rinforzando-marked A half note. Trumpets play Line 1 Eb/G/Line 2 C quarter notes to F#/A/Line 2 D rinforzando half notes.

Bars 5-6 = Eb min (Eb/Gb/Bb) to Gb aug (Gb/Bb/D)

Track location is :07. Trombones and tuba now take over that pattern. Initially Herrmann wrote *con sords* for them Pos but changed his mind and crossed the direction out. So Pos sound forte on small octave Eb/Gb/Bb dotted 8ths to 16ths to D/Gb/Bb rinforzando half notes. The tuba plays small octave C dotted 8th to C 16th down to Great octave Bb half note. Repeat next bar for the tuba and the trombones. After a half rest, the timp beats *sf* Great octave F# quarter note (repeated next bar).

Bar 7 = Eb min (Eb/Gb/Bb) to Gb min (G/Bb/D) to Ab maj (Ab/C/Eb)

Pos play Eb/Gb/Bb dotted 8ths to 16ths to D/G/Bb quarter notes to Eb/Ab/middle C quarter notes. The tuba plays small octave C dotted 8th to 16th down to Great octave Bb to Ab quarter notes. The timp is silent here.

Bar 8 = G min (G/Bb/D) to Ab maj (Ab/C/Eb)

Pos conclude this sequence on small octave G/Bb/Line 1 D quarter notes down to Eb/An/Line 1 C rinforzando half notes. The tuba plays Great octave G quarter note to Ab half note After a half rest, the timp beats *sf* on Great octave F# quarter note.

Bars 9-12 = N/A

Time signature change to C (or 4/4 time if you wish). Track location is :14. Violins are trill *fff* on Line 1 D whole note (to Eb) thru Bar 12. Violas are trill on small octave D whole notes. VC sound *fff* Great octave D whole note tied to whole notes next two bars and tied to dotted half note in Bar 12 (followed by a quarter rest). CB are tied on small octave D notes. Horns are similarly tied on small octave D [written small octave A] notes. Trumpets (*con sord*) are similarly tied on Line 1 D notes. Pos are silent in these bars. After a quarter rest, the tuba plays *f* < Contra-octave Bb quarter note to A half note (repeated next three bars). After a quarter rest, two english horns play small octave Bb quarter note to A half note (repeated thru Bar 12). The same applies to the clarinets and bass clarinets (same small octave register). After a quarter rest, Fags play *f* < Great octave Bb quarter note to A half note (repeated next three bars). The timp beats *sf* in Bar 10 on small octave D quarter note (followed by a quarter and half rest) and repeated next three bars. In Bar 11 we see the *accell.* Dynamic direction. Then the tempo-marking in Bar 13 is *Vivo*.

Bar 13 = N/A

Time signature now of 3/4 time. Horns play Line 1 D dotted 8th to D 16th to Eb rinforzando quarter note to D 8th (followed by an 8th rest). The timp beats *sf* on small octave D quarter note followed by rests. Violins play *ff* Line 1 D dotted 8th to D 16th to Eb rinforzando quarter note to D 8th (followed by an 8th rest). Violas play this in the small octave register (as also the CB) and celli on the Great octave register.

Note: I either do not have or cannot find the rest of this cue. Sorry! [break 2:49 pm Thursday, November 15, 2012]

“The Package” Reel 10/1. *Lento (molto sost)* in 3/4 time, 21 bars.

Instrumentation: 3 flutes, 2 english horns, 3 clarinets, 2 bass clarinets, 2 bassoons, 3 horns, strings. CD track # 20.

Bars 1-6 = N/A

Horns sound *fff* small octave C [written small octave G] dotted half note tied to half note next bar decrescendo hairpin (followed by a quarter rest). Violas play the same in the small octave register while celli play the tied Great octave C notes. CB, after an initial quarter rest, play *ff* Great octave F# to G quarter notes legato to (Bar 2) Bb quarter note to A half note decrescendo. Fags play the same while bass clarinets play this in the written small octave register. English horns in Bar 3 play *ff* Line 1 C dotted half note tied to half note decrescendo next bar (followed by a quarter rest). Clarinets play Line 1 C [written D] dotted half note fortissimo and tied to half note next bar. Horns and violas repeat Bars 1-2 in Bars 3-4. After a quarter rest, VC and CB together play Great octave F# to G quarter notes to (Bar 4) Ab quarter note to G half note decrescendo. Fags play the same. Bass clarinets play this in the small octave register. In Bar 5, english horns play Line 1 Eb [written Bb] half note to D quarter note tied to quarter note next bar to C# half note. Clarinets are silent here. After a quarter rest, bass clarinets play middle Cb half note to (Bar 6) small octave Bb half note to A quarter note. After a quarter rest, Fags play Great octave Cb half note down to (Bar 6) Contra-octave Bb half note (followed by a quarter rest). Horns play small octave Eb half note to D quarter note tied to quarter note next bar to C# quarter note (followed by a quarter rest). Violas play the same. After a quarter rest, VC/CB play small octave Cb half note legato to (Bar 6) Great octave Bb half note to A quarter note.

Bars 7-12 = N/A

Section A. Track location is :25. After a quarter rest, *sords* violins play *espr* < Line 2 F# to G quarter notes up to (Bar 8) Bb quarter note to A half note decrescendo. Violins II play this an octave lower register thru Bar 12. After a quarter rest in Bar 9, violins I continue on Line 2 F# to G quarter notes to (Bar 10) Ab quarter note to G half note. After a quarter rest in Bar 11, the violins then play Line 3 (Line 2 for violins II) Eb half note to (Bar 12) D half note to C# quarter note. Back in Bar 7, all flutes play *p* < Line 1 C dotted half note tied to half note decrescendo next bar (followed by a quarter rest). The flutes in Bar 9 then play Line 1 Eb dotted half note tied to half note next bar (followed by a quarter rest). Flutes in Bar 11 play Line 2 Cb half note down to Line 1 Bb quarter note tied to quarter note next bar to A half note. Back in Bar 7, clarinets I-II play Line 2 C [written D] dotted half note tied to half note next bar (followed by a quarter rest)

to (Bar 9) Eb [written F] dotted half note tied to half note next bar, Clarinet III plays this an octave lower register. In Bar 11, all clarinets play Line 1 Cb half note to small octave Bb quarter note tied to quarter note next bar to A half note.

Bar 13 = Eb maj (Eb/G/Bb) to D maj (D/F#/A) to Db maj (Db/F/Ab)

C time now. Section B. Track location is :46.

Bass clarinets play *f* > Line 1 Cb [written Db] dotted half note (followed by a quarter rest). Fags play Great octave Cb dotted half note. *Sords* horns, after an initial quarter rest, play *mf* > small octave Bb/Line 1 Eb/G quarter notes to small octave A/Line 1 D/F# quarter notes legato to Ab/Db/F quarter notes. This bar could successfully be transplanted later in JTTCOTE.

Bar 14 = C maj (C/E/G) to Eb maj (Eb/G/B) to B min (B/D/F#)

Strings are soli in this bar. VC/CB play *f* > Great octave Bb dotted half note (followed by a quarter rest). After a quarter rest, *sords* violas play *mf* < > small octave G up to Bb to A legato quarter notes. After a quarter rest, muted violins II play middle C up to Eb to D quarter notes. After a quarter rest, muted violins I play Line 1 E up to G to F# quarter notes. If you add the Bb tone from the VC/CB then you have for the first beat the C Dom 7th (C/E/G/Bb) tonality.

Bar 15 = Eb maj (Eb/G/Bb) to Gb maj (Gb/Bb/Db) to F maj (F/A/C)

Clarinets and bass clarinets return to sound *f* > small octave D dotted half note (followed by a quarter rest). After a quarter rest, horns play < > small octave Bb/Line 1 Eb/G quarter notes legato to Line 1 Db/Gb/Bb quarter notes to C/F/A quarter notes. If you include the D note of the clarinets and bass clarinets to would have in the first beat the Eb maj 7 (Eb/G/Bb/D) tonality. The clash of that D note with the Db of Horn II would create a dissonance. This bar (:57 track location) could also easily be placed in JTTCOTE. No strings here just deep-throated clarinets/bass clarinets followed by the muted horns. Terrific sound!

