

Bernard Herrmann's  
**DAY THE EARTH STOOD STILL**

Film Score Rundown by  
Bill Wrobel



The following is a cue rundown analysis of the 1951 Robert Wise directed motion picture produced by 20<sup>th</sup> Century Fox, *The Day The Earth Stood Still*. The movie starred Michael Rennie as *Klaatu*, an ambassador of peace (or else!) from another star system (obviously, unlike the *Star Trek* universe, there was no Prime Directive or principle of non-interference of other planetary cultures). It was released September 28, 1951.

The score by Bernard Herrmann was written (as given on the upper right corner of the “Prelude” Title page) “June 25-July 28/51 L.A. Cal.” The autograph (holograph in ink with additional markings in pencil) is presently held at U C Santa Barbara on the Third floor of the Davidson Library that holds the Bernard Herrmann Archive. A

microfilm version of the written score is also available there (open to the public for research purposes) and at the Music Division of the Library of Congress in Washington, D.C. (Microfilm 87/20, 037 < Mus> Item 9). The score is 56 pages in length.

This score was recorded before the existence of established stereophonic sound. However, 20<sup>th</sup> Century Fox was a pioneer of a multi-track technique which enabled recording engineers to play on the balance of the resultant final mono music track. Most of the cues were recorded on two channels (in effect Left and Right or up-front close miking and distant ambience). If Herrmann wanted certain instruments featured or highlighted (such as the use of two theremins), then they might be separately miked and recorded into another optical track. Later the remix sound engineer would set a balance that would be best for all concerned. All cues that included the theremins, therefore, were recorded on three channels (two for the orchestra, and one for the theremins). As I will discuss in the “Prelude” short cue, additional separate tracks were recorded and later mixed (and altered—indeed, two tracks were reversed creating an “alien” effect). So what you hear in several cues are instances of multiple layering of tracks pulled into a composite or final track.

My personal feeling is that Herrmann overused the theremins. Theremin are notoriously difficult to control in pitch, and the sound is so dominant that it can easily become intrusive and annoying to hear (listen, for instance, to the horrid use of the theremins in “Panic”). That is partially why Herrmann used Moog synthesizers to substitute theremins in the London label recording a few decades later (not to mention that theremins were a fad effect that quickly lost favor among composers and that very few competent players of the electronic device could be found; in fact, the second theremin player for this score was simply awful!). Three or four cues featuring the theremins would have sufficed (again, in my opinion) for best effect. Herrmann wanted a science fiction ambience, so theremin use was somewhat “hip” at the time (for example, Tiomkin’s use of it in *The Thing* during that general period).

In certain terms, this score is not unlike the structure of Herrmann’s 1953 score for *White Witch Doctor*. Both scores are highly percussive and both tend to be far more linear/horizontal in nature than vertical/chordal. Harmonic structure is often arpeggiated (rapid ostinato figures of the harps/pianos/Hammond organs) but there are relatively few cues where you hear constant triads or seventh chords underlying the “melody” line. Herrmann wanted more of a weird musical effect (sci-fi sound) using dissonant clusters and intervals (tritone relationships, etc), interesting percussive combinations, and so forth. Normally Herrmann is quite “vertical” or heavily harmonic/chordal in his scores, so this is one of the few scores in his repertoire (except for several *Crime Classics* radio shows) that was so heavily percussive-based and linear in nature).

As a reference compact disc, I will of course use the original tracks in the 1993 album produced by Nick Redman for the 20<sup>th</sup> Century Fox Film Scores “The Classic Series” (07822-11010-2).

“Prelude” Reel 1/part 1. One page, 6 & 2/3 seconds duration. Note: There is no tempo or meter indications since it is an “effects” cue which preludes and seques into

the “Outer Space” Main Title. You can say each of four separate ensembles/tracks is one bar only, all fitting one page complete with many identifications and directions.

The image shows a handwritten musical score on a grid. The tracks are labeled on the left side: Track I, II, H.O.I., II, Sto. O., P. I, II, III, T. I, II, III, T. I, II, III, W. I, II, III, P. I, II, III, E. I, II, III, and C. I, II, III. The score contains musical notation, including notes, rests, and dynamic markings. A circled 'x' is visible in the upper left corner, and a double bar line is present in the middle of the score. The notation is dense and includes various symbols and annotations.

On the upper left side under a circled small “x” is indeed Track X that includes Piano I (two staves), Piano II (two staves), Chimes I, Chimes II, Chimes III, and Cymbal. After a double line beyond the notation is written “Tracks 8 & 9.” To the right of that is a small box that states within “List as follows” and underneath, “Reel I pt I x 2 pianos-4 Batt.” Underneath Reel I pt I y 3 Batt.” then z is “4 Batt.” And then “w 2 thermins” [as spelled by Herrmann, not written “theremins”].

Underneath the “x” track, and slightly to the right of the left margin, Herrmann places the “y” track constituting Vib I” and underneath “Vib II” and then “Vib III.” Just above he wrote “(phase in backwards).” An :02 indication is written in, suggesting that the sound start at the two second point due to the slow decay of sound peculiar with the vibraphones. Past the double lines it reads “4 2/3” and also “Track 10 & 11.”

Below the “y” track is the “z” track comprising of “Large Cymbal (suspended)”, then underneath “Small Cymbal (suspended),” then another set of large and small cymbals. To its right just past the double bar lines is “6 2/3” and also “Track # 12 & 13.”

Below that near the bottom of the page and towards the middle is the “w” track comprising of “Thermin I” and underneath “Thermin II” with an indication that it is

Track # 4 & 5. To its right (exactly in the middle bottom of the page) is the same theremin set, and to its right past the double bar lines is indicated “Track # 6 & 7.”

At the very bottom of the page is a long rectangular box that within has more explicit directions: “The tracks should be phased in at 0 as follows—Track w –forwards” then underneath is written “Track X-backwards.” Then underneath it states “Track y-backwards,” and underneath, “Track z-forwards.” To its immediate right past double vertical bar lines it states, “segue to Reel I pt 1A.”

Now: Track x has the top staff of piano I playing “sff” Line 2 register Eb/Gb/Bb (Eb minor triad) whole notes under the fermata glyph. The bottom staff (also in the treble clef) plays largely Line 1 whole notes F/A/C (c’) or F major triad. Piano II top staff plays sff Line 1 Eb/Gb/Bb whole notes, while the bottom staff (bass clef) plays largely small octave F/A/C (c’). Chimes I strikes sff “steel mallets” Line 2 Gb/Bb whole note dyad under the fermata. Chimes II strikes sff “steel mallets” on Line 2 C/Eb whole notes, while Chimes III strikes Line 1 F/A (a’). Finally, the cymbal strikes a whole note.

Now: While I am sure the pianos were indeed recorded, one is rather hard pressed to actually hear the pianos striking their respective high-pitched chords. The theremins, vibes, and cymbals are clearly heard, and the chimes can be discerned. However, it is difficult to hear the pianos in the original (composite) track.

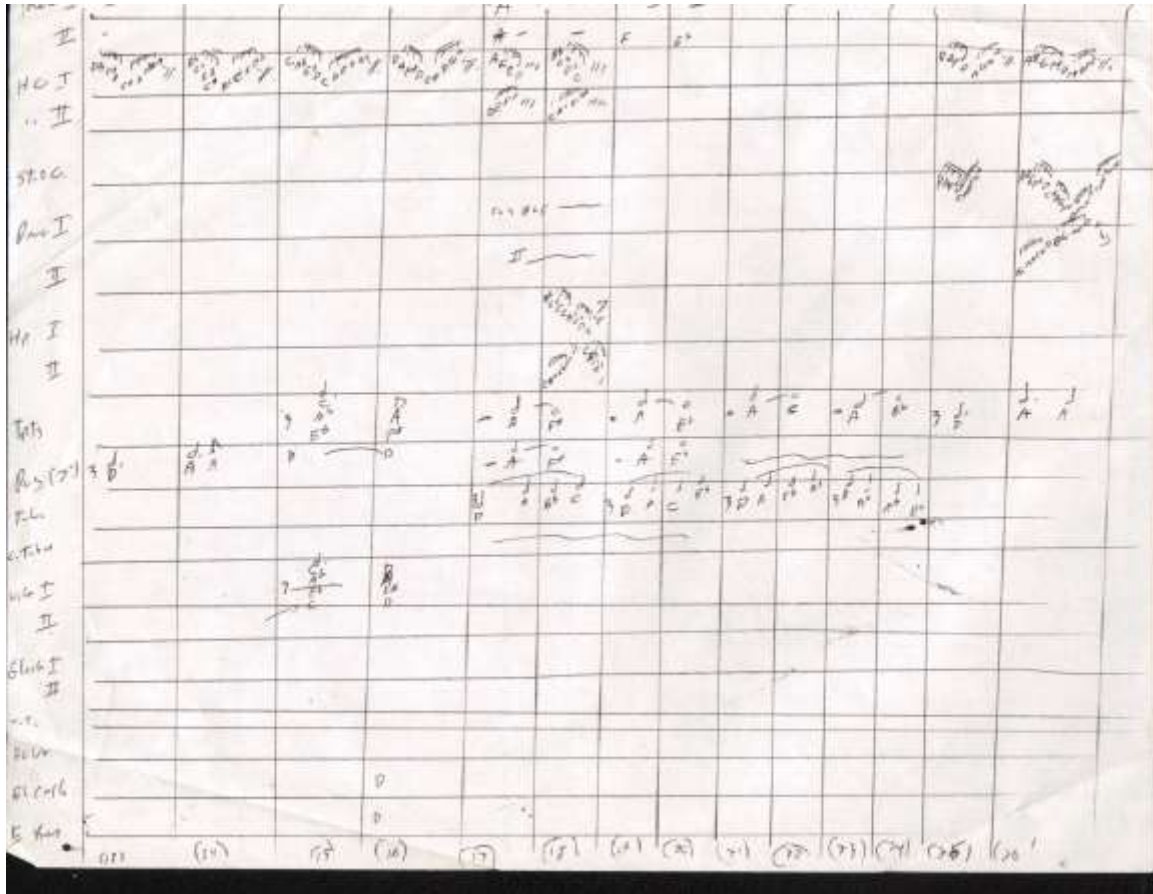
In track y, vibe I strikes sff on Line 2 Gb/Bb; vibe II plays Line 2 C/Eb; vibe III strikes Line 1 F/A. So we find with the pianos/chimes/vibes two superimposed triads of F major (F/A/C) and Eb minor (Eb/Gb/Bb), establishing a polytonal or perhaps more correctly a bitonal effect. You can alternately state that they are superimposed triads (polychord) that create a rather dissonant cluster effect since in you hear Eb-F-Gb-A-Bb-C (diatonic by letter but with descending scale flat accidentals which is somewhat chromatic in effect). That is, you have the C tone, and then in descending scale, the lowered 7<sup>th</sup> (Bb), lowered 5<sup>th</sup> (Gb), and lowered 3<sup>rd</sup> (Eb). Herrmann was influenced by Holst and Stravinsky, both of whom liked to use superimposed chords or polytonalities.

Once again, however, the intention is to create a manipulated effect. This cue is an overlaying of separate prerecorded tracks, two of which are phased in backwards!

Track z has the top large cymbal playing (with timp sticks) a rolled whole note (notated with three short horizontal trem lines under the note) pp crescendo (<) fff. Below that is the small suspended cymbal “(with timp sticks)” playing a rolled whole note pp < fff also. Below that is another large suspended cymbal “(with triangle sticks)” playing the rolled note, and finally another small cymbal “(with snare drum sticks)” playing the roll.

Track w has “Thermin I” playing written Line 2 Bb 32<sup>nd</sup> note (but with the 16 va indication above it so sounding two octaves higher as Line 4 Bb) with the wavy slanted line down (gliss) to Contra octave Bb, pp < fff. Theremin II plays the same except starting on Gb down to Gb glissando. Track w has two pairs of recordings (track 4 & 5 for the

first pair; track # 6 & 7 for the second identical pair). This partially may mean that the combined effect consolidates the tones; just as several violins playing a passage has a quite different tonal quality effect than, say, one or two violins alone. Moreover, it may help to steady the unruly tonalities of a single theremin being played. As an experimental electronic instrument, it certainly fits the sci-fi category of potential musical sounds, as well as the vibraphones certainly and much of the other percussion instruments.



“Outer Space” Reel I pt 1A. *Allegro Maestoso* in C meter. 6 pages (pages 2 thru 7 in the complete score), 47 bars, 1:38 & 2/3 duration. Instrumentation: 2 theremins (or Moog synthesizers as substitutes for new performances), 2 Hammond organs, Studio organ, 2 pianos, 2 harps, 3 “C” trumpets, 3 “Pos” (trombones), 2 tubas, 2 contrabass tubas, 2 vibes, tam tam, electric violin, electric cello, electric bass. Written on blank G. Schirmer No. 6 – 24 staves brand manuscript paper.

Immediately you hear rapid arpeggiated 16<sup>th</sup> note ostinato figures played by the Hammond organs, pianos, and (starting in Bar 2), the harps. Indeed, there are no less than three ostinati (Italian plural, or *ostinatos* being the English plural of ostinato) or repeat figures in the cue, although one may say they are more like accompaniment figures because the actual notes change due to changes in the underlying harmony played by other instruments. But we will call them ostinato figures consisting of (1) the busiest or most rapid 16<sup>th</sup> note figures (four notes per figure double crossbeam connected; 4 figures

per bar); (2) 8<sup>th</sup> note figures (played solely by the glockenspiel) consisting of two four-note figures (crossbeam connected); (3) quarter note repeat figures played not quite so regularly by the vibraphones.

Starting at the top, theremin I plays forte steady crescendo on Line 2 A (a'') whole note to (Bar 2) whole note Bb back down to (Bar 3, fortissimo) F whole note to (Bar 4) Eb (all notes under the legato phrase/slur curve line. The electric vln plays the same pattern and pitches or registers (Line 2 A, etc). Theremin II plays as I but an octave lower (Line 1 register).

Hammond organ I top staff plays "full organ" and ff (fortissimo) of descending 16<sup>th</sup> note figures starting on written Line 2 A 16<sup>th</sup> but with the 8 va ottava symbol above, so the notes are played an octave higher on Line 3 a (a'') etc. than written throughout the entire cue. So we find descending 16ths A-F-E-D played 4 X (times) in Bar 1 to (Bar 2) Bb-Gb-Eb-C (c'') played 4X. Repeat these two bars in Bars 3-4. The middle staff of H.O. I plays exactly the same figures and pitched notes but an octave lower (starting on Line 2 A). The bottom (3<sup>rd</sup>) staff of both Hammond organs play the F# whole note in Bar 2, and Eb in Bar 4.

Piano I plays col H.O. I descending 16<sup>th</sup> note figures but the top staff (written Line 1 register notes) has the 16va symbol and dots above the passage, denoting that the notes are to be played two octaves higher. The bottom staff is like H.O. I's top staff (ottava or 8va command). Piano II plays col or as H.O. II but the top staff is ottava (8va or octave higher played than the written Line 2 ascending notes). The bottom staff notes are played as is (Line 2 D-E-F-A 16<sup>th</sup> notes).

Harps do not play in Bar 1, but in Bar 2 harp I plays ff descending to ascending 16<sup>th</sup> note figures starting Line 2 Bb (but the 8va ottava means that the passage is played an octave higher). So we find descending 16ths Bb-Gb-Eb-C (in effect the C half-diminished 7<sup>th</sup> tonality) to another such descending figure in written (but actually Line 2 notes, remember, because of the ottava command) Line 1 register to now ascending 16ths Bb-C-Eb-Gb to largely Line 2 written Bb-C-Eb-Gb. Bars 1-2 are repeated in Bars 3-4, 5-6, and 7-8. Harp II plays contrary motion to the harp I figures; that is, ascending to descending. So we find Line 1 written (but sounding Line 2 due to the ottava command) C-Eb-Bb-Bb (again the C half-dim 7<sup>th</sup> chord played in arpeggiated fashion) to another such figure played in the written Line 2 register (but Line 3 heard) to now descending 16ths C-Bb-Gb-Eb to C-Bb-Gb-Eb. Repeat this two-bar pattern thru Bar 8.

Below harp II is the trumpets line/staff playing forte with "hard mutes" Line 2 E/F/A whole notes to (Bar 2) fortissimo Eb/Gb/Bb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). In Bar 3, the trumpets play again the E/F/A whole notes forte to (Bar 4) C/Eb/Gb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest).

In Bar 1, Pos (in the "K" tenor clef) with hard mutes play forte crescendo whole notes Line 1 D/F/A (D min) whole notes to (Bar 2) fortissimo Eb/Gb/Bb dotted half notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). In Bar 3, the trombones then play D/F/A whole notes again to (Bar 4) C/Eb/Gb dotted half notes tied to 8<sup>th</sup> notes (with an 8<sup>th</sup> rest).

Tubas play forte triplet value small octave D whole note down to triplet value Bb half note to (Bar 2) F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). In Bar 3, the tubas continue with the D triplets value whole note down to the B (not Bb) half note to (Bar 4) the Eb dotted half note tied to 8<sup>th</sup> note (with 8<sup>th</sup> rest). The contrabass tubas play as the tubas but an octave lower.

Vibe I plays forte descending quarter notes Line 2 A-F-E-D while vibe II plays ascending notes Line 1 D-E-F-A to (Bar 2) C/Eb/Gb/Bb (Line 2) whole notes with vibe II playing C/Eb while vibe I plays Gb/Bb. The ottava symbol is placed about the Line 1 whole notes. Repeat this two-bar pattern thru Bar 8.

Glock I plays descending 8<sup>th</sup> note figures Line 2 A-F-E-D (repeated again same bar) to (Bar 2) Bb-Gb-Eb-C (repeated again). Repeat this pattern thru Bar 8. Glock II plays contrary motion figures on ascending Line 1 D-E-F-A (repeated same bar) to (Bar 2) C-Eb-Gb-Bb (repeated same bar). Repeat this pattern thru Bar 8.

The tam tam sounds pp a whole note in Bars 2, 4, 6, 8.

The electric violin plays the same notes as theremin I. The Electric cello plays ff the F# whole note decrescendo in Bars 2,4, 6, 8. Ditto El. Bass.

Bar 5 = Bar 1 except for several lines. The trumpets play whole notes D/E/F to (Bar 6) Bb/C/Eb dotted half notes tied to 8<sup>th</sup>s (followed by an 8<sup>th</sup> rest), then A/D/E whole notes in Bar 7 to (Bar 8) Gb/Bb/C dotted half notes tied to 8<sup>th</sup> notes. Pos play D/F/A whole notes in Bar 5 to (Bar 6) C/Eb/Gb dotted half notes tied to 8<sup>th</sup> notes, then D/E/F whole notes in Bar 7 to (Bar 8) Bb/C/Eb dotted half notes tied to 8<sup>th</sup> notes. The tubas play triplet value D whole note down to triplet value A half note to (Bar 6) C dotted half note tied to 8<sup>th</sup> note, then in Bar 7 they play D whole down to Bb half (triplet value notes) to (Bar 8) F dotted half note tied to 8<sup>th</sup> note. The C.B. tubas play these notes an octave lower. The bottom staff of each H.O. and the El. Cello and El. Bass play the C whole note in Bar 6, then up to F whole note in Bar 8.

In Bar 6, the H.O. I top staff plays descending 16<sup>th</sup> note figures Bb-Gb-Eb-C to written Line 1 (but, again, sounding Line 2 due to the 8va command) Bb-Gb-Eb-C. Repeat same bar, and repeat Bars 5-6 in Bars 7-8. The middle staff plays the same but an octave lower. H.O. II plays ascending 16<sup>th</sup> note figures written Line 1 C-Eb-Gb-Bb to Line 2 C-Eb-Gb-Bb (repeat these figures same bar). The studio plays whole notes Line 2 C/Eb/Gb/Bb in Bar 6 and also Bar 8, ff decrescendo.

Starting in Bar 9 at the :24 point on the cd [Note:This is based not on the actual timing of this particular cue but on the cd which seques the first three cues as Track # 2] the trumpets take center stage playing a four-bar passage. After a quarter rest, the trumpets sound forte crescendo the Line 1 D dotted half note to (Bar 10, the start of page 2 of this cue) the A dotted half note to A 8<sup>th</sup> to (Bar 11) Line 2 D whole note tied to whole note next bar. After a quarter rest in Bar 11, the Pos join in playing Line 1

Eb/Ab/C (Ab maj 2<sup>nd</sup> inversion) dotted half notes to (Bar 12) D/F#/A (D maj) whole note chord fortissimo, followed by the decrescendo hairpin symbol ( > ). [Note the tritone relationship of root notes Ab to D establishing an unsettledness or inherent uneasiness in the framework of the cue] After a quarter rest in Bar 11, the vibes play Line 2 C/Eb/Ab/C dotted half notes to (Bar 12) D/F#/A/D whole notes fff. In Bar 12, glock I plays descending 8<sup>th</sup> notes starting Line 3 D-A-F#-D to ascending C#-D-F#-A (D maj 7<sup>th</sup> tonality in arpeggiated mode). Glock II is contrary motion with ascending 8<sup>th</sup> notes Line 1 D-F#-A-D to descending C#-A-F#-D. The studio organ plays D/F#/A/D whole notes in Bar 12.

Back in Bar 9, the top staff of H.O. I plays descending to ascending 16<sup>th</sup> note figures D-A-F#-C to ascending C#-D-F#-A (repeat same bar) to (Bar 10) descending 16ths A#-G-F#-D to ascending C#-D-F#-G (repeat same bar) to (Bar 11) descending 16ths C-Ab-Eb-D to ascending C-D-Eb-Ab (repeat same bar) to (Bar 12) D-A-F#-Eb to ascending D-Eb-F#-A. H.O. II plays contrary motion of ascending notes C#-D-F#-A to descending C#-A-F#-D (repeat same bar) to (Bar 10) C#-D-F#-G to descending A#-G-F#-D to (Bar 11) C-Eb-Ab-C to descending D-C-Ab-Eb to (Bar 12) A-D-Eb-F to descending A-F#-Eb-D.

Back in Bar 9, piano I plays descending 16<sup>th</sup> note figures D-A-F#-D to C#-A-F#-D to ascending C#-D-F#-A etc. Piano II plays contrary motion with ascending 16ths D-F#-A-C# to D-F#-A-F# descending further to D-C#-A-F# to D-C#-A-F#. Etc.

In Bar 13, the Pos (back to the standard bass clef) start to take over the trumpets line in the previous four bars, playing the same notes. So, after a quarter rest, we find small octave D dotted half note to (Bar 14) A dotted half note to A 8<sup>th</sup> to (Bars 15-16) Line 1 D whole notes. Generally there is a repetition of Bars 9-12.

Bar 17 (:42) the music develops into what could be considered the “B” segment of the cue. At this point the music dramatically hushes to an overall ppp volume, and the studio/glocks/electric strings are temporarily tacet. Hammond organ I plays ppp “misterioso” descending 16<sup>th</sup> note patterns (as in the opening of the cue) of A-F-E-D played 4 X to (Bar 18) Bb-Gb-Eb-C played 4 X. Repeat this two-bar pattern thru Bar 24. H.O. II plays contrary motion of ascending notes D-E-F-A played 4 X to (Bar 18) C-Eb-Gb-Bb played 4 X. Repeat thru Bar 24. Piano I is col H.O. I, and piano II is col H.O. II. In Bar 19, harp I plays descending 16ths Bb-Gb-Eb-C down to Bb-Gb-Eb-C to ascending notes. Harp II plays contrary motion of ascending written Line 1 (again sounding Line 2 due to the 8 va) C-Eb-Gb-Bb etc. Repeat this two-bar pattern thru Bar 24.

Theremin I plays *ppp* crescendo Line 1 A whole note to (Bar 18) p decrescendo Bb whole note. In Bar 19, Theremin II takes over with the F whole note to (Bar 20) Eb whole note. Repeat this pattern next four bars.

