TWILIGHT ZONE:
"The Eyes of the Beholder"

Music by

Bernard Herrmann

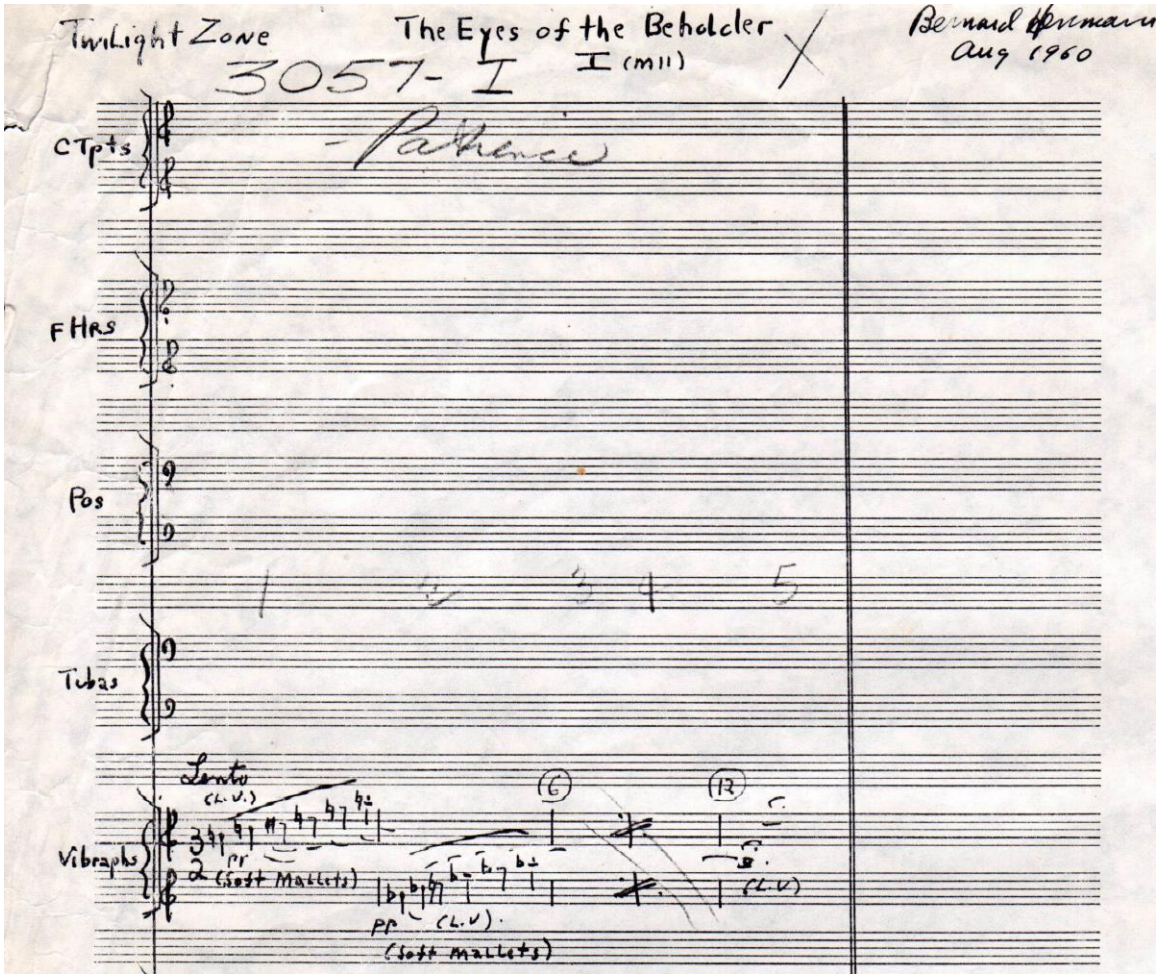
[Monday, December 4, 2006 at 1:18 pm]
[revised (images added) August 27-28, 2019]

The following is a descriptive rundown analysis of each cue of a second season episode of the famous anthology series by Rod Serling, *The Twilight Zone*. The episode is officially titled "The Eye of the Beholder" (airdate 11/11/1960) but the composer, Bernard Herrmann, had written on the title page of the score, "The Eyes of the Beholder." The score is dated "Aug 1960" comprised of 20 sheets of 24-stave blank paper (Casa Musicale G. Ricordi & C.-S.p.A.-Roma, 115 Extra). Herrmann inserted his instrumentation of 3 "C" trumpets, 4 horns in "F," 3 Pos (trombones), 2 tubas, 2 vibraphones, chimes, large Tam Tam, snare drum, and 2 harps. However, someone else (completely different handwriting) inserted the cue

titles. Herrmann simply inserted Roman numeral designations for the eleven cues. The ink score is available for research at UCLA Music Library Special Collections, CBS Collection, Box # 111. As an audio reference source, I will rely on the Varese Sarabande digital release of the re-recording of the series' scores composed solely by Herrmann: *The Twilight Zone: The Complete Scores* (302 066 087 1 & 2). While I prefer the old analog recording conducted by Herrmann himself, the McNeely re-recording has the complete music; that is, all of the bars that were deleted in the final edit of the episode.

The Eyes of the Beholder

I "Patience" M-11. Cue # 3057-1. *Lento* in 3/2 time, 5 bars, 1 page. I believe the actual tape reel location of this cue (and probably most or all of the others) are in CBS 11-66-D. CD location: track # 41, Disc One. Vibraphones I & II are soli for this very short cue.



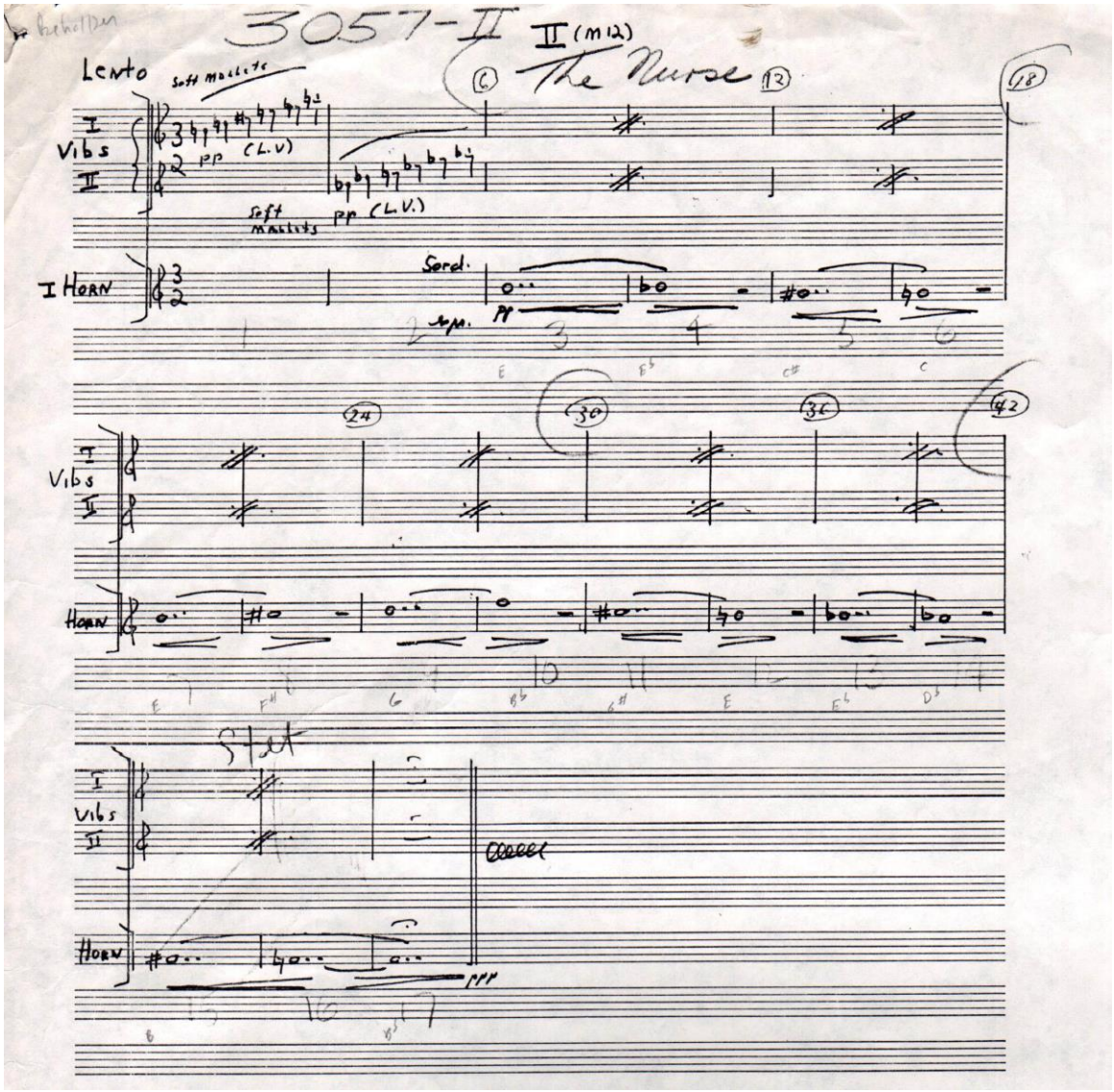
Vibe I (*soft mallets*) sound *pp* ascending legato (and *L.V.* or in effect let vibrate) quarter notes Line 1 G-B-Line 2 C#-E-G-B. The linear or horizontal tonality sequence is the C# half-diminished 7th (C#/E/G/B). In Bar 2, vibe II (also soft mallets) takes over the pattern sounding Line 1 Gb-Bb-Line 2 C-Eb-Gb-Bb quarter notes. The tonality here is the C half-dim 7th (C/Eb/Gb/Bb). As written in other papers on this site, I have stated that the half-dim 7th chord is Herrmann's "favorite" or at least most frequently employed seventh chord.

Repeat Bars 1-2 in Bars 3-4 (although Herrmann had cut out these two bars in the episode). However, at the end of Bar 4, when vibe II sounds the Line 2 Bb quarter note, it is tied to (end Bar 5) a dotted whole note (full-bar duration in 3/2 time) let vibrate.

End of cue.

****

II "The Nurse" M-12. Cue # 3057-2. *Lento* in 3/2 time, 17 bars, 1 page. CD location: track # 42. Instrumentation: 2 vibes and 1 horn.



Vibe I in Bar 1 simply repeats the notes and pattern given in the previous cue, and vibe II in Bar 2 repeats likewise as just delineated above. Repeat Bars 1-2 in Bars 3-4, 5-6, 7-8, 9-10, 11-12, 13-14, and Bars 15-16.

In Bar 3 (:06 timing location as given on the written score), *sord* (muted) horn I plays *espr* < (crescendo hairpin) Line 1 E [written Line 2 B] double-dotted whole note (full bar duration in 3/2 time) legato slur to (Bar 4) Eb [written Bb] whole note decrescendo hairpin (followed by a half rest). Note: It is curious why Herrmann notates the full-bar duration E note as a *double-dotted* whole note when, in the previous cue, he used the more familiar or acceptable dotted whole note (whole note duration + half note

duration = 3/2 full-bar duration). Herrmann did this in other scores in this general period, including *Mysterious Island* I believe.