Bar 16 = Ab maj (Ab/C/Eb) to G maj (G/B/D) to Gb maj (Gb/Bb/Db)

Strings soli in this bar. VC/CB play Great octave F dotted half note decrescendo (followed by a quarter rest). After a quarter rest, violas play Line 1 Eb to D to Db quarter notes. After a quarter rest, violins II play Line 1 Ab to G to Gb quarter notes. After a quarter rest, violins I play Line 2 C down to Line 1 B to Bb legato quarter notes. If you include the F tone played by the VC/CB then at the first beat you have the F min 7th (F/Ab/C/Eb) tonality. On the second beat you have the G Dom 7th (G/B/D/F) tonality.

Bar 17 = Db aug (Db/F/A)

Bass clarinets sound *mf* > Line 1 Db [written Eb] dotted half note (followed by a quarter rest). After a quarter rest, clarinets I-II play *mf* > small octave A [written B] half note to G quarter note. After a quarter rest, Fags (in the “k” tenor clef) play Line 1 F/A half notes to Eb/G quarter notes.

Bar 18 = Bb aug (Bb/D/F#)

VC/CB play Great octave Bb dotted half note decrescendo (followed by a quarter rest). Bass clarinets play small octave Bb [written middle C] dotted half note (followed by a quarter rest). After a quarter rest, english horns play *mf* > Line 1 D/F# half notes to Db/F quarter notes. After a quarter rest, clarinets I-II play small octave F# half note to F quarter note.

Bar 19 = Fb maj (Fb/Ab/Cb)

Bass clarinets play Line 1 Cb dotted half note (followed by a quarter rest). After a quarter rest, flutes show up to play *f* > Line 1 Fb/Ab half notes to F/A quarter notes (flutes II-III on Fb to F). After a quarter rest, clarinets play small octave Ab/Line 1 Fb/Ab half notes to A/F/A quarter notes.

Bar 20 = N/A

Bass clarinets play small octave G dotted half note (followed by a quarter rest). VC/CB play Great octave G dotted half note. After a quarter rest, violins play Line 1 Bb half note to B quarter note (violas an octave lower register). Flutes play (after a quarter rest) Line 1 Gb/Bb half notes to G/B quarter notes. English horns here also play Line 1 Gb/Bb [written Line 2 Db/F#] half notes to G/B quarter notes. After a quarter rest, clarinets play small octave Bb half note to B quarter note.

Bar 21 = N/A

No chords here, surprisingly, but not surprisingly in his stressful scene we find a tritone (E up to Bb). Herrmann forgot to place a new time signature of 3/4 time because it clearly changed here. Flutes play *ff* > Line 1 Bb/Line 2 Db dotted half notes held fermata. English horns play Line 1 Bb/Line 2 D dotted half notes. Clarinets play Line 1 D dotted half notes. Violins I play *ff* > Line 2 D dotted half note held fermata, and violins II on Line 1 Bb, and violas on Line 1 D. After a quarter rest, VC/CB play Great octave E dotted half note (should be half note) *ff* > held fermata. After a quarter rest, horns play *sff* > small octave E [written B] half note held fermata. After a quarter rest, Fags play *sff* > Great octave E half note held fermata. After a quarter rest, bass clarinets play small octave E [written F#] half note held fermata.

End of cue. [end session 9 pm Thursday]

“The Traitor” Reel 10 pts 2 & 3. *Moderato (molto marcato)* in 3/4 time, 1:13 (1:20 cd) duration. Instrumentation: 3 flutes, 2 english horns, 3 clarinets, 2 bass clarinets, 2 bassoons, 3 horns, 3 “C” trumpets, 3 Pos, tuba, timp, strings. Track # 21. Punctuating or punchy attack beginning bars.

Bar 1 = Gb aug (Gb/Bb/D) to D min (D/F/A)

Trombones I-II sound *sff* > Line 2 D dotted half note tied to half note next bar (followed by a quarter rest). Pos III and tuba play small octave D dotted half note tied to half note next bar. Strings pluck pizzicato quarter notes thru Bar 4. After a quarter rest in Bar 1, all violins pluck *ff* small octave Bb to A quarter notes while violas pluck small octave Gb to F quarter notes. After a quarter rest, VC pluck Great octave Gb/Bb quarter notes to F/A quarter notes. After a quarter rest, CB pluck small octave Gb/Bb quarter notes to F/A quarter notes. After a quarter rest, english horns play *ff* small octave Bb to A

[written Line 1 F-E] rinforzando-marked quarter notes. After a quarter rest, all clarinets play small octave Gb to F [written Ab-G] rinforzando quarter notes. After a quarter rest, bass clarinets play *ff* small octave Gb/Bb to F/A rinforzando quarter notes. After a quarter rest, Fags play Great octave Gb/Bb to F/A rinforzando quarter notes. After a quarter rest, horns I-II play *ff* small octave Gb/BB [written Line 1 Db/F] quarter notes to F/A quarter notes while horn III plays Gb to F quarter notes.

Bar 2 = N/A

After a quarter rest, violins pluck small octave Ab quarter note (followed by a quarter rest) while violas pluck small octave Fb quarter note. After a quarter rest, VC pluck Great octave Fb/Ab quarter notes (followed by a quarter rest) while CB here pluck small octave Fb/Ab quarter notes. In this rest pattern, horns play small octave Fb/Ab [written Line 1 Cb/Eb] rinforzando quarter notes. Fags here play Great octave Fb/Ab quarter notes, clarinets on small octave Fb, and english horns on small octave Ab quarter note.

Bar 3 = D min (D/F/A)

Trombones and tuba repeat Bars 1-2 in Bars 3-4. After a quarter rest, violins pluck small octave A to Ab quarter notes while violas here pluck small octave F to Fb quarter notes. After a quarter rest, cello pluck Great octave F/A to Fb/Ab quarter notes (CB an octave higher register as written). Horns here pluck small octave F/A to Fb/Ab rinforzando quarter notes. Fags here play Great octave F/A to Fb/Ab quarter notes. After a quarter rest, clarinets play small octave F to Fb rinforzando quarter notes (bass clarinets on small octave F/A to Fb/Ab). English horns here play small octave A to Ab quarter notes.

Bar 4 = N/A

After a quarter rest, violins pluck small octave G quarter note (followed by a quarter rest) while violas here pluck small octave Eb quarter note, VC on Great octave Eb/G and CB on small octave Eb/G. Horns in this rest pattern play small octave Eb/G rinforzando quarter notes, Fags on Great octave Eb/G, bass clarinets on small octave Eb/G, clarinets on small octave Eb, and English horns on small octave G [written Line 1 D] quarter note.

Bar 5 = D maj (D/F#/A) to Eb maj 7 (Eb/G/Bb/D) to D maj (D/F#/A)

Piu mosso in C time. Section A.

Pos I-II play *sff* small octave D whole note tied to dotted half note next bar (followed by a quarter rest) while Pos III plays Great octave D tied notes (as also the tuba). Repeat in Bars 7-8. The timpani is trill rolled forte on small octave D whole note tied to dotted half note next bar. Repeat in Bars 7-8. Strings are now *arco*. All violins are trill *sff* on Line 1 D whole note (to Eb) thru Bar 8. Violas are trill on small octave D whole notes thru Bar 8. VC are trill on Great octave D tied whole notes, and CB trill on small octave D whole notes. Clarinet III and bass clarinets are trill on small octave D whole note tied to dotted half note next bar (followed by a quarter rest). Fags play *sff* Great octave and small octave D whole notes tied to dotted half notes next bar (followed by a quarter rest) and repeated in Bars 7-8.