The tubas and C.B. tubas are highlighted, playing the melody line two-bar phrases. After a quarter rest, both the tubas and C.B. tubas are legato playing ppp same



Great octave D half note up to A quarter note To (Bar 18) Bb to C (c) half notes. After a half rest in Bar 17, the tpts (Line 1) and Pos (small octave) play A half notes down to (Bar 18) F# whole notes. After a quarter rest in Bar 19, the tubas continue with the D half to A quarter notes to (Bar 20) C up to Eb half notes (these four notes under the legato slur/phrase curve line). After a half rest in Bar 19, the tpts/Pos play pp < p > A half notes down to (Bar 20) Eb whole notes. After a quarter rest in Bar 21, the tubas play D half to A quarter notes to (Bar 22) Eb up to Bb half notes. After a half rest in Bar 21, the tpts/Pos play A half note up to (Bar 22) C whole notes. After a quarter rest in Bar 23, the tubas play the D half note down to Bb quarter down to (Bar 24) Ab down to Eb half notes. After a half rest in Bar 23, the tpts/Pos play the A half note to (Bar 24) Bb whole note.

In Bar 25, after a quarter rest, the trumpets return to play the bravado passage played earlier in Bars 9-12. The tam tam sounds pppp a whole note let ring. H.O. I plays descending to ascending 16<sup>th</sup> note figures D-A-F#-D down to ascending A-D-F#-A (repeat same bar) to (Bar 26) A#-F#-D to ascending C#-D-F#-G (repeat same bar) to (Bar 27) C-Ab-Eb-C to ascending Ab-C-Eb-Ab to (Bar 28) D-A-F#-D to ascending notes C#-D-F#-A. Piano I plays descending 16ths D-A-F# D to ascending C#-D-F#-A (repeat same bar) to (Bar 26) A#-G-F#-D further down on C#-A-G-F# to ascending D-F#-G-A# to C#-D-F#-A#. Etc etc.

In Bars 29-32, the Pos take over the passage just finished by the trumpets. The tam tam sounds another whole note. H.O. I plays descending 16ths D-A-F#-Eb to ascending D-Eb-F#-A (repeated same bar) to (Bar 30) Bb-Gb-Eb-C to ascending Bb-C-Eb-Gb. Bars 31-32 = Bars 27-28. H.O. II (& piano II) play ascending notes A-D-Eb-F# to descending A-F-Eb-D (repeat same bar) to (Bar 30) Bb-C-Eb-Gb to descending Bb-Gb-Eb-C, etc.

In Bar 33, the cue returns to the opening figures. The H.O. I plays fff A-F-E-D 4 X to (Bar 34) Bb-Gb-Eb-C 16ths played 4X, etc. Theremins plays whole notes A to (Bar 34) Bb to (Bar 35) F to (Bar 36) Eb. Etc.

Starting in Bar 41, after a quarter rest, both the trumpets and Pos play the bravado passage played twice earlier (but separately). So D dotted half note ff crescendo to (bar 42) A dotted half to A quarter to (Bar 43) D whole note tied to next two bars this time, decrescendo to p. In the crescendo of Bar 43, the vibes are legato trem roll (notated like a fingered tremolo) between half notes Ab-C played twice (for vibe I) and between half notes Line 2 C-Eb played twice. The glocks are also legato trem roll between Ab-C and Line 1 Eb-Ab.

In Bar 44, the Hammond organs and Studio organ are sustained on whole notes D/F#/A/D (D maj) tied to next three bars (end of cue is Bar 47). After a half rest, the theremins/electric strings all play fortissimo Eb half note to (Bar 45) D whole note (half note for electric strings). In Bar 45, after a quarter rest, harp I is gliss pp from small octave C up to Line 4 C. Harp II is gliss on Eb. Both harps have the key signature of A-

flat major (4 flats). The tam tam sounds a whole note ppp in Bar 46 (only the organs are sounding in Bars 45-46).

End of cue.

“Radar” Reel I pt 2. *Allegro misterioso* in Cut time (*alla breve* or the capital C with the vertical line thru its middle, suggesting a fairly quick and lively tempo). 4 pages (pages 8-11), 98 bars, 1:59. In the cd, this cue starts on track # 2 at the 1:45 point. Instrumentation: 3 vibes (vibes I & II sharing the top staff, and vibe III stands alone in the bottom staff); 2 pianos; El. Bass. Scene: Various radar sites in the world tracks the mysterious craft speeding incredibly fast towards Washington, D.C. This scene makes dramatic sense in a movie, of course, but probably a spacecraft would not traverse a low orbit halfway around the world to a destination but instead directly descend to the proper coordinates desired.

In Bar 1, piano II (“no pedal-pp sempre staccato”) begins the cue’s ostinato patterns of 8th note figures (four 8ths per figure crossbeam connected, two figures per bar). Both staves have the bass clef. The top staff is played largely Great octave register in Bar 1 to small octave in Bar 2. We find small octave D down to Great octave A up to Bb down to Gb (repeat figure in same bar) up to (Bar 2) Eb-C#-D-A 8<sup>th</sup> notes (crossbeam

connected), repeated same bar. Bars 3-4 repeat Bars 1-2. The bottom staff plays the same notes but an octave lower. The El. Bass plays pizz ppp on small octave D (d) quarter note (followed by a quarter rest) up to Line 1 D (d') quarter note (followed by a quarter rest) to (Bar 2) small octave Eb (with a quarter rest) up to Eb Line 1 quarter note (with a quarter rest). Repeat this two-bar pattern next two bars. All quarter notes are notated on the small octave register, but the 2<sup>nd</sup> quarter notes (Line 1) have the ottava 8va glyph above them.

In Bars 5-6 (1:50 point on the cd), piano I and vibes play response figures. Piano I (also *no pedal pp sempre staccato*) has both staves in the treble clef, and both staves are part of a chord response (unlike piano I which plays doubled or octave apart notes only). So the top staff plays Lines 2 & 3 C/C (c'' c''') 8ths to Line 2 Eb/Ab 8ths (repeat in same figure) to next crossbeam figure of D/D (d'' d''') 8ths to Line 2 F/A 8ths (repeat in same figure). The bottom staff of piano I plays Line 1 C/Ab to Line 1 Eb (repeat in same figure) to next figure of D/A to F (repeat same figure). Bar 6 repeats Bar 5 (shown typically as the repeat symbol of the slash with two dots straddling its middle). So, put differently, we have combined staves playing C/Ab/C/C 8ths to Eb/Eb/Ab (repeat same figure) to next figure of D/A/D/A to F/F/A (repeated same figure).

After a half rest in Bar 5, the vibes strike ppp on the F/A/D (D min 1<sup>st</sup> inversion) half notes (vibe I plays Line 1 F, vibe II plays A, and vibe III plays Line 2 D).

Bars 7-10 = Bars 1-4 (piano II and El. Bass lines).

In Bar 11, piano I and vibes start to play the two-bar response figures. This time the piano plays C#/A/C#/C# chordal notes to E/E/A (repeat same crossbeam figure) to next figure of D/A/D/D to F/F/A (repeat same figure). Bar 12 repeats Bar 11. After a half rest in Bar 11, the vibes softly strike ppp half notes F/A/D (with the let ring small curve lines flowing from the notes). It should be mentioned that each time the vibes sound in Bars 5, 11, 17, 19, 24, and 26, Herrmann originally had written in notes for the first half of those bars for the vibes but later scribbled the inked notes out. For instance, in Bar 11, we would've found half notes E/A/C# and *then* the F/A/D half notes as mentioned.

Bars 13-16 = Bars 1-4 (piano II and El. Bass).

Starting in Bar 17, piano I now plays a four-bar response pattern. We see C#/G#/C#/C# 8<sup>th</sup> chord notes to E/E/G# (repeat same figure) to next crossbeam figure of A/Ab/C/C to Eb/Eb/Ab (repeat same figure). Bar 18 repeats this bar. Then we find in Bar 19 E/C/E/E 8ths to G/G/C (repeat same figure) to next figure of Eb/C/Eb/Eb to Ab/Ab/C (repeat same bar). Bar 20 repeats Bar 19. After a half rest in Bar 17, the vibes play Eb/Ab/C half notes (Ab maj 2<sup>nd</sup> inversion). In Bar 20, after a half rest, the vibes strike Ab/C/Eb (Ab maj root position).

In Bars 21-23, piano II now plays a different series of 8<sup>th</sup> notes. We find the same upper to lower alternation of notes with D-A-Eb-C# to next figure of D-A-Bb-G (repeat

next two bars). The El. Bass plucks small octave D up to Line 1 D (with quarter note rests in between) to (Bar 22) A up to A to (Bar 23) D up to D again.

In Bar 24, piano I responds with chord 8<sup>th</sup> notes B/F#/B/B to D/D/F# (repeat same figure) to next figure of Bb/Gb/Bb/Bb to Eb/Eb/Gb (repeat same figure). Bar 25 repeats Bar 24. Then we find D/A/D/D to F/F/A (repeat same figure) to next figure of C/Ab/C/C to Eb/Eb/Gb (repeat same bar). Bar 27 repeats the previous bar. After a half rest in Bar 24, the vibes strike Eb/Gb/Bb half notes (Eb min). In Bar 26, after a half rest, they strike Eb/Ab/C half notes (Ab maj 2<sup>nd</sup> inv).

Bars 28-30 = Bars 21-23 (piano II repeat figures).

In Bar 31, piano I responds with Eb/Bb/Eb/Eb 8ths to G/G/Bb (repeat in same figure) to next figure of D#/A/D#/D# to F#/F#/A (repeat same figure). Bar 32 repeats Bar 31. Then we have D/Bb/D/D to Gb/Gb/Bb (repeat same figure) to next figure of C/Ab/C/C to Eb/Eb/Gb (repeat same figure). Bar 34 repeats previous bar. After a half rest in Bar 31, the vibes strike half notes F#/A/D# (D# dim 1<sup>st</sup> inv). In Bar 33 (this time without a half rest) the vibes strike Gb/Bb/D (Gb aug) whole note chord.

In Bar 35 (2:26), piano II play Eb-C#-D-A 8ths (repeated same bar) to (Bar 36) Bb-Gb-D-A (repeat figure same bar) to (Bar 37) Eb-C#-D-A again. The El. Bass plucks Line 1 Eb quarter (followed by a quarter rest) down to small octave Eb (followed by a quarter rest). In Bar 36, it plucks Bb down to Bb. In Bar 37, it plucks small octave Eb up to Line 1 Eb quarter notes.

In Bar 38 (2:30), piano I plays response notes C/G/C/C to Eb/Eb/G (repeat same figure) to next figure of Eb/Bb/Eb/Eb to Gb/Gb/Bb (repeat same bar). Bar 39 repeats Bar 38. The vibes strike whole notes Eb/G/C (C min 1<sup>st</sup> inv) in Bar 38.

My notes are rather sketchy or unclear for 12 bars.

Skipping to Bar 50 (about 2:44), piano I plays the response figure notes of C#/G#/C#/C# to E/E/G# (repeat same figure) to next figure of A/Ab/C/C to Eb/Eb/An (repeat same figure) to (Bar 51) E/C/E/E to G/G/C (repeat same figure) to next crossbeam figure of Eb/C/Eb/Eb to Ab/Ab/C (repeat same figure). In Bar 50, the vibes strike E/G#/C# (C# min 1<sup>st</sup> inv) whole notes. In Bar 51, they strike G/C/E (C maj 2<sup>nd</sup> inv) whole notes.

Piano I plays in Bar 52 running 8<sup>th</sup> notes D-A-Bb-Gb (repeat figure same bar) to (Bar 53) Eb-C#-D-A (repeat figure same bar) to (Bar 54) D-A-Eb-C# figure notes to next figure of D-A-Bb-Gb (Bar 55 repeats Bar 54). El. Bass plays D up to D quarter notes (with rests) to (Bar 53) Eb down to Eb, then D up to D again for two bars.

In Bar 56 (2:51) piano I plays response notes B/F#/B/B to D/D/F# (repeat same figure) to next figure of Bb/Gb/Bb/Bb to Eb/Eb/Gb (repeat same figure) to (Bar 57) D/A/D/D to F/F/A (repeat same figure) to C/Ab/C/C to Eb/Eb/Ab. In Bar 56, the vibes strike D/F#/B (B min 1<sup>st</sup> inv) whole notes. In Bar 57, they strike F/A/D (D min 1<sup>st</sup> inv).

In Bar 58, piano II plays running 8<sup>th</sup> notes D-A-Eb-C# to next figure of D-A-Bb-Gb (repeat next bar). The El. Bass plucks D down to D quarter notes (repeat next bar).

In Bar 60, piano I plays response chord notes of Eb/Bb/Eb/Eb to G/G/B (repeat same figure) to next figure of D#/A/D#/D# to F#/F#/A (repeat same figure) to (Bar 61) D/Bb/D/D to Gb/Gb/Bb (repeat same figure) to C/Ab/C/C to Eb/Eb/Ab (repeat same figure). Vibes strike in Bar 60 on whole notes G/Bb/Eb (Eb maj 1<sup>st</sup> inv). In Bar 61, they strike Gb/Bb/D (Gb aug).

Bars 62-63 = Bars 58-59 (piano II and El. Bass).

In Bar 64, piano I plays response notes C/G/C/C to Eb/Eb/F (repeat same figure) to next figure notes Eb/Bb/Eb/Eb to Gb/Gb/Bb (repeat same bar) to (bar 65) C/Ab/C/A to Eb/Eb/Ab (repeat same figure) to D/A/D/D to F/F/A (repeat same figure). In Bar 64, vibes strike Eb/G/C (C min 1<sup>st</sup> inv), and in Bar 65, they strike Eb/Ab/C (Ab maj 2<sup>nd</sup> inv) whole notes.

In the next six bars, the pianos play call-and-response figures on alternate single bars. So in Bar 66 (3:04), piano I plays running 8<sup>th</sup> notes D-A-Bb-Gb to next figure of Eb-C#-D-A. The El. Bass plucks D down to Bb up to Eb quarter notes (followed by a quarter rest). In Bar 67 (3:05), piano I responds with chord 8ths C/Ab/C/C to Eb/Eb/Ab (repeat same figure). Repeat this figure same bar (notated as the single slash symbol). The vibes strike Eb/Ab/C (Ab maj 2<sup>nd</sup> inv) whole notes. In Bar 68, piano II returns with a repeat of Bar 66. Ditto El. bass quarter notes. In Bar 69, piano I responds with C#/A/C#/C# to E/E/A (repeat same figure, and repeat figure same bar). The vibes strike on whole notes E/A/C# (A maj 2<sup>nd</sup> inv). In Bar 70, piano II returns, again repeating Bar 66. Ditto El. Bass notes. In Bar 71, piano I plays response notes C#/G#/C#/C# to E/E/G# (repeat same figure and repeat figure same bar). The vibes strike on whole notes E/G#/C# (C# min 1<sup>st</sup> inv).

In Bar 72, piano II plays running 8ths D-A-Bb-Gb (repeat figure same bar) to (Bar 73) Eb-C#-D-A (repeat same bar). El. Bass plucks Line 1 D down to small octave D (with rests in between) to (Bar 73) small octave Eb up to Line 1 Eb quarter notes.

In Bar 74, piano I plays chord notes C#/G#/C#/C# to E/E/G# (repeat same figure, and repeat figure same bar) to (Bar 75) E/C/E/E to G/G/C (repeat in same figure and repeat figure same bar). The vibes strike E/G#/C# whole notes to (Bar 75) G/C/E (C maj 2<sup>nd</sup> inv).

Bars 76-78 = Bars 72-73 for piano II, but El. Bass plucks descending quarter notes D-Bb-D (followed by a quarter rest) to (Bar 77) Eb-D-Eb (with quarter rest).

The ending passages of the pianos and El. Bass (sans vibes) begins on Bar 90 (3:33). Piano II plays D-A-Bb-Gb (repeat figure same bar) to (Bar 91) Eb-C#-D-A (repeat figure same bar). The El. Bass plucks D down to D then in Bar 91 Eb up to Eb quarter notes. In Bars 92-93, piano I (now in the bass clef) repeats the previous two bars

exactly (ditto El. Bass). In Bar 94, the interplay is shortened so that piano II plays D-A-Eb-C# 8<sup>th</sup> note figure to single D 8<sup>th</sup> (followed by an 8<sup>th</sup> and quarter rest). After a quarter and 8<sup>th</sup> rest in that bar, piano I responds with D-A-Bb-Gb to (Bar 95) solitary D 8<sup>th</sup> (followed by an 8<sup>th</sup> & quarter rest) to D-A-Bb-Gb 8<sup>th</sup> note figure. Repeat next two bars (piano II repeats Bar 94 in Bars 95-97). In the final Bar 98, the pianos are held fermata on Great octave and Contra octave D whole notes. The El. Bass plucks a single small octave D quarter note (followed by rest marks).

End of cue.

“Danger” Reel I pt 4. *Allegro Mod* in C meter, 8 bars. An expanded variation of this cue will be heard later in “Escape.”

Instrumentation: 2 vibes, 3 trumpets in Bb (not in the brighter and less warm “C” trumpets as heard in “outer Space” and will be heard in “Arlington,” “Lincoln Memorial” and “Finale”), 3 “Trbs” (Pos or trombones), Hammond organ, and Electric bass.

The Pos play descending quarter note to 8<sup>th</sup> note patterns that the theremins will play later in “Escape.” Pos (in “cup mutes”) play forte > (decrescendo) descending quarter note triads F#/A/C# (F# min) to F/Ab/C (F min) to E/G/B (E min) to the Eb min (Eb/Gb/Bb) 8<sup>th</sup> note triad, followed by an 8<sup>th</sup> rest. Repeat next bar (but < > or crescendo-decrescendo). The H.O. (“web stop” and “pedal” sound forte > on Great octave register F# dotted half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest) up to (Bar 2) small octave C dotted half note tied to 8<sup>th</sup> note. Each of the two vibes sound fortissimo whole notes F#/A/C# (F# min) with two upper crescent and one lower crescent curve lines emanating from the note heads (let ring). The El. Bass is pizz forte on Great octave F# quarter note (followed by a quarter and half rest) up to (Bar 2) small octave C quarter ( mp > ), followed by rests. After a quarter rest in Bar 2, trumpets in cup mutes play mf > F/Ab/C half notes (F min) to Eb/Gb/Bb (Eb min) quarter note triad.

In Bar 3, the Pos continue their descent passage of F/Ab/C (F min) quarter note triad to E/G/B (E min) to Eb/Gb/Bb (Eb min) to the F# min (F#/A/C#) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). Repeat in Bar 4 (but crescendo-decrescendo). The vibes strike on F/Ab/C (F min) whole notes. The H.O. sounds Great octave F dotted half tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) up to (Bar 4) Cb dotted half tied to 8<sup>th</sup>. The El. Bass plucks the F quarter note p > (followed by rests) up to (Bar 4) the Cb quarter note mp > (followed by rests). After a quarter rest in Bar 4, the trumpets sound mf > on E/G/B (E min) dotted half note triad to F#/A/C# (F# min) quarter note triad.

In Bar 5, the Pos play descending quarter note triads E/G/B (E min) to Eb/Gb/Bb (Eb min) to F#/A/C# (F# min) to the F min (F/Ab/C) 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest). Repeat in Bar 6 (crescendo-decrescendo). The vibes strike the E/G/B (E min) whole note chord. H.O. sounds p > the Great octave Eb dotted half note tied to 8<sup>th</sup> (with 8<sup>th</sup> rest) up to (Bar 6) A dotted half tied to 8<sup>th</sup> notes. The El. Bass plucks the Eb quarter note (followed by rests) up to (Bar 6) A quarter note. After a quarter rest in Bar 6, the trumpets sound mf > on Eb/Gb/Bb (Eb min) half note triad to F/Ab/C (F min) quarter note chord.

In Bar 7 (“Rall”), the trombones play mp decrescendo on quarter note triads Eb/Gb/Bb (Eb min) to F#/A/C# (F# min) to F/Ab/C (F min) to E/G/B (b) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). Pos are tacet in the next (final) bar. The H.O. sounds on Great octave E dotted half note tied to 8<sup>th</sup> (with 8<sup>th</sup> rest). It is tacet in the final bar. The El. Bass plucks on the E quarter note (followed by rests). Tacet next bar. The vibes sound mf on Eb/Gb/Bb whole notes in Bar 7.

In the final Bar 8, the trumpets sound pp decrescendo on F#/A/C# (F# min) whole note chord, held fermata. Vibe I (vibe II is tacet) sounds pp on that whole note chord as well, held fermata.

End of cue.

“Klaatu” Reel I pt 5. *Largo* in C time. Two pages (pages 13-14), 25 bars, 1:56 & 2/3 duration. The cue end when (as Herrmann writes at the bottom of the second page below the Studio organ at Bar 25) “Klaatu is Hit.” The first page may have originally been considered an ending because it is marked at the :50 duration and Herrmann does his characteristic squiggling lines past the bold end bar line, signifying the end of the cue. In page 2, Bars 15-16 (which repeats Bars 13-14) were deleted in the recording (but not marked out on the written cue).

The electronic instruments (theremins and electric strings) are “non vibrato.” Theremin I (treble clef) plays pp on Line 3 D (d’’) whole note tied to dotted half note next bar (followed by a quarter rest). Repeat this two bar pattern two more times (thru Bar 6). Theremin II (bass clef) plays Great octave D (D) whole note in Bar 2 (Bar 1 is silent). Repeat the D whole note in Bar 4. In Bar 5, theremin II plays < > D to Eb half notes to (Bar 6) D whole note tied to dotted half note in Bar 8 (followed by a quarter rest). Bars 9-10 repeats Bars 7-8. In Bar 8, theremin I plays the Line 3 D whole note pp, repeated in Bar 10 (final bar on that first page of this cue), but held fermata.

Below the theremin II line is the Hammond organ lines (three staves). The top staff plays pp (I believe it says “piano stops” but hard to read from my notes) on Lines 2 & 3 D whole notes tied to dotted half notes next bar (followed by quarter rests). Repeat two more times thru Bar 6. Tacet in Bar 7. In Bar 8, it plays pp on d’/d’’) whole notes, repeated in Bar 10 and held fermata. The middle staff, after a half rest, plays largely Line 1 Eb/Ab/C (c’’) half notes (Ab maj 2<sup>nd</sup> inv) tied to whole notes in Bar 2. Repeat 2X more. In Bar 7 (now in the bass clef), after a half rest, it plays largely small octave Eb/Ab/C (c’) half notes tied to whole notes next bar. Repeat in Bars 9-10 (held fermata in Bar 10). The bottom “pedal” staff plays the Great octave D whole note pp in Bars 2 & 4. In Bar 7, it plays the D whole note tied to dotted half note in Bar 8 (followed by a quarter rest). Repeat in Bars 9-10.

H.O. II is col H.O. I.

Trumpets in Bb with cup mutes, after a half rest in Bar 1, plays pp on Eb/Ab/C half notes tied to whole notes next bar. Repeat 2 X more thru Bar 6, then tacet until Bar 13.

Pos in cup mutes are not heard until Bar 7. After a half rest there, they sound pp the Eb/Ab/C (middle C or c') half notes tied to whole notes in Bar 8. Repeat next two bars, held fermata in Bar 10.

Vibe I sounds ppp on Line 3 D whole note in Bars 1, 3, 5, 8, and 10 (held fermata). Vibe II plays the same pattern but an octave lower (Line 2 D).

The Tam Tam sounds ppp on a whole note in Bars 2, 4, 7, and 9.

The El. Vln is col theremin I, and El. Cello is col theremin II. The El. Bass is col the pedal stop of the Hammond organs.

Finally, at the bottom of the page, the three staves of the Studio organ are given. The top staff ("mutation stop") is also col theremin I. The middle staff is tacet. The bottom staff ("deep diapason") is col the pedal stop line of the H.O., but the D notes are 8 va bassa or Contra octave D (DD).

On page 2, the order or rotation of playing is changed a bit. The pedal staff of the Hammond organs/El cello/El. Bass/bottom staff of Studio organ sound first with the D whole note tied to dotted half note in Bar 12 (followed by a quarter rest). The Tam Tam also sounds *ppp* a whole note in Bar 11, then Bars 14, 16, 19 21, 23, and 25 (held fermata).