In Bar 5, horn I then plays crescendo Line 1 (middle) C# [written G# a perfect 5th interval above] double-dotted whole note legato to (Bar 6) C [written G] whole note > (decrescendo hairpin) followed by a half rest. In Bar 7, the horn then plays Line 1 E double-dotted whole note once again to (Bar 8) F# [written Line 2 C#] whole note. In Bar 9, the horn plays Line 1 G [written Line 2 D] double-dotted whole note to (Bar 10) Bb [written Line 2 F] whole note. In Bar 11, the horn now sounds F# [written Line 2 C#] double-dotted whole note to (Bar 12) E [written B] whole note. In Bar 13, the horn sounds Eb double-dotted whole note to (Bar 14) Db [written Ab] whole note (again followed by the half rest). Finally, in Bar 15, the horn plays small octave B [written Line 1 F#] double-dotted whole note crescendo and legato to (Bar 16) Bb [written F] double-dotted whole note tied to double-dotted whole note in end Bar 17 > *ppp*.

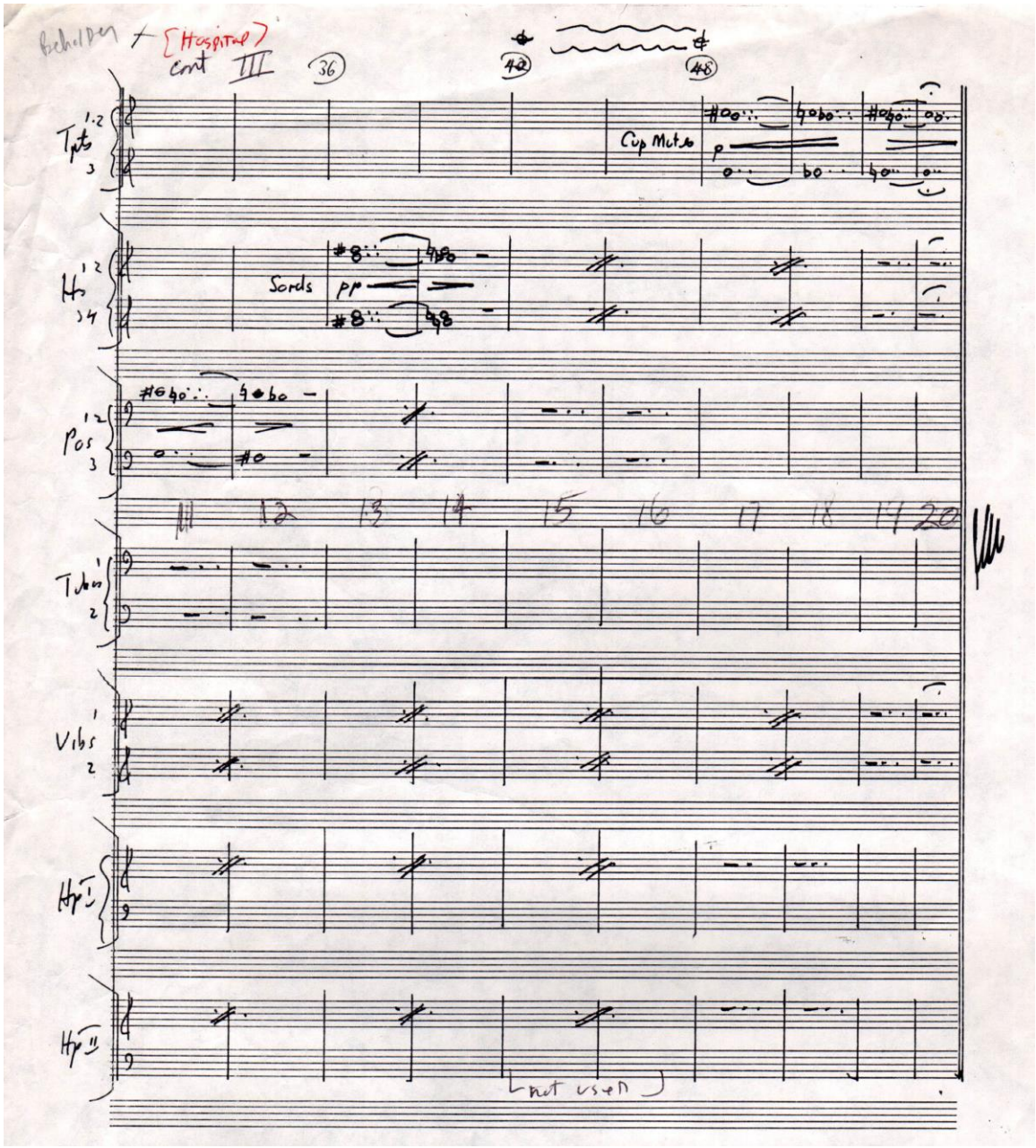
End of cue.

****

III "The Hospital" M-13. Cue # 3057-3. *Lento* in 3/2 time, 20 bars, 2 pages. CD location: track # 43.

https://youtu.be/A98rkt_0sx0 [The Hospital (etc) Eye of Beholder, TZ] YouTube

Vibes I & II alternate as given in the first (and second) cues (C# and then C half-dim 7ths). Repeat in Bars 3-4 thru Bars 17-18 (silent in end Bars 19-20). It appears Bars 3-6 were deleted by Herrmann (but included in the McNeely version). In Bar 5, harp I plays *p (L.V.)* descending slur spread legato quarter notes Line 2 B-G-E-C#-Line 1 B-G (silent next bar). Harp II in Bar 6 takes over to play descending quarter notes Line 2 Bb-Gb-Eb-C-Line 1 Bb-Gb quarter notes. Repeat Bars 5-6) for the harps in Bars 7-8 thru Bars 15-16 (silent in Bars 17-20). Also in Bar 5, tuba I plays *pp* Great octave B double-dotted whole note legato slur to (Bar 6) Bb whole note (followed by a half rest), while tuba II plays Great octave E double-dotted whole note to (Bar 6) Eb whole note. Repeat in Bars 7-8 and 9-10 only (silent the rest of the cue).



In Bar 9 (:30 cd but :24 Herrmann's timing, so Herrmann really wanted it at a faster pace), Pos in cup mutes play *pp* < small octave G/B/middle C# double-dotted whole notes legato to (Bar 10) F#/Bb/C whole notes decrescendo (followed by a half rest). Repeat in Bars 11-12 (start of the second page of this cue) and also repeat in Bars 13-14 (tacet the rest of the cue).

In Bar 13 (:46 cd; :36 score), *sords* horns I thru IV play *pp* < middle C#/E/G/B [written G#/E/Line 2 D/F#] double-dotted whole notes legato to

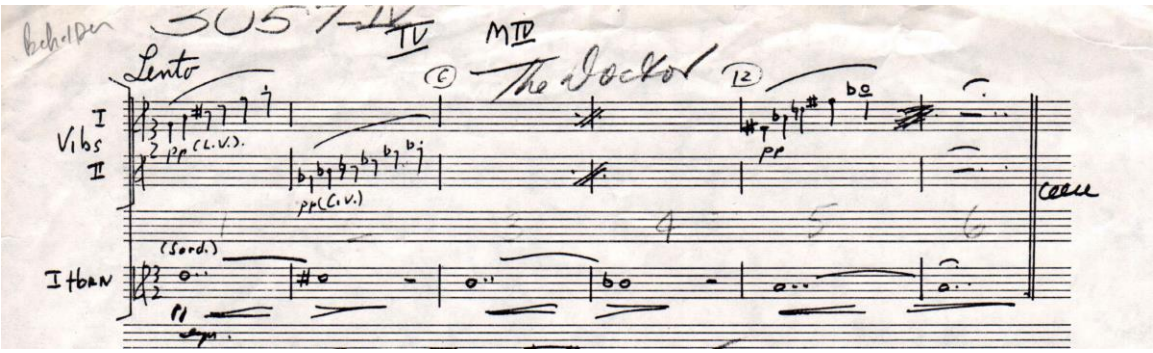
(Bar 14) C/Eb/Gb/Bb [written G/Bb/Db/F] whole notes decrescendo hairpin (followed by a half rest). Repeat in Bars 15-16 and Bars 17-18 (silent in end Bars 19-20).

In Bar 17 (1:00 cd; :48 score), trumpets in cup mutes play *p* < Line 1 G/B/Line 2 C# double-dotted whole notes to (Bar 18) Gb/Bb/C double-dotted whole notes still crescendo to (Bar 19) G/B/C# double-dotted whole notes decrescendo and tied to double-dotted whole notes in end Bar 20 decrescendo (and held fermata).

End of cue.

****

IV "The Doctor" Cue # 3057-4. *Lento* in 3/2 time, 6 bars, top of page 5. Instrumentation: 2 vibes and horn I. CD location: track # 44. Once again the vibes repeat the pattern and notes given in the first cue for Bars 1-2, repeated in the next two bars. In Bar 5, vibe I sounds *pp* F# up to Bb up to Line 2 D up to F# quarter notes to Bb half note. Both vibes are silent in end Bar 6 (double-dotted whole rest mark held fermata).