After an 8th rest, flutes play Line 2 F#/A/Line 3 D 8ths to G/Bb/Line 3 Eb rinforzando half notes to F#/A/D 8ths (followed by an 8th rest). After an 8th rest, english horns play *ff* Line 1 F#/A [written Line 2 C#/E] 8ths to G/Bb rinforzando half notes back to F#/A 8ths (followed by an 8th rest). After an 8th rest, clarinets I-II play Line 2 D [written E] 8th to Eb [written F] rinforzando half note to D 8th (followed by an 8th rest). After an 8th rest, horns play small octave F#/A/Line 1 D [written Line 1 C#/E/A] 8ths to G/Bb/Line 1 Eb rinforzando half notes to F#/A/D 8ths (followed by an 8th rest). After an 8th rest, trumpets with mutes sound *ff* Line 1 F#/A/Line 2 D 8ths to G/Bb/Line 2 Eb rinforzando half notes to F#/A/D 8ths (followed by an 8th rest).

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

After an 8th rest, flutes play Line 2 F#/A/Line 3 D 8ths to Ab/Line 3 C/F rinforzando half notes to G/C/E 8ths (followed by an 8th rest). Etc. I think you have the overall picture of how the other instruments will play based on the Bar 5 delineation.

Bar 7 = C maj (C/E/G) to Eb maj (Eb/G/Bb) to D maj (D/F#/A)

After an 8th rest, flutes play Line 2 G/Line 3 C/E 8ths to Bb/Line 3 Eb/G rinforzando half notes to A/Line 3 D/F# 8ths (followed by an 8th rest). Etc.

Bar 8 = D maj (D/F#/A) to F maj (F/A/C) to E maj (E/G#/B)

After a quarter rest, flutes play Line 2 A/Line 3 D/F#8ths to Line 3 C/F/A rinforzando quarter notes to Line 2 B/Line 3 E/G# 8ths (followed by an 8th rest). Trumpets here play Line 1 A/Line 2 D/F# 8ths to Line 2 C/F/A half notes to Line 1 B/Line 2 E/G# 8ths. Etc.

Bar 9 = Gb aug (Gb/Bb/D) to D min (D/F/A)

Section B in 3/4 time. Track location is :15. All flutes play *fff* > Line 3 D dotted half note tied to half note next bar (followed by a quarter rest). Clarinet I plays Line 3 D dotted half note tied to half note next bar while clarinets II-III play Line 2 D [written E] tied notes. After a quarter rest, horns sound *f* > Line 1 Gb/Bb quarter notes to F/A quarter notes. After a quarter rest, trumpets play Line 2 GB/Bb quarter notes to F/A quarter notes. All violins sound *fff* Line 1 D up to Line 2 grace notes up to Line 3 D dotted half note tied to half note next bar (followed by a quarter rest). Violas, cello and contrabasses are silent here (as well as the Pos, tuba, timp, bass clarinets and bassoons).

Note: I am missing the rest of the cue (either misplaced it or never had it to begin with). Sorry!

[break at 7:54 pm Friday, November 16, 2012. Lawrence O'Donnell on his The Last Word show on MSNBC just finished an excellent commentary ("Re-Write" section of the show) or "sex-talk" about the General David Petraeus "scandal." It really has nothing to do with sex or infidelity or sexual exclusivity but with the General's appalling lack of good judgment regarding how he handled the affair—especially leaving tons of email evidence about it, making friends with questionable "climbing-up-the-ladder" socialites in Tampa, etc etc.]

"Illness" Reel 10/4. *Andante mesto* in C time, 9 bars, :34 duration. Instrumentation: *Sords* strings only. Track # 22. "Mesto" means "sad."

Bar 1 = N/A

After a quarter rest, violins I are truly soli in this first bar sounding *p* < small octave A# to B to A# legato quarter notes.

Bar 2 = D maj (D/F#/A)

Violins I continue on the plaintive phrasing on Line 1 C# quarter note down to small octave B half note down to G# quarter note to (Bar 3) Bb dotted half note decrescendo (followed by a quarter rest). Violas play small octave D/F# whole notes with that D tied to dotted half note next bar while the top-tier violas playing that F# whole note also descend to D dotted half note in the next bar (followed by a quarter rest). VC play *p* < Great octave D/A whole notes to (Bar 3) F/Bb dotted half notes decrescendo hairpin (followed by a quarter rest). Now: if you include the initial C# quarter note of the violins then you would temporarily have the D maj 7th (D/F#/A/C#). If you then use the B half note of violins I then you have the B min 7th (B/D/F#/A).

Bar 3 = Bb maj (Bb/D/F)

As given earlier, violins I settle on small octave Bb dotted half note decrescendo hairpin (followed by a quarter rest). After a quarter rest, violins II show up to play Line 1 Bb up to Line 2 CB back to Bb legato quarter notes. I already discussed the violas and celli in this bar. CB show up to sound *p* > Great octave Bb dotted half note (followed by a quarter rest).

Bar 4 = N/A

Violins I play *pp* Line 1 Db whole note. Violins II continue the “melody” line on Line 1 Ab quarter note to Gb half note to Eb quarter note. Violas play small octave Gb/A whole notes. VC play Great octave Gb/small octave Db whole notes crescendo hairpin. CB are silent in this bar.

Bar 5 = F maj (F/A/C)

Violins II finish the phrase on Line 1 F dotted half note decrescendo (followed by a quarter rest). Violas play A/middle C dotted half notes decrescendo (followed by a quarter rest). VC play Great octave F/small octave C dotted half notes (followed by a quarter rest). CB return to play *p* > Great octave F dotted half note. After a quarter rest, violins I start a new melody phrasing on Line 2 F-Gb-F legato quarter notes.

Bar 6 = F half-dim 7th (F/Ab/Cb/Eb)

Violins I continue on the melody or lyric line on Eb quarter note down to Cb half note down to Line 1 Ab quarter note. Violins II play *pp* < Line 1 F/Ab whole notes. Violas play Line 1 Eb whole note tied to half note next bar.. VC play small octave F/Line 1 Cb whole notes.

Bar 7 = Eb min (Eb/Gb/Bb)

Violins I play Line 1 F quarter note to Eb half note decrescendo (followed by a quarter rest). Violins II play Line 1 Gb/Bb half notes (followed by a quarter rest) to Bb

quarter note. Violas play that tied Line 1 Eb half note (tied from whole note in Bar 6) followed by a half rest. VC play small octave Eb/Bb half notes (followed by a half rest).

Bar 8 = B min (B/D/F#)

Violins II play Line 2 C# quarter note down to B half note decrescendo (followed by a quarter rest). Violas play small octave and Line 1 F# dotted half notes decrescendo hairpin (followed by a quarter rest). VC play small octave B/Line 1 D dotted half notes (followed by a quarter rest). CB return to play small octave B dotted half note (followed by a quarter rest). After a half and quarter rest, violins I play Line 1 G# quarter note crescendo up to (end Bar 9) Bb whole note decrescendo and held fermata.

Bar 9 = Bb maj (Bb/D/F)

As given, violins I play Line 1 Bb whole note held fermata while violins II play *p* > Line 1 D/F whole notes held fermata. Violas play small octave F/Bb whole notes held fermata. VC/CB play *p* > Great octave Bb whole note held fermata.

End of cue. [break 8:50 pm Friday]

“The Letter” Reel 10/5. *Allegro Furioso* in C time. Instrumentation: piccolo, 2 flutes, 2 english horns, 3 clarinets, 2 bass clarinets, 2 bassoons, 3 horns, 3 “C” trumpets, 3 Pos, tuba, timp, strings. Track # 23.