After a half rest in Bar 11, the middle staves of the Hammond organs play largely small octave Eb/Ab/C (c') half notes tied to whole notes next bar. Pos play this pattern as well, largely small octave or Eb/Ab/C (c'). Repeat Pos pattern 6 X more thru Bar 24.

In Bar 12 (:56) theremin I and El. Vln play Line 2 D to Eb half notes crescendo-decrescendo to (Bar 13) D whole note tied to dotted half note in Bar 14. This was to be repeated 2X more, but as given earlier, Bars 15-16 were deleted in the final edit.

In Bar 13, the top staff of the Hammond organs play pp on Lines 2 & 3 D whole notes tied to dotted half notes in Bar 14. Repeat 2 X more. After a half rest in Bar 13, the middle staff of Hammond organ I (now treble clef) plays an octave higher than previously on (now) Line 1 Eb/Ab/C (c'') half notes tied to whole notes in Bar 14. H.O. II's middle staff is still bass clef. After a half rest in Bar 13, the trumpets play pp on Eb/Ab/C half notes tied to whole notes next bar. Repeat 2X more. In Bar 13, vibe I sounds the Line 3 D whole note; vibe II sounds Line 2 D (repeat in Bars 15, 17, 20, 22, 24).

In Bar 18, theremin II and El. Cello play Great octave D to Eb half notes to (Bar 19) D whole note tied to dotted half note next bar.

Etc. etc.

"Gort" Reel 2 pt 1. *Grave* in C meter. One page (page 15), 8 bars, :45. Scene: Gort, the original Robocop, steps out for more than fresh air when Klaatu gets shot in he shoulder.



The image shows a handwritten musical score for a Hammond organ. The score is organized into two main systems: Hammond Organ I (top) and Hammond Organ II (bottom). Each system has three staves: a top staff (tacet), a middle staff (bass clef), and a bottom staff (pedal). The organ I middle staff plays a descending octave of C notes (C4 to C5) with fortissimo dynamics. The organ II middle staff plays an ascending octave of C notes (C4 to C5) with fortissimo dynamics. The organ I bottom staff plays an ascending octave of C notes (C4 to C5) with fortissimo dynamics. The organ II bottom staff plays an ascending octave of C notes (C4 to C5) with fortissimo dynamics. The tubas play a descending octave of C notes (C4 to C5) with fortissimo dynamics. The tam-tam plays a whole note chord (C4, E4, G4) with forte dynamics. The piano plays a descending octave of C notes (C4 to C5) with fortissimo dynamics. The score is numbered 1 through 8 at the bottom.

In Bar 1, middle staff (bass clef) of Hammond organ I (top staff is tacet in the whole cue) plays (“Web stops”) fortissimo decrescendo small octave C down to Great octave register G half notes while the bottom staff (“Web stops”) plays Great octave C up to G half notes. The middle staff of H.O. II (“Full Organ”) plays ff> of small octave C dotted quarter note (with an 8<sup>th</sup> rest) down to the G dotted quarter note ff > (followed by an 8<sup>th</sup> rest). The bottom staff (“pedal”) plays Great octave C up to that G dotted quarter notes. The tubas play “pesante sost” fortissimo on small octave C half note down to the G dotted quarter note (followed by an 8<sup>th</sup> rest). Contra bass tubas play Great octave C half note up to that G dotted quarter note. Below that the Tam Tam sounds forte a whole note let ring (repeat to end of cue). After a quarter rest, the bass drum (small) “with timp sticks” beats f < ff on a four-note ruff (three grace notes to 8<sup>th</sup> note rinforzando, followed by rest marks). Repeat to end of cue. After a half rest, the large bass drum beats sff a half note (repeat to end of cue). The pedal bottom (third) staff of the Studio organ plays as the pedal third staff of the H/O. (Great octave C up to G half notes). I believe it says G4 stop. Finally the pianos (no pedals) play sff rinforzando Great and small octave C half notes to Contra octave & Great octave G half notes.

After a half and quarter rest, theremin I (bass clef) plays  $p < f$  Great octave G quarter note gliss up to (Bar 2) C# 16<sup>th</sup> rinforzando (followed by a 16<sup>th</sup>/8<sup>th</sup>/2 quarter rests) then F# quarter note gliss up to (Bar 3) small octave E 16<sup>th</sup>. Then, after the same rests, Bb quarter note gliss up to (Bar 4) A (a) rinforzando 16<sup>th</sup> (followed by rests) then Eb quarter up to (Bar 5) Bb 16<sup>th</sup>. Then, after the rest marks, Db quarter gliss up to (Bar 6) F 16<sup>th</sup>, then B quarter up to (Bar 7) Eb 16<sup>th</sup>, then Great octave G quarter gliss up to (Bar 8) small octave C 16<sup>th</sup> (followed by rests for the rest of this final bar).

After a half & quarter rest in Bar 1, the “con sords” Pos with hard mutes play  $pp < f > pp$  (repeated dynamics in subsequent bars) the exact same notes as theremin above just discussed thru Bar 6 except that we find, for example, G quarter note legato up to (Bar 2) C# dotted quarter note (not 16<sup>th</sup> as in the theremin), followed by an 8<sup>th</sup> and quarter rest, then F# quarter up to (Bar 3) E dotted quarter, etc. In Bar 7, they play the Eb dotted quarter followed by rests for the rest of the bar. In Bar 8, after a quarter and 8<sup>th</sup> rest, they play Great octave G 8<sup>th</sup> to adjacent F# half note  $sff$ , held fermata.

In Bar 2, theremin II plays  $f > p$  small octave C# half note gliss down to F# 16<sup>th</sup> (followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter rest marks). In Bar 3, it plays small octave E half note gliss down Bb 16<sup>th</sup> (with rests) to (Bar 4) A down to Eb, then Bb down to Db in Bar 5, then F down to B, and in Bar 7, Eb down to G. It settles on Great octave C whole note held fermata in the final bar.

H.O. I middle staff plays in Bar 2 small octave C# down to F# half notes, etc (see theremin II notes). I settles on small octave C in Bar 8, held fermata. H.O. I pedal bottom staff plays Great octave C# up to F# half notes to (Bar 3) E up to Bb to (Bar 4) A down to Eb to (Bar 5) Bb down to Db to (Bar 6) F down to contra octave B to (Bar 7) Eb up to G half notes to (Bar 8) Great octave C whole note, held fermata. H.O. II plays as I but as dotted quarter notes.

Tubas and contra bass tubas play as H.O. I but as half to quarter note patterns. The pedal staff of the Studio organ plays as pedal of H.O. I. Pianos play tubas & C.B. tubas but as rinforzando half notes.

End of cue.

“The Visor” Reel 2 pt 1A. Slow (“sempre  $ppp$ ”) in C meter. Two pages, 19 bars. 1:06. This is quite an interesting cue featuring the pianos playing ever developing phrases symbolizing the increasing threat of Gort’s ray emanating through its visor. Indeed, note especially that there is “The Ray” cue listed in the cue sheets that was composite tracked into this and later cues meant to musically depict the devastating effect of Gort’s visor-ray (laser) when it disintegrated the soldiers’ weapons. “The Ray” comprises of two different sting chords played by the brass, chimes, and so forth. The first is a one-bar whole note attack chord, and the second is a five-bar Allegro piece. However, these stinger chords (denoting Gort’s laser-destruction scenes usually) are not written in the score anywhere as “The Ray” (despite what the cue sheets erroneously label). Indeed, the origin of these stingers is in the Reel 9 part 1 cue, “The Glowing.”

This cue comprises of two sections (x and y). These stinger/Gort chords are actually section y, as I'll discuss later when I arrive at that particular cue.

Hammond organ I (“manual only”) with two staves in bass clef (bottom pedal staff tacet) play ppp small and Line 1 octave C whole notes respectively to (Bar 2) C# whole notes down to (Bar 3) F# whole notes legato. Then, in Bar 4, Line 1 and small octave E whole notes down to (Bar 5) Bb to (Bar 6) A down to (Bar 7) Eb (all four notes under the legato phrase line). Then Bb whole notes in Bar 8 down to (Bar 9) Db up to (Bar 10) F down to (Bar 11) B whole notes (all under the legato line). Then Eb-A-C in Bars 12-14. In Bar 15 (“pedal”staff now playing) it sounds G to F# up to D down to Bb whole notes in Bars 15-18. In the final Bar 19, it plays C Great and small octave C whole notes, held fermata. H.O. II plays as I but with the middle and the bottom “pedal” staves.

The Pos with cup mutes play pp > the same notes but as dotted half notes (each followed with a quarter rest) thru Bar 18. In Bar 19, they play, after a quarter rest, G quarter to F# half note, held fermata, < >. Tubas and C.B. tubas play notes as the Hammond organs but as whole note to next bar’s half note next bar (followed each by a half rest). The studio organ play whole notes exactly as the Hammond organs. Ditto El cello and bass.

After a half rest in Bar 1, the theremins play ppp < pp > small octave and Line I octave respectively on C half notes to (Bar 2) C# whole notes. After a half rest in Bar 3, they play D# half notes to (Bar 4) E whole notes. Continue the pattern and refer to the H.O. notes. The bass drum is trill roll whole note in Bars 1, 4, 8, 12, 15, and 19. The Tam Tam sounds on those bars as well.

The pianos, as given are the featured instruments in this cue, as given. After a quarter/8<sup>th</sup>/16<sup>th</sup> rest, the pianos (“no pedal” command to highlight their dry percussiveness) play the stand alone G 16<sup>th</sup> note (Contra octave G for piano II; Great octave G for piano I) to 16<sup>th</sup> note figure (connected by two crossbeams) Ab-G-C-G (followed by a quarter rest). Repeat next bar. In Bar 3, after a quarter/8<sup>th</sup>/16<sup>th</sup> rest, the piano expand the figure by one 16<sup>th</sup> note. So we find the stand alone G 16<sup>th</sup> to figure notes Ab-G-C-G up to stand alone Db 16<sup>th</sup> (followed by a 16<sup>th</sup> and 8<sup>th</sup> rest). Repeat next bar. In Bar 5, the figure is expanded by yet another 16<sup>th</sup>. So we find the stand alone G 16<sup>th</sup> to 16<sup>th</sup> figure notes Ab-G-C-G up to new figure of Db down to G 16<sup>th</sup> (followed by an 8<sup>th</sup> rest mark). Repeat next bar. In Bar 7, it lengthens another note so that we find the aforementioned preliminary notes to new figure of Db-G-Eb 16ths (followed by a 16<sup>th</sup> rest). Repeat next bar. In Bar 9, the fullest development of the phrase is played. So, after the quarter/8<sup>th</sup>/16<sup>th</sup> rests, they play the G 16<sup>th</sup> to figure notes Ab-G-C-G to next figure of Db-G-Eb-G. Repeat next bar. From then on the pianos gradually reduce the notes so that in Bars 11-12 they repeats Bars 7-8. Bars 13-14 = Bars 5-6. Bars 15-16 = Bars 3-4, and Bars 17-18 repeats Bars 1-2. Tacet in final Bar 19.

As mentioned earlier, mixed in at various points of the cue are portions of “The Ray” stinger chords as Gort vaporizes weapons (including tanks). These stinger chords are not written in “The Visor” cue, however, so this suggests that Herrmann later decided to incorporate stinger chords into various cues when appropriate (Gort’s menacing actions).

End of cue.

“The Telescope” Reel 2 pt 1B. *Largo* in 3/2 meter. One page, 9 bars (last bar and a half were deleted). CD location: track # 5 starting at 1:46. Scene: Klaatu shows his “telescope,” a special gift destroyed by pistol fire that was meant to study the skies with.

The Hammond organs (manual only) in bass clefs on the middle and bottom staves (top staff tacet) play pp largely Great and small octave whole notes F#/C#/F#/C# (middle C#) down to half notes D/A/D/A (a) to (Bar 2) dotted whole notes Db/Ab/Db/Ab decrescendo (all are parallel 5<sup>th</sup> intervals of F# up to C#, D up to A, Db to Ab suggesting again inherent power & strength). Tacet in Bar 3. “Sords” tubas and C.B. tubas play the same notes (tubas playing the top two note phrase).

In Bar 2, the bass drum (I believe) sounds ppp a whole note (also in Bars 5 & 8). After a half rest, theremin I plays small octave A whole note p crescendo to (Bar 3) Ab dotted whole note decrescendo. Theremin II plays an octave lower. The El. Cello and bass play as theremin II (Great octave A to Ab) pp < p >. After two half rests, timp II is trill roll ppp < pp on A half note.

In Bar 3, timp I is trill roll pp decrescendo on Ab dotted whole note. Pos (“pedal tone”) plays p < > on the Contra octave Ab dotted whole note. Pedal tones exist only in the tenor trombone below a unique gap in its range. The tones are hard to produce and sound weak yet somewhat menacing and thick in tone. Leave it to Herrmann to want to use unorthodox pedal tones!

In Bars 4-6, we come to another set as above. This time the Hammond organs and tubas sound D/A/D/A whole notes to B/F#/B/F# half notes to (Bar 5) Db/Ab/Db/Ab dotted whole notes (again under the legato phrase line). After a half rest in Bar 5, the theremins and El cello and bass play again the A half notes to (bar 6) Ab dotted whole notes. The timps and Pos play as before.

In Bar 7, the Hammond organs and tubas play F#/C#/F#/C# whole notes to D/A/D/A half notes to (Bar 8) Db/Ab/Db/Ab dotted whole notes. The last chord is held fermata.

End of cue.

“Escape” Reel 3 pt 1. *Allegro Feroce* in C meter. Three pages (listed as pages 19-21), 26 bars, :52. CD location: Track # 6. Scene: Klaatu mysteriously escapes despite heavy guard. Washington D. C. is on special alert.

Theremin s and El. VI play the same descending patterns as given in “Danger” played by the trombones except that the theremins are gliss. Theremin I plays ff Line 3 C# quarter note gliss to C quarter note and gliss to B quarter note and gliss to Bb 8<sup>th</sup> note rinforzando (followed by an 8<sup>th</sup> rest). In Bar 2, it plays as Bar 1 but an octave lower. In Bar 3, it plays back up to Line 3 C-B-Bb-A notes to (Bar 4) Line 2 Ab-G-Gb quarter note glissandi to the A 8<sup>th</sup>. In Bar 5, we find, B-Bb-A quarter notes to Ab 8<sup>th</sup>. In Bar 6, B-Bb-A-Ab to (Bar 7, start of page 2) F#-F-C quarter notes up to Eb 8<sup>th</sup> to (Bar 8) F#-F-C-Eb again but an octave lower. A new development ensues starting Bar 9, as I’ll discuss later.

Theremin II plays the same pattern but on notes a third interval lower. So we find A-Ab-G quarter note glissandi to Gb 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Repeat next bar but an octave lower starting Line 1 A. In Bar 3, it plays Ab-G-Gb quarter notes to A 8<sup>th</sup> to (Bar 4) F-E-Eb-F# to (Bar 5) G-Gb-A-Ab to (Bar 6) the same notes as theremin I but actually an octave higher in this bar alone. Then we find in Bar 7 quarter notes F#-F-C to Eb 8<sup>th</sup> to (Bar 8) Line 1 F#-F up to Line 2 C quarter notes up to Eb 8<sup>th</sup>.

El. VI is col theremin I except, oddly, Bar 4, which has C-C-Bb quarter notes to A 8<sup>th</sup>. Evidently Herrmann made an error here, especially since he has a gliss from C to the exact same tone.

Both Hammond organs play ff (“sempre stacc” or staccato) falling to rising triplet “3” 8<sup>th</sup> figures (except for the 4<sup>th</sup> figures which are 16ths) starting on Line 3 C# for the top staff and Line 2 C# for the bottom staff. Piano I is col top staff of the Hammond organs but an octave higher starting on Line 4 C# (8va or ottava symbol dashes above the notes) while piano II plays the same register as top staff of the organs (Line 3 C# etc). So we find descending 8<sup>th</sup> note triplet figure (crossbeam connected) C#-A-F# (arpeggiated

F# min) to ascending F-Ab-C (arpeggiated F min) to descending B-G-E ( E min) to ascending Eb-Gb-BB (Eb min) triplet 16ths (followed by an 8<sup>th</sup> rest). In Bar 2, they play contrary motion to the Bar 1 pattern. So we find ascending triplet 8ths F#-A-C# to descending C-Ab-F to ascending E-G-B to descending 16ths Bb-Gb-Eb (followed by an 8<sup>th</sup> rest). In Bar 3, they play back to descending C-Ab-F to ascending E-G-B to descending Bb-Gb-Eb to ascending 16ths F#-A-C# (with 8<sup>th</sup> rest mark). In Bar 4, they play ascending F-Ab-C to descending B-G-E to ascending Eb-Gb-Bb to descending C#-A-F#. In Bar 5, they finger descending B-G-E to rising Eb-Gb-Bb to descending C#-A-F# to rising F-Ab-C 16ths. Bar 6 shows ascending E-G-B to falling Bb-Gb-Eb to rising F#-A-C# 8<sup>th</sup> notes to falling 16ths C-Ab-F. In Bar 7, we find falling 8th notes F#-D-B (B min) to rising Bb-Db-F (Bb min) to falling C-Ab-F (F min) to rising 16ths Ab-Cb-Eb (Ab min). In Bar 8, we find rising 8<sup>th</sup> note triplet B-D-F# to falling F-Db-Bb to rising F-Ab-C to falling 16ths Eb-Cb-Ab.

Trumpet and trombone choirs play an ever-changing arrangement of call & response chords corresponding to the ones discussed above. So we find sords trumpets playing sff rinforzando on F#/A/C# (F# min) quarter note triad (followed by two quarter rests) to Eb/Gb/Bb (Eb min) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). Repeat next bar. Meanwhile, muted Pos play (after a quarter rest on the 1<sup>st</sup> beat of Bar 1) F/Ab/C (c' or middle C) rinforzando quarter note chord to E/G/B (E min) rinforzando quarter note triad, followed by a quarter rest (at which placement the trumpets sound the Eb min chord as given above. In Bar 3, the arrangement creatively changes which creates variety, spicing up enjoyment of this cue. So we find trumpets playing F/Ab/C to E/G/B rinforzando quarter note chords (followed by a half rest) while the Pos, after a half rest, play Eb/Gb/Bb quarter note triad to F#/A/C# 8<sup>th</sup> note triad. In Bar 4, the arrangement changes yet again. We see trumpets playing the F/Ab/C quarter note chord legato sfp < sff to E/G/B 8<sup>th</sup> triad (followed by an 8<sup>th</sup> and then half note rests). The Pos, after a half rest, respond with the Eb/Gb/Bb quarter note triad legato sfp < sff to F#/A/C# 8<sup>th</sup> triad (followed by an 8<sup>th</sup> rest). In Bar 5, the trumpets play the first three beats with rinforzando quarter note triads E/G/B to Eb/Gb/Bb to 8<sup>th</sup> triad F#/A/C# (followed by an 8<sup>th</sup> and quarter rest) while Pos, after a half and quarter rest, plays the F/Ab/C 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). In Bar 7, trumpets play B/D/F# (B min) to Bb/Db/F (Bb min) quarter note triads (followed by a half rest) while the Pos, after a half rest, respond with the F/Ab/C quarter note triad to Ab/Cb/Eb (Ab min) 8<sup>th</sup> note triad. Finally, in Bar 8, the trumpets sound the B/D/F# to Bb/Db/F quarter note triads to F/Ab/C 8<sup>th</sup> chord (followed by an 8<sup>th</sup> and quarter rest) while Pos, after a half and quarter rest, respond with the Ab/Cb/Eb 8<sup>th</sup> note triad (with an 8<sup>th</sup> rest).

Vibe I plays ff (“motor off”) 8<sup>th</sup> note figures of Line 2 C# down to A up to C down to Ab (crossbeam connected) to next figure of B down to G 8ths (Crossbeam connected) up to a single B 8<sup>th</sup> (followed by an 8<sup>th</sup> rest). Vibe II plays the same pattern starting on Line 1 A down to F# up to Ab down to F (crossbeam connected) to next figure of G down to E (crossbeam connected) to B 8<sup>th</sup> (with an 8<sup>th</sup> rest). In bar 2, vibe I plays contrary motion in comparison to Bar 1. So we find A up to C# down to Ab up to C to next figure of G up to B to the solitary Bb 8<sup>th</sup> (with an 8<sup>th</sup> rest). Vibe II is contrary

motion in Bar 2 in comparison to its own Bar 1. So we find F# up to A down to F up to Ab to next figure of B down to G 8ths to the stand alone Gb 8<sup>th</sup>.

Keeping this alternate-bar contrary motion, we find in Bar 3 vibrate I playing 8<sup>th</sup> notes descending C-Ab-B-G to Bb-Gb to A 8<sup>th</sup>. In Bar 4, we find ascending Ab-C-G-B to Gb-Bb to A 8<sup>th</sup>. In Bar 5, we have descending D-G-Bb-Gb to C#-A to C 8<sup>th</sup>. In Bar 6, we see ascending G-B-Gb-Bb to A-C# to C 8<sup>th</sup>. In Bar 7 we have descending F#-D-D-Db to C-F to Ab 8<sup>th</sup>. In Bar 8, we have ascending D-F#-Db-F to Ab-F to Eb 8<sup>th</sup>.

Keeping in mind this contrary motion, we find in Bar 3 vibrate II playing descending Ab-F-G-E to Gb-Eb to Gb 8<sup>th</sup>. In Bar 4, we find ascending F-Ab-E-G to Gb down to Eb up to I believe Gb 8<sup>th</sup>. In Bar 5, we find descending initial notes G-E-Gb-Eb to A-F# up to Ab 8<sup>th</sup>. In Bar 6, we find ascending E-G-Eb-Gb to F# up to A 8<sup>th</sup> notes to the solitary Ab 8<sup>th</sup>. In Bar 7, we have again ascending D-F#-Db-F to Ab down to F up to Ab 8<sup>th</sup>. In bar 8, we find descending F#-D-F-Db figure to C-F figure to stand alone Eb 8<sup>th</sup> (with an 8<sup>th</sup> rest).

The large “Miramba” (as spelled by Herrmann) strikes fff on descending quarter note triads F#/A/C# to F/Ab/C to E/G/B (followed by a quarter rest). Repeat next bar. Then in Bars 3-4, it plays F/Ab/C to E/G/B to Eb/Gb/Bb (with a quarter rest). In Bars 5-6, the marimba plays E/G/B to Eb/Gb/Bb to F#/A/C# (with a quarter rest). In Bars 7-8, it plays B/D/F# to Bb/Db/F to F/Ab/C (with a quarter rest).

The tubas play p < ff Great octave F# dotted half note to Eb quarter note legato. In Bar 2, they play small octave C dotted half to the Db quarter note. Then its F to E to (Bar 4) Cb to D to (Bar 5) Eb up to small octave C quarter note. Then in Bar 6 they play C# dotted half up to A quarter to (Bar 7) Great octave D up to B to (Bar 8) A down to F quarter note. C.B. tubas play the Contra octave F# dotted half note fore decrescendo to p (followed by a quarter rest). In Bar 2, they play Great octave C down to (Bar 3) Contra octave F to (Bar 4) Great octave Cb dotted half note. In Bar 5, they play Great octave Eb to (Bar 6) C# to (Bar 7) D to (Bar 8) Contra octave Ab.

The El. VI is col theremin I (gliss notes). The El. Cello is col the tubas, and the El. Bass is col the cello.

The Studio organ (“Picc stops”) to staff is col marimba quarter note triads but three octaves higher. The bottom pedal staff is col the C.B. tubas.

In Bar 9 (:15) we come to development A (circled “A” written in above theremin I) which is pretty identical to the opening of “Outer Space.” So we find H.O. I top staff playing descending 16<sup>th</sup> note figures Line 3 A-F-E-D played 4X to (Bar 10) Bb-Gb-Eb-C played 4X. Repeat thru Bar 16. Bottom staff plays ascending figure notes Line 2 D-E-F-A played 4X to (Bar 10) C-Eb-Gb-Bb played 4 X per bar. Repeat thru Bar 16. H.O. II is col H.O. I but an octave lower. The pianos are col the Hammond organs.