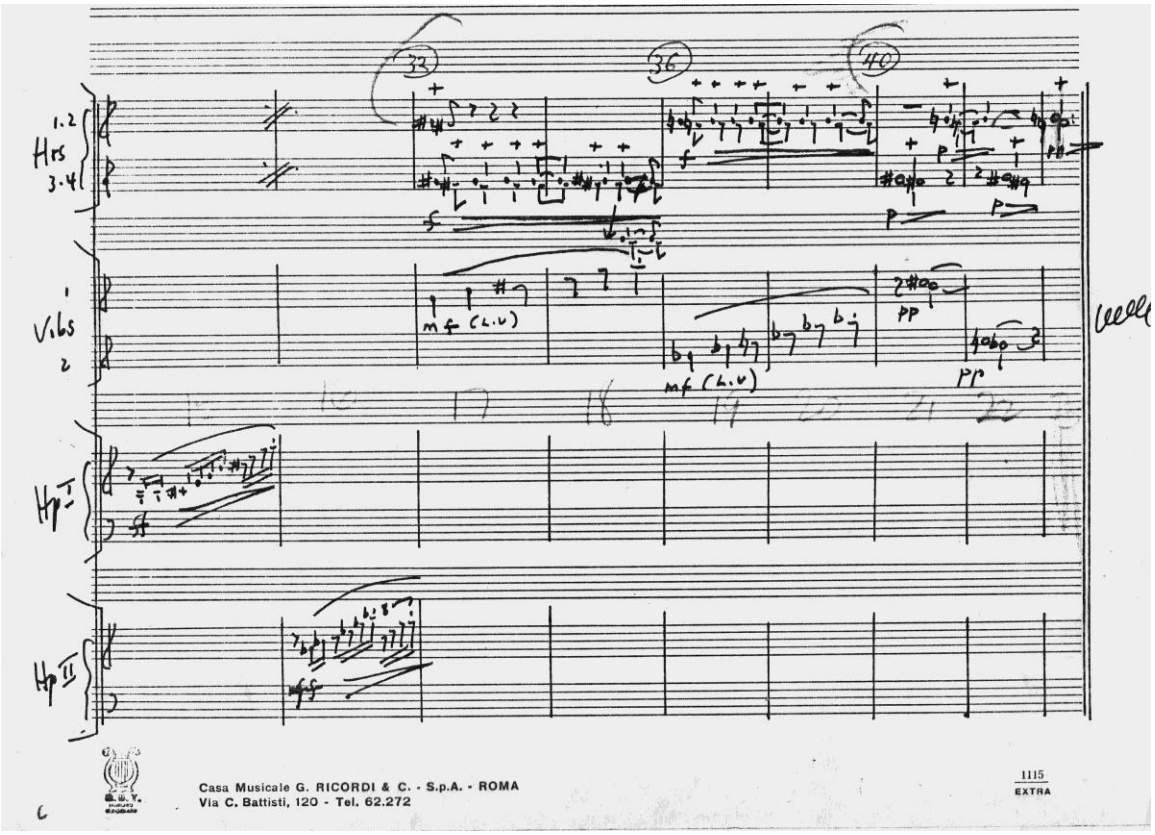


Back in Bar 1, *sord* horn I plays *espr pp* < Line 1 G [written Line 2 D] double-dotted whole note legato to (Bar 2) F# [written C#] whole note decrescendo (followed by a half rest). In Bar 3, the horn sounds E [written B] double-dotted whole note crescendo and legato to (Bar 4) Eb whole note decrescendo hairpin (followed by a half rest). In Bar 5, the horn then sounds < > Line 1 D [written A] double-dotted whole note tied to double-dotted whole note next bar and held fermata.

End of cue.

****

V “The Plea” M-21. Cue # 3057-5. *Agitato* in ¾ time, 23 pages, pages 5 & 6. CD location: track # 45. Instrumentation: 4 horns, 2 vibes, 2 harps.



In Bar 1, stopped horns (+ sign over each note) I-II (top staff) play *ff* small octave B/middle C# [written Line 1 F#/G#] 8th notes to two quarter notes to 8th notes again (repeated next bar) to (Bar 3) Bb/C [written F/G] stopped 8ths (followed by an 8th and two quarter rests). Repeat these first three bars for horns I-II in Bars 5-7. Back in Bar 3, stopped horns III-IV (bottom staff) play *ff* Bb/middle C [written F/G] 8ths to two quarter notes in that same dyad to 8ths again (repeating this ostinato/repeat pattern in the next bar) to (Bar 5) B/C# 8ths followed by rest marks. Repeat Bars 3-4 for horns III-IV in Bars 7-8.

In Bar 5 (:08 for both the cd version and the written score). Vibe I sounds *sff L.V.* B/Line 2 C# dotted half notes. After an 8th rest, harp I sounds *ff* quickly ascending legato 16ths small octave G-B (connected by two crossbeams) up to middle (Line 1) C#-E-G-B 16ths (connected as a figure by two crossbeams) up to Line 2 C#-E-G-B 16ths. After an 8th rest in Bar 6,

harp I then plays *ff* Line 1 G-B 16ths up to Line 2 C#-E-G-B 16ths to Line 3 C#-E-G-B 16ths.

In Bar 7, vibe II sounds Bb/Line 2 C dotted half notes let vibrate. After an 8th rest, harp II plays *ff* small octave Gb-Bb 16ths up to Line 1 C-Eb-Gb-Bb 16ths to Line 2 C-Eb-Gb-Bb 16ths. After an 8th rest in Bar 8, harp II then plays Line 1 Gb-Bb 16ths up to Line 2 C-Eb-Gb-Bb 16ths to Line 3 C-Eb-Gb-Bb 16ths.

In Bar 9 (start of page 6), horns I-II play *sff* Bb/middle C stopped 8ths to two quarter notes to 8ths to (Bar 10) B/C# notes in that same ostinato pattern. Repeat in Bars 11-12. Horns III-IV play *sff* B/Line 1 C# notes in that ostinato pattern to (Bar 10) Bb/C notes. Repeat in the next two bars. Vibe I sounds *ff (L.V.)* Bb/Line 2 C dotted half notes to (Bar 10) B/C# dotted half notes. Repeat these two bars in the next two bars. Vibe II plays B/C# dotted half notes to (Bar 10) Bb/C dotted half notes (repeated next two bars). After an 8th rest in Bar 9, harp I plays *ff* Great octave G-G 16ths up to small octave C#-E-G-B 16ths up to (top staff) Line 1 C#-E-G-B 16ths. After an 8th rest, harp II plays Great octave Gb-Bb 16ths up to small octave C-Eb-Gb-Bb 16ths to Line 1 C-Eb-Gb-Bb 16ths. Both harps repeat this pattern in Bar 10 but starting an octave higher register (starting small octave notes). Both harps repeat this pattern in Bar 11 but now an octave higher still (starting Line 1 16ths). Repeat Bar 11 in Bar 12.

In Bar 13 (:25 cd; :24 score), horns III-IV play B/Line 1 C# stopped 8ths to two such quarter note dyads to 8ths again to (Bar 14) Bb/C stopped 8ths (followed by rests). Back in Bar 13, horns I-II play B/C stopped 8ths (followed by rests) to (Bar 14) Bb/C 8th to two quarter notes to 8ths. Repeat Bars 13-14 for the horns in Bars 15-16. After an 8th rest in Bar 13, harp I plays ascending 16ths Great octave G-B to small octave C#-E-G-B up to Line 1 C#-E-G-B. After an 8th rest in Bar 14, harp II plays Great octave Gb-Bb 16ths up to small octave C-Eb-Gb-Bb 16ths up to Line 1 C-Eb-Gb-Bb 16ths. In Bar 15, after an 8th rest, harp I returns to play small octave G-B 16ths to Line 1 C#-E-G-B 16ths to Line 2 C#-E-G-B 16ths *ff* >, After an 8th rest in Bar 16, harp II plays Line 1 Gb-Bb 16ths up to Line 2 C-Eb-Gb-Bb 16ths decrescendo up to Line 3 C-Eb-Gb-Bb.

In Bar 17, horns III-IV play forte decrescendo stopped B/middle C# 8ths to two B/C# quarter notes to B/C# 8ths tied to 8ths next bar to B/C# quarter notes to another B/C# quarter notes tied to 8th notes. Horns I-II finish

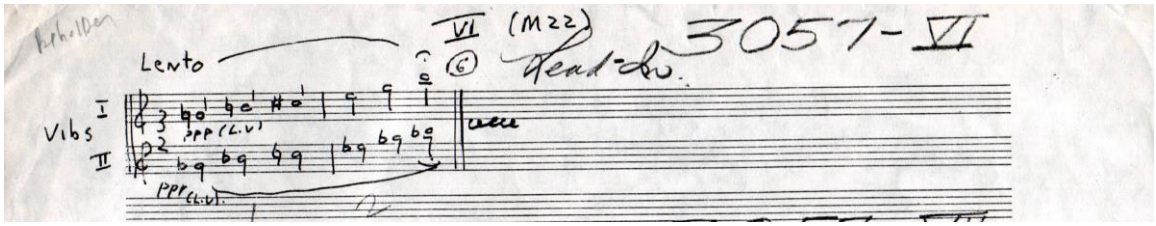
the previous pattern in Bar 17 on B/C# 8ths (followed by rests). Vibe I in Bar 17 sounds *mf (L.V.)* Line 1 G up to B quarter notes to Line 2 C# quarter note legato to (Bar 18) E-G-B quarter notes. In Bars 19-20, horns I-II return to play the same pattern as horns III-IV played in the previous two bars but now on small octave Bb/middle C notes. Vibe II in Bar 19 sounds Line 1 Gb-Bb-Line 2 C quarter notes legato to (Bar 20) Eb-Gb-Bb quarter notes.

In Bar 21, horns play *p* > B/middle C# stopped half notes (followed by a quarter rest) to (Bar 22), after a quarter rest, B/C# half notes (silent in end Bar 23). After a half rest in Bar 21, horns I-II play *p* > Bb/C stopped quarter notes tied to quarter notes next bar (followed by a half rest) to (Bar 23) Bb/C dotted half notes *pp* >. After a quarter rest in Bar 21, vibe I sounds *pp* B/Line 2 C# half notes let vibrate. In Bar 22, vibe II sounds Bb/C half notes (followed by a quarter rest).

End of cue.

****

VI "Lead-In" M-22. Cue # 3057-6. *Lento* in 3/2 time, 2 bars, :06 duration, top of page 7. CD location: track # 46. Instrumentation: 2 vibes soli.

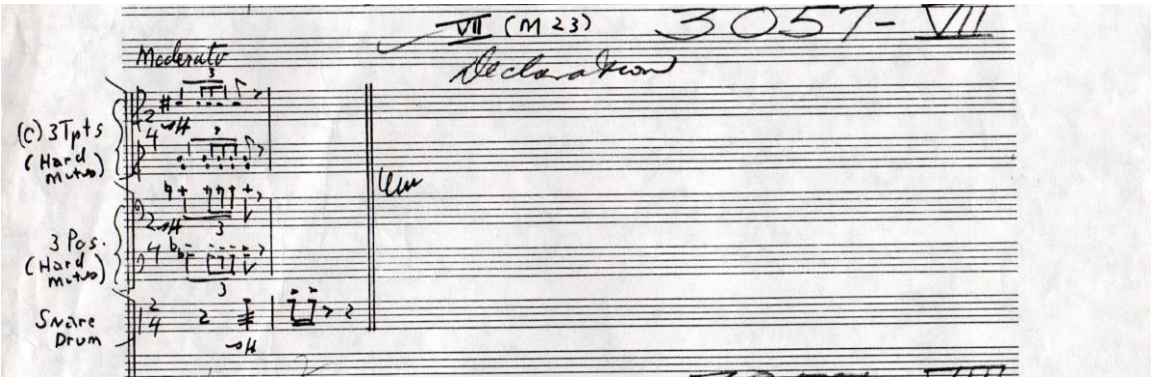


Vibe I plays *pp (L.V.)* ascending half notes Line 1 G-B-Line 2 C# to (Bar 2) E to G half notes to B half note held fermata. Vibe II plays Gb-Bb-Line 2 C half notes legato up to (Bar 2) Eb-Gb-Bb half notes.

End of cue.

****

VII "Declaration" M-23. Cue # 3057-7. *Moderato* in 2/4 time, 2 bars. CD location: track # 47. Instrumentation: 3 trumpets, 3 Pos, and a snare drum. The brass in hard mutes play an announcement pattern depicting the Fearless Leader of the State.



Trumpets sound *sff* G/B/Line 2 C# 8ths to "3" triplet value 16ths (three G/B/C# 16th note triads) to same G/B/C# stand-alone 8ths (followed by an 8th rest). Pos in hard mutes sound *sff* the same pattern but off-setting the trumpets in dissonance on small octave Gb/Bb/middle C notes. After a quarter rest, the snare drum sounds *sff* a quarter note trem roll (notated like the bowed trem of the strings) to (Bar 2) two rinforzando 16ths (followed by an 8th and quarter rest). The notes are placed just above the top line of the staff.