Bar 1 = Eb min (Eb/Gb/Bb) to Eb minMaj 7th (Eb/Gb/Bb/D) to Eb min 7 (Eb/Gb/Bb/Db)

Pos sound *sfp* < small octave Eb/Gb/Bb whole notes tied to half notes next bar to Eb/Gb/A rinforzando 8ths *sff* (followed by an 8th and quarter rest). The tuba plays *sfp* < Great octave Eb whole note tied to half note next bar up to A rinforzando 8th (followed by an 8th and quarter rest). Bass clarinets play *sfp* < small octave Bb [written middle C] whole note tied to half note next bar down to A rinforzando 8th (followed by an 8th and quarter rest). Fags play Great octave and small octave Eb whole notes tied to half notes next bar to small octave Eb/Gb rinforzando 8ths (followed by an 8th and quarter rest). English horns play *sfp* < small octave Gb/Bb [written Line 1 Db/F] whole notes tied to half notes in Bar 2 to A/middle C rinforzando 8ths *sff* (followed by an 8th and quarter rest). Violins sound *sff* small octave Bb whole note bowed trem to (Bar 2) same Bb half note bowed trem to middle C 8th (small octave A for violins II) note *sff* and rinforzando-marked (followed by an 8th and quarter rest). Violas are bowed trem on small octave Eb/Gb whole notes to (Bar 2) same half notes bowed trem to Gb rinforzando 8ths followed by rests. VC are bowed trem *sff* on Great octave Eb/Bb whole notes to (Bar 2) Eb/Gb half notes bowed trem to A/small octave Eb 8ths *sff* (followed by an 8th and quarter rest). CB play small octave Eb whole note (non-trem) tied to half note next bar up to A 8th note *sff* (followed by an 8th and quarter rest).

The piccolo, flutes and clarinets play a different pattern. After a quarter rest in Bar 1, the piccolo plays *f* < Line 3 D half note to Db 8th *sff* (followed by an 8th rest). Flutes play the same (as well as clarinets I-II). Clarinet III plays this in the Line 2 register. But clarinets continue in Bar 2 on small octave Eb/Gb/Bb half notes to Eb/Gb/A 8ths. Horns and trumpets play a different (and far more piercingly prominent) pattern. After a quarter

rest, all trumpets play *sfp* < Line 2 D half note to Db quarter note to (Bar 2) same Db dotted quarter note to C-Line 1 B 16ths back to Line 2 C rinforzando half note *sff*. Horns play this an octave lower register. After a half and dotted 8th rest in Bar 2, the *solo* timp sounds *sff* Great octave A 16th to same A quarter note.

Bar 2 = Eb min (Eb/Gb/Bb) to Eb minMaj 7th (Eb/Gb/Bb/D) to Eb min 7 (Eb/Gb/Bb/Db) to A dim 7 (A/C/Eb/Gb)

I already discussed this bar. At the very end 8th note chord we hear that A dim 7th.

Bars 3-4 = G maj (G/Bb/D) to E minMaj 7th (E/G/Bb/D) to Eb maj 7(Eb/G/Bb/D)

Bars 5-6 = E min 9b5 (E/G/Bb/D/F#) etc.

Bar 7 = C# dim 7 (C#/E/G/Bb)

Section A. *rall-Lento (mesto)*

English horns play *sff* > *p* small octave G/middle C# dotted half notes (followed by a quarter rest). Clarinets play small octave E/G dotted half notes. Bass clarinets play small octave E dotted half note. Fags play Contra-octave and Great octave Bb dotted half notes (followed by a quarter rest). Pos play *f* > *pp* small octave E/G/middle C# whole notes. The tuba plays Great octave Bb whole note. After a quarter rest, violins play *espr* < Line 2 E up to G up to Bb legato quarter notes.

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

Violins continue the melody line on Line 3 D half note to C to Line 2 Bb quarter notes. Flutes play *p* < Line 1 Bb/Line 2 D/F whole notes to (Bar 9) Bb/C/Eb dotted half notes decrescendo (followed by a quarter rest) to (Bar 10) BB/Line 2 D whole notes. Clarinets in Bar 8 play Line 1 D/F/Bb whole notes to (Bar 9) C/Gb/Bb dotted half notes decrescendo (followed by a quarter rest) to small octave Bb/Line 1 D/G whole notes.

Note that I do not have the rest of the cue. Sorry!

[end session 10:13 pm Friday. Watching the last live show of Bill Maher on HBO for this season...]

“Mary’s Death” Reel; 11/1. *Lento* in 5/4 time, 24 bars, 1:34 duration.

Instrumentation: 3 flutes, oboe, English horn, 4 clarinets, bass clarinet, 2 Fags, 3 horns, 3 Pos, tuba, timp, strings. CD track # 24.

Bars 1-4 = N/A

Violins I are truly solo in this bar sounding *p espr* < > Line 3 D quarter note legato down to Line 2 Bb to A quarter notes to Ab half note. In Bar 2, violins II take over to play *p* < > Line 2 D down to Line 1 Bb to A quarter notes to Ab half note. Note that the interval between Ab-D is a tritone. In Bar 3, violas play Line 1 D down to small octave Bb to A quarter notes to Ab half note. In Bar 4 in 6/4 time, VC play small octave D down to Great octave Bb to A quarter notes to Ab half note to A quarter note.

Bars 5-6 = Cb Maj 7th (Cb/Eb/Gb/Bb) track location :22

In Bar 5 (back to 5/4 time), *molto agitato e sost*, violins are fingered trem *ff* > < between small octave A and Bb dotted half notes to Bb-Cb half notes fingered trem to

(Bar 6 in 6/4 time) A to Bb fingered trem to Bb-Cb dotted half notes fingered trem. Violas are fingered trem in this pattern on small octave E-F to Eb-Gb notes. VC in Bar 5 play Great octave B half note *ff* to A to F up to Bb quarter notes to (Bar 6 in 6/4 time) Great octave A whole note decrescendo (followed by two quarter rests). CB play this an octave higher register as written. The tuba in Bar 5 plays *f* < just as the VC. The bass clarinet plays as the CB (same register). Clarinets I-II are legato trem (the “shakes” !) between small octave A-Bb dotted half notes (notated like the fingered trem of the strings) while clarinets III-IV are legato trem between E-G dotted half notes. Then the clarinets play small octave Eb/Gb/Bb/Line 1 Cb rinforzando quarter notes tied to 8th notes (followed by an 8th rest). In Bar 6 the clarinets play the same legato trem figures to small octave Eb/Gb/Bb/Cb rinforzando half notes (followed by a quarter rest). After a quarter rest in Bar 6, flutes and oboe play *f* < Line 2 Eb half note to F to Gb to F quarter notes. The English horn plays this an octave lower register, as also the bassoons.

Bars 7-8 = Gb maj 7th (Gb/Bb/Db/F)

The same pattern given in the previous two bars are demonstrated in these two bars. Violins I are fingered trem in Bar 7 in 5/4 time between Line 1 D-E dotted half notes and then between F-Ab half notes, and so forth. Violins II are fingered trem between small octave A-Bb dotted half notes to Bb-Line 1 Db half notes. Adjust next bar accordingly in 6/4 time. VC/CB play Great octave Bb half note up to small octave C to Db to F quarter notes to (Bar 8) E whole note decrescendo (followed by two quarter rests). Etc. A new section of patterns start in Bar 13 so I’ll skip to there!

Bars 13-16 = Eb min (Eb/Gb/Bb) Track location 1:00

C time. *Sords* horns sound *fff* > Line 1 D [written A] dotted half note tied to 8th note (followed by an 8th rest). Repeat next three bars. *Sords* Pos sound *f* > small octave Eb/Gb/Bb dotted half notes tied to 8th notes (followed by an 8th rest) and repeat thru Bar 16. The tuba plays *f* > Great octave Eb dotted half note tied to 8th note (followed by an 8th rest) and repeated next three bars. The bass clarinet plays *ff* > small octave Eb [written F] dotted half note tied to 8th note (repeated thru Bar 16). CB play *ff* > small octave Eb dotted half note tied to 8th note (repeated next three bars).