Theremin II plays  $f < >$  Line 2 A whole note to (Bar 10) Bb whole note. Then theremin I takes over on Line 1 F to Eb. Repeat the patterns once for each theremin's placement. Trumpets play  $pp$  Line 1 A to (Bar 10) Bb whole notes. Then the Pos take over playing small octave F to (Bar 12) Eb whole notes. Repeat the pattern. In Bar 10, vibrate I strikes  $forte$  Line 2 Eb/Gb/Bb whole notes (Eb min), repeated in Bars 12, 14, and 16. Vibrate II plays largely Line 1 Gb/Bb/C (c'') in those same bars.

In Bar 9, the marimba plays two 8<sup>th</sup> note figures of descending Line 1 A-F-E-D (crossbeam connected), and repeat the figure same bar. In Bar 10, it plays Bb-Gb-Eb-C played twice. Repeat the two-bar pattern thru Bar 16. In Bar 9, tubas play  $pp < > pp$  Great octave Bb whole note. Then in Bar 11, they play Cb, then A in Bar 13, then D in Bar 15. C.B. tubas play same but an octave lower.

The El. Vln is col the theremin II line. The El. Cello and bass and bottom pedal staff of the studio organ play the Great octave F# whole note in Bar 10, then Eb in Bar 12, C in Bar 14, Gb in Bar 16.

Starting in Bar 17, the cue resumes as the first section of the cue but in a new variation. So the top staff of H.O. I plays triplet value Line 3 C# quarter note down to triplet value F# 8<sup>th</sup> to next figure of triplet C quarter down to F 8<sup>th</sup> to next figure of triplet value B quarter down to E 8<sup>th</sup> (followed by a quarter rest). The bottom staff plays this an octave lower. The top staff of H.O. II plays this triplet pattern with notes Line 2 A quarter down to C# 8<sup>th</sup>, then Ab down to Cb, then G down to B 8<sup>th</sup> (with a quarter rest). Pianos and theremins are *tacet* in that bar. Trumpets play quarter notes F#/A/C# legato to F/Ab/C to E/G/B *rinforzando* quarter note triad (followed by a quarter rest). After a half and quarter rest, the Pos respond *sff* with the F#/A/C# *rinforzando* 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). After a half & quarter rest, both vibraphones strike *sff* on the F#/A/C# 8<sup>th</sup> note triad (with an 8<sup>th</sup> rest following). Tubas play  $pp < sf$  Great octave register A half note to Bb 8<sup>th</sup> (followed by an 8<sup>th</sup> & quarter rest). Repeat next bar. C.B. tubas play this an octave lower. After a half rest, the El cell & bass pluck *pizz* on Great octave Bb half note (repeat next bar). The bottom pedal staff of the Studio organ play  $f > pp$  the same note.

In Bar 18, the theremins/pianos/marimba/El. Vln now sound off. The El vln is  $f > p$  bowed trem descending quarter notes starting Line 3 C#-C-B-Bb. The marimba strikes descending quarter notes starting Line 1 & 2 C#-C-B-Bb. The pianos are *fff* on 8<sup>th</sup> notes (top staff Lines 3 & 4) C#-A-C-Ab to next figure of B down to G to stand alone Bb 8<sup>th</sup> (with an 8<sup>th</sup> rest following). The bottom staff plays F#-A-F-Ab to E-G to Eb 8<sup>th</sup>. Theremin I plays Line 3 C#-C-B- quarter notes (with a quarter rest following) while theremin II plays A-Ab-G quarter notes.

In Bar 19, the H.O. I returns on the triplet value figures of C quarter down to F 8<sup>th</sup>, then B quarter to E 8<sup>th</sup>, then Bb quarter to Eb 8<sup>th</sup>. H.O. II plays Ab down to C, G to B, and Gb to Bb 8<sup>th</sup>.

Etc etc. The cue ends with H.O. I playing solo F#/A/C# down to Ab/Cb/Eb quarter note triads up to D/F/A half note triad held *fermata*.



End of cue.

“Solar Diamonds” [Note: This recorded but unused cue is located as track # 7 in the compact disc. However, the written cue of this vibes soli piece was not among the cues I had available when studied at UCSB]

“Arlington” Reel 3 pt 2. *Lento (molto tranquillo)* in  $\frac{3}{4}$  meter. One page ( listed as page 22), 20 bars, 1:03. Instrumentation: 1 “C” trumpet, H.O. I, 1 horn in “F,” 3 trombones. Scene: Bobby Benson (played by Billy Gray, famous for his role later in the tv series, *Father Knows Best*) gives Klaatu (boarding under a human alias in their boarding house) a somber tour of the Arlington National cemetery. Bobby’s dad was killed in the war and is buried at Arlington.

The sad reverence of the cemetery scene is depicted by the solo opening trumpet that is appropriately muted playing “pp dolce” quarter notes of the simple C major tonality of Line 2 C (c”) down to G up to E (e”) up to (Bar 2) Line 2 G (g”) dotted half note (a breath mark is placed at the upper end of the bar). Then it plays D down to G up to E quarter notes to (Bar 4) the same E (e”) dotted half note. After a quarter rest in Bar 2, the soft unobtrusive Hammond organ plays pp the basic Line 1 C major (C/E/G) half note triad. The C & G notes are tied to dotted half notes in the next two bars, but the E transitions into the F dotted half note in Bar 3 and then back to E in Bar 4.

In Bars 5-8, the solo horn and three Pos take over the passage. The horn is only played in this cue and the next within the complete score. In Bar 5 (“A” is circled above the trumpet line), the horn plays “p dolce” E [written B a perfect 5<sup>th</sup> above] to C [written G above] back to E quarter notes up to (Bar 6) the G half note (all four notes under the legato phrase line). Then it plays F quarter note to (Bar 7) E-D-C quarter notes to (Bar 8) D dotted half note (all five notes under the legato curve line). The Pos play “pp dolce” small octave C/F/A (F maj 2<sup>nd</sup> inv) dotted half note triad to (Bar 6) D/G/B (G maj 2<sup>nd</sup> inv) dotted half note triad. Repeat next two bars.

After a half rest in Bar 8, the H.O. plays pp on small octave G quarter note to (Bar 9) G/C/E (e’) dotted half note triad to (Bar 10) F/Bb/D (Bb maj 2<sup>nd</sup> inv) dotted half note chord. Then, in Bar 11, G/B/D (G maj) to (Bar 12) G/C/E (C maj 2<sup>nd</sup> inv). Meanwhile, the solo trumpet returns in Bar 9 playing the pensive yet respectful military passage of C-G-E quarter notes to (Bar 10) G dotted half note (with a breath mark) to (Bar 11) D-G-F quarter notes to (Bar 12) the E dotted half note.

In Bars 13-16, the solo horn and Pos return with a continuation of the passage. The horn plays E-C-D quarter notes to (Bar 14) E quarter to G half note (all notes under the legato line) to (Bar 15) F-E-D quarter notes to (Bar 16) D quarter to E half note. The Pos harmonize with the C/F/A (Pos III playing F) dotted half note triad to (Bar 14) G/D/B (Pos III playing the G) triad. Then they play C/F/A (Pos III now playing the lowest note or C) to (Bar 16) D/G/B quarter note triad to E/G/C half note chord.

The trumpet and H.O. return for the final passage in Bars 17-20. The trumpet plays C-G-E quarter notes to (Bar 18) G dotted half note, then D-G-E quarter notes to (Bar 20) the E dotted half note, held fermata. After a quarter rest in Bar 18, the H.O. plays pp on the C maj half note triad. Once again the C and G notes are tied to next two bars while the E moves to the F dotted half note in Bar 19 and back to E in Bar 20, held fermata.

End of cue.

“Lincoln Memorial” Reel 4 pt 1. *Moderato (molto tranquillo)* in ¾ meter. One page (designated as page 23), 35 bars, 1:27 & ½ duration. Note: Bars 31-35 were deleted on the written cue and not recorded. The instrumentation is exactly the same as “Arlington.” Scene: Bobby and Klaatu then visit the impressive Lincoln Memorial.

This time “senza sord” for the first passage in Bars 1-4 (but the mute returning in Bar 9), the solo “C” trumpet plays again the C-G-E quarter notes up to (Bar 2) G dotted half note. However, it is played with a greater pronouncement (*forte* rather than *pianissimo*) in the noble presence of Lincoln’s Memorial. In Bar 3, the trumpet continues with the A quarter note tied to A triplet value quarter note, part of descending triplet value quarter notes A-G-F to (Bar 4) the G dotted half notes *decrescendo pp*. After a quarter rest in Bar 2, the H.O. plays *mf* an expanded or doubled chord (not a simple triad). The top staff plays Line 1 F/Bb/D (Bb 2<sup>nd</sup> inv) while the bottom staff plays Bb/F/Bb/D (d’) half notes, all notes tied to dotted half notes next bar. In Bar 4, the H. O. plays the C major tonality starting on small octave C/G/C/E (lower staff) and G/C/E (upper staff) dotted half notes > pp.

After a half rest in Bar 4, the solo horn plays “dolce p” *crescendo* the G quarter note to (Bar 5) A-G-G quarter notes to (Bar 6) G-F-E quarter notes *decrescendo* (all under the legato phrase line). Then it plays *crescendo* quarter notes F-E-D to (Bar 8) E quarter up to A half note *decrescendo* (all five notes under the legato line). Pos play (“K” tenor clef for top staff) p dolce on Bb/D/F (f’) dotted half notes (Bb maj) to (Bar 6) A/C/E (A min). Then, in Bar 7, they sound G/Bb/D (G min) to (Bar 8) A/C#/E (A maj) *decrescendo pp*.

In Bar 9 (section A), the trumpet returns (now “con sord.”) playing E-D-E quarter notes *crescendo* to (Bar 10) E quarter down to C# half note *decrescendo*. Then, in Bar 11, C#-B-C# quarter notes to (Bar 12) Line 2 C# dotted half note. The Hammond organ plays pp on D/F/A (D min) Line 1 simple triad dotted half notes to (Bar 10) C#/E/G# (C# min), then B/D/G (G maj 1<sup>st</sup> inv) to (Bar 12) A/C#/F# (F# min 1<sup>st</sup> inv).

After a half rest in Bar 12, the solo horn plays the F# quarter note to (Bar 13) *crescendo* same F#-E-F# quarter notes to (Bar 14) *decrescendo* F# quarter up to A half note (all notes up to here are under the legato phrase line). Then it plays *decrescendo* B-A-B quarter notes to (Bar 16) F# dotted half note. The Pos play “dolce” G/B/E dotted half note triad to (Bar 14) F#/A/C#, then G/B/E to (Bar 16) F#/B/D# B maj 2<sup>nd</sup> inv).

After a half rest in Bar 16, the trumpet plays *p dolce* the B quarter note to (Bar 17) B-A-B quarter notes crescendo to (Bar 18) F quarter to D half note decrescendo to (Bar 19) E-D-E quarter notes to (Bar 20) B dotted half note. The H.O. plays *pp* on G/C/E (e') dotted half note triad to (Bar 18) F#/B/D (B min 2<sup>nd</sup> inv), then G/C/E again to (Bar 20) F#/B/F# > *pp*.

After a half rest in Bar 20, the horn plays F# quarter to (Bar 21) F#-E-F# quarter notes crescendo to (Bar 22) F# quarter to A half note decrescendo, then B-A-B quarter notes to (Bar 24) F# dotted half note decrescendo. The Pos play C/G/C (c') dotted half note triad to (Bar 22) B/F#/D (B min) to (Bar 23) E/G/C to (Bar 24) F#/A/C# (F# min).

After a half rest in Bar 24, the trumpet plays *p dolce* the Line 2 C# quarter note to (Bar 25) C#-D-E quarter notes to (Bar 26) D-C#-B quarter notes (all notes under the legato phrase line) to (Bar 27) A-B-C# quarter notes to (Bar 28) B-A-G to (Bar 29) B half to A quarter to (Bar 30) Line 1 F# dotted half note, held fermata. The Hammond organ plays an expanded chord in Bar 25 on G/B/D/F# (G maj 7<sup>th</sup>) dotted half note chord to (Bar 26) B/D/E/G (g') or the E min 7<sup>th</sup> 2<sup>nd</sup> inversion. Then it plays A/C#/E/F# (F# min 7<sup>th</sup> 1<sup>st</sup> inv) to (Bar 28) B/D/E/G (E min 7<sup>th</sup> 2<sup>nd</sup> inv) to (Bar 29) G.B/D/E (1<sup>st</sup> inv) to (Bar 30) F#/B/D#/F# (B maj), held fermata.

The recorded cue officially ends here, but Herrmann actually wrote five more bars that were deleted by him (crossed out). So, after a half rest in Bar 30 (“Rall”), the horn plays *p* on the B quarter note to (Bar 31) C-G-E quarter notes to (Bar 32) G dotted half note. Then, in Bar 33, that same G quarter note tied to triplet value G-G-F to (Bar 34) G dotted half note. The horn is tacet in the final Bar 35. After a quarter rest in Bar 32, the Pos play *pp* on F/Bb/D (Bb maj 2<sup>nd</sup> inv) half note chord tied to dotted half notes next bar. Then they play G/C/E (e') dotted half notes (C maj 2<sup>nd</sup> inv). Pos are tacet in the final bar.

After a half rest in Bar 34, the solo trumpet plays *p* the Line 2 E quarter note to (Bar 35) the G dotted half note >, held fermata.  
End of cue.

“Nocturne” Reel 6 pt 1. *Moderato* in atypical 5/4 meter (duple and triple time signature combination). Two pages (designated as pages 25 & 25), 36 bars, 2:22. Note that the following bars were deleted on the written score and also not recorded: Bars 1, 13, 31-34. Instrumentation: 2 Hammond organs, 3 Bb trumpets, 3 trombones, vibe, chime, 2 harps. Cd location: start of track # 10. Scene: Bobby follows Klaatu in the middle of the night to the spaceship.

In Bars 1 & 2 (remember that Bar 1 was deleted, although Bar 2 repeats it exactly), the Hammond organ I plays *ppp* descending quarter notes repeated thru Bar 8. The top staff plays Line 4 D (written Line 2 but with the 8va ottava above the notes) to C# to C to A (a’’). The bottom staff plays D-C#-C-A an octave lower (starting on Line 3 D). The vibe strikes softly *ppp* on the Line 2 D (d’’) whole note let ring (followed by a quarter rest). Repeat thru Bar 8. Harp I plays harmonics (“Har. In middle of strings”) on

half notes (tiny circle above the notes). So, after a quarter rest, it plucks pp on Line 2 D half note to C half note (repeat thru Bar 8).

In Bar 3 (the 2<sup>nd</sup> bar heard), after a quarter rest, H.O. II play ppp on largely Line 1 Eb/Ab/C (c'') whole notes. Trumpets in cup mutes play, after a quarter rest, the same Eb/Ab/C whole note triad (Ab maj 2<sup>nd</sup> inversion) ppp < >. So H.O. II and trumpets play in Bar 4 after a quarter rest) D/F/A (D min) whole notes to (Bar 5) Eb/Gb/Bb (Eb min) to (Bar 6) D/F/A (D min) whole note triad to (Bar 7) C/Eb/G (C min) to (Bar 8) Eb/Gb/Bb again.

In Bar 9 (circled A section), H.O. I now reverses the direction of quarter notes played. So, after a quarter rest, it plays ppp rising notes A-C-C#-D (repeat thru Bar 13). The vibe softly strikes ppp on both Lines 1 & 2 D whole note (followed by a quarter rest). Repeat thru Bar 13. After a quarter rest, harp I now plays harmonics half notes A (a') up to Line 2 C# (repeat thru Bar 13).

After a half rest in Bar 9, the H.O. II plays Line 1 C/Eb/Ab (Ab maj 1<sup>st</sup> inv) dotted half note triad. The trombones in cup mutes (top staff of two Pos with the "K" tenor clef) take over for the trumpets playing Line 1 C/Eb/Ab as well. So, both H.O. I & Pos play in Bar 10 (after the half rest) A/D/F dotted half note triad (D min 2<sup>nd</sup> inv) to (Bar 11) Gb/Bb/Eb (Eb min 1<sup>st</sup> inv) to (Bar 12) F/A/D (D min 1<sup>st</sup> inv) to (Bar 13 that, incidentally, was deleted) Eb/G/C (C min 1<sup>st</sup> inv).

In Bar 14 (circled B section), the chime strikes ppp a D whole note (followed by a quarter rest), repeated thru Bar 22. Harp I plays harmonic D (d'') whole note, repeated thru Bar 17. After a quarter rest, H.O. I plays ppp < > Lines 1 & 2 F/A/F/A quarter notes legato to Gb/Bb/Gb/Bb legato to F/A/F/A half notes. After a half/quarter 8<sup>th</sup> rest, harp II bottom staff plays forte "pedal gliss" Contra & Great octave A 8ths gliss to Contra and Great octave Bb quarter notes.

In Bar 15, H.O. I plays, after a quarter rest, F/A/F/A to E/G#/E/G# quarter note double dyads (one dyad per staff) to F/A/F/A half notes. After a half/quarter/8<sup>th</sup> rest, harp II is pedal gliss in reverse motion of Bb 8<sup>th</sup> to A quarter notes. Repeat this two-bar pattern of the harp in Bars 16-17, 18-19, and 20-21.

In Bar 16, H.O. I plays (after a quarter rest) E/G/E/G to F/Ab/F/Ab quarter note to E/G/E/G half notes. In Bar 17, it plays (after a quarter rest) Gb/Bb/Gb/Bb to E/G/E/G quarter notes to F/A/F/A half notes.

In Bar 18 (circled C section), the vibe strikes ppp on Line 2 & 3 D whole notes (followed by a quarter rest). Repeat thru Bar 21. After a quarter rest, the H.O. I plays octave lower (starting small octave) half notes Gb/Bb/Gb/Bb to F/A/F/A half notes. In bar 19, after a quarter rest, it plays F/A/F/A to E/G#/E/G# half notes. In Bar 20, after a quarter rest, it plays F/Ab/F/Ab to E/G/E/G half notes. In Bar 21, it plays (after a quarter rest) E/G/E/G to D/F/D/F half notes.

Tpts I & II and Pos I & II also play those dyads played by the H.O. So, after a quarter rest, the two trumpets play pp > Line 1 Gb/Bb to F/A half note dyads, and so forth (see H.O. notes identified in the paragraph above). Similarly, after a quarter rest, the two trombones play small octave Gb/Bb to F/A half note dyads, and so forth.

In Bar 22, H.O. II plays Lines 1 & 2 D whole notes (followed by a quarter rest). Repeat thru Bar 25. The vibe plays them as well (Lines 1 & 2, octave lower from Lines 2 & 3 just earlier). After a quarter rest, tpts I & II play F/A to Gb/Bb quarter note dyads to F/A half notes, pp < >. Pos I & II play similarly. After a half/quarter/8<sup>th</sup> rest, H.O. I plays (“manual”) pp small and Line 1 register A 8ths to Bb quarter notes. In Bar 23, it is reversed as Bb 8<sup>th</sup> to A quarter notes. Repeat next two bars.

In Bar 23, after a quarter rest, the tpts and Pos play F/A to E/G# quarter note dyads to F/A half notes. In Bar 24, they play E/G to F/Ab quarter notes to E/G half notes. In bar 25, they play (again, after a quarter rest) Gb/Bb to E/G quarter note dyads to F/A half notes.

In Bar 26, the vibe again sounds ppp on Lines 2 & 3 D whole notes. The chime strikes a D whole note as well. H.O. I plays (after a quarter rest) descending quarter notes Line 1 & Line 2 Bb-Gb-F-A played legato.

In Bar 27, the Pos play a response with Ab/Cb/Eb (Line 1 C-flat and E-flat) half note chord (Ab min) to F/A/D (D min 1<sup>st</sup> inv) dotted half note triad. After a quarter rest, harp I plucks p on Ab/Cb/EB (mainly Line 2 notes) half notes (followed by a half rest). After a half & quarter rest, harp II is pedal gliss again on A up to Bb 8ths (Contra & Great octave registers) to A quarter notes.

In Bar 28, the H.O. I returns playing, after a quarter rest, the Bb-Gb-F-A quarter notes again but an octave lower on each staff (starting on small octave and Line 1 Bb). The vibes sound octave lower D/D (d' d'') whole notes (followed by a quarter rest). The chime softly strikes another D whole note.

In Bar 29, the trumpets now (not the Pos) play the response triads of Eb/Gb/Bb half notes to F/A/D dotted half notes pp < >. After a quarter rest, harp I plucks small octave Eb/Gb/Bb half notes (followed by a half rest). After a half and quarter rest, harp II repeats the pedal gliss pattern in Bar 27.

In Bar 30, H.O. I returns but instead of the initial quarter note rest we find the Line 1 & Line 2 Bb-Gb-F quarter notes to A half note. After two half rests, the vibe softly strikes ppp on Line 1 Bb half note to Bar 31 (that incidentally was deleted along with Bars 32-24) to the A whole note followed by a quarter rest. The Pos in the deleted Bar 31 play Ab/Cb/Eb (Line 1 E-flat) dotted whole note. After a half rest, the trumpets play F/A/D dotted half notes. After a half and quarter rest in deleted Bar 31, harp II plays Contra octave Bb acciaccatura (grace note) up to Great octave Bb quarter note down to acciaccatura A up to Great octave A quarter note.

Back in Bar 30, after two half rests, the vibe strikes ppp on Bb quarter note down to (deleted Bar 31) the A whole note. However, that G note was used if you listen to track #10 at 2:15. Moreover, while Bars 35-36 were overall used, you will note that the trumpets fermata at the end of Bar 36 (as will be discussed shortly) was indeed not used. The cue ends with the Pos held fermata on F/A/D dotted whole notes (and the chime on D).

In deleted Bar 32, H.O. I plays lower small octave & Line 1 register Bb-Gb-F quarter notes to A half note. The vibe, after two half rests, plays Line 1 Bb quarter note to (deleted Bar 33) A whole note. Trumpets play F/A/D dotted whole notes while Pos, after a half rest, play Ab/Cb/Eb dotted half notes to (deleted Bar 34) F/A/D (d'). In Bar 33, after a half rest, harp I plays An/Cb/Eb (Line 1 E-flat) half notes followed by a quarter rest. After a half & quarter rest, harp II plays Contra octave A grace note up to Great octave A quarter note, then Bb acciaccatura up to Bb quarter note.

In deleted Bar 34, the chimes sounds ppp a whole note. After a half rest, trumpets play ppp crescendo on Ab/Cb/Eb dotted half notes to (recorded or used Bar 35) F/A/D dotted whole notes. In deleted Bar 34, after a half rest, harp I plays Ab/Cb/Eb half notes again (followed by a quarter rest). After a half & quarter rest, harp II plays two straight (no grace notes) quarter note dyads of Bb/Bb Contra octave/ Great octave to A/A.

In recorded Bar 35, the chime strikes another D whole note (followed by a quarter rest). After a half rest, Pos play the same Ab/Cb/Eb dotted half notes ppp crescendo to (bar 36) F/A/D dotted whole notes held fermata and decrescendo ppp. The chime strikes another whole note (fermata on the quarter rest mark). After a half rest, the trumpets play ppp on Ab/Cb/Eb dotted half notes, held fermata.

End of cue.

“The Flashlight” Reel 6 pt 2. *Slow (molto legato senza vibrato)* in C time signature. One page (page 26), 10 bars, :49. Instrumentation: 2 theremins, Tam Tam, Electric cello, and Electric bass. As always, Herrmann spells it “Thermin I” and “Thermin II.” Except for the Tam Tam (which can sound reverberating in an electronic manner somewhat), this is an electronic cue. The theremins are featured in a classic call & response interchange. Compact disc location: track #10 starting at 2:23. Scene; Klaatu uses Bobby’s flashlight to signal Gort from behind to prepare to knock out the two guards.

In Bar 1, theremin I starts off pp < > with Line 1 Bb quarter note to A half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next bar. After a half rest, theremin II responds pp < > with Line 1 E quarter note to F quarter note tied to (Bar 2) a quarter and 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest\_ then E quarter to F quarter & 8<sup>th</sup> next bar.