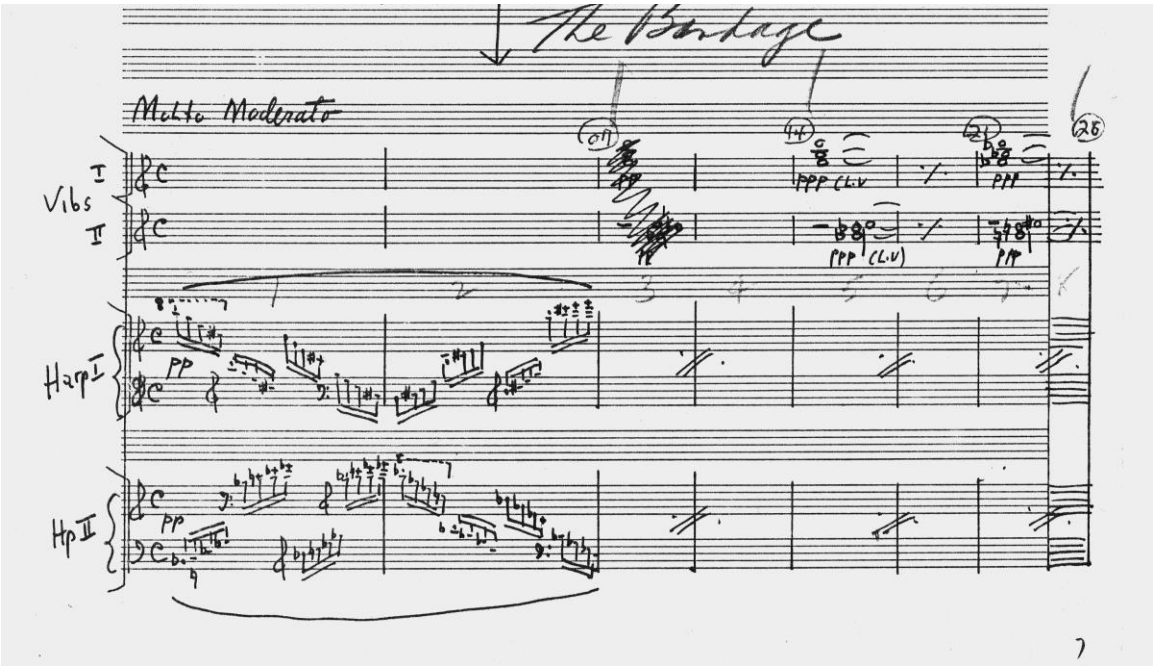
End of cue.

****

VIII "The Bandage" M-24. Cue # 3057-8. *Molto Moderato* in C time, 32 bars, bottom of page 7 and all of page 8. CD location: track # 48.

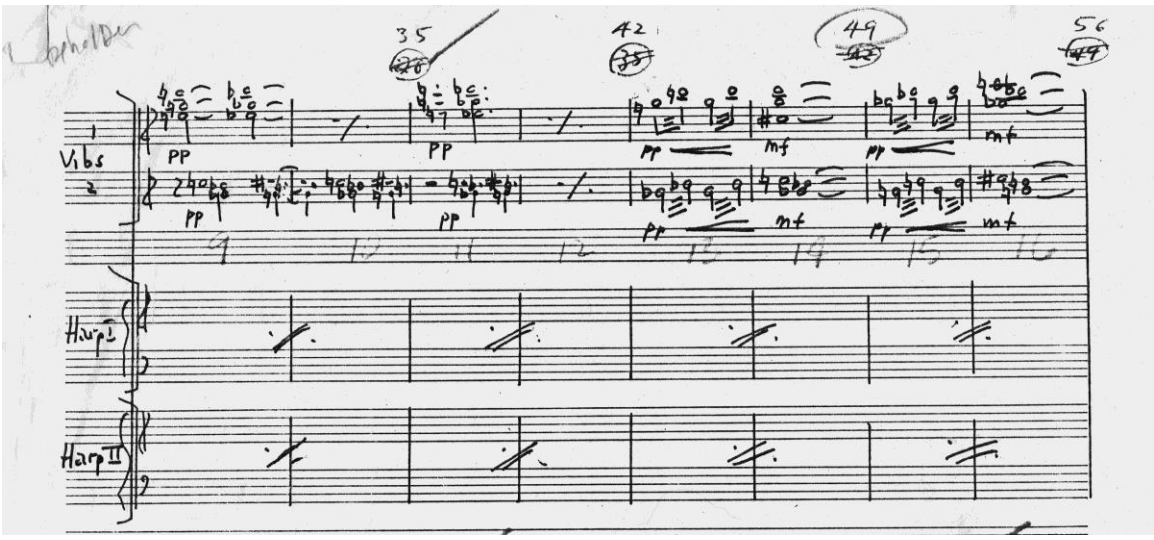
This is perhaps one of the most memorable cues of the cue (certainly one of the moodiest) as Janet Taylor's head bandages are partially cut and gently stripped away.

https://youtu.be/vpVwkajf5sg [Bandage, Eye of the Beholder, TZ] Herrmann



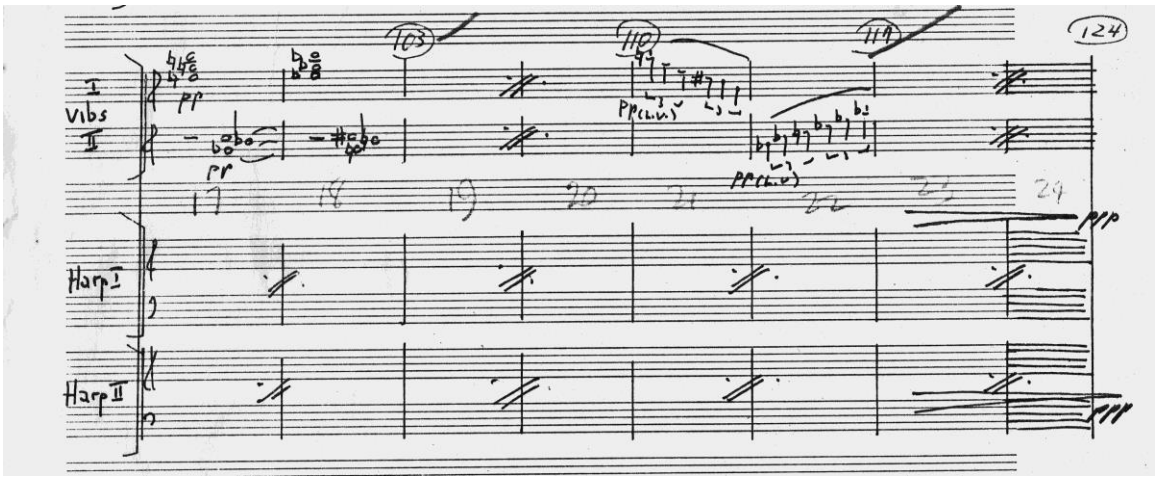
Harps play contrary motion (simultaneous ascending and descending) 16th note figures in Bars 1-2 and repeated thru Bar 24. Harp I plays *pp* descending 16ths Line 3 B-G-E-C# (connected as a figure by two crossbeams) down to Line 2 B-G-E-C# 16ths to Line 1 B-G-E-C# 16ths to small octave B-G-E-C# 16ths. In Bar 2, harp I then ascends on Great octave B-small octave C#-E-G 16ths up to B-Line 1 C#-E-G 16ths to B-Line 2 C#-E-G 16ths to B-Line 3 C#-E-G 16ths. Repeat these two bars in Bars 3-4 and so forth thru Bars 23-24. Back in Bar 1, harp II plays contrary motion starting with Great octave Bb up to small octave C-Eb-Gb 16ths up to Bb-Line 1 C-Eb-Gb 16ths to Bb-Line 2 C-Eb-Gb 16ths to Bb-Line 3 C-Eb-Gb 16ths up to (Bar 2) descending 16ths Bb-Gb-Eb-C to Line 2 Bb-Gb-Eb-C to Line 1 Bb-Gb-Eb-C 16ths to small octave Bb-Gb-Eb-C 16ths. Repeat thru Bar 24.

In Bar 5 (:11 cd; :14 score—so Herrmann intended the pace to be slower), vibe I sounds *ppp (L.V.)* Line 2 E/G/B whole notes (repeated next bar). After a half rest in Bar 5, vibe II responds *ppp* on Line 1 Gb/Bb/Line 2 C half notes (repeated next bar). In Bar 7, vibe I sounds *ppp* Line 2 Eb/Gb/Bb whole notes (repeated next bar). After a half rest in Bar 7, vibe II gently strikes *ppp* Line 1 G/B/Line 2 C# half notes (repeated next bar).

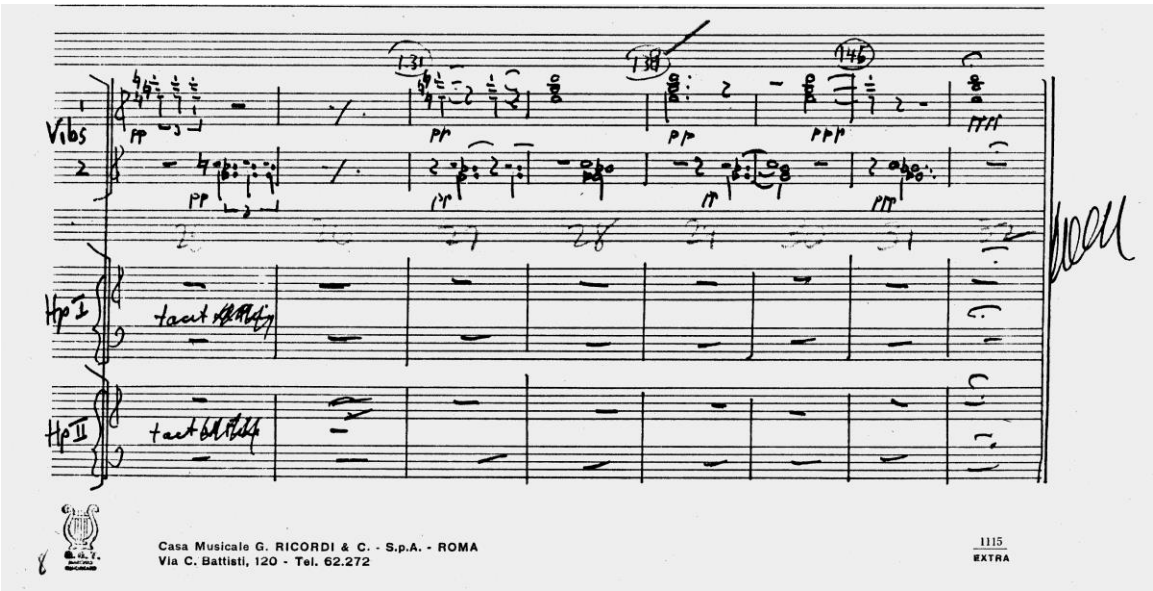


In Bar 9 (start of page 8), vibe I plays *pp* (slightly louder) Line 2 E/G/B half notes to Eb/Gb/Bb half notes (repeated next bar). After a quarter rest in Bar 9, vibe II sounds *pp* Line 1 Gb/Bb/Line 2 C half notes to G/B/C# quarter notes tied to quarter notes next bar (half note duration) to Gb/Bb/C half notes to G/B/C# quarter notes. In Bar 11 (:28 cd; :35 score), vibe I sounds *pp* Line 2 E/G/B quarter notes to Eb/Gb/Bb dotted half notes (repeated next bar). After a half rest in Bar 11, vibe II sounds *pp* Line 1 Gb/Bb/Line 2 C quarter notes to G/B/C# quarter notes (repeated next bar).