After an 8th rest, violins and violas play *sul D* and *ff* ascending legato 8th notes (that are rather pleading!) Line 1 Eb-F-Gb (crossbeam connected) to A-Bb-Line 2 Cb-Line 1 Bb (crossbeam connected). After an 8th rest in Bar 14, they play Line 1 Eb-F-Gb (crossbeam connected) to A-Bb-Line 2 Cb-D 8ths. After an 8th rest in Bar 15, the violins & violas play Line 1 F-Gb-A 8ths to Bb-Cb-D-Eb 8ths. After an 8th rest in Bar 16, the strings play on *sul A* Line 1 A-Bb-Line 2 Cb 8ths to D-Eb-F-Gb legato 8ths. Note that all four clarinets play the same as the violins and violas. Celli play the first four 8th notes in each sequence (followed by an 8th and quarter rest).

Bars 17-18 = ???

Poco piu animato in 3/4 time. Violins, flutes and oboe in unison sound *f* < Line 2 Bb dotted quarter note to Ab-Gb-F 8ths (crossbeam connected) to (Bar 18) Ab quarter note to Gb half note. The english horn plays this an octave lower register. Clarinet I plays Line 2 Gb [written Ab] dotted half note to (Bar 18) Fb [written Gb] half note to Gb quarter note. Clarinet IV plays this an octave lower register. Clarinets II-III play Line 1

B/Line 2 D dotted half notes to (Bar 18) B/Db dotted half notes. Fags play small octave B/D dotted half notes to (Bar 18) A/middle C# half notes. Horns play Line 1 Gb [written Line 2 Db] dotted half note to (Bar 18) Fb [written Cb] half note to Gb quarter note. After a quarter rest, divisi violas play Line 1 B/Line 2 D half notes crescendo hairpin to (Bar 18) A/Line 2 C# dotted half notes decrescendo. After a quarter rest, *div* celli play small octave B/Line 1 D half notes to (Bar 18) A/middle C# dotted half notes.

Bar 19 = G maj (G/B/D)

Violins (etc.) continue the stress-themed melody line. Mary is pushing herself far too hard (against the Doctor's orders) in order to see her husband, only to suddenly collapse and apparently die then or quite soon. We find Line 2 F# dotted quarter note to E-D-C# 8ths (crossbeam connected) to (Bar 20) E quarter note to D half note. After a quarter rest, horns play Line 1 D half note *p* < to (Bar 20) C# half note to D quarter note forte. After a quarter rest, violas play Line 1 G/B half notes to (Bar 20) F#/A dotted half notes. Celli and Fags play this an octave lower register as written. Clarinets I & IV play Lines 1 & 2 D dotted half note to (Bar 20) C# half note to D quarter notes. Clarinets II-III play Line 1 G/B dotted half notes to (Bar 20) F#/A dotted half notes.

Bar 20 = F# min (F#/A/C#)

Delineation just given immediately above.

Bar 21 = E dim (E/G/Bb)

Violins (etc.) play Line 2 D dotted quarter note to C#-Line 1 Bb-A 8ths crescendo. Clarinets play small octave Bb/Line 1 E/G/Bb dotted half notes. Fags play small octave E/G dotted half notes. After a quarter rest, horns play Line 1 E/G/Bb [written Line 1 B/Line 2 D/F] half notes *p* <. After a quarter rest, violas play Line 1 E/G half notes, and VC here play on small octave E/G half notes.

Bar 22 = Db maj 7 (Db/F/Ab/C) to C maj 7 (C/E/G/B)

C time for rest of cue.

Violins, flutes and oboe play Line 2 C rinforzando-marked quarter note legato down to Line 1 B 8th (followed by an 8th rest) to same B rinforzando quarter note to Bb 8th (followed by an 8th rest). The english horn plays this an octave lower register. Violas play Line 1 Db/F rinforzando 8ths (followed by an 8th and quarter rest) up to Line 1 B rinforzando quarter note to Bb 8th (followed by an 8th rest). VC play this an octave lower register. Bassoons play small octave Db/F quarter notes up to B rinforzando 8th (followed by an 8th rest) down to C/E quarter notes up to Bb 8th. Clarinets play small octave Ab/Line 1 Db/F/Db quarter notes to small octave and Line 1 B rinforzando 8th (followed by an 8th rest) to G/middle C/E/G quarter notes to small octave and Line 1 Bb 8th.

Bar 23 = ??? to B half-dim 7th (B/D/F/A)

Unless Herrmann notated wrong at spots I see simultaneously both the B notes and the Bb notes. So we find the flutes, oboe, violins and violas playing Line 1 Bb rinforzando quarter note to A 8th decrescendo (followed by an 8th and half rest). English horn and celli play this an octave lower register. Clarinets play small octave D/Gb/B/Line 1 D [written E/Ab/middle C#/E] half notes to small octave A rinforzando 8th (followed by

an 8th and half rest). Fags play Great octave B/small octave D quarter notes up to A 8th. After a half rest, the “open” brass instruments are exceptionally highlighted playing descending rinforzando-marked 8th notes fortissimo. Note the interesting touch Herrmann wrote here: the “horizontal” harmony, so to speak, is the reversed half-diminished seventh. So, after a half rest, the tuba and Pos play small octave Ab-F-D-Great octave B 8th notes (crossbeam connected) and then silent next end bar (whole rest held fermata). Horns here play small octave Ab-F-D-small octave B 8ths [written Line 2 Eb-C-Line 1 A-F#] to (end Bar 24) C [written G] whole note *sff* > and held fermata.

Bar 24 = C half-dim 7th (C/Eb/Gb/Bb) ???

If it were not for one added note (F#) this would clearly be the C half-diminished seventh. But it appears Herrmann made a creative move here in this highly distressful scene (Mary collapsing & dying) by adding a biting “color” or “tension” tone interval. C to F# (and F# up to C) is of course a strongly dissonant tritone interval. So we find, once again, the horns settling on small octave C whole note held fermata. Clarinets sound *sff* > small octave Eb/Gb/Bb (clarinets II & III on Gb or written Ab) whole notes held fermata. The bass clarinet returns to play *sff* > small octave F# [written G#] whole note held fermata. Fags play Great octave C whole note held fermata. Violins are silent here. Violas play small octave C whole note held fermata. VC play *sff* > Great octave C whole note held fermata. Backing up the bass clarinet, the contrabasses play Great octave F# whole note held fermata.

End of cue. [break Sunday, November 18, 2012 at 10:15 am]

“The Shroud” Reel 11/2 (probably should be Reel 11 pt 2 a). *Grave* in 3/2 time, 12 bars, :50 duration. Instrumentation: 3 clarinets, 2 bass clarinets, muted strings (violins, violas and celli). Track # 25. Note: I always was taken by the rich sonority of this cue with the low register (*chalumeau*) of the clarinets and bass clarinets. This dark, oily and resonant register was used often by Herrmann. These first three bars (repeated in Bars 7 thru 9) remind me of *Journey to the Center of the Earth*, and how this music could have been easily inserted (self-borrowed!) in that later sci-fi movie!

Bars 1-2 = G min (G/Bb/D) to Eb min (Eb/Gb/Bb)

Clarinets sound *pp* < > small octave G/Bb/Line 1 D [written A/middle C/E] half notes legato mini-slurs to Gb/Bb/Eb [written Ab/C/F] whole notes. Specifically clarinet I plays Line 1 D half note to Eb whole note; clarinet II on small octave Bb half note down to Gb whole note, and clarinet III on small octave G half note up to Bb whole note. Bass clarinets play small octave G/Line 1 D half notes down to Eb/Bb whole notes. In Bar 2, clarinet I plays Line 1 D [written E] half note down to small octave Bb [written Line 1 C] whole note. Clarinet II plays small octave Bb [written C] half note down to Gb [written Ab] whole note. Clarinet III plays small octave G [written A] half note down to Eb [written F] whole notes. Bass clarinets play small octave G/Line 1 D [written A/E] half notes down to Eb/Bb [written F/middle C] whole notes.