Back to theremin I in Bar 3, we find the A quarter to Ab half note tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bar 4. In Bar 5, it plays G quarter to F# half note tied to 8<sup>th</sup> note (with the 8<sup>th</sup> rest mark following). Repeat in Bar 6. In Bar 7, it plays Gb quarter to F half tied to 8<sup>th</sup> (with 8<sup>th</sup> rest). Repeat in Bar 8. In Bar 9, it plays E quarter to

Eb half tied to 8<sup>th</sup> (with 8<sup>th</sup> rest). In Bar 10, it plays E quarter to Eb dotted half note > ppp and held fermata.

In Bar 3 (after the already discussed tied of the F quarter & 8<sup>th</sup> notes) there is an 8<sup>th</sup> rest followed by the E quarter to Eb quarter tied to (Bar 4) quarter & 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest) to E to Eb quarter notes again tied to quarter/8<sup>th</sup> in Bar 5. After an 8<sup>th</sup> rest, we find D quarter to C# quarter tied to (Bar 6) quarter & 8<sup>th</sup> notes. After an 8<sup>th</sup> rest, it plays again the D quarter to C# quarter tied to (Bar 7) quarter/8<sup>th</sup> notes. After an 8<sup>th</sup> rest, it plays Db quarter to C quarter tied to next bar as given. After an 8<sup>th</sup> rest, it plays Db to C quarter tied to quarter/8<sup>th</sup> notes in Bar 9. After an 8<sup>th</sup> rest, we find Cb quarter to Bb quarter tied to (Bar 10) whole note, held fermata.

In Bars 2, 4, 6, and 8, the Tam Tam sounds whole notes pppp.

In Bar 2, the muted El. cello plays pp > on Line 1 Eb while the muted El. Bass plays the same Eb whole note pp >. In bar 4, they play up to Bb whole note, then G in Bar 6, then Gb in Bar 8.

End of cue.

“The Robot” Reel 6 pt 2A. *Grave* in C time. One page (originally listed as page 16 but crossed out and then page 18 and crossed out). 24 bars, 2:31. Instrumentation: 3 timpani, 2 tubas, 2 C.B. tubas. Scene: Bobby sees Gort getting into action, shortly knocking out the two Army guards (hear “The Ray” stinger at 3:42 on the cd). Compact disc location: Track # 10 starting at 3:10.

Timp II initially sounds p < f of Great octave G half note trill roll then gliss up to small octave Db 8<sup>th</sup> (uneasy tritone interval) note (followed by an 8<sup>th</sup> and quarter rest). After a half rest, timp III sounds on that 3<sup>rd</sup> beat with a small octave Db quarter note mf (followed by a quarter rest). After that half rest, the tubas and C.B. tubas (musically portraying Gort) sound mf > the Db half note (small octave for tubas; Great octave for C.B. tubas).

In Bar 2, timp I responds mf with a “3” bracketed triplet of quarter notes. So we find triplet value quarter notes Ab down to Db (strong perfect 5<sup>th</sup> interval perhaps suggestive of Gort’s power) up to small octave E (all three notes combined having a half note value), followed by a half rest. Repeat as such in Bars 4, 6, and 7. After a half rest in Bar 2, the four tubas play the C half notes (respective Great octave and small octave registers).

In Bar 3, timp II returns p < f on small octave Db half note trill roll gliss down to Great octave G 8<sup>th</sup> note (followed by an 8<sup>th</sup> and quarter rest). After a half rest, timp III beats mf on that G quarter note (followed by a quarter rest). After that half rest, the tubas sound mf > on the G half notes.

In Bar 4, timp I sounds that triplet figure quarter notes and, after a half rest, the tubas play on C half notes. Bars 5-6 = Bars 1-2.

In Bar 7, as given, timp I sounds that triplet quarter note figure *mf* crescendo. After a half rest, the four tubas play < *ff* > *p* a three-note figure of half notes. So tuba I plays middle C half note to (Bar 8) C# down to small octave G half notes, while tuba II plays small octave C up to (Bar 8) F# half note back down to C half note. Contra tubas play the same but an octave lower (Great and small octave C up to F#/C# down to C/G half notes). After a half and quarter rest, timp I beats forte on triplet 8<sup>th</sup> notes this time on Ab-Db-E.

In Bar 9, timp III beats forte on Db rinforzando 8<sup>th</sup> down to G 8<sup>th</sup> (crossbeam connected) up to stand alone Db 8<sup>th</sup> (followed by an 8<sup>th</sup> and 2 quarter rest marks). After a quarter rest, tubas play *pp* Db dotted half notes to (Bar 10) C half notes (followed by a half rest). The tubas, in other words, play small & Line 1 Db to C, while C.B. tubas play Great and small octave Db to C. After a half rest, timp I again plays triplet 8<sup>th</sup> notes Ab-Db-E but *mf* instead of *f* (forte).

In Bar 11, the combined tubas play the aforementioned pattern of half notes C/C C/C to F#/C# F#/C# down to (Bar 12) C/G C/G dotted half notes *p* < > *pp* (followed by a quarter rest).

After a half rest in Bar 12, timp II is *p* < small octave Db half note trill roll down to (Bar 13) G 8<sup>th</sup> (followed by an 8<sup>th</sup> & quarter rest), then that Great octave G half note trill roll gliss up to (Bar 14) Bb 8<sup>th</sup> note, etc. Repeat pattern until Bar 1 20 when the gliss roll ascends to the Db 8<sup>th</sup> on the first beat of that bar (followed by an 8<sup>th</sup>/quarter/half rest). Then, in Bar 21, Db half note roll and gliss down to G 8<sup>th</sup> (with rests) to (Bar 22 that was the unused “I” version ending) a whole rest held fermata. But in the “II” version, you have the whole rest to (Bar 24) G half note roll gliss up to Db 8<sup>th</sup>, followed by an 8<sup>th</sup> rest and then a quarter rest held fermata.

Back in Bar 13, timp III beats softly *p* on the Great octave G quarter note (followed by rests), then small octave Db quarter note in Bar 14. Repeat pattern thru Bar 20. In Bar 21, it beats, after a half rest, on the G quarter (followed by a quarter rest). There are whole rests in Bars 22-23, then, after a half rest, it plays a Db quarter note in final Bar 24 (followed by rests held fermata). In Bar 20 (after an absence since Bar 10), timp I beats the Bar 1 triplet quarter note figure, as also in Bars 22-23.

Meanwhile, back in Bar 13, the four tubas start to play a new figure each of *pp* < > of G half note up to C# quarter tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest). In Bar 13, they play on F# half rest up to E quarter tied to 8<sup>th</sup>. In Bar 15, they play Bb half up to A quarter tied to 8<sup>th</sup>. In Bar 16, they play Eb half up to Bb quarter tied to 8<sup>th</sup>, then Db half in Bar 17 up to F quarter tied to 8<sup>th</sup>. In Bar 18, they play down to Contra octave (for C.B. tubas) and Great octave (for tubas) Bb half note up to E quarter tied to 8<sup>th</sup> (with the 8<sup>th</sup> rest). Then down to G half up to Db quarter tied to 8<sup>th</sup>. In Bar 20, after a half rest, they play on Great and small octave C half notes *p* >. In Bar 21, they play, after a half rest, on Contra and Great octave G half notes. In the unused Bar 22, they are back on C (as also Bar 23), then on Db half notes, held fermata, in the final Bar 24.

End of cue.



“Space Control” Reel 6 pt 3. *Moderato* in  $\frac{3}{4}$  time. 4 pages, 36 bars (the final bar is “repeat ad lib”). At the bottom of the first title page Herrmann wrote in parentheses “The entire cue to be played as soft as possible.” Scene: Klaatu enters his spaceship to prepare for the worldwide demonstration of power (or one should say, *lack* of electric power). Compact disc location: track #10 starting at 4:53.

Herrmann composed an interesting rhythmic pattern played largely by instruments meant to convey the outer-worldly lights and motions of the spaceship panels being activated. The Hammond organs are tacet until Bar 14, and the theremins are silent until Bar 9. The vibe softly strikes ppp on Lines 1 & 2 D dotted half notes in Bars 1, 3, 5, 7, 9, and so forth (all of the odd numbered bars). Below the vibe line is glock I playing ppp with “wood sticks” play straight  $\frac{3}{4}$  rhythm quarter notes thru Bar 8 followed by other pattern including a syncopated beat due to an initial 8<sup>th</sup> rest. So we find it playing Line 2 D down to Ab-A quarter notes up to (Bar 2) Line 2 Eb down to Line 1 Bb-A quarter notes up to (Bar 3) Line 2 F down to Bb-A quarter notes up to (Bar 4) Line 2 E down to Line 1 G# to A quarter notes up to (repeat of Bars 1-4).

Back in Bar 1, glock II plays ppp (“wood sticks”), after an 8<sup>th</sup> rest, two Line 2 D quarter notes to 8<sup>th</sup> note to (Bar 2), after an 8<sup>th</sup> rest, Eb-Eb quarter notes to Eb 8<sup>th</sup> to (Bar 3), after an 8<sup>th</sup> rest, F to E quarter notes to E 8<sup>th</sup> to (Bar 4), after an 8<sup>th</sup> rest, E-E quarter notes to E 8<sup>th</sup>. Bars 5-8 = Bars 1-4.

The electric guitar plays pp on Line 1 D dotted half notes in Bars 1 and 3. Then, in Bar 5, after a quarter rest, it is “solo” (or featured) playing a five-note melody line repeated cell of quarter notes Ab-A to (Bar 6) Bb-A-G#. Repeat 3 X more thru Bar 12, and then repeated in Bars 13-16 an octave higher (Line 2), then back down to Line 1 in Bars 17-20.

Harp I plays the glock II rhythm but a slight variation starting on (after an 8<sup>th</sup> rest) Line 4 D quarter down to Line 3 quarter back up to Line 4 D 8<sup>th</sup>. In Bar 2, after an 8<sup>th</sup> rest, it plays Line 4 Eb down to Line 3 Eb quarter notes up to Line 4 Eb 8<sup>th</sup>. In Bar 3, after an 8<sup>th</sup> rest, it plays Line 4 F quarter down to Line 3 E quarter up to Line 4 E 8<sup>th</sup>. In Bar 4, after an 8<sup>th</sup> rest, it plays E Line 4 quarter down to E Line 3 quarter notes up to Line 4 E 8<sup>th</sup>. Bars 5-8 = Bars 1-4. Harp II plays the same pattern but an octave lower.

The celeste plays ppp (“no pedal”) on constant 8<sup>th</sup> note oscillations between Line 3 D down to (bottom staff) Line 2 D up to (top staff) Line 2 Ab down to (bottom staff) Line 2 D 8<sup>th</sup> again up to (top staff) A 8<sup>th</sup> down to (bottom staff) same Line 2 D 8<sup>th</sup>. The notes are connected by a crossbeam in the space between the staves. In Bar 2, it plays Line 3 Eb down to Line 2 Eb, Line 2 Bb down to Line 2 Eb again, then A down to Eb. In Bar 3, it plays Line 3 F down to Line 2 F, then Line 2 Bb down to E, and then A down to E. In Bar 4, it plays E/E to G#/E to A/E. Bars 5-8 repeats Bars 1-4.

The piano (“no pedal”) is “coll celeste.”

In Bar 9, theremin I is introduced in this cue playing ppp steady crescendo on line 2 D dotted half note to (Bar 10) Eb dotted half note to (Bar 11, start of page 2 of this cue) F quarter to E half note tied to E dotted half note in Bar 12. In Bar 13, after a quarter rest, it plays that five-note cell figure of Ab-A quarter notes to (Bar 14) Bb-A-G# (repeat in Bars 15-16). Theremin II joins in Bar 13 with Line 1 D dotted half note to (Bar 14) Eb dotted half note to (Bar 15) F quarter to E half tied to dotted half note in next bar. Then it plays the same five-note cell in Bars 17-18 and also 19-20 (but an octave lower than theremin I or Line 1). Meanwhile, theremin II plays the notes played by theremin I in Bars 13-16 in its own Bars 17-20. So there's an interchange here.

In Bar 9 thru 12, glock I plays that five-note cell in Line 1 register. Glock II plays Line 2 D down to Ab-A quarter notes to (Bar 10) Eb down to Bb-A quarter notes to (Bar 11) D-Ab-A to (Bar 12) E-G#-A. Meanwhile, after an 8<sup>th</sup> rest, harp I now plays rising notes Line 2 D up to Line 3 D quarter notes to Line 4 D 8<sup>th</sup>. In Bar 10, after an 8<sup>th</sup> rest, it plays on Eb up to Eb quarter notes to Line 4 Eb 8<sup>th</sup>. In Bar 11, after an 8<sup>th</sup> rest, it plays Line 2 F up to Line 3 E quarter notes to Line 4 E 8<sup>th</sup>. In Bar 12, it plays E up to E quarter notes to Line 4 E 8<sup>th</sup>. Harp II plays contrary motion, so (after an 8<sup>th</sup> rest) Line 4 D down to Line 3 D quarter notes to Line 2 D 8<sup>th</sup>, and so forth.

The celeste plays Bars 1-4 in Bars 9-12.

In Bar 13, H.O. I (top staff) appears in the cue playing Lines 2 & 3 D dotted half notes ppp tied to dotted half notes next bar (repeat in Bars 17-18). The bottom staff of H.O. I (treble clef) in Bar 14 plays on largely Line 1 Eb/A/C (Ab maj 2<sup>nd</sup> inv) dotted half note triad (repeat in Bar 18). The bottom "pedal" staff of H.O. II plays Great octave D dotted half note ppp in Bar 15 tied to next bar (repeat in Bars 19-20). The top staff of H.O. II plays in Bar 16 Eb/Ab/C (c') dotted half notes (repeat in Bar 20).

Etc. etc. Skipping to the final Bar 36, Herrmann writes "Repeat ad lib". Here glock I, after an 8<sup>th</sup> rest, plays Line 2 E-E quarter notes to E 8<sup>th</sup> while glock II plays Line 2 E down to Line 1 G# to A quarter notes. Harp I, after an 8<sup>th</sup> rest, plucks Line 4 E quarter down to Line 3 E up to Line 4 E 8<sup>th</sup>. Harp II plays this an octave lower. The celeste plays 8<sup>th</sup> notes Line 3 E down to Line 1 E up to Line 2 G# down to E up to A down to E. Piano is col celeste.

End of cue.

"The Elevator" Reel 7 pt 1. *Slow* in C time. One page. The top part of the page is listed as "Pt 1x" with the instrumentation of 2 theremins, 2 Hammond organs, 3 Bb trumpets, and 3 Pos. The bottom half of the page is listed as "Pt 1y" with 2 vibes, cymbal, and 2 pianos. The y section is given the command "only record reverberations 10 seconds each." Top page is 6 bars, :30 & 2/3 seconds. Bottom page is 3 bars, same duration as x. Compact disc location: Start of track #11.

Theremin I plays softly ppp < pp > ppp on Line 2 A dotted half note (followed by a quarter rest). Repeat thru Bar 5, and each bar equals 5 seconds in duration. In Bar 6, it plays the A whole note, held fermata, steady decrescendo. After a quarter rest in Bar 1, theremin II plays on Line 1 Ab dotted half note (repeat thru Bar 5). In Bar 6, after a quarter rest, it plays that dotted half note pp > ppp and held fermata.

H.O. I top staff plays ppp on Line 2 D/F/A (D min) dotted half note triad (followed by a quarter rest). Repeat next 4 bars. In Bar 6, it plays the D/F/A whole notes, held fermata. After a half rest, the bottom staff plays largely Line 2 Ab/Cb/Eb dotted half notes thru Bar 5, and held fermata in Bar 6.

After a half rest in Bar 1, H.O. I plays Line 1 D/F/A half notes tied to quarter notes next bar (followed by a quarter rest) and then another D/F/A half note triad tied to next bar (repeat of Bar 2) and repeat thru Bar 5. The half note triad is held fermata in Bar 6. After a half and quarter rest in Bar 1, the bottom staff of H.O. II plays the Ab/Cb/Eb (Line 1 E-flat) quarter notes tied to half notes next bar (followed by a quarter rest) to same Ab/Cb/Eb quarter note triad tied to next bar, etc. In Bar 6, the quarter note triad is held fermata.

After a half rest, trumpets in cup mutes play ppp on Line 1 D/F/A half note triad (repeat thru Bar 5). In Bar 6, that half note triad is held fermata.

After a half and quarter rest, Pos in cup mutes play the Ab/Cb/Eb quarter note triad tied to quarter notes next bar (followed by a half rest) to same triad tied to next bar, etc. It is held fermata in Bar 6.

The Pt Iy section that was recorded separately has the vibe I playing fortissimo (ff) on whole notes Line 2 D/F/A held fermata lasting 10 seconds in Bar 1. It is silent in Bar 2, then repeats the chord in Bar 3. Vibe II plays largely Line 2 Ab/Cb/Eb whole notes held fermata in Bars 1 & 3. The cymbal (“with triangle sticks”) is rolled ppp whole notes in all three bars. Piano I is col the vibes (top staff plays vibe I; bottom staff plays vibe II), but only in Bar 1 (tacet next two bars). Piano II plays the same as I, but an octave lower, and it plays in Bars 1 & 2 (ff in Bar 1 and forte in Bar 2).

End of cue.

“The Magnetic Pull” Reel 7 pt 1A. *Largo* in C time. Two pages (listed as pages 33 & 34), 20 bars for the top “Pt 1Ax” section. 1:38 duration. Pt 1Ay section at the bottom third of the pages consists of 8 bars. This “y” section consists of 3 chimes, 2 pianos and cymbals. Bar 1 is labeled “I Washington.” Bar 2 is labeled “II Times Square/London.” Bar 3 is labeled “Paris” and then “Moscow.” Bar 4 is labeled “Factory.” Bar 5 is labeled “Stop Locomotive” and then “Boat.” Bar 6 is marked as “Barn” and then “Roller coaster.” Bar 7 is marked as “Auto Plant” and then “Diesel Train.” Finally, Bar 8 is labeled “Study.” So once again we have a cue with composite tracks meant to emphasis various key scene changes. Moreover, while track I is normal (forwards), track II is listed as backwards. Percussion impacts are sff initially with a steady decrescendo followed by a crescendo to another sff impact (e.g., “Times Square” following “Washington”).

Compact disc location: track #11 starting at :31.

Pt 1Ax consists of 2 theremins, 2 Hammond organs, studio organ, brass and El. Bass. H.O. I top staff plays ppp on Line 2 Eb/Gb/Bb (Eb min) half note chord to E/G/B (E min) half note chord (repeated next bar) while the bottom staff plays E/G/B to Eb/Gb/Bb half note chords, thus creating a dissonant polychord effect. This effect was

used later, most notably, in the *Twilight Zone* Theme (same Eb min/E min triads). [Note: See my cue rundown of this theme in I believe the “The Lonely” episode] Hammond organ II is col H.O. I.

The Studio organ top staff plays Line 1 B whole note to (Bar 2) Bb whole note, as well as Line 2 Bb whole note to (Bar 2) B whole note. After a quarter rest, the bottom pedal staff plays ppp on Great octave E dotted half note tied to whole note in Bar 2.

Theremin II plays pp < > on Line 1 B half note to Bb dotted quarter note (followed by an 8<sup>th</sup> rest). Repeat next bar. After an 8<sup>th</sup> rest in Bar 1, theremin I plays Line 2 Bb dotted quarter note to B half note (repeat next bar).

After an 8<sup>th</sup> rest, trumpets in cup mutes play Eb/Gb/Bb dotted quarter notes to E/G/B dotted quarter note triad (followed by an 8<sup>th</sup> rest). After an 8<sup>th</sup> rest in Bar 2, they play Eb min 8<sup>th</sup> tied to half note chords to E/G/B quarter note chord < mf. After an 8<sup>th</sup> rest, Pos in cup mutes play the reversed chords, so we find E min to Eb min dotted quarter note triads, etc. After a quarter rest in Bar 1, tubas I & II play Great octave register E half note up to Bb quarter note tied quarter note next bar (half note value or duration) to Gb dotted half note. Tubas III & IV (I assume C.B. tubas although they are not listed as such) play the same but an octave lower.

Starting at the top in Bar 3, theremin I, after an 8<sup>th</sup> rest, plays Line 2 Ab dotted quarter to A half note (repeat next bar). Then Line 3 C dotted quarter to C# half note in Bars 5-6, then D dotted quarter to Eb half note in Bars 7-8, then back to C to C# in Bars 9-10, then B dotted quarter to C half note in Bars 11-12. In Bars 13-14, it plays (again after an 8<sup>th</sup> rest) G# dotted quarter to G half note, then A to G# in Bars 15-16, then F to E in Bars 17-18, then Ab to A in Bar 19, and finally Ab dotted quarter note to A half note, held fermata.

Theremin II plays A half note to Bb dotted quarter (followed by an 8<sup>th</sup> rest), repeat next bar. In Bar 5 it plays Line 2 C# half note to C dotted quarter (repeated next bar). In Bars 7-8, it plays Eb half note to D dotted quarter, then Db to C in Bars 9-10, and Bb to B in Bars 11-12 and A to G# in Bars 13-14. In Bars 15-16, it plays Bb half note to A dotted quarter to (Bars 17-18) G to F#, then A to Bb in Bar 19 to (Bar 20) A to Bb half notes, held fermata.

H.O. I top staff plays Db/Fb/Ab (Db min) to D/F/A (D min) half note triads (repeated next bar) while bottom staff plays D/F/A to Eb/Gb/Bb (repeated in Bar 4). In Bar 5, top staff plays F/Ab/C (F min) to F#/A/C# (F# min) half note triads, repeated next bar, while bottom staff reverses those chords. In Bar 7, top staff plays G/Bb/D (G min) to Ab/Cb/Eb (Ab min), repeated next bar, while bottom staff reverses the order. Etc.

Studio organ plays in Bar 3 whole notes A/Ab to (Bar 4) Ab/A, then C#/A to (Bar 6) C/C#, then Eb/E to (Bar 8) D/Eb, then D/C to (Bar 10) C/C#, etc. Trumpets and Pos follow the H.O. I lines respectively top and bottom staves. Tubas play, after a quarter rest in Bar 3, Eb half note to B quarter note tied to next bar, to G dotted half note. In Bar

5, they play (after a quarter rest) D half note to Ab quarter tied to next bar, then F dotted half note. In Bar 7 (after a quarter rest) they play A half to Eb quarter tied to quarter next bar to Ab dotted half note. Etc. In Bar 3, after a quarter rest, the El. Bass plays the Eb dotted half note tied to whole note next bar. In Bar 5, after a quarter rest, it plays D dotted half tied to whole note next bar, then A in Bars 7-8, G in Bars 9-10, G# in Bars 11-12, F in Bars 13-14, Eb in Bars 15-16, D in Bars 17-18, and E in the final 2 bars.

Now: The y section has the 3 chimes (played with steel mallets), 2 pianos and cymbals playing on a separate track. In the first (“Washington”) bar, chimes I plays ff on Line 1 Gb/Bb whole note dyad, held fermata. Chime II plays middle Cb/Eb, while chime III plays E/G. Piano I top staff plays sff on Eb/Gb/Bb Line 3 register while bottom staff plays Line 2 E/G/B. Piano II is col I but an octave lower. The cymbals strike sff on a whole note.

Next is the “Times Square” bar. Chime I strikes Ab/C (c’’) whole notes while II strikes Db/F (f’) and III on F#/A (a). Piano I top staff strikes on F/Ab/C while bottom staff plays F#/A/C# in dissonant contrast. The cymbals strike a whole note once again.

Next is “Paris” (coupled with “Moscow”). Chime I plays Bb/D (d’’) while II plays Eb/G (g’) and III on Ab/Cb. Piano I plays G/Bb/D and Ab/Cb/Eb. Next is “Factory” as chime I strikes sff on Cb/Eb while II strikes D/Ab and III on G/Bb. Piano I top staff plays Ab/Cb/Eb while bottom staff plays G/Bb/D. Again, piano II is octave lower.