In Bar 13, the vibes start a new sound effect. Vibe I sounds *pp* < a tremolo effect between Line 2 G up to B half notes (connected by a crossbeam with two slightly upward small slashes between the stems—looking like the fingered trem of the strings). Repeated that figure in the second half of this bar crescendo to (Bar 14) C#/G/B whole notes *mf* (non-trem). Vibe II follows the same pattern but between Line 1 Gb-Bb half notes crescendo to (Bar 14) Gb/Bb/Line 2 C whole notes *mf*. In Bar 15, vibe I is trem *pp* < between Line 2 Gb/Bb half notes (two such figures) to (Bar 16) Gb/Bb/Line 3 C whole notes (non-trem). Vibe II is trem between Line 1 G/B half notes to (Bar 16) G/B/Line 2 C# whole notes let vibrate.



In Bar 17, we return to the standard single striking of the notes. Vibe I sounds *pp* Line 2 E/G/B whole notes to (Bar 18) Eb/Gb/Bb whole notes. After a half rest in Bar 17, vibe II plays *pp* Line 1 Gb/Bb/Line 2 C half notes to (Bar 18), after a half rest, G/B/C# half notes. Repeat Bars 17-18 in Bars 19-20 (for both vibes). In Bar 21 (:56 cd; 1:10 score), vibe I sounds *pp (L.V.)* descending "3" triplet value bracketed quarter note figures starting on Line 2 B-G-E to C#-Line 1 B-G. In Bar 22, vibe II plays ascending triplet value quarter notes starting Line 1 Gb-Bb-Line 2 C up to Eb-Gb-Bb. Repeat these two bars in Bars 23-24 (but long decrescendo hairpin in the latter bars) and decrescendo *ppp*.



Harps are now tacet starting in Bar 25. The vibes are soli for the remains of the cue. Vibe I now sounds "3" triplet value quarter notes but as

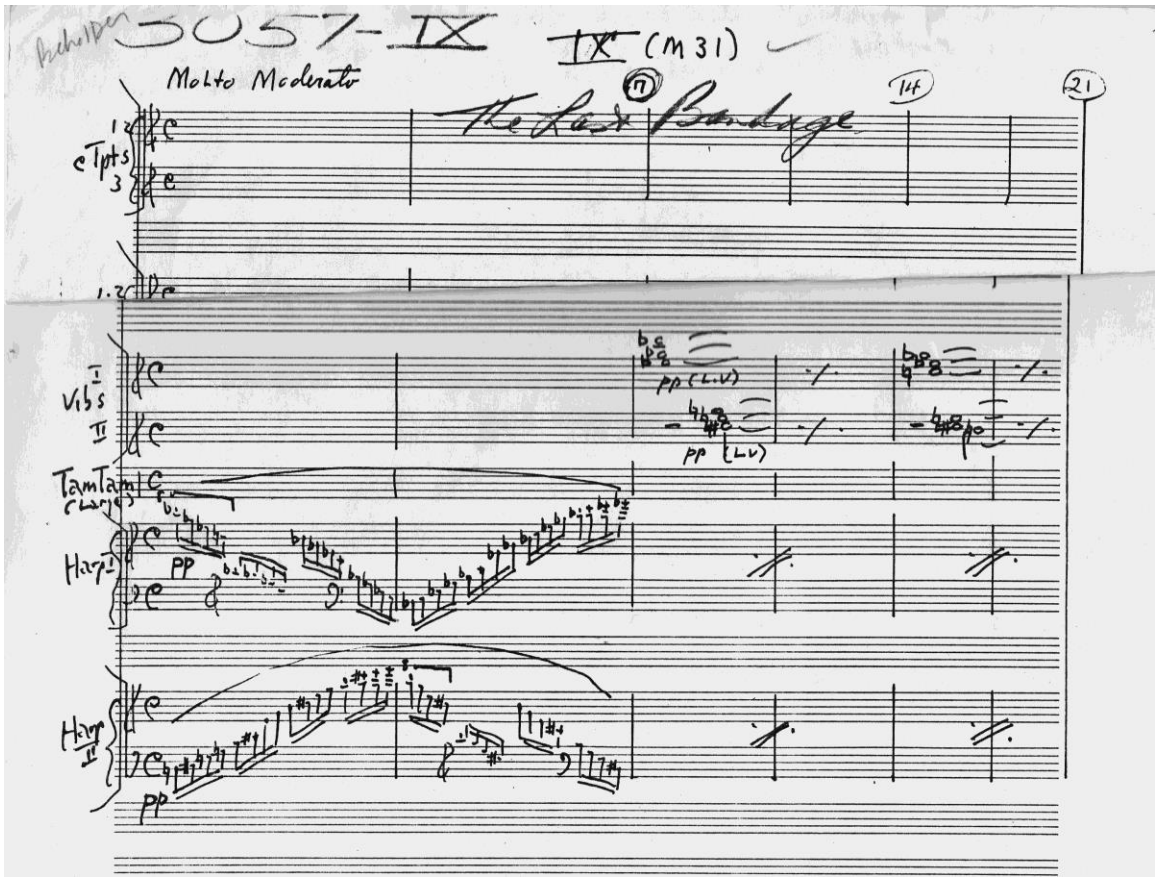
actual triads. We find Line 2 E/G/B triplet value quarter notes sounded three times (followed by a half rest) and repeated next bar. After a half rest, vibe II plays this on Line 1 Gb/Bb/Line 2 C triplet value quarter notes (repeated in Bar 26). In Bar 27, vibe I sounds *pp* Line 2 E/G/B quarter notes let vibrate (mini-slur curve lines extending outward) followed by a quarter rest and then E/G/B quarter notes (followed by a quarter rest). After a quarter rest in this bar, vibe II plays Line 1 Gb/Bb/Line 2 C quarter notes (followed by a quarter rest) to Gb/Bb/C quarter notes.

In Bar 28, vibe I sounds Line 2 E/G/B whole notes. After a half rest, vibe II sounds Line 1 Gb/Bb/C half notes. In Bar 29 (1:19 cd; 1:38 score), vibe I sounds *pp* Line 2 E/G/B dotted half notes (followed by a quarter rest) to (Bar 30), after a half rest, E/G/B half notes (now sounding *ppp*) tied to quarter notes in Bar 31 (followed by a quarter and half rest). After a half and quarter rest in Bar 29, vibe II does the response thing on Line 1 Gb/Bb/Line 2 C quarter notes tied to half notes next bar (followed by a half rest) to (Bar 31), after a quarter rest, Gb/Bb/C (sounding now *ppp*) dotted half notes. In end Bar 32, vibe I is solo sounding *pppp* Line 2 E/G/B whole notes held fermata.

End of cue.

****

IX "The Last Bandage" M-31. Cue # 3057-9. *Molto Moderato* in C time, 18 bars, pages 9-11. CD location: track # 49.

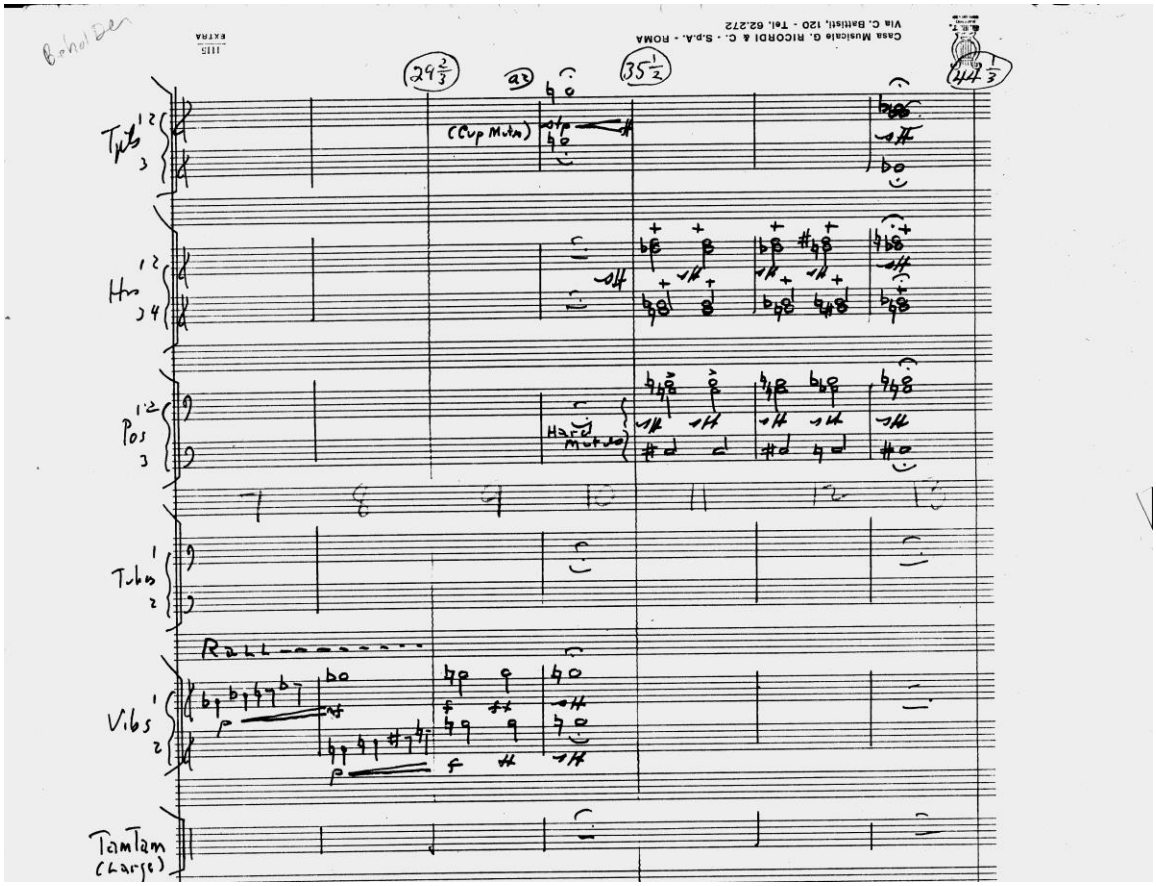


https://youtu.be/tPdZzca3JnY [Last Bandage & Hysteria] Herrmann

While the contrary motion of the notes is the same for the harps in this cue as in the previous one, the notes are differently assigned. Harp I plays *pp* descending 16ths Line 3 Bb-Gb-Eb-C (connected as a figure by two crossbeams) down to Line 3 Bb-Gb-Eb-C 16ths down to Line 1 Bb-Gb-Eb-C 16ths down to small octave Bb-Gb-Eb-C 16ths down to (Bar 2) ascending legato 16ths arpeggio notes Great octave Bb-small octave C-Eb-Gb up to Bb-middle C-Eb-Gb up to Bb-Line 2 C-Eb-Gb up to Bb-Line 2 C-Eb-Gb 16ths. Repeat these two bars in Bars 3-4, 5-6, and 7-8. Harp II sounds *pp* ascending long arching slur-connecting 16ths starting on Great octave B-small octave C#-E-G up to B-Line 1 C#-E-G up to B-Line 2 C#-E-G up to B-Line 3 C#-E-G to (Bar 2) descending 16ths B-G-E-C# down to Line 2 B-G-E-C# to Line 1 B-G-E-C# down to small octave B-G-E-C# 16ths. Repeat thru Bar 8.