Bar 3 = Ab maj (Ab/C/Eb) to E maj (E/G#/B)

Clarinet I plays middle C [written Line 1 D] half note down to small octave B [written Line 1 C#] whole note tied to dotted half note next bar in C time (followed by a quarter rest). Clarinet II plays small octave Ab [written Bb] half note down to E [written F#] whole note tied to dotted half note next bar in C time (followed by a quarter rest). Clarinet III plays small octave Eb [written F] half note up to G# [written A#] whole note tied to dotted half note next bar in C time (followed by a quarter rest). Bass clarinets play small octave Ab/middle C [written Bb/Line 1 D] half notes down to E/B [written F#/Line 1 C#] whole notes tied to dotted half note next bar in C time (followed by a quarter rest).

Bar 4 = E maj (E/G#/B)

Switch to C time. I just delineated how the clarinets and bass clarinets hold by dotted half notes > *ppp* the E major chord from Bar 3. *Sords* violins I sound *p* < Line 1 E to F to E down to small octave B legato quarter notes.

Bar 5 = Eb maj (Eb/G/Bb)

Violins I play Line 1 D quarter note to C half note down to small octave G quarter note. *Sords* violins sound *p* < small octave G whole note, while muted viola play small octave Eb whole notes, and muted celli play Great octave Eb/Bb whole notes.

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

Violins I-II settle on small octave A whole note decrescendo hairpin. Violas play small octave D/F# whole notes, and celli on Great octave D/A whole notes decrescendo hairpin.

Bars 7-9 = Bars 1-3

Repeat the first three bars here.

Bar 10 = E maj (E/G#/B)

The clarinets and bass clarinets play the same tie as given in Bar 4 but this time > *ppp* (followed by a quarter rest). Violins I repeat Bar 4 but quieter as *pp* <.

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

Violins I once again play Line 1 D quarter note down to C half note down to small octave G quarter note. Violins II play *p* < small octave G whole note. VC play small octave C/Eb whole notes. CB play Great octave C/G whole notes.

Bar 12 = Eb minor (Eb/Gb/Bb)

All violins settle or rest on small octave Bb whole note decrescendo hairpin and held fermata. Violas play small octave Eb/Gb whole notes held fermata. Celli play Great octave Eb/Bb whole notes held fermata.

End of cue. [break 11:09 am Sunday]

“The Grave” Reel 11/3. *Largo (molto sost)* in 3/2 time, 6 bars, :27 duration. Instrumentation: 3 clarinets, 2 bass clarinets, 3 trombones (Pos), tuba, muted violins I, violins II, violas, VC. CD track # 26. Basically this is the same music structure as in “The Shroud” but with added instrumentation.

Bars 1-2 = G min (G/Bb/D) to Eb min (Eb/Gb/Bb)

Clarinets play *pp* < *mf* > small octave D [written E] half note to Eb [written F] whole note) and repeated next bar. In Bar 3 clarinets I-II play Eb half note to G#/B [written A#/middle C#] whole notes tied to dotted half notes next bar > *pp* (followed by a quarter rest). Clarinet III plays small octave Eb half note to G# whole note tied to dotted half note next bar. Bass clarinets in Bar 1 play small octave BB [written Line 1 C] dotted whole note *pp* < *mf* > and repeated in Bar 2 to (Bar 3) middle C [written D] half note down to E/B whole notes tied to dotted half notes in Bar 4 (followed by a quarter rest).

Trombones I-II in Bar 1 sound *pp* < *mf* > small octave Bb/Line 1 D half notes to small octave Gb/Line 1 Eb whole notes to (Bar 2) Bb/D half notes once again down to small octave Gb/Bb whole notes. Pos III plays small octave G half note up to Bb whole note down to (Bar 2) G half note down to Eb whole note. The tuba plays Great octave G half note down to Eb whole note (repeated next bar).

Bar 3 = A b maj (Ab/C/Eb) to E maj (E/G#/B)

I already delineated the clarinets and bass clarinets. Pos I & II play small octave Ab/middle C half notes down to E/B whole notes (but not tied to next bar). Pos III plays small octave Eb half note up to G# whole note. The tuba plays Great octave Ab half note down to E whole note < >.

Bar 4 = E maj (E/G#/B)

Sords violins I & II play *pp* < Line 1 E to F to E down to small octave B quarter notes. After a half and quarter rest, muted violas and celli play small octave B quarter note.

Bar 5 = Eb maj (Eb/G/Bb) to C min 7 (C/Eb/G/Bb) to Eb maj

Violins play Line 1 D quarter note to C half note down to G quarter note. Violas and celli play the same. Clarinets I-II play small octave Eb/G whole notes while clarinet III plays small octave G whole note. Bass clarinets play small octave Eb/Bb whole notes.

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

Clarinets I-II play small octave D/F# whole notes decrescendo and held fermata while clarinet III plays small octave F#. Bass clarinets play small octave D/A whole notes. The strings settle in unison on small octave A whole note > *pp* and held fermata.

End of cue. [break 11:44 am Sunday. Time to get ready to go out for lunch and shopping chores]

“The Murder” Reel 11/4. *Allegro con brio* in 6/8 time, 40 bars, :30 duration (:35 duration on the cd track # 27). Instrumentation: piccolo, 2 flutes, 2 oboes, 4 clarinets, bass clarinet, 2 Fags, 3 horns, 3 “C” trumpets, 3 Pos, tuba, timp, strings.

Bars 1-29 = N/A

Violins I sound *ff* Line 2 E up to B up to Line 3 E legato 8ths (crossbeam connected) followed by a quarter and 8th rest. Repeat thru Bar 6. After a quarter and 8th rest in Bar 1, violins II play descending legato 8th notes Line 3 E-Line 2 B-E (repeated

thru Bar 6). After a quarter and 8th rest, violas play descending 8th notes Line 2 E-Line 1 B-E and repeated next five bars. VC/CB are silent until Bar 10. The piccolo plays *ff* ascending 8th notes Line 2 E-B-Line 3 E (crossbeam connected) to same Line 3 E that is rinforzando-marked (followed by a quarter rest). Repeat thru Bar 6. After a quarter and 8th rest, flutes play descending 8th notes Line 3 E-Line 2 B-E (repeated thru Bar 6). After a quarter and 8th rest, oboes play descending 8ths Line 2 E-Line 1B-E (repeated next five bars). Clarinets I-II play ascending 8th notes Line 2 E-B-Line 3 E [written F#-C#-F#] to same Line 3 E rinforzando 8th note (followed by a quarter rest) and repeated thru Bar 6. After a quarter and 8th rest, clarinets III-IV play descending legato 8th notes *ff* on Line 3 E-Line 2 B-E (repeated next five bars). The timp in Bar 3 sounds *ff* ascending rinforzando-marked quarter notes Great octave E-B-small octave E (repeated in Bars 6, 9, 12, 15, 18, 21, 24, and 27). *Sords* Pos in Bar 4 play *ff* small octave A# quarter note to A# 8th to A# dotted quarter note to (Bar 6) A#-A#-A# 8ths (crossbeam connected) to A# dotted quarter note *sfp* < tied to dotted half note < *sff* next bar. *Sords* trumpets in Bar 7 take over the same pattern *ff* on Line 3 A# notes thru Bar 9. The ascending and descending 8th note figures described earlier are reversed in terms of instrument order from Bars 7 thru 12. So, after a quarter and 8th rest, violins I play descending 8ths Line 3 E-Line 2 B-E (repeated thru Bar 12). Violins II play ascending legato 8th notes Line 2 E-B-Line 3 E (followed by a quarter and 8th rest). Violas play ascending 8ths an octave lower register. The same switch occurs for the woodwinds. In Bar 10 the Fags, celi and contrabasses enter the tonal picture on small octave E up to Bb 8ths (followed by an 8th rest) down to Great octave E up to Bb 8ths (followed by an 8th rest) and repeated thru Bar 15. The bass clarinet plays the same pattern but written an octave higher register.