Next is “Locomotive” and “Boat” with chime I on E/G# Line 1, II on A/C#, and III on D/F (f’). Piano I top staff plays C#/E/G# (C# min) and bottom staff on D/F/A (D min). Next is “Barn” and “Roller coaster” with chime I on Eb/G, II on Ab/C, and III on C#/E. Top staff of piano I plays C/Eb/G (C# min) while bottom staff plays C#/E/C#. Next is “Auto Plant” with chime I on Line 1 F#/A, II on Bb/Db, and III on Eb/Gb. Top staff piano plays D/F#/A and bottom staff on Eb/Gb/Bb. Finally is “Study” with the same chords as “Auto Plant”. This overlaps into the next cue.

End of cue.

“The Study” Reel 7 pt 2. *Slow* in C time. One page (listed as page 35), 9 bars, :39. Instrumentation: 2 theremins, 2 Hammond organs, 2 vibes, and El. Bass. CD location: track # 11 starting at 2:10.

Theremin I plays pp on Line 1 Bb half note to A quarter note, followed by a quarter rest. Repeat next 3 bars. Then, in Bars 5-8, it plays B half down to A quarter notes (followed by a quarter rest). Tacet on the final Bar 9. After a quarter rest, theremin II plays Line 1 E half note to D quarter note (repeat next 3 bars). Then, in Bars 5-8, it plays (after a quarter rest) Eb half note to Db quarter note (tacet Bar 9).

H.O. I plays ppp on largely Line 2 Eb/Gb/Bb to Db/F/A half note triads (repeat next 3 bars). In Bars 5-8, it plays E/G/B to D/F/A half note triads. In Bar 9, it plays the Eb minor triad again, held fermata. The bottom staff plays, after a quarter rest, E/G/B

half notes to D/F/A quarter note triad tied to quarter notes next bar to E/G/B half notes to D/F/A quarter notes tied to next bar (repeat next two bars). In Bar 5 it plays (after the D/F/A tie, the Eb/Gb/Bb half notes to Db/F/A quarter notes, etc. In Bar 9, it settles on the Eb min dotted quarter note chord. Top staff of H.O. II plays as H.O. I but an octave higher. The bottom staff (“manual”) plays rising and falling half notes on the “web stop.” So we find Great octave Eb up to A half notes to (Bar 2) small octave C to Db to (Bar 3) E back down to D down to (Bar 4) B to G half notes (all 8 notes are played legato). In Bar 5, it plays another set of half notes E-Bb to (Bar 6) Db-D to (Bar 7) Eb-D to (Bar 8) Bb to Gb. In Bar 9, it settles on the Great octave Eb whole note, held fermata.

Vibe I plays ppp on Line 2 Eb/Gb/Bb half note triad to Db/F/A triad (repeat next 3 bars). In Bars 5-8, it strikes E/G/B to D/F/A half note triads. In Bar 9, it settles on Eb minor again, held fermata. Vibe II, after a quarter rest, plays Line 1 E/G/B half notes to D/F/A quarter notes tied to quarter notes next bar (see bottom staff line of H.O. I for the rest of the vibe II patterns).

The Electric bass plays pp on rising & falling half notes (see the bottom “manual” line of H.O. II. On the final bar, it settles on Great octave Eb whole note, held fermata. End of cue.

“The Conference” Reel 7 pt 2A. *Allegro Mod* in 6/8 time signature. One page (page 36), 22 bars, :27. Instrumentation: 2 theremins, 3 trumpets, 3 Pos, 1 piano. Compact disc location: track #11 starting at 2:49.

This cue has a similar energy to “Radar.” In Bar 1, trumpets in cup mutes play pp crescendo on F/A/D (D min 1<sup>st</sup> inversion) dotted quarter note triad to Ab/Cb/Eb (Ab min) 8<sup>th</sup> note triad (followed by an 8<sup>th</sup> rest). After a quarter and 8<sup>th</sup> rest, the Pos with cup mutes play on the trumpet’s 8<sup>th</sup> note triad with the Ab/Cb/Eb (Line 1 E-flat) dotted quarter note triad pp < to (Bar 2) F/A/D (D min 1<sup>st</sup> inv) 8<sup>th</sup> note triad (followed by a quarter rest) to the Ab/Cb/Eb dotted quarter note triad again (repeat in Bar 3). The trumpets in Bars 2-3 repeat Bar 1.

In Bar 4, the piano “no pedal” and “sempre staccato” play 8<sup>th</sup> note running figures of Great octave D-A-E (e) back down to Ab-Cb-Eb. Repeat next two bars. Theremin I plays pp on Line 2 A dotted half note tied to next two bars, pp < p > pp. Theremin II plays the A an octave lower (Line 1).

In Bar 7, the trumpets reverse the chords so that we have the Ab/Cb/Eb dotted quarter note triad to F/A/D 8<sup>th</sup> chord (followed by a quarter rest). Repeat next 2 bars. After a quarter & 8<sup>th</sup> rest, Pos play reversed chords (F/A/D dotted quarter to Bar 8’s Ab/Cb/Eb, etc). The piano in Bars 10-12 repeat Bars 4-6. Theremins play on the Ab dotted half notes tied to next two bars.

Bars 13-19 = Bars 1-7.

In Bar 20, the Pos play the Ab/Cb/Eb 8<sup>th</sup> triad (followed by a quarter rest) to F/A/D dotted quarter notes legato to Ab/Cb/Eb dotted half notes tied to dotted half notes in Bar 22, held fermata. Trumpets repeat Bar 19. In Bar 21, they play Ab/Cb/Eb dotted

quarter note triad to F/A/D dotted quarter notes tied to dotted quarter notes in final Bar 22. This is followed by a quarter and 8<sup>th</sup> rest (the 8<sup>th</sup> rest held fermata).

End of cue.

“The Jeweler” [Note: Herrmann actually spelled it “The Jewler”] One page, 9 bars, :39. Instrumentation: 2 Hammond organs, vibe, and 3 trumpets. Compact disc location: Track #11 starting at 3:16.

H.O. I top staff (bottom staff is tacet) plays pp on Line 2 Eb/Gb/Bb (Eb min) to D/F/A half note triads (repeat next 3 bars) to (Bar 5) E/G/B to D/F/A half note chords (repeat next 3 bars). In Bar 9, it settles on the Eb minor whole note triad. H.O. II bottom staff (top staff tacet) is “manual (web stop)” playing rising & falling half note. So we find it playing ppp on Great octave Eb up to A half notes to (Bar 2) C to Db to (Bar 3) E to down to D down to (Bar 4) B to G half notes (all notes under the legato phrase/curve line). In Bars 5-8, it plays E-Bb-Db-D-Eb-Db-Bb-Gb. In Bar 9, it settles on the Eb whole note, held fermata.

Vibe I, after a quarter rest, strikes softly ppp on Line 1 Bb half note to A quarter (repeat next 3 bars). In Bars 5-8, it plays Eb half note to Db quarter note. In Bar 9, after a quarter rest, it settles on the Eb dotted half note, held fermata.

Trumpets in cup mutes play, after a quarter rest, Eb/Gb/Bb half note triad to D/F/A quarter note triad tied to quarter notes next bar, then D/F/A half note triad to Db/F/A quarter note triad (repeat next 2 bars). In Bar 5, they play ppp on E/G/B half note triad to D/F/A (repeat thru Bar 8). In Bar 9, they settle (after a quarter rest) on the Eb/Gb/Bb dotted half note chord, held fermata.

End of cue.

“12:30” Slow in C time. One page (page 38), 6 bars for section x; 3 bars for section y. Both durations are 28 seconds. This cue is not on the cd. However, this cue is almost exactly the same as the previous “The Elevator” cue, especially the top “x” section or part. The only difference is the final 6<sup>th</sup> bar, as I’ll discuss shortly. The y section is different because it has only 1 piano (instead of two) and no cymbal. Instrumentation for section x: 2 theremins, 2 Hammond organs, 3 trumpets, 3 Pos. Instrumentation for section y : 2 vibes and 1 piano. Section y separate track is given the direction, “Record on reverberations.”

Theremin plays ppp < pp > ppp on Line 2 A dotted half note (followed by a quarter rest). Repeat thru Bar 5. It is tacet in the final Bar 6 (unlike “The Elevator”). Theremin II, after a quarter rest, plays on Line 1 Ab dotted half note (repeat thru Bar 5). Tacet in Bar 6. The rest of the instruments also play as in “The Elevator” thru Bar 5. In Bar 6, the bottom staff of H.O. I is silent (unlike the previous cue). H.O. II top staff is different in that there are now whole notes tied from Bar 5, held fermata. The bottom staff has the same half note tied from Bar 5, but it is followed by a half rest (unlike “The Elevator”). Trumpets are tacet in Bar 6 (unlike “The Elevator”). The Pos do not play the end beat quarter note chord as in the previous cue.

In the y section, vibe I plays pp on Ab/Cb/Eb whole notes in Bar 1 that lasts 10 seconds. Repeat in Bar 2. Vibe II strikes pp on Line 1 D/F/A whole notes, held fermata (repeat next bar). Piano I top staff plays Line 1 D/F/A held fermata (repeat in Bar 3). Bottom staff plays Ab/Cb/Eb (Line 1 E-flat) in Bars 1 & 3 only. Once again we see the tritone uneasy interval between the Ab and D chords being juxtaposed or superimposed together. I suppose Herrmann wanted to musically convey the insecurity involved with the loss of electric power worldwide with no resolution apparently seen.

End of cue.

“Panic” Reel 8 pt 1. *Allegro molto pesante* in C time. Two pages (pages 39-40), 18 bars, :36 (:42 on the cd). Full orchestra. Compact disc location: track # 12. As a side note: In my opinion, the playing of the theremins in this cue is especially atrocious! I do not know what Herrmann was thinking of (or if he was snoozing in the control room since he did not conduct the entire score) when he let this rendition slip through on playback instead of simply making another take without the horrid theremins.

Once again, we hear the “Outer Space” figurations in this cue. H.O. I plays the familiar contrary motion figures comprising of repeated 16<sup>th</sup> notes. So we find top staff playing fortissimo descending 16<sup>th</sup> note figures (connected by two crossbeams) of Line 3 (written Line 2 but ottava 8va over the notes) A-F-E-D played 4X then (in Bar 2) Bb-Gb-Eb-C played 4X. Repeat this two-bar pattern thru Bar 16. The bottom staff plays ascending 16<sup>th</sup> notes Line 2 D-E-F-A played 4X to (Bar 2) C-Eb-Gb-Bb played 4X. Repeat thru Bar 16. H.O. II is col I but an octave lower.

In Bar 2 the pedal third or bottom staff of the Hammond organs play forte > on Great octave F# whole note. In Bar 4, they play Eb, then C in Bar 6, Gb in Bar 8,.

Piano I is col H.O. I, and piano II is col H.O. II.

Open trumpets play, after a quarter rest in Bar 1, Ab dotted half note to Bb whole note p < sff >. Pos is col trpts but an octave lower (small octave register). Tubas play, after a half rest, Great octave Bb half note down to F# whole note p < ff >. C.B. tubas are col but an octave lower. In Bar 2, vibe I strikes fff on Line 2 Eb/Gb/Bb (Eb min) while vibe II strikes largely Line 1 Gb/Bb/C (c'') whole notes. El. VI. Plays the Line 2 A whole note to (Bar 2) Bb whole note f < ff >. The El. Cello plays the Great octave F# whole note in Bar 2. The El. Bass is ditto. The Studio organ (“full organ”) top staff plays ff on Line 2 C/Eb/Gb/Bb (C half diminished 7<sup>th</sup>) whole note chord decrescendo. The middle staff plays that chord on Line 1 register. These e chords are repeated in Bars 4, 6, and 8. The third or bottom pedal staff plays the F# whole note. The Tam Tam sounds p a whole note in Bar 2.

Finally (and certainly last and certainly least!) theremin I plays (like the El. VI.) Line 2 A whole note to (Bar 2) Bb whole note f < >. In Bars 3-4, theremin II takes over to play Line 2 F to E whole notes. Repeat this four-bar pattern thru Bar 16.

Following the trumpets line in Bar 3, we find (after a quarter rest) F dotted half note to (Bar 4) Eb whole note. In Bars 5-6, A dotted half note to Bb whole note. In Bars 7-8, F to Eb. Open Pos are col.



After a half rest in Bar 3, tubas play small octave Cb half note down to (Bar 4) Eb whole note. After a half rest in Bar 5, they play Great octave register A half note down to (Bar 6) the C whole note. After a half rest in Bar 7, they play D half note up to (Bar 8) G whole note. C.B tubas play this an octave lower.

Vibes repeat the Bar 2 chords in Bars 4, 6, and 8.

The pedal of the Hammond organs and the El cello and El. Bass plays the Eb whole note decrescendo in Bar 4, then C in Bar 6, and Gb in Bar 8. The Tam Tam sounds in Bars 2, 4, 6, and 8.

In Bar 9, a different development begins for the brass. More noticeable (initial impact) is the Studio organ now sounding forte the B half diminished 7<sup>th</sup> whole note chord (B/D/F/A) in both mainly Lines 1 & 2 register. This is sounded in bars 9, 11, 13, 15 and 17 (except for the top staff in Bar 17).

After a quarter rest, the tubas (C.B. tubas same register) play Great octave register D half note up to A quarter note to (Bar 10) Bb to small octave C half notes (played legato). After a quarter rest in Bar 11, they play D half to A quarter notes to (Bar 12) C to Eb half notes (played under the legato phrase line). After a quarter rest in Bar 13, they play D half to A quarter notes to (Bar 14) Eb up to Bb half notes. After a quarter rest in Bar 15, they play small octave D (d) half note down to Bb quarter to (Bar 16) Gb to Eb half notes. Tubas (in fact, all brass) are tacet in the final two bars.

After a half rest in Bar 9, trumpets and trombones play the A half note down to (Bar 10) F# whole note. After a half rest in Bar 11, they play A half note down to (Bar 12) Eb whole note. After a half rest in Bar 13, they play A half note up to C (middle C for Pos) whole notes. After a half rest in Bar 15, they play A half to (Bar 17) B whole note.

In Bar 9, vibe I strikes on Line 2 D/F/A (D min) whole notes, repeated every other bar thru Bar 17. Vibe II plays on Line 1 F/A/B.

In Bar 17, the Hammond organs play D/F/A whole notes tied to next (final) bar decrescendo. The El. Cello & bass play the D whole note (tacet in Bar 18).

End of cue.

“The Glowing” Reel 9 pt 1. *Moderato* in C time. Two pages (pages 41 & 42), 17 bars for section x (6 bars for section y). 55 seconds for section x. Instrumentation for section x : 2 theremins, 2 Hammond organs, 3 timpani, cymbal, tubas, and C.B. tubas. Instrumentation for the Bar 1 part of section y : 3 trumpets, 3 Pos, 2 Hammond organs, 2 pianos, cymbals, Tam Tam, 2 chimes. The Bars 2-6 section of section y comprises of trumpets, Pos, Hammond organs, pianos, 2 small and 2 large cymbals.

Now, as given much earlier in “The Visor” cue (when Gort vaporizes weapons with his visor laser-ray), certain “stinger” chords or figures are used in other parts of the score (including “The Visor”). These figures have their origin here as section y of “The Glowing.” For simplicity purposes of identification, somebody decided to label it on the

cue sheet as “The Ray” whenever it was used in other cues (much more easily representative to call it “The Ray” instead of “y”!).

Let’s discuss this “Ray” or y section first since the x section is basically a reprise of patterns in the earlier cue, “The Robot.” Now: In the compact disc (track #13), one hears initially for five seconds a sound that is *not* in the written score. The written score starts at the :06 point on that track (section x) with theremins on 8<sup>th</sup> note glissandi of small octave A to Bb back to A to Bb, etc. The cymbal is rolled “with triangle sticks,” and the Hammond organs are trill on small octave G. Then, in Bar 2, you begin to hear the patterns heard previously in “The Robot” but with the theremin I also playing the G half note gliss up to Db 8<sup>th</sup> rinforzando note. Timp II plays the G half note as a trill gliss up to the Db 8<sup>th</sup> note, and then timp I in Bar 3 plays the triplet value quarter notes Ab down to Db up to E. Etc.

Now to the “y” section. In Bar 1 one finds the whole note stinger chord held fermata that was indicated by Herrmann to be heard “at 40” in the cue (which it does). Actually, if you discount the initial unknown five seconds heard, then at the proper 40 second point (heard on the compact disc track at :45) then you indeed hear this chord.

What we see on the top line are the three trumpets playing Line 1 E/G/B (E min) whole note triad sff decrescendo, held fermata. Below that is the Pos line ( with the “K” tenor clef) playing largely Line 1 Ab/Cb/Eb whole note (Ab min) sff >, held fermata. Next is the H.O. organ one-staff line playing sff > on Ab/Cb/Eb with the overlay of Line 2 D/F/A (D min) whole notes. H.O. II plays the same but an octave lower. Piano I is col H.O. I, and piano II is col H.O. II. The cymbal play a whole note let vibrate. The Tam Tam sounds a whole note also, struck forte. Chimes I plays sff on Line 2 F/A while chime II strikes Ab/Cb below (C-flat Line 2).

The second (*Allegro*) part of section y (Bars 2-6) was of course recorded separately. Herrmann wrote that it was to be played at the 41 second point of this cue as Gort uses his Cyclops visor again. The trumpets (now with hard mutes) play sff on repeat figures of two Ab/Cb/Eb 16<sup>th</sup> chords to 8<sup>th</sup> chord (crossbeam connected) played 4X per bar (repeat in Bars 3-5). In Bar 6, they play the Ab/Cb/Eb whole note chord sfp > (decrescendo) and held fermata. Pos in hard mutes play Line 1 D/F/A 8<sup>th</sup> note chord (followed by an 8<sup>th</sup> rest) played 4X per bar, and repeated next three bars. In Bar 6, they play the D/F/A whole note chord sfp > and held fermata. H.O. I top plays the trumpet figures doubled starting Line 1 Ab (so Ab/Cb/Eb Ab/Cb/Eb). In Bar 6, it plays the chords as a stand alone rinforzando 16<sup>th</sup> chord (followed by rest marks). H.O. II plays the Pos figures of D/F/A 8ths (each followed by an 8<sup>th</sup> rest) starting on Line 1 D (so D/F/A and Line 2 D/F/A). It ends in Bar 6 on the stand alone 16<sup>th</sup> chords. Piano I is col H.O. I, and piano II is col H.O. II.

Small cymbal I plays forte on four 8<sup>th</sup> notes (each separated by an 8<sup>th</sup> rest) thru Bar 5. In Bar 6, it plays a single 16<sup>th</sup> note (followed by rest marks). Small cymbal II plays reverse pattern of 8<sup>th</sup> rest followed by an 8<sup>th</sup> note played 4 X per bar thru Bar 5. Tacet in Bar 6. Large cymbal III plays a trill (“tr”) roll “with triangle sticks” on a whole

note each bar thru Bar 5. Tacet Bar 6. Large cymbal IV is also trill roll but “with timp sticks.” This section (Bars 2-6) is marked as the 9 & 2/3 duration.

End of section y.

Once again, section x reprises “The Robot” pretty much. Bars 2-4 equals Bars 1-3 in “The Robot” except that here we also have the cymbal being rolled thru Bar 9, and there are now Hammond organs and theremins contributing (as given earlier). Theremin I plays the Timp II line.

Etc. etc.

“Alone” Reel 9 pt 1A. *Slow* in C time. One page (page 43), 13 bars. [Note: Bar 13 was crossed out by Herrmann, and it was not recorded] Instrumentation: 2 theremins, 2 timp., small Tam Tam, large Tam Tam. Compact disc location: track #13 starting at 1:06.

Timp I plays pp the familiar triplet 8<sup>th</sup> note figure of Ab down to Db up to small octave E (all triplet value 8ths or one quarter beat value) down to small octave C 8<sup>th</sup> note (followed by an 8<sup>th</sup> and half rest marks). Repeat to end of cue.

After a half rest in Bar 1, timp II plays pp < p of the Great octave register G half note trill roll up to the Db 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat to end of cue.

After a quarter rest in Bar 1, the small Tam Tam sounds ppp a dotted half note (repeat to end of cue). Note: There is an “x” next to this instrument and below the bar numbers the “x” reappears with the indication: “If small Tam Tam is [?? I could not read this from my notes. Sorry.]—use large Susp Cy.”

The Large Tam Tam sounds a quarter note after a half & quarter rest in Bar 1 (repeat to end of bar).

In Bar 3, theremin I plays pp < p > pp on small octave register Ab half note to G quarter tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat next bar. In Bar 5, it continues with the Ab half note down to E quarter tied to 8<sup>th</sup> notes (with an 8<sup>th</sup> rest), repeated in Bar 6. In Bar 7, it plays small octave C half note to Db quarter tied to 8<sup>th</sup> note (with 8<sup>th</sup> rest), repeated next bar. In Bar 9, it plays E half down to C quarter tied to 8<sup>th</sup> (with 8<sup>th</sup> rest) to (bar 10) Db half to C quarter tied to 8<sup>th</sup> (with 8<sup>th</sup> rest). Bar 11 repeats Bar 10. Theremins are tacet in Bar 12 (and unused Bar 13).

Theremin II plays in Bar 3 on Great octave Ab half note to G quarter tied to 8<sup>th</sup> note (followed by an 8<sup>th</sup> rest). Repeat in Bar 4. So we find the same notes played but an octave lower than theremin I line.

End of cue.

“Gort’s Rage” Reel 9 pt 1B. Grave in C meter. One page (page 44), 8 bars :37. Instrumentation: 2 theremins, 2 Hammond organs, Studio organ, 3 Pos, 2 tubas, 2 C.B. tubas, small bass drum, large bass drum, small Tam Tam, large Tam Tam, electric cello, electric bass, 2 pianos. Compact disc location: track # 13 starting at 1:59.

Starting with the top line of theremin I, we find (after a half & quarter rest) that it plays forte crescendo the Great octave register G quarter note gliss up to (Bar 2) C# 16<sup>th</sup> (followed by a 16<sup>th</sup>/8<sup>th</sup>/2 quarter rest marks). Then it plays F# quarter note gliss up to (Bar 3) small octave # 16<sup>th</sup> (followed by rests), then Great octave Bb quarter gliss up to (Bar 4) small octave A 16<sup>th</sup>. After the small rest marks, it plays small octave Eb quarter gliss up to (Bar 5) Bb 16<sup>th</sup> (followed by rests), then the Db quarter note gliss up to (Bar 6) F 16<sup>th</sup> (followed by rests), then B quarter note gliss up to (Bar 7) Eb 16<sup>th</sup> (with rests) down to the G quarter note gliss up to (Bar 8) C 16<sup>th</sup> (followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter/half rests, that half rest held fermata).

Silent in Bar 1, theremin II plays (in Bar 2) ff > small octave C# half note down to the F# 16<sup>th</sup>, followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter rest marks. In Bar 3, it plays small octave E half note gliss down to Bb 16<sup>th</sup> (with rests). In Bar 4, it plays the A half note gliss down to Eb 16<sup>th</sup> (with rests). In Bar 5, it plays Bb half note gliss down to Db 16<sup>th</sup> (with rests) to (Bar 6) F half note gliss down to Great octave register B 16<sup>th</sup> (with rests) to (Bar 7) small octave Eb half note gliss down to G 16<sup>th</sup>. Tacet in Bar 8 (whole note held fermata).

H.O. I (“full organ”) plays ff > on small octave C half note legato down to G dotted quarter note (followed by an 8<sup>th</sup> rest). In Bar 2, it plays C# half down to F# dotted quarter (followed by an 8<sup>th</sup> rest). So the top staff here plays the same register notes as theremin II (see above) thru Bar 7. Tacet end bar. The H.O. I “manual” middle bar is col the top staff. The bottom “pedal” staff of H.O. I plays the same but in contrary motion so that we find Great octave C half note up to the same Great octave G dotted quarter note (followed by an 8<sup>th</sup> rest). So the half note will always be an octave lower than the half notes played by the upper two staves. In Bar 8, it plays the Great octave C whole note > pp and held fermata.

H.O. II plays as I but in different notation. So we find, after an 8<sup>th</sup> rest, the small octave dotted quarter note down to G half note. In Bar 2, after an 8<sup>th</sup> rest, it plays the C# dotted quarter down to F# half note, and so forth. In Bar 8, it plays small octave C whole note, held fermata. Middle staff is col top staff. The bottom staff, after an 8<sup>th</sup> rest, plays Great octave C dotted quarter note up to G half note, and so forth.