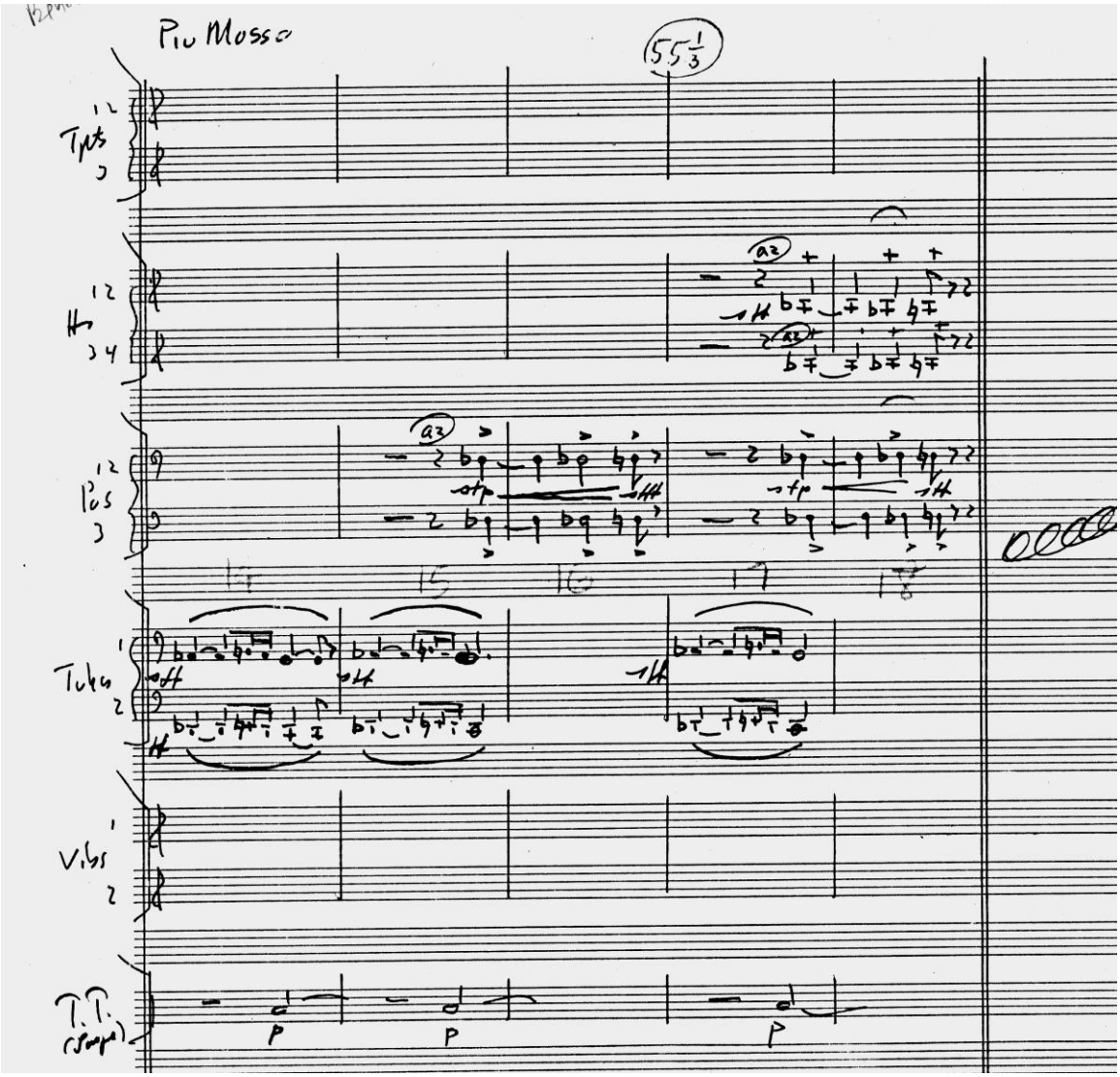
In Bar 3, vibe I sounds *pp (L.V.)* Line 2 Eb/Gb/Bb whole notes (repeated next bar) to (Bar 5) C/Eb/Gb whole notes (repeated next bar). After a half rest in Bar 3, vibe II sounds *pp* Line 2 C#/E/G half notes

(repeated next bar) to (Bar 5), after a half rest, Line 1 B/Line 2 C#/E half notes (repeated next bar). In Bar 7 (*Rall.*, start of page 10), vibe I sounds *p* < Line 1 Gb up to Bb up to Line 2 C to Eb quarter notes crescendo up to (Bar 8) Gb whole note *mf*. In Bar 8, vibe II plays *p* < Line 1 G-B-Line 2 C#-E quarter notes up to (Bar 9, now joined by vibe I) G half note *f* to another G half note (sounding louder at *ff*) to (Bar 10) G whole note *sff* held fermata. Also in Bar 10, three trumpets in cup mutes play Line 2 G whole note *sfp* < *ff* and held fermata.



In Bar 11 (35 ½ second mark for both the cd and the written score!), Pos in hard mutes play *sff* small octave C#/G/B rinforzando half notes to C#/G/B rinforzando half notes once again to (Bar 12) C#/G/B half notes *sff* (but not rinforzando-marked) to C/Gb/Bb half notes to (Bar 13) C#/G/B whole notes *sff* held fermata. Back in Bar 11, stopped (+ sign above the notes) sound *sff* Line 1 C/Eb/Gb/Bb [written G/Bb/Line 2 Db/F] half notes (played twice in this bar) to (Bar 12) C/Eb/Gb/Bb half notes to C#/E/G/B [written G#/B/D/F#] half notes to (Bar 13) C/Eb/Gb/Bb whole notes held fermata. Also in Bar 13, trumpets return to play *sff* Line 1 Eb/Gb/Bb whole

notes held fermata. Once again, as we have consistently seen in this cue, Herrmann interplays the C# and C half-dim 7th tonalities.



In Bar 14 (start of page 11), tubas start to play the grotesque motif as we first see the "normal" people (doctor, nurses). Tuba I plays *sff* Great octave Ab quarter note tied to 8th note to B-Ab 16ths to G quarter note tied to 8th note (followed by an 8th rest) to (Bar 15) Ab quarter note tied to 8th note to B-Ab 16ths to G half note (silent next bar). Tuba II plays Great octave Db quarter note tied to 8th note to E-Db 16ths to C quarter note tied to 8th note (followed by an 8th rest) to (Bar 15) Db quarter note tied to 8th note to E-Db 16ths to C half note. After a half rest in Bar 14, the large Tam Tam sounds *p* a half note let vibrate (notated on the second space from the bottom of the staff), repeated next bar. After a half and quarter rest in Bar 15, all

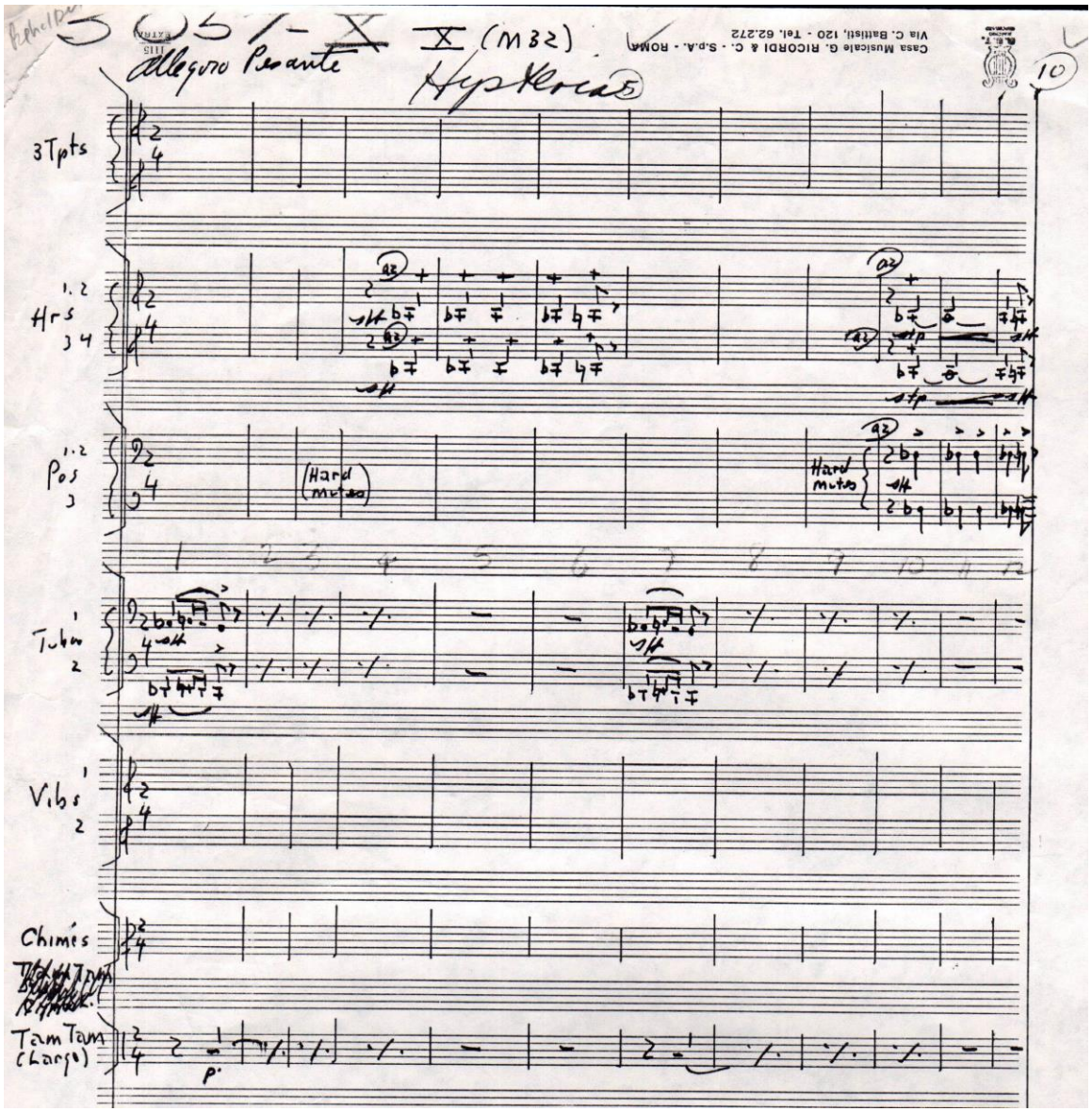
three trombones (*Pos*) play *sfp* < *sfff* small octave Db rinforzando quarter note tied to quarter note next bar to rinforzando Db half note crescendo to D rinforzando 8th note *sfff* (followed by an 8th rest). After a half rest and quarter rest in Bar 17, Pos play *sfp* < Db quarter note tied to quarter note in end bar 18 to another rinforzando Db quarter note to D 8th *sff* (followed by an 8th and quarter rest).