In Bar 13 all violins play ascending to descending complete figures of Line 2 E up to B up to Line 3 E (crossbeam connected) to same E down to Line 2 B down to E repeated thru Bar 15. Violas play this an octave lower register. The woodwinds repeat Bar I thru Bar 15. Horns enter the picture in Bar 13 *ff* online 1 Bb [written Line 2 F] quarter note to Bb 8th to Bb dotted quarter note to (Bar 14) Bb-Bb-Bb- 8ths to Bb dotted quarter note tied to (Bar 15) dotted half note < *sff*. Trumpets repeat Bars 7-9 in Bars 13-15. Pos repeat Bars 4-6 in Bars 13-15. The tuba in Bar 13 plays small octave E up to Bb 8ths (followed by an 8th rest) down to Great octave E up to Bb 8ths. Repeat next two bars. In Bar 16 (start of page 2 of this cue) violins I now plays descending to ascending 8th note figures Line 2 E-Line 1 B-E to same E up to B up to Line 2 E (repeated thru Bar 21). Violins II are contrary motion Line 1 E up to B up to Line 2 E to same E down to Line 1 B down to E (repeated thru Bar 21). Violas are *col* violins I but an octave lower register. VC play ascending 8ths Great octave E-B-small octave E and then descending. CB play descending 8ths small octave E down to B down to Great octave E and then ascending. Etc. I don't need to elaborate upon the rest of this section thru Bar 29.

Bars 30-38 = C Dom 7b5th (C/E/Gb/Bb) ????

I am not too sure about this tonality or intended tonality. And if you throw into the mix the F# repeated note played by the trumpets, we have more ambiguity. The time signature now is 2/4 time. Vigorous, rapid, brilliant brass examples in this section. The bass clarinet plays *sff* small octave Bb half note tied to half note next bar and tied to quarter note in Bar 32 (followed by a quarter rest). Fags play Great octave Gb tied notes

in this same pattern. Horns play Great octave Bb/small octave C/E tied notes, and Pos on Great octave Bb/small octave C/E tied notes. The tuba plays Great octave Gb tied notes. CB play *sff* Great octave tied notes in this same pattern. After a quarter and 8th rest, trumpets play *ff* Line 1 F# 8th to (Bar 31) F# quarter note sounded twice to (Bar 32) G rinforzando 8th to F# 8th tied to quarter note.

In Bar 33 the clarinets play staccato 16th note figures *ff* of small octave Gb/Bb/Line 1 C/E 16ths played 4X (four such 16ths connected as a figure by two crossbeams) played twice per bar in 2/4 time. Repeat thru Bar 35. Horn I plays similarly but not staccato-marked. So horns I plays Line 1 E-E-E-E 16ths (connected by two crossbeams) to E-E-E-E 16ths (repeated next two bars). Horn II plays this pattern on middle C 16ths, and horn III on small octave Bb 16ths. After a quarter and 8th rest, trumpets play Line 2 F# 8th to (Bar 34) F# to F# quarter notes to (Bar 35) G rinforzando 8th to F# 8th tied to 8th note (followed by an 8th rest) to (Bar 36) the same 16th note rapidly repeating figures on Line 1 Bb/Line 2 C/E 16ths to (Bar 37) Gb/Bb/Line 2 C 16ths to (Bar 38) repeat of Bar 36. After a quarter and 8th rest in Bar 36, the piccolo and flutes play Line 3 F# 8th to (Bar 37) F#-F# quarter notes to (Bar 38) G 8th to F# 8th tied to quarter note. Oboes and clarinets play this an octave lower register.

Bars 39-40 = Eb minMaj 7th (Eb/Gb/Bb/D)

Horns are stopped (+) *sff* > on Line 1 D [written Line 2 A] half note tied to quarter note next bar (followed by a quarter rest held fermata). Pos play small octave Eb/Gb/Bb half notes tied to quarter notes next bar. The tuba plays Great octave Eb half note tied to quarter note next bar. Violins I sound *sff* > Line 1 D half note tied to half note next bar > *pp* and held fermata, Violins II play small octave Bb half note tied to half note in end Bar 40 held fermata. Violas play small octave Eb/Gb half notes tied to half notes next bar held fermata. VC play Great octave Eb/Bb half notes tied to next bar, and CB on small octave Eb tied half notes. In end Bar 40, clarinets play *sff* > small octave Eb/Gb/Bb/Line 1 D half notes held fermata. The bass clarinet plays small octave Bb half note held fermata. And the bassoons play Great octave Eb/Bb half notes held fermata.

End of cue. [break Sunday at 7:48 pm]

“The Newspaper” Reel 11/5-12/1. *Animato* in C time, 11 bars, :34 duration (cd duration is :42). Instrumentation: 3 flutes, 2 english horns, 3 clarinets, 2 bass clarinets, 2 Fags, 3 trumpets, 3 horns, 3 Pos, tuba, timp, strings. Track # 28.

Bars 1-2 = Gb aug (Gb/Bb/D) to D min (D/F/A) to D/Fb/Ab

English horns sound *sff* Line 1 D [written Line 1 A] whole note tied to whole note next bar. Clarinets play small octave D tied whole notes. Horns play small octave D [written A] tied whole notes. *Sords* “C” trumpets sound *ff* Line 1 D grace note to same Line 1 D whole note tied to whole note next bar. Strings are pizzicato in these two bars. After a quarter rest, all violins pluck *sff* small octave Bb to A rinforzando 8ths (followed by a quarter rest) to Ab quarter note rinforzando-marked to (Bar 2), after a quarter rest, A-Ab rinforzando 8ths (followed by a quarter rest) to G 8th (followed by an 8th rest). After a quarter rest, violas pluck small octave Gb-F 8ths (followed by a quarter rest) to Fb quarter note to (Bar 2), after a quarter rest, F-Fb 8ths (followed by a quarter rest) to Eb 8th. After a quarter rest, celli pluck Great octave Gb/Bb rinforzando 8ths to F/A

rinforzando 8ths (followed by a quarter rest) to Fb/Ab quarter notes to (Bar 2), after a quarter rest, F/A to Fb/Ab 8ths (followed by a quarter rest) to Eb/G 8ths (followed by an 8th rest). CB play this an octave higher register as written. Pos play, after a quarter rest, Great octave Bb/small octave Gb/Bb rinforzando 8ths to Great octave A/small octave F/A rinforzando 8ths (followed by a quarter rest) to Ab/Fb/Ab rinforzando quarter notes, and so forth. After a quarter rest, the tuba plays *ff* Great octave Gb-F 8ths (followed by a quarter rest) to Fb quarter to (Bar 2), after a quarter rest, F-Fb 8ths (followed by a quarter rest) to Eb quarter note. Fags play the VC line. Bass clarinets play the Pos line.

Bar 3 = Gb aug (Gb/Bb/D) to D min (D/F/A)

Meno in 3/4 time. Strings are now *arco*. Violins I sound *sff* > Line 3 D dotted half note tied to dotted half note next bar down to (Bar 5) Line 2 D dotted half note forte and tied to dotted half note next bar. Violins II play the same notes and pattern but an octave lower register. The same applies for the violas. Celli play the pattern two octaves lower (Line 1 D to small octave D). After a quarter rest in Bar 3, flutes play Line 1 Bb/Line 2 Gb/Bb quarter notes to A/F/A quarter notes. After a quarter rest, english horns play Line 1 Gb/Bb quarter notes to F/A quarter notes. Clarinets I-II play the same and in the same register while clarinet III plays Line 2 Gb to G quarter notes. This pattern continues in descending tonalities thru Bar 6.