After a quarter rest, the Studio organ top staff plays small octave C quarter note down to Great octave G quarter note (followed by a quarter rest). In Bar 2, after a quarter rest, it plays C# down to F# quarter notes, and so on. Tacet in the end bar. The middle staff is col top staff. The bottom “pedal” staff, after a quarter rest, plays octave lower Great octave register C up to G quarter notes (followed by a quarter rest), and so on, following that pattern and following the notes given in H.O. I. Tacet end bar.

After a half rest in Bar 1, “open” Pos play sfp < ff > on Great octave register G half note up to (Bar 2) C# dotted quarter note (followed by an 8<sup>th</sup> rest), then down to F# half note up to (Bar 3) E quarter note tied to 8<sup>th</sup> note (same duration as the dotted quarter note but for some reason Herrmann suddenly switched to this notation). After an 8<sup>th</sup> rest, they play the Bb half note up to (Bar 4) small octave A quarter tied to 8<sup>th</sup>, and so forth (see the theremin I notes). In Bar 7, they play the Eb quarter tied to 8<sup>th</sup> notes (followed

by an 8<sup>th</sup> rest) down to Great octave G half up to (Bar 8) C quarter tied to 8<sup>th</sup> notes, followed by an 8<sup>th</sup> rest and a half rest held fermata.

Tubas play the top staff line of H.O. I but notated different, as given in the Pos line. So we find they play fortissimo on small octave C half note down to G quarter tied to 8<sup>th</sup> notes (instead of the dotted quarter note), followed by an 8<sup>th</sup> rest. Etc. In bar 8, they play the small octave C whole note, held fermata.

C.B. tubas follow the tubas line but played an octave lower.

The small bass drum, after a quarter rest, plays a four-note ruff (three grace notes to 8<sup>th</sup>), followed by an 8<sup>th</sup> and quarter rest to another four-note ruff. Repeat to end of bar (in Bar 8 it plays just one such figure). The large B.D. (“with timp sticks”) is trill rolled quarter notes on the 1<sup>st</sup> and 3<sup>rd</sup> beats. It plays the roll on the first beat of end Bar 8 only.

After a half rest, the small Tam Tam sounds forte a half note (repeat to end of cue). The large Tam Tam sounds forte a whole note on each bar.

After a half & quarter rest, the electric cello plays fortissimo the Great octave G quarter note gliss up to (Bar 2) the C# 16<sup>th</sup>, and so forth (see the theremin I line). After a quarter rest in Bar 2, the electric bass responds with the C# quarter note gliss down to F# 16<sup>th</sup>, and so forth (see the theremin II line notes, despite notation changes).

The pianos top staff (“pedal always”) plays a series of half notes fff on Great octave C up to G, then (in Bar 2) Great octave C# up to F# half notes, then E down to Contra octave BB half notes to (Bar 4) Great octave A down to Eb up to (Bar 5) Bb down to Db to (bar 6) F down to Contra octave B up to (Bar 7) Eb up to G half notes to (Bar 8) Great octave C whole note held fermata.

The pianos bottom staff play in effect a series of two-note grace note figures (notated as 32<sup>nd</sup> notes). We find written (but 8va basso sounding) Contra octave A up to Great octave C 32<sup>nd</sup> notes, then mid-bar A to G, and so forth.

End of cue.

“Nikto” Reel 9 pt 1C. *Moderato* in C time. One page (page 45), 10 bars [Note: Bars 8-9 were crossed out by Herrmann, and it was not recorded]. Instrumentation: 2 theremins, 3 trumpets, 3 Pos, 2 chimes, 2 pianos. Compact disc location: track # 13 starting at 2:38. Scene: At the spacecraft site, Helen Benson (Patricia Neal) nervously utters (almost too late) the *Famous Saying* of “Gort! Klaatu barada nikto.”

We find a variation of “The Visor” patterns played by the pianos as we see Gort’s visor opening to reveal the menacing laser ray charging up, ready to vaporize Helen and then the rest of Washington. Once again I question the premise of this story since I believe in the overall wisdom of the so-called “Prime Directive” rule of the *Star Trek* universe. The premise of the Klaatu alien race is not that “Mind Ya!” or “Mind Your Own Business” underpinning of the prime Directive, but instead the paranoid belief that “You might threaten us so we must interfere.”

In Bar 1, trumpets in cup mutes play pp steady crescendo of middle C whole note to (Bar 2) the Db whole note played mp > pp. Pos in cup mutes play the small octave C to Db whole notes. Chime I sounds Line 1 or middle C whole note ppp “lontano” (as if coming from a distance, off-stage, remote). In Bar 2, chime II sounds ppp the small octave Db whole note “Lontano.” In Bar 3, theremin I plays pp < on middle C whole note to (Bar 4) Db whole note mp >. Theremin II plays an octave lower (small octave register C to Db). In Bar 5, trumpets and Pos play pp < > the C to Db half notes with the chime I sounding the C whole note. In Bar 6, the theremins play the C to Db half notes while chime II strikes the small octave Db whole note. In Bar 7, the trumpets and Pos play C to Db half notes again. In the deleted Bar 8, theremins play the C whole notes to (deleted Bar 9) Db whole notes. In the used Bar 10, trumpets and Pos play pp the C whole notes, held fermata. Chime II strikes the small octave Db whole note.

The featured instruments are of course the pianos. As given, they play the ever-expanding 16<sup>th</sup> note figures as given much earlier in “The Visor” cue. So, after a dotted 8<sup>th</sup> rest, top staff of piano I plays “pp sempre” and “stacc.” Stand alone Great octave register G 16<sup>th</sup> to crossbeam connected figure 16ths of Ab-G-C-G (followed by a dotted 8<sup>th</sup> rest) to the same figures notes in the first half of the bar. The bottom staff “no pedal” plays the same as the top staff but an octave lower. The top staff of piano II plays a shorter version of top staff of piano I. We find (after a dotted 8<sup>th</sup> rest) stand alone G 16<sup>th</sup> to Ab 16<sup>th</sup> (with 16<sup>th</sup> rest) up to C 16<sup>th</sup> (with a 16<sup>th</sup> rest following and another dotted 8<sup>th</sup> rest mark). The Ab-C 16ths are connected by two crossbeams. Repeat the three-note figure again same bar. The bottom staff is played an octave lower.

In Bar 2, the top staff of piano I plays (after a dotted 8<sup>th</sup> rest) the stand alone G 16<sup>th</sup> to crossbeams connected figure 16ths Ab-G-C-G up to stand alone small octave register Db 16<sup>th</sup> (followed by an 8<sup>th</sup> rest) back down to stand alone G 16<sup>th</sup> to figure notes Ab-G-C-G 16ths again to (Bar 3) Db 16<sup>th</sup> (with an 8<sup>th</sup> rest) down to the stand alone G 16<sup>th</sup> to the Ab-G-C-G figure up to Db down to G 16ths (crossbeams connected), and so forth. Etc.

The pianos settle on the C whole notes (“pedal”) in end Bar 10.  
End of cue.

“Captive” Reel 9 pt 1D. *Grave* in C time. One page (page 46), 6 bars, :30.  
Compact disc location: track #13 starting at 3:00.

Starting on the top Theremin I line (in bass clef), we find, after a quarter rest, it playing f < ff on the Gb quarter note gliss up to Bb 16<sup>th</sup> note (followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter rest). In Bar 2, after a quarter rest, it plays the Great octave A quarter note gliss down to E 16<sup>th</sup> (followed by rests). Repeat this two-bar pattern 2X more thru Bar 6. After a half rest in Bar 1, theremin II plays f < ff the Great octave Bb half note down to (Bar 2) the A 16<sup>th</sup> (followed by a 16<sup>th</sup>/8<sup>th</sup>/quarter rest) down to the E half note gliss up to (Bar 3) the Ab 16<sup>th</sup> (followed by rests) to the Bb half note gliss again down to (Bar 4) A 16<sup>th</sup> (with rests) down to the E half note that is gliss up to the Ab 16<sup>th</sup> (followed by rests for the rest of the bar).

After a quarter rest in Bar 1, the top staff of H.O. I plays Lines 1 & 2 F# quarter notes (followed by another quarter rest) to the same F#/F# quarter notes played  $p < fff$ . Repeat to end of cue. The middle staff plays the small octave F# quarter notes to end of cue. The bottom staff plays, after a quarter rest, the Ab quarter note  $p < fff$  (followed by a quarter rest) up to the Bb quarter note crescendo to (Bar 2) a quarter rest followed by the A quarter note (with quarter rest) down to the Great octave E quarter note crescendo. Repeat this two-bar pattern to end of cue. H.O. II plays small octave and Line 1 octave C quarter notes in Bar 1 (followed by a quarter rest) to same C/C notes (followed by a quarter rest). Repeat to end of cue. Bottom octave plays Ab quarter up to (after a quarter rest) Bb quarter notes (followed by a quarter rest) to (Bar 2) A quarter (with rest) down to E quarter note (with quarter rest). Repeat 2X more.

The top two staves of the Studio organ plays small octave and Line 1 octave register respectively C whole notes tied to end of cue. The bottom staff plays half notes Great octave Ab to Bb to (Bar 2) A down to E (under the legato phrase curve line). Repeat 1X more in Bars 3-4.

The Pos, after an 8<sup>th</sup> rest, play  $pp < mp$  the C/F#/C (c') dotted quarter note triad (followed by an 8<sup>th</sup> rest) to another such triad but played  $p < mf$ . Repeat in Bar 2 but consistently louder with the  $mp < f$ , then  $mf < f$ . In Bar 3, the same triads are played but louder as  $f < ff$  and then decreasing volume of  $mf < f$ . In Bar 4,  $mp < mf$ , then  $p < mp$ . In Bar 5,  $pp < p$ , then  $pp < p$ . They play a single such triad in end Bar 6.

Two tubas play  $p < mf$  on Great octave Ab half note to Bb dotted quarter note (followed by an 8<sup>th</sup> rest). In Bar 2, they play  $mf < p$  on A half note down to E dotted quarter note (with an 8<sup>th</sup> rest). In Bar 3, they play  $ff > p$  on Ab half note to Bb dotted quarter. In Bar 4, they play forte on A half down to E dotted quarter. Repeat next two bars. C.B. tubas play this pattern but an octave lower.

The small bass drum, after a quarter rest, plays a four-note ruff (followed by an 8<sup>th</sup> rest), followed by another in the same bar. Repeat to end of bar. The large bass drum is trill rolled on quarter notes on the 1<sup>st</sup> & 3<sup>rd</sup> beats. The small Tam Tam, after a half rest, sounds  $pp$  a half note (repeat to end of cue) while the large T.T. sounds  $pp$  a whole note each bar.

The electric cello plays rising & falling half notes (see bottom staff of Studio organ). Ditto El. Bass.

The bottom staff of the pianos play Contra octave C, Great octave C/F#, and small octave C half notes  $pp$  played twice in Bar 1, repeated to end of cue. After a quarter rest, the top staff plays small octave/Lines 1 & 2 F# quarter notes (repeat same bar, and repeat to Bar 5). In Bar 6, after a quarter rest, it plays the quarter notes only once, followed by a half rest, held fermata.

End of cue.

“Terror” Reel 9 pt 1E. *Slowly & heavily* in  $\frac{3}{4}$  time signature. Three pages (pages 47-49), 38 bars, 1:37. Compact disc location: track #13 starting at 3:32.

The Hammond organ I top staff plays *p* crescendo to Bar 3 on Line 1 dotted half notes D to (Bar 2) Eb to (Bar 3, decrescendo) F dotted half note to (Bar 4) E dotted half note. All four notes are under the legato phrase line. After a quarter rest in Bar 5, it plays < > on small octave Ab to A quarter notes. In Bar 6, after a quarter rest, it plays Bb to A quarter notes (repeated in Bar 7) to (Bar 8), after a quarter rest, A to G# quarter notes. In Bar 9 (now “manual;” and in the bass clef), it plays Great octave F# dotted half note to (Bar 10) G to (Bar 11) A to (Bar 12) G# (all four notes under the legato phrase line). Also in Bar 9, theremin I joins in playing *pp* < on Line 1 D dotted half note to (Bar 10) Eb to (Bar 11) F quarter to E half note tied to E dotted half note in Bar 12 (all notes legato). In Bars 13-16, top staff H.O. I plays dotted half notes F-A-Bb to (Bar 16) small octave Db. In Bar 13, after a quarter rest, theremin I plays Line 1 Ab to A quarter notes to (Bar 14), after a quarter rest, Bb to A quarter notes to (Bar 15), after a quarter rest, Ab to A quarter notes to (Bar 16) Bb-A-G# quarter notes. In Bar 13, theremin II joins in playing Line 1 D dotted half note to (Bar 14) Eb to (Bar 15) F quarter to E half tied to dotted half note next bar. Theremins & Hammond organs are *tacet* in Bars 17-24.

Back in Bar 1, the 2<sup>nd</sup> or bottom staff of H.O. I plays, after a quarter rest, small octave Ab to A quarter notes to (see top staff Bars 6-8). Repeat next 4 bars. In Bars 9-16, it repeats the top staff.

In Bar 1, Pos with hard mutes play *pp* < *f* Great octave F# dotted half note to (Bar 2) the G 8<sup>th</sup> note (followed by rests). In Bar 3, they play a dotted half note *pp* < to (Bar 4, *forte*) the G# 8<sup>th</sup> note. In Bar 5, they play F dotted half note to (Bar 6) A 8<sup>th</sup>. In Bar 7, they play Bb dotted half note to (Bar 8) Db 8<sup>th</sup>. Pos are silent until Bar 17.

In Bar 2, tubas play *mp* > on Great octave G dotted half note. In Bar 4, they play on G#; in Bar 6 on A; in Bar 8 on Db. C.B. tubas play this pattern but an octave lower.

In Bar 1, after a quarter rest, timp I beats softly *pp* on G# to A quarter notes. In Bar 4, it beats on A to G# quarter notes to (Bar 5, after a quarter rest) G# to A again. In Bar 8, after a quarter rest, it beats A to G# quarter notes. Timp I is *tacet* until Bar 33. In Bar 2, after a quarter rest, timp II beats softly on Bb to A quarter notes (repeat next bar and in Bars 6 & 7).

The vibre strikes *ppp* on Line 1 D dotted half note in Bar 1 to (Bar 2) Eb to (Bar 3) F to (Bar 4) E. Repeat next four bars.

In Bar 9, the electric cello plays the Great octave F# dotted half note to (Bar 10) G 8<sup>th</sup> *mf*. In Bar 11, it plays A dotted half to (Bar 12) G# 8<sup>th</sup>. In Bar 13, it plays F up to Gb, and in Bars 15-16 it plays Bb to Db. The electric bass is *pizz* on G quarter note in Bar 10, then G# in Bar 12, Gb in Bar 14, and Db in Bar 16.

At 4:13 in the cd (the :40 point in the cue), the electric violin and the trumpets and Pos are highlighted. So we find in Bar 17 the Tam Tam sounding a whole note *ppp* (also



in Bars 19, 21, and 23). After a quarter rest, the El. VI. Plays ppp < on Line 3 Eb half note up to (Bar 18) A dotted half note. Then, after a quarter rest in Bar 19, F half note up to (Bar 20) Ab dotted half note. I am not sure what it plays in Bars 21-22, then Gb down to A in Bars 23-24. In Bar 18, after an 8<sup>th</sup> rest, the electric cello & bass respond with the A 8<sup>th</sup> to Bb half note, then Bb 8<sup>th</sup> to A half note in Bar 20, then back to A to Bb in Bar 22, and then Bb 8<sup>th</sup> to A half note in Bar 24.

In Bar 18, the vibe sounds Line 2 A dotted half note ppp, then Ab in Bar 20, then a note in Bar 22 (not sure), and finally Line 2 D dotted half note in Bar 24.

After a quarter rest in Bar 18, timp II is trill rolled on the Bb half note pp, then A in Bar 20, Bb in Bar 22, and A again in Bar 24.

Back in Bar 17, after a quarter rest, trumpets in hard mutes and Pos both play pp < mp > the Eb/Gb/Bb (Eb min) half note triad to (Bar 18) D/F/A (D min) dotted half note triad. In Bar 19, after a quarter rest, they play D/F/A half notes to (Bar 20), I believe Cb/Fb/Ab (Fb maj 2<sup>nd</sup> inv) dotted half note triad. After a quarter rest in Bar 21, they play Bb/Eb/G (Eb maj 2<sup>nd</sup> inv) half note triad to (Bar 22) D/F/A (D min) dotted half notes. After a quarter rest in Bar 23, they play Eb/Gb/Bb half notes to (Bar 24) F/A/D (D min 1<sup>st</sup> inv).

The Hammond organs return in Bar 25. The “manual” top staff of H.O. I plays Line 1 dotted half notes D-Eb-F to (Bar 28) E, while the bottom staff “pedal” plays Great octave register F#-G-A-G#. H.O. II is col I. After a quarter rest in Bar 25, tubas play Great and small octave registers Ab to A quarter notes to (Bar 26), after a quarter rest, Bb to A quarter notes, etc. Meanwhile, C.B. tubas plays Contra octave and Great octave F# half notes to G 8ths (followed by an 8<sup>th</sup> rest), etc.

Skipping to the final 2 bars, we find the Tam Tam sounding ppp a dotted half note in Bar 37. After a quarter rest in Bar 37, trumpets & Pos play pp < > .. the Eb/Gb/Bb half note triad (Eb min) to (bar 38) F/A/D (D min 1<sup>st</sup> inversion) dotted half note triad, held fermata.

End of cue.

“The Prison” Reel 9 pt 2. *Largo* in C time. Two pages (pages 50-51), 18 bars for section x (3 bars for section y). 1:16 in duration. Section x instrumentation: 2 theremins, 2 Hammond organs, Studio organ, 3 Pos, timp I, timp II, small bass drum, Tam Tam, 2 tubas, 2 C.B. tubas. Section y (Bar 1) instrumentation: 3 chimes, cymbal, 2 pianos. The next part on a separate track has 4 cymbals as well as the 2 pianos. Compact disc location: Track # 14.

This is one of my favorite cues, very effective and classic Herrmann. Scene: Gort goes to the prison where Klaatu’s body is laid in rest and vaporizes a hole in the back wall, retrieves him, and brings him back to the spacecraft. Odd that absolutely nobody would notice Gort in his long walking journey!

In Bar 1, timp I is most noticeable playing pp < constant (four) Great octave quarter notes to (Bar 2, forte) four F# quarter notes decrescendo. Repeat 3 X more thru Bar 8. At the very end of Bar 1, timp II plays essentially a grace note (whole bar rest notated) forte of F# 8<sup>th</sup> “pedal timp” up to (Bar 2) D quarter note down to F# 8<sup>th</sup> (followed by an 8<sup>th</sup> and half rest). Repeat thru Bar 8. After a quarter rest, the bass drum plays the familiar four-note ruff (followed by an 8<sup>th</sup> rest), repeated same bar and repeat thru Bar 8. The Tam Tam sounds pp a whole note in Bars 2,, 4,, 6 & 8.

Although a full rest mark is indicated in Bar 1, the tubas at the very end of the bar play forte crescendo a four-note grace figure of I believe F#-G-G#-A# 32<sup>nd</sup> notes to (Bar 2, fortissimo) the B rinforzando half note to Bb half note decrescendo. Repeat this two-bar pattern thru Bar 8. C.B. tubas play this pattern an octave lower.

In Bar 1, “open” Pos play pp crescendo small octave E/G/B (E min) whole note triad to (Bar 2, sfff) the Eb/Gb/Bb (Eb min) half note triad tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> and quarter rest). Repeat thru Bar 8.

In Bar 3, the top staff (“full organ”) of H.O. I plays ppp steady crescendo largely Line 2 (starting Line 1 Bb) Bb/Eb/Gb/Bb whole notes tied to whole notes next bar to (Bar 5) B/E/G/B whole notes sfff tied to whole notes in Bar 6, steady decrescendo. The bottom staff plays largely small octave register C/E/G/B (b) whole notes tied to whole notes next bar to (Bar 5) Eb/Gb/Bb whole notes tied to Bar 6. The pedal plays C natural for two bars up to F# whole notes. Combined with the pedal C, we find of course the C half diminished 7<sup>th</sup> (C/Eb/Gb/BB) tonality. In Bar 4, the top staff “full organ” H.O. II plays largely Line 2 Bb/Eb/Gb/BB whole notes to (Bar 5) B/E/G/B whole notes pp < fff >. The bottom staff plays C/E.G/B to C/Eb/Gb. The pedal plays C to F# whole notes.

The Studio organ only plays in Bar 5 with the top staff on B/E/G/B dotted half notes, and bottom staff on C/Eb/Gb/Bb.

In Bar 3, the y section track kicks in played backwards. Chime I plays ff with steel mallets on Line 2 Gb/Bb; chime II on Bb/E; chime III on Line 1 E/B. The cymbal sounds a whole note sff. Piano I top staff plays Bb/Eb/Gb/Bb sff while the bottom staff plays largely Great octave B.E/G/B whole notes held fermata. Piano II is col piano I.

In Bar 9, a new development of the cue commences. Timp II plays the G half note gliss trill roll up to Db 8<sup>th</sup> (followed by rests) to (Bar 10) Db half note trill roll gliss down to G 8<sup>th</sup>. Repeat thru Bar 15. Timp I beats the Great octave C quarter note (followed by 2 quarter rests) and another C quarter note to (Bar 10) F# quarter (followed by two quarter rests) down to C quarter note. Repeat thru Bar 15. The bass drum plays a single four-note ruff after a half rest. Repeat thru Bar 17. Pos play, after a half rest, on F#/A/C# (F# min) half note triad p > pp.. In Bar 10, after a half rest, they play on A/C/E (A min) half notes. In Bar 11 (start of page 2 of this cue), after a half rest, they play on D/F/A (D min) half note triad. In Bar 12, after a half rest, they play Eb/Gb/Bb (Eb min) to (Bar 13) Bb/Db/F (Bb min) to (Bar 14) A/C/E again to (Bar 15) Gb/Bb/Db (Bb min 2<sup>nd</sup> inv) to (Bar 16) E/G/B (E min) to (Bar 17) Eb min half note triad tied to 8<sup>th</sup> notes

(followed by an 8<sup>th</sup> rest) to the E/G/B quarter note triad to (final Bar 18) Eb/Gb/Bb whole notes, held fermata.

Back in Bar 9, after a quarter rest, tubas (C.B. tubas an octave lower) play the G quarter notes to C# quarter notes tied to 8<sup>th</sup> notes (followed by an 8<sup>th</sup> rest), played *p* < >. In Bar 10, after a quarter rest, they play F# quarter to E quarter tied to 8<sup>th</sup>. In Bar 11, Bb to A; in Bar 12, Eb to Bb; in Bar 13, Db to F to (Bar 14) Bb to E to (Bar 15) G to Db to (Bar 16) B to Bb (repeated in Bar 17). Tubas are tacet in Bar 18.

In Bar 16, timp I plays four Great octave C quarter notes to (Bar 17) four F# notes to (Bar 18) Great octave C whole note trill roll *pp*. Timp II is tacet in the final 3 bars.

End of cue.

“Rebirth” Reel 10 pt 1. *Largo* in C time. One page (page 52), 20 bars, 1:33. Note that the final three bars were deleted by Herrmann. Compact disc location: track # 15.