In Bar 17, tuba I returns to play *sff* Great octave Ab quarter note tied to 8th note to B-Ab 16ths to G half note (silent next bar). Tuba II plays Great octave Db quarter note tied to 8th note to E-Db 16ths down to C half note (silent next bar). After a half and quarter rest in Bar 17, stopped horns return to play *sff* small octave Db [written Ab] quarter notes tied to quarter notes next bar to another sounding of Db quarter note to D [written A natural] 8th note (followed by an 8th and quarter rest).

End of cue.

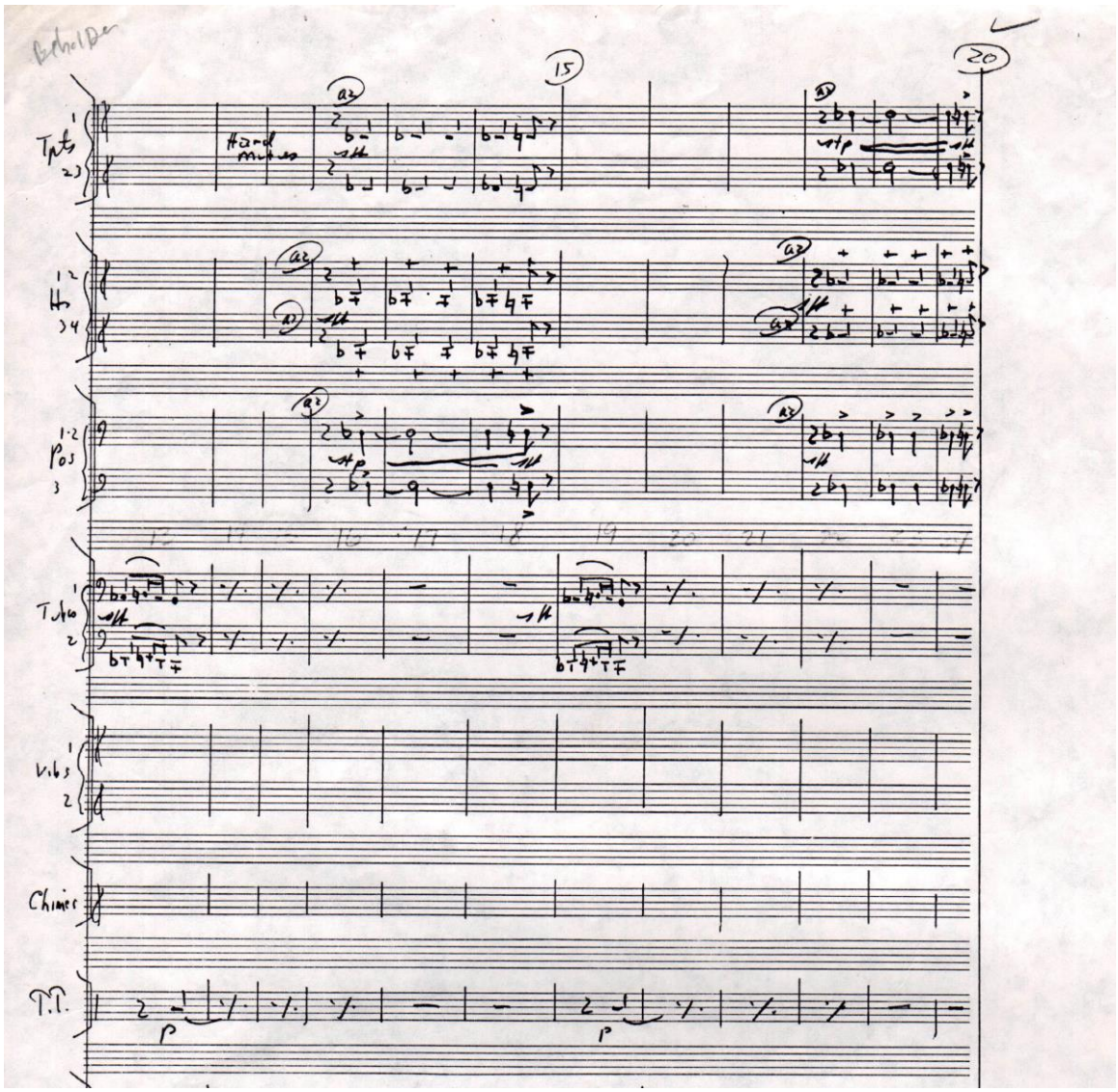
****

X "Hysteria" M-32. Cue # 3057-10. *Allegro Pesante* in 2/4 time, 80 bars, pages 12-18 pages. CD location: track # 50. Incidentally, you see a portion of the title page of this cue in the last inside page of the cd booklet.



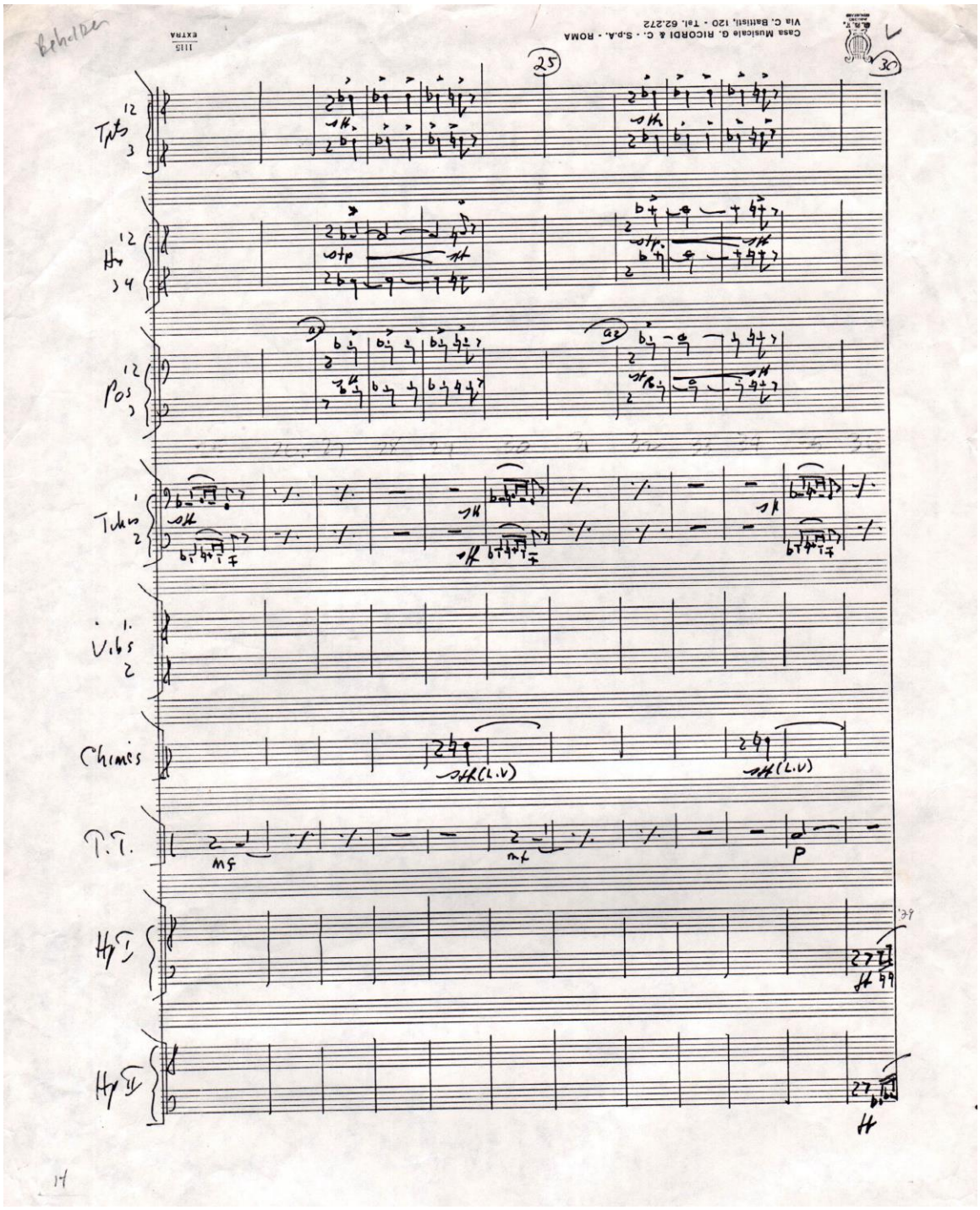
Tuba I plays *sff* Great octave Ab 8th to B-Ab 16ths figure legato to G rinforzando 8th note (followed by an 8th rest). Repeat in Bars 2, 3, 4. Tuba II plays Great octave Db 8th to E-Db 16th figure to C rinforzando 8th (followed by an 8th rest). Repeat thru Bar 4. After a quarter rest in Bar 1, the large Tam Tam sounds *p* a quarter note let vibrate (notated on the second space from the bottom), repeated next three bars. After a quarter rest in Bar 4, four horns play unison and *sff* on small octave Db [written small octave Ab] stopped-effect quarter note to (Bar 5) two more Db stopped quarter notes to (Bar 6) Db stopped quarter note to D stopped 8th note (followed by an 8th rest). Tubas return in Bars 7-10, repeating Bars 1-4. The same applies to the Tam Tam. After a quarter rest in Bar 10, the stopped horns play small octave Db

quarter note tied to half note next bar and tied to quarter note in Bar 12, then sounding *sff* D 8th (followed by an 8th rest). Tubas and Tam Tam again repeat Bars 1-4 in Bars 13-16. Horns repeat Bars 4-6 in Bars 16-18. Also in Bar 16, after a quarter rest, trumpets in hard mutes play *sff* Line 1 Db quarter note to (Bar 17) Db-Db quarter notes to (Bar 18) Db quarter note to D 8th (followed by an 8th rest). After a quarter rest in Bar 16, Pos in hard mutes return to play *sfp* < small octave Db rinforzando quarter note tied to half note next bar and tied to quarter note in Bar 18 to D rinforzando 8th note *sfff* (followed by an 8th rest).