Bars 7-8 = N/A

Back to C time. CD location is : 15. *Sords* trumpets play *sff* > Line 1 D grace note to D whole note tied to whole note next bar. Horns play small octave D tied whole notes. *Sords* trombones play *sff* > small octave D grace note to D whole note tied to whole note next bar. Strings are silent. English horns play *ff* > small octave Bb to A quarter notes legato to Ab dotted quarter note to A 8th (repeated next bar). Clarinets play the same, as well as the bass clarinets. Fags play Great octave Bb to A quarter notes to Ab dotted quarter note to A 8th (repeated next bar). The tuba plays *f* > Contra-octave Bb to A to Ab quarter notes (followed by a quarter rest) and repeated next bar.

Bars 9-10 = Bb maj (Bb/D/F)

English horns play Bb quarter note down to F quarter note to E half note (repeated next bar). Clarinets play small octave D half note up to G# down to E quarter notes (repeated next bar). Bass clarinets play small octave F/Bb half notes to E/B half notes (repeated next bar). Fags play Contra-octave Bb/small octave F half notes up to E/B half notes (repeated next bar).

Bar 11 = Gb aug (Gb/Bb/D)

Bass clarinets play small octave Bb whole note *sff* decrescendo hairpin and held fermata. Fags play Contra-octave and Great octave Bb whole notes held fermata. Trumpets play Line 1 D grace note to D whole note held fermata. Horns play small octave Gb/BB whole notes held fermata. Pos play small octave Gb/Bb grace notes to whole notes held fermata. The tuba plays Contra-octave Bb whole note held fermata.. The timp finally shows up to sound *ff* > Great octave Bb whole note trill roll held fermata.

End of cue. [end session Sunday at 9:27 pm]

“Finale” Reel 12 pt 2. *Lento* in 3/4 time, 11 bars, :35 1/3 duration (:39 duration cd track # 29). Key signature of five flats thru Bar 7. Track # 29.

Bar 1 = Db maj (Db/F/Ab)

The *sord* solo violin in the grace bar plays *p* < Line 1 Ab quarter note leaping up to (Bar 1) Line 3 Ab half note (tonic accent here) to Gb-F 8ths. In Bar 1, violins I are *div a3* and play *pp* < on Line 2 Ab/Line 3 Db/F dotted half notes. Violins II are *div a3* on Line 2 Db/F/Ab dotted half notes.

Bar 2 = Bb min 7 (Bb/Db/F/Ab/C)

The solo violin plays Line 3 C half note to Db quarter note. Violins I play Line 2 Db/F/Ab dotted half notes decrescendo. Violins II play Line 1 F/Bb/Line 2 Db dotted half notes.

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

The solo violins plays Line 3 F quarter note to Eb dotted quarter note down to Line 2 Bb 8th. Violins I play crescendo Line 2 Eb/Gb/Bb dotted half notes while violins II play Line 1 Gb/Bb/Line 2 Eb dotted half notes.

Bar 4 = Db maj (Db/F/Ab)

The solo violins plays Line 3 Db quarter note down to Line 2 Ab dotted quarter note down to F 8th. Violins I play decrescendo Line 2 Db/F/Ab dotted half notes while violins II play Line 1 Ab/Line 2 Db dotted half notes.

Bar 5 = Eb min 7 (Eb/Gb/Bb/Db)

The solo violin plays Line 2 Gb “3” triplet value quarter note up to Line 3 F triplet value 8th down to Eb dotted quarter note to Db 8th decrescendo. Violins I play Line 1 Bb/Line 2 Db/F dotted half notes while violins II play Line 1 Eb/Gb/Bb dotted half notes.

Bar 6 = Eb min (Eb/Gb/Bb)

Change to C time. The solo violins plays crescendo Line 2 Bb up to Line 4 C 8ths to Line 3 Bb quarter note to “3” triplet value descending 8th notes Bb-Gb-Eb. Violins I play Line 2 Eb/Gb/Bb whole notes decrescendo. Violins II play Line 1 Gb/Bb/Line 2 Eb whole notes.

Bar 7 = C half-dim 7th (C/Eb/Gb/Bb)

The solo violin plays Line 2 Bb to Line 3 C quarter notes up to Eb half note decrescendo hairpin. Violins I play *p* > *pp* Line 2 Eb/Gb/Bb whole notes while violins II play Line 1 Bb/Line 2 C/Bb whole notes.

Bar 8 = A maj (A/C#/E)

Molto maestoso. Double bar lines traverse down this cue signifying a major change in the nature of the music (fanfare music). Track location is :25. The violins are now *senza sord*. The former D-flat major key signature is now canceled. Trumpets play

ff Line 2 C# quarter note to “3” triplet value C#-C#-C# 8ths to C# to C# quarter notes (repeated next two bars). Trombones sound *ff* Line 1 C# quarter notes to “3” triplet value 8th to two C# quarter notes. Repeat next two bars. English horns play *ff* > Line 1 E/A dotted half notes (followed by a quarter rest). Clarinets play *ff* > small octave A/Line 1 E/A dotted half notes (followed by a quarter rest). Bass clarinets play small octave A/Line 1 E dotted half notes (followed by a quarter rest). Fags play Great octave A/small octave E dotted half notes (followed by a quarter rest). Horns play small octave A/Line 1 E/A dotted half notes (followed by a quarter rest). The tuba plays *f* > Great octave A dotted half note (followed by a quarter rest). After a half and quarter rest, the timp beats *sff* small octave C# quarter note that is also rinforzando-marked (repeated next two bars). Violas play *sff* > small octave E dotted half note (followed by a quarter rest). VC play Great octave A/small octave E dotted half notes (followed by a quarter rest). CB play Great octave A dotted half note (followed by a quarter rest).

Bar 9 = F# maj (F#/A#/C#)

English horns play Line 1 F#/A# [written Line 2 C#/E#] dotted half notes (followed by a quarter rest). Clarinets play small octave A#/Line 1 F#/A# dotted half notes. Bass clarinets play small octave F#/Line 1 C# dotted half notes. Fags play Great octave F#/small octave C# dotted half notes. Horns play small octave A#/Line 1 F#/A# dotted half notes. The tuba plays Great octave F# dotted half note. Violas play small octave C# dotted half note. VC play Great octave F#/small octave C# dotted half note, and CB on Great octave F# dotted half note decrescendo (followed by a quarter rest).

Bar 10 = A maj (A/C#/E)

For all instruments (except one) repeat Bar 8 in Bar 11. The tuba plays Contra-octave A dotted half note (not the Great octave A as in Bar 8).

Bar 11 = C# maj (C#/E#/G#)

A rather celebratory or joyous (and unusual) C-sharp major tonality. Flutes finally show up to play *sff* Line 3 C#/E#/G# whole notes held fermata. After a quarter rest, english horns play small octave E#/middle C# dotted half notes held fermata. Clarinets play Line 2 C#/E#/G# whole notes held fermata. After a quarter rest, bass clarinets play small octave G# [written A#] dotted half note held fermata. After a quarter rest, Fags play Great octave C# dotted half note held fermata. After a quarter rest, horns play *sff* Line 1 C#/E#/G# dotted half notes held fermata. Trumpets play Line 2 C#/E#/G# whole notes held fermata. Trombones play small octave G#/Line 1 C#/E# whole notes held fermata. After a quarter rest, the tuba plays Great octave C# dotted half note. After a quarter rest, the timp is trill rolled *ff* on small octave C# dotted half note held fermata. After a quarter rest, violins I play *sff* small octave and Line 1 G# dotted half notes held fermata. After a quarter rest, violins II play Line 1 C#/E# dotted half notes held fermata. After a quarter rest, violas play *sff* small octave E# dotted half note. VC, after a quarter rest, play Great octave C#/G# dotted half notes held fermata. And CB, after a quarter rest, play small octave C# dotted half note *sff* and held fermata.

End of cue and end of score! [end session Monday, November 19, 2012 at 7:13 pm but will need to fine-tune this chord profile over the near future. No rush since I will

not have Sarah update my FSR site with this chord profile until about mid-December or up to the first week of January 2013...]

Completed Monday, November 19, 2012 at 9:13 pm PST

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