Timp I beats *pp* a familiar figure of triplet quarter notes (half note value) of Ab down to Db up to E (followed by a half rest), repeated in Bar 2. After a half rest in Bar 1, H.O. II (“manual”) plays *pp* < on Great and small octaves C half note to (Bar 2) the Db half note (followed by a half rest). After a half & quarter rest, timp II plays “pedal timp” trill of G quarter note gliss up to (Bar 2) Db 8<sup>th</sup> note (followed by rests). In Bar 2, open Pos play F/Ab/DB (Line 1 D-flat) half note triad (Db maj 1<sup>st</sup> inv) to E/G/C (C maj 1<sup>st</sup> inv) half note triad. After a half rest in Bar 2, H.O. I top staff plays *ppp* on E/G/C (c’) half note tied to half notes in Bar 3. After a half & quarter rest in Bar 3, timp III plays “pedal timp” *pp* on G quarter note trill roll and gliss up to (Bar 4) Db 8<sup>th</sup> (followed by rest marks). After a half rest in Bar 3, H.O. II plays Great and small octave C half notes *pp* < to (Bar 4) Db half notes decrescendo. Pos again play the F/Ab/Db to E/G/C half note triads in Bar 4 *pp* < >. After a half rest in Bar 4, H.O. I top staff plays largely small octave E/G/C (c’) half notes tied to whole notes next bar (Bar 5).

For the rest of the cue, the electric violin plays call figures, responded to by the theremins, musically conveying the almost miraculous manner in which Klaatu was brought back to life. So, after a quarter rest in Bar 5, the muted El. VI. Plays *espr pp* crescendo Line 3 Db quarter note to C to Line 2 G quarter notes up to (Bar 6) Bb whole note decrescendo (all four notes played under the legato phrase line). After a quarter rest in Bar 6, theremin I responds with a similar figure of Db-C-Bb quarter notes to (Bar 7) Line 2 C whole note, while theremin II plays Line 1 Bb-Ab-Gb quarter notes to (Bar 7) the Ab whole note. All four notes are played legato.

The El. VI. plays, after a quarter rest, Db-C-Gb quarter notes to (Bar 8) Bb whole note. After a quarter rest in Bar 8, theremin I responds with the Db-C-Bb quarter notes to (Bar 9) A whole note, while theremin II plays Bb-Ab-Gb quarter notes to (Bar 9) the F whole note. After a quarter rest in Bar 9, the violin plays Db-C-F quarter notes up to (Bar 10) Ab whole note. After a quarter rest in Bar 10, theremin I plays Line 2 Eb-E-Eb quarter notes to (Bar 11) D dotted half note to C# quarter to (Bar 12) C dotted half note (legato from C# to C), then B quarter legato to (Bar 13) Bb dotted half to the A quarter

legato to (Bar 14) G# dotted half note to G quarter note legato to (Bar 15) F# dotted half to F quarter legato to (Bar 16) E whole note. The rest of its notes in Bars 17-20 were crossed out (a repeat of Bars 6-9, the end A whole note held fermata).

In Bar 10, after a quarter rest, theremin II plays quarter notes Line 2 Cb-C-Cb to (Bar 11) Bb dotted half note. Then it plays the two-note legato figures of Line 1 A quarter note to (Bar 12) Ab dotted half note, then G quarter to (Bar 13) Gb dotted half note, then F quarter to (Bar 14) E dotted half note, then Eb quarter to (bar 15) D dotted half, then Db quarter to (bar 16) C whole note.

Back in Bar 11, after a quarter rest, the electric violin plays Line 2 F# quarter to G half notes. In Bar 12, after a quarter rest, it plays E quarter to F half note, then D quarter to Eb half note in Bar 13, then C quarter to Db half note in Bar 14, then A# quarter to B half note, then (in Bar 16), after a quarter rest, it plays Db-C-G quarter notes to (Bar 17) Bb whole note, held fermata.

End of cue.

“Departure” Reel 10 pt 2. *Largo* in C time. One page (page 53), 10 bars, :49. Compact disc location: track #16.

The third or bottom staff of the Hammond organs, Studio organ, and the muted electric cello and bass start off the cue with the D whole note tied to dotted half note in Bar 2. Repeat next two bars. The Tam Tam sounds a whole note ppp in Bars 1, 3, 6, and 9. After a half rest, the middle staff of the H.O. I (“pure stops” I believe is written) plays small octave Eb/Ab/C (c’) half notes tied to whole notes in Bar 2. The middle staff of H.O. II (“web stops”) play the same notes. Pos with cup mutes also play pp the same chord (Ab major 2<sup>nd</sup> inversion).

In Bar 2, theremin I plays pp the Line 3 D whole note. In Bar 4, it plays pp < > that D to Eb half notes to (Bar 5) D whole note tied to dotted half note in Bar 6. In Bars 7, it plays the D whole tied to dotted half note in the next bar. In the final Bar 10, it plays that D whole note, held fermata. Theremin II also played pp the Great octave D whole note tied to dotted half note in Bars 1-2 and 3-4. It plays the D whole note in Bar 6, then D to Eb half notes in Bar 8, then D whole note tied to whole note held fermata in Bar 10.

In Bar 5, after a half rest, the H.O. I middle staff (now treble clef) plays mainly Line 1 Eb/Ab/C (c’) half notes tied to whole notes next bar. Repeat next 4 bars (held fermata in the final bar).

Back in Bar 2, H.O. I top staff plays Lines 2 & 3 D whole notes, then same in Bar 5 tied to dotted half notes next bar (repeat next 2 bars). Then in Bar 10 the D notes are held fermata. In Bar 8, the bottom staff of H.O. I plays D to Eb half notes to (Bar 9) D whole note tied to final bar (held fermata).

The middle staff of the Studio organ (“mutation stop”) plays pp on Line 5 D [written Line 3 but 16va above the notes] whole note in Bar 2, then in Bar 4 tied to whole

note next bar and tied to dotted half note in Bar 6. Then D whole in Bar 7 tied to dotted half next bar, then a fermata held D whole note in Bar 10.

After a quarter rest in Bar 2, tubas play small octave Eb quarter to D half note (repeated in Bars 6 and 9). C.B. tubas play this an octave lower. Vibe I sounds ppp on Line 3 D whole note in Bars 2, 4, 5, 7, and 10 (vibe II an octave lower, and vibe III octaves lower or Line 1).

In Bar 2, the electric violin (“muted”) plays pp < > on Line 3 D whole note, then D to Eb half notes in Bar 4 to (Bar 5) D whole note tied to dotted half note in Bar 6. Repeat next 2 bars. Then D whole note held fermata in the end bar.

In Bar 8, the bass & cello play (like the pedal bottom staves of the organs) the D to Eb half notes to (Bar 9) D whole tied to end bar and held fermata.

Trumpets also play, after a half rest in Bar 5, the Eb/Ab/C half note triad (like the Pos) tied to whole notes next bar. Repeat 2X more.

End of cue.

“Farewell” Reel 10 pt 3. *Largo* in  $\frac{3}{4}$  time signature. One page (page 54), 8 bars, :30. Instrumentation: trumpet I in “C,” Bb trumpets II & III, 3 Pos, H.O. I, 2 vibraphones, Tam Tam.

We return in part to the pattern of earlier cues “Arlington” and “Lincoln Memorial.” Trumpets II & III (in Bb) with cup mutes play pp Lines 1 & 2 D half notes tied to triplet value quarter notes (part of the D-D-D triplet figure) to (Bar 2) D/D dotted whole notes. Vibe I sounds ppp on Line 2 D dotted half note while vibe II sounds the Line 1 D note. After a quarter rest in Bar 1, the Pos in cup mutes play pp on Eb/Ab/C (c’) half note triad (Ab maj 2<sup>nd</sup> inversion) to (Bar 2) D/F#/A (finally the D major) dotted half note triad. After a half rest in Bar 2, the Tam Tam sounds a half note ppppp.

In Bar 3, the H.O. (bass clef) plays ppp (“web stops”) on Eb/Ab/C (c’) dotted half notes to (Bar 4) D/F#/A dotted half notes. Also in Bar 3, the “C” trumpet I plays the Arlington figure ppp of Line 2 C down to Ab up to Eb quarter notes to (Bar 4) F# dotted half note.

Bars 5-8 repeat Bars 1-4 except that the last tones of the C trumpet and H.O. are held fermata.

End of cue.

“Finale” Reel 10 pt 3. *Allegro maestoso* in C time. Two pages (pages 55-56), 15 bars.

Note that the first 11 bars of this end cue is lifted exactly from “Outer Space” except for the addition of the Pos joining with the trumpets in the bravado statement starting in Bar 9. So we find, after a quarter rest, the Pos playing small octave D dotted half note forte crescendo to (Bar 10, start of page 2 on this cue) A dotted half note to A quarter to (Bar 11) Line 1 D whole note tied to whole notes next two bars (Bar 12-13).

Bars 12-15 are new for the cue, and finally we get to enjoy the completion of a D major resolution (although it was heard at the end of “Outer Space”) creating a rather exultant or confident end to the movie (at least Earth was not vaporized by Gort *this* time!). H.O. I plays Line 3 D/F#/A/D (d’’) whole notes decrescendo, with the D notes tied to whole notes next bar and tied to half notes in Bar 14. Then it plays F#/A/D/F# half notes fff tied to whole notes next bar, held fermata. After a half rest in Bar 12, the theremins play Lines 1 & 2 Eb half notes to (Bar 13) D dotted half notes (followed by a quarter rest). After a half rest in Bar 14, they play fortissimo the D/F# half notes tied to whole notes next bar, held fermata.

In Bar 12, the middle staff of the H.O. I plays the D.F#/A whole notes decrescendo. After a half rest in Bar 13, it plays largely Line 1 Eb/Ab/C (c’’) half notes tied to half notes next bar crescendo to F#/A/D/F# half notes tied to whole note next bar, held fermata. The bottom staff plays on Great octave D whole note decrescendo in Bar 12. After a half rest in Bar 13, it plays the Ab half note tied to half note next bar down to D half note tied to whole note in the final bar. H.O. II plays as I but an octave lower.

The Studio organ sounds D/F#/A/D chords in Bar 12 tied to whole notes next bar. In the final bar, it play largely Line 2 D/F#/A/D (d’’) whole notes held fermata (octave lower in the middle staff), and Great octave D whole note on the bottom pedal staff, held fermata.

The tubas play F#/D (d’) whole notes in Bar 12 tied to whole notes next bar, then D/F# small octave whole notes in Bar 15, held fermata. C.B. tubas Great octave D/A in Bars 12-13, then D/A held fermata in the final bar.

Vibes sound the D major chords as well. The Tam Tam sounds a whole note pp in Bar 12, then forte in Bar 15, held fermata. After a half rest in Bar 12, the electric strings play the Eb half note to (Bar 13) D dotted half notes decrescendo. Then, in Bar 15, D whole note held fermata (Line 3 for violin; Great octave A for cello; D for bass).

After a half rest in Bar 13, both harps are in the bass clef and in the key signature of Ab maj (4 flats). Harp I plays fortissimo on Contra octave C gliss up to (Bar 14) Line 4 C, while harp II is gliss from Eb up to E (followed by a half rest).

In Bar 14, after a half rest, pianos play F#/A/D/F# half note chords on four registers. In Bar 15, they play sfff on Contra octave and Great octave D whole notes, held fermata. After a half rest in Bar 14, trumpets play ff on A/D/F# half notes tied to whole notes next bar, held fermata. Pos play the same, largely Line 1. The glocks play the Line 1 F# half note roll to (Bar 15) whole note F# roll, held fermata.

End of cue.

End of score.

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Review of TSTEST: Special Edition (released December 2, 2008)

PART ONE

Today was release day for the 2-disc Special Edition of *The Day the Earth Stood Still* (the 1951 original scored by Herrmann). I wanted it today so instead of buying it at the cheapest online price of \$13.99 at Amazon, I simply went to the local Best Buy store and purchased it for the sale price of \$14.99 (the list price is \$19.99). Of course I had to pay \$1.24 extra for the 8.25% sales tax here in California (our action figure Governor wants to raise it to 11% in this county!).

Disc Two includes several new featurettes. The first is Decoding “Klaatu Barada Nikto:” Science Fiction as Metaphor. Duration: 16 minutes. Several commentators (Richard Keenan, Arnold Orgolini, Guy V. Beckwith, etc) onscreen discuss the background and meaning of the film, especially the setup of the cold war mentality at that period of history. At any rate, they soon discuss various aspects of the movie, including the basic idea of there being a sort of United Nations of Interstellar Space! I would call it loosely (in *Star Trek* terms) the Federation of planets—except that if you, a particular planet, misbehaved (instead of adopting an “Ain’t Misbehaving” mentality—or else!), then you were obliterated en masse! Also the featurette discussed briefly the rather subtle (but intended) metaphor of Klaatu being a Christ figure (he was named “Carpenter,” he was giving a message of peace (once again, “Or else!”), he was in effect crucified (killed and then resurrected!), and so forth. So I enjoyed this first featurette.

The second one was a deep ZZZzzzzzzz for me: A Brief History of Flying Saucers that lasted a too-long 33-minute duration! Of course if you happen to be a believer of physical flying saucers visiting earth especially since 1947 in Roswell, New Mexico, then I’m sure you’ll be pleased. While I liked the quality of the movie itself, and enjoyed the score (most of it) by Herrmann, I am not a true believer of this “flying saucer” root belief (i.e., nonsense) that seemed to have captured (in effect, abducted!) the gullible psyche of so many people. In fact, Larry King has had several shows over the years devoted to the subject. At any rate, this featurette is essentially out-of-subject in this TDTEST special edition—despite the editors interjecting several times scenes from the movie as visual fodder while saucer buffs made their off-screen comments. It’s really not anything about the film itself except obliquely because it happens to involve a visitor from another planet come to pronounce a message of peace (and warning!). This featurette could’ve just as easily been edited as a special featurette for *Earth vs. the Flying Saucers* by Harryhausen, or some other classic saucer film—perhaps even more so because you see flying saucers all the time in that movie! So, unless you are a believer of flying saucers, don’t waste 33 minutes of your life on this documentary.

The next feature is “The Astounding Harry Bate” (lasting 11 minutes). It is mildly interesting because his story was the inspiration for the movie to the screenwriter, but the screenplay is vastly different (and better, in my opinion). Basically it is an anecdotal featurette, not a primary informational featurette on the movie itself. It’s somewhat interesting to know but certainly not essential data! You can function without it.

Next is a far more interesting featurette titled “Edmund North: The Man Who Made the Earth Stood Still.” This is a documentary on the writer directly involved in the

movie, so it makes more sense having it included than the one on Bates. I liked it but I don't know if I'll ever watch it again. The last featurette called "Race to Oblivion" is indirect material (short documentary made in the early Eighties) not involved with the movie itself.

Now: Immediately upon placing Disc One in the player, there was a special sneak peek of the remake of the movie due out in ten days. It's a fairly lengthy sneak peek that lasts just under eight minutes that stars Keanu Reeves as the star playing Klaatu (probably good casting under the circumstances but we shall see). Secret Service men (or types) knock on the door of a femme scientist (played by Jennifer Connelly) telling her she must accompany them to a secret location (alien landing). Soon we see Klaatu (an alien in a human body—ho hum!—a reverse idea in that *Outer Limits* episode titled "Architects of Fear") being revived and then later escorted by robotic Secret Service types again to be polygraphed by a robotic polygraph technician. This in itself is a long sequence where I see flaws already (e.g., the dozen or so S.S. men leave the large stadium room and go into the hallway behind closed doors instead of staying there with the technician to monitor what's happening). Lousy writing so far. Anyway, Klaatu's superior intelligence turns the table on the polygraph man and essentially makes him obey Klaatu's will and answer Klaatu's questions (ho-hum—been there/seen that many times before!) including taking off his conveniently same-sized suit for Klaatu to wear. Then Klaatu dispatches the Secret Service men in the hallway almost by magic, and Klaatu simply walks into the elevator to escape. Then we see lots of CGI effects, especially the alien orbs doing havoc. The Gort version in this movie is far more menacing looking than the Gort in the beloved classic (much bigger!) but we shall see how it plays out when I see the movie.

So far I am interested enough to see the remake but I am not confident it will live up to the classic (most remakes never do live up or exceed the original). I am not eager about the Tyler Bates score, but I'll suspend judgment. I am not too excited about Scott Derrickson directing it (he did *Hellraiser: Inferno* and other just horrid—I mean, horror—films, etc) but perhaps he'll be able to fill Robert Wise's shoes (but I doubt it!). I think, however, it will draw lots of people to the theatres. Reeves will not be the star—it will be Jon Hamm of MAD MEN fame on AMC (he played Don Draper). Lots of gals will probably this time accompany their boyfriends to see this movie if only because of handsome Hamm! I also like very much the casting of Kathy Bates. I believe she plays a Secretary of State type—and kinda reminds me a lot of Hillary Clinton too!

OK. This ends Part One of this review. Now to write Part Two (as a separate post in this same Topic for "space" reasons) on the audio commentary by Morgan/Stromberg/Smith/Redman....

Part Two:



The audio commentary is virtually a non-stop event (The Day the Music Stood Silent since you cannot really hear the music/dialog in the background) of interesting information and insight (and opinions) offered by John Morgan, Bill Stromberg, Steven Smith, and moderator Nick Redman. They were involved in the audio commentary of Herrmann's western score for the movie *Garden of Evil* that I reviewed in Blog # 37:

<http://www.filmscorerundowns.net/blogs/37.pdf>

Of course they all pretty much gush over the music, praising Herrmann's decisions on how he approached the project. While I am overall content with the score, I am not particularly happy about it. It is certainly not one of my favorites. For one thing, as I discussed in my rundown of the score, Herrmann misjudged his use of the theremins. As Dirty Harry might say, "A composer's got to know his limits"—and Herrmann just got a bit too carried away with the gimmick. In my opinion, its policy of usage should've been "enough and not too much." As I wrote:

"My personal feeling is that Herrmann overused the theremins. Theremins are notoriously difficult to control in pitch, and the sound is so dominant that it can easily become intrusive and annoying to hear (listen, for instance, to the horrid use of the theremins in "Panic"). That is partially why Herrmann used Moog synthesizers to substitute theremins in the London label recording a few decades later (not to mention that theremins were a fad effect that quickly lost favor among composers and that very few competent players of the electronic device could be found; in fact, the second theremin player for this score was simply awful!). Three or four cues featuring the theremins would have sufficed (again, in my opinion) for best effect. Herrmann wanted a science fiction ambience, so theremin use was somewhat "hip" at the time (for example, Tiomkin's use of it in *The Thing* during that general period)."

Also if a producer wanted to recreate the original intent of the music as composed by Herrmann for a new rerecording, then you will have difficulties because of the theremins. Rerecordings of many of Goldsmith's scores would present the same problem because many of the odd sounds (including electronic) that he incorporated in his off-beat (non-conventional) scores would be quite difficult decades after that period's technology went the way of the dinosaurs. Certain synthesizers and their unique sounds would no longer exist in many cases, and so forth.

Morgan responds to Redman's initial question about the music's opening by saying that Herrmann plunged listeners into a six-second prelude that is, in effect, an excursion into deep space, then becomes more active as P.O.V. gets closer to earth. He considers the Main Title as having an "unworldly quality" and "very impressionistic" (I wonder if he meant that literally in terms of, say, Debussyian style as distinct from the "Romantic" style?). I particularly liked what Stromberg had to say: As the ship (never seen) rapidly approaches the earth, Herrmann has rapidly playing 16<sup>th</sup> note figures—but at the same time, he underscores these long linear intense slow-moving chords that to Stromberg conveys the vastness of space as well. Very nice.

There is a brief discussion about the almost documentary “realistic” approach to the movie that the black & white format helps to formulate despite the unrealistic premise of a flying saucer visiting earth! At about the three minute point the discussion turns to the theremin. John at about 4:30 states that Herrmann didn’t use the theremin so much as a solo instrument gimmick but embedded it in the orchestral/harmonic fabric of the score. Stromberg at 8:40 discusses the other instrumentation of the score including electric violin and other electric instruments.

Steve does the Herrmann biographical gig again in this commentary but also adds insights particular for this score. This includes how DTESS was his first film project when he settled in California; how Herrmann’s approach to scoring was far different than the standard “Hollywood” approach (no themes for specific characters, etc), creating mood music between dialog scenes, and so forth. Morgan would add that Herrmann utilized his old radio days habit of using small chamber groupings for much of the music (not too much tutti passages). Stromberg discusses how Herrmann really set up the mood and puts you right at the edge of your seat right after the Main Title with the “Radar” cue with the minimalistic orchestration of two pianos, three vibes, and I believe electric bass. Smith adds (19:39) that many composers would’ve had “bigger” music for that scene and bring out the “big guns” but that Herrmann was smart in his subtlety and minimalism approach in terms of orchestration for that cue. Morgan adds how Herrmann added the sense of mass in his music for the heavy space ship and big Gort music—the largeness of the scene is better conveyed that has dramatic impact, whereas the fast-paced music of “Radar” perfectly fitted that particular action scene. Morgan added that noone could write “weighty chords” like Herrmann—writing for four tubas soli, for instance—but not a tutti placement that tends to drown out the tubas.

At about the 24 point, Steve discusses at length about how the music was given a strong priority back then—not watered down or smothered by sound effects as is common these modern days. Stromberg discusses I believe the “Magnetic Pull” cue when Klaatu actually makes the earth stand still to specify how the music was really given prominence here.

Skipping some here, at the 33 point, Morgan felt that Michael Rennie was perfectly cast in the part of Klaatu. Smith then pursues the topic even more. Soon Redman offers a new topic on the nature of the film itself, about its fable quality, the stature of Robert Wise, etc. Personally I liked Wise’s THE HAUNTING far more than DTESS in terms of mood—and Searle’s score is excellent and “unworldly” in its own way (“ghostly” terms as distinct from “spacey”!). Smith and Redman go back & forth exclusively for a long period on this un-music section (while I assume currently non-participating John & Bill have a cigar or pipe smoke break somewhere!). John finally returns at 44:11 about how the film still is relevant today because the world hasn’t improved much over the years! Considering that we had George Bush as President for eight years, I would have to agree with him!

Smith discusses solo at length about Herrmann: how he was initially worried if the McCarthy mentality back then would hurt his career, and so forth. Definitely Smith takes the podium, so to speak, more than anyone else, then Morgan (or Redman), then Stromberg. Personally I would've liked to have heard Stromberg/Morgan talk more because, after all, this commentary is really supposed to be (as I understand it) about the music—not on the film itself, a discussion on Zanick, Lionel Newman, or even Herrmann's general biographical information. I would've liked a more laser-like focus on this particular score, cue by cue. Oh, well. It started off that way then meandered several times into other areas of discussion. I think the problem is that there are too many fishes in this audio commentary pond. Perhaps a separate one of Redman/Smith and one of Morgan/Stromberg would've been better. I would've appreciated both, and it would be a better use of limited time (1:33 duration only in this film). But I really liked Smith's solo (at the 1:00:00 point) on Herrmann and Wise, and how Herrmann wanted to score a low-budget project Wise was doing. Very informative. A funny story.

Well, I think that's enough on this commentary. I don't want to do a rundown of each & every commentary piece. You'll need to buy this highly recommended dvd set. Remember that the isolated track of this score is also available. Overall this isolated track is fine but I was very disappointed with how low or muted the music was in the opening "Outer Space" Main Title. I had to turn up the volume. I wondered what happened here? There's a special feature in Disc One titled "Main Title Live Performance by Peter Pringle. Because of my feelings on the theremin, I didn't bite on that particular Pringle! Mercifully it is short. There's also the feature titled "The Mysterious, Melodious Theremin"—eekkk! Is there a Mothership to take me off this planet where theremins exist! But at least in this featurette you can hear an audio excerpt of Herrmann making a snide remark about linoleum! There's also a separate trailer of the 2008 remake (not the actual sneak peek in the opening of the dvd). The music provided in this trailer is pretty awful to me! Too rock & rollish, and it doesn't fit the movie at all.

Once again I recommend this special edition dvd. I liked the insertion of the long sneak peek into the remake put into this set. That's a smart selling point feature. The audio commentary by Redman & Co. is very nice to have—although I know people who tend to avoid audio commentaries (even if it's about Herrmann). Since this is the Xmas season, and the economy is now officially in recession, I am sure you will be able to get an excellent price on the dvd set (even below \$13.99). I've already gotten great deals online from DeepDiscount.com (normally better than Amazon—although Amazon had a much better price on "Color Honeymooners Vol. 4" that I wanted to give as a gift to someone for Xmas), DVD Empire (eg., Gomer Pyle—Complete Series, normally \$188 that I got for \$104 off), and so forth. I'm really seeing bargains this year. So there's no need to pay \$19.95 for DTESS.

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