Tubas and Tam Tam repeat Bars 1-4 in Bars 19-22. After a quarter rest in Bar 22, trumpets play *sfp* < Line 2 Db quarter note tied to half note next bar and tied to quarter note in Bar 24 and then a *sff* sounding of D

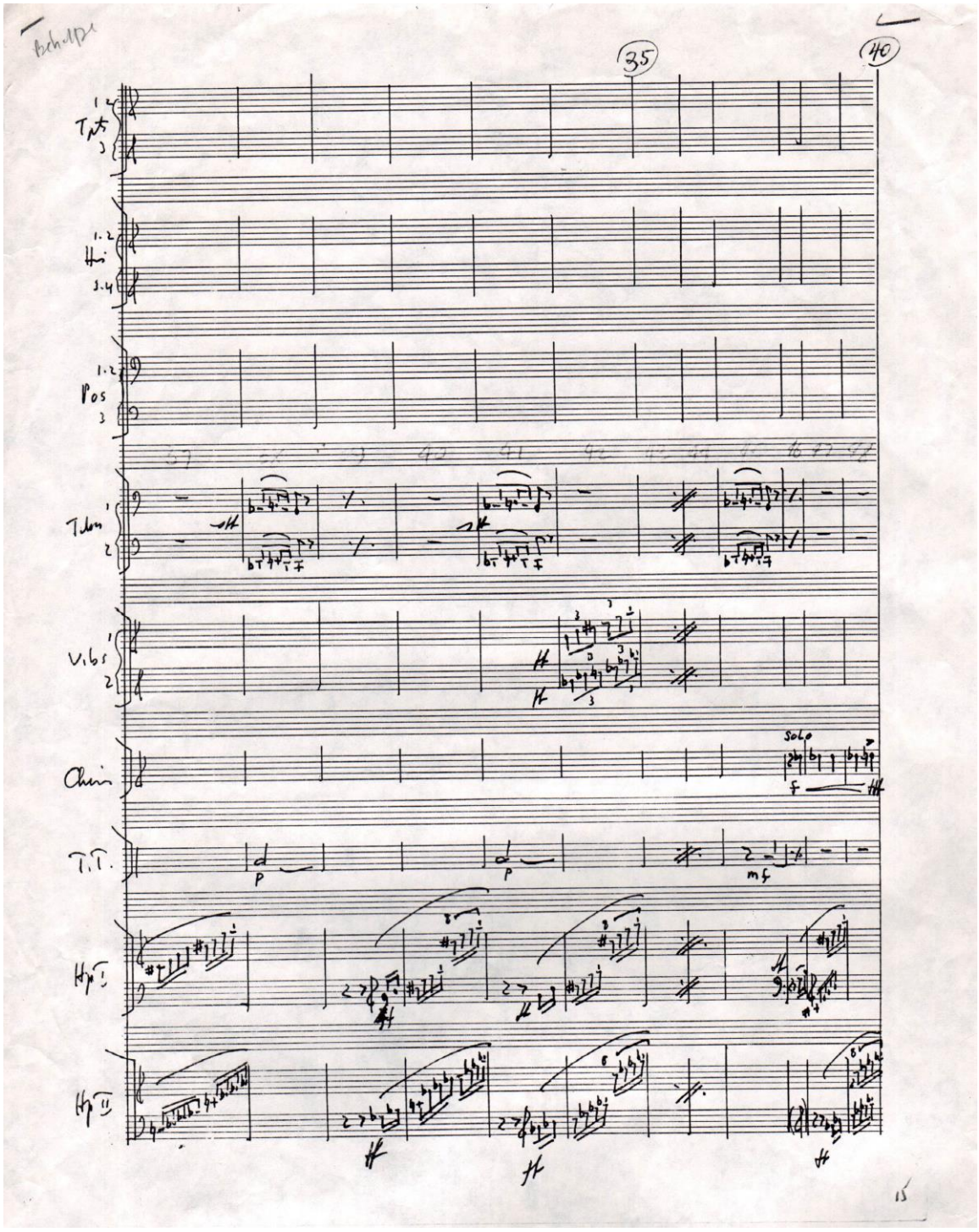
rinforzando 8th note (followed by an 8th rest). After a quarter rest in Bar 22, stopped horns play Line 1 (previously it was small octave register) Db [written Ab] quarter note to (Bar 23) Db-Db quarter notes to (Bar 24) Db quarter note to D 8th (followed by an 8th rest). After a quarter rest in Bar 22, Pos play *sff* small octave Db rinforzando quarter note to (Bar 23) same Db-Db rinforzando quarter notes to (Bar 29) Db quarter note to D 8th (followed by an 8th rest).



Tubas and Tam Tam repeat Bars 1-3 in Bars 25-27. This time the Tam Tam sounds *mf* instead of *p*. In Bar 27, after a quarter rest, trumpets play *sff* and rinforzando-marked Line 2 Db quarter note to (Bar 28) Db-Db quarter notes to (Bar 29) Db quarter note to D 8th (followed by an 8th rest). After a quarter rest, horns play Line 1 Db [written Ab] quarter note tied to half note next bar and tied to quarter note next bar to D 8th *sff*. After a

quarter rest in Bar 27, Pos play *sff* and rinforzando-marked Line 1 Db quarter note to (Bar 28) Db-Db quarter notes to (Bar 29) Db quarter note to D 8th (followed by an 8th rest). After a quarter rest in Bar 29, the chimes come into play for the first time to sound *sff (L.V.*) Line 2 D quarter note (with the extenuating slur line).

Tubas and Tam Tam repeat Bars 1-3 in Bars 30-32 (except the T.T. sounds *mf*). Trumpets repeat Bars 27-29 in Bars 32-34. After a quarter rest in Bar 32, horns play *sfp* < Line 2 Db (not Line 1 as the last time) rinforzando quarter note tied to half note next bar and tied to quarter note in Bar 34 to D [written A] rinforzando 8th *sff* (followed by an 8th rest). After a quarter rest in Bar 32, Pos play *sfp* < Line 1 Db rinforzando quarter note tied to half note next bar and tied to quarter note in Bar 34 to D 8th note *sff* (followed by an 8th rest). After a quarter rest in Bar 34, chimes sound *sff* Line 2 D quarter note.



In Bars 35-36, tubas repeat Bars 1-2. The Tam Tam in Bar 35 sounds *p* a half note. After a quarter and 8th rest in Bar 36, the harps finally make their appearance in this cue at the :29 mark (:30 for the written score). Harp I plays *ff* small octave G up to B 16ths up to (Bar 37, start of page 15) Line 1 C#-E-G-B 16ths legato up to Line 2 C#-E-G-B 16ths. Harp II plays Great

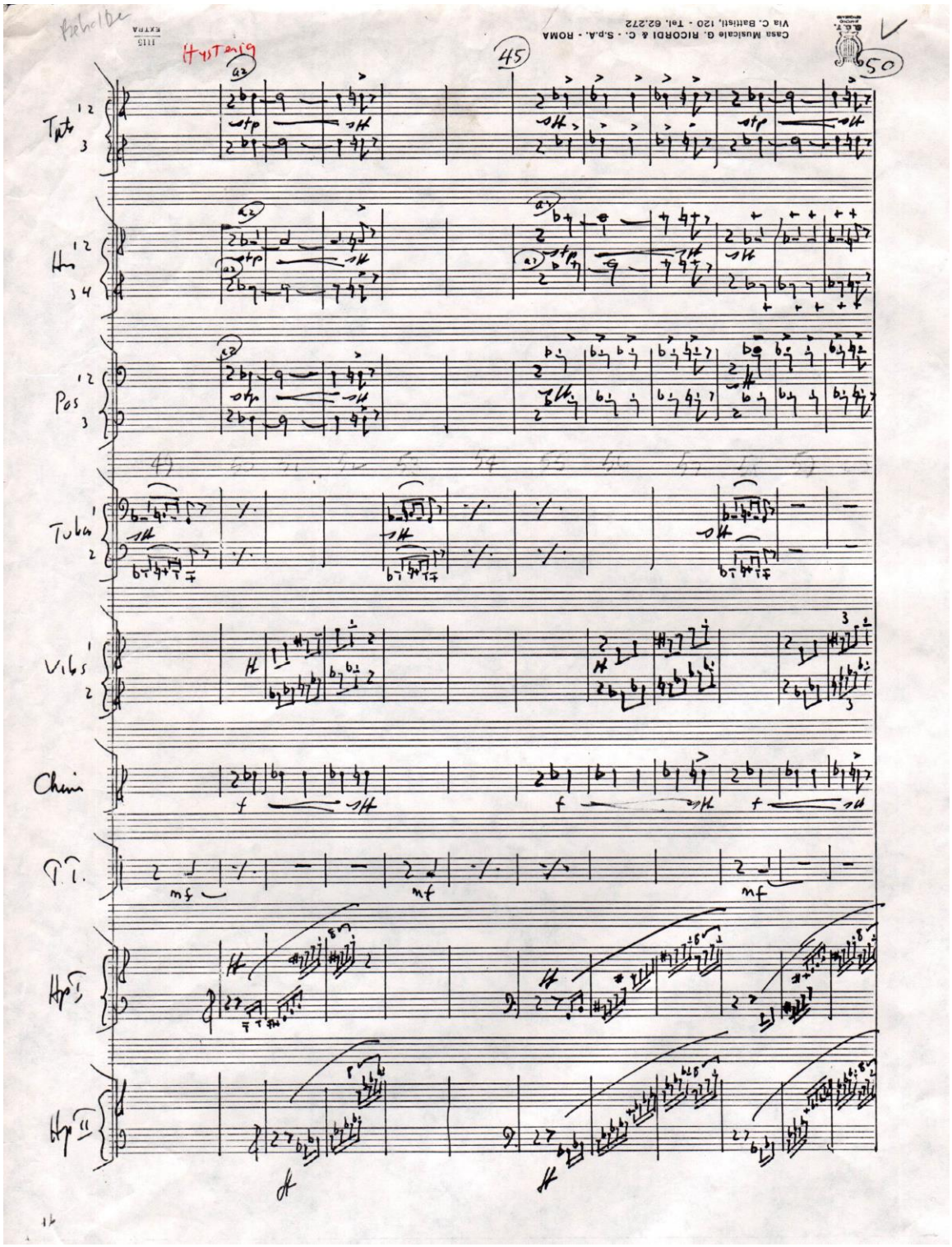
octave Gb-Bb 16ths up to (Bar 37) small octave C-Eb-Gb-Bb 16ths up to Line 1 C-Eb-Gb-Bb 16ths.

Tubas and Tam Tam repeat Bars 35-36 in Bars 38-39, After a quarter and 8th rest in Bar 39, harp I plays ascending 16ths Line 1 G-B to (Bar 40) Line 2 C#-E-G-B up to Line 3 C#-E-G-B 16ths. Harp II plays small octave Gb-Bb 16ths up to (Bar 40) Line 1 C-Eb-Gb-Bb 16ths to Line 2 C-Eb-Gb-Bb 16ths.

The tubas repeat Bar 1 in Bar 41. The Tam Tam sounds *p* a half note let vibrate. Harp I repeats Bars 39-40 in Bars 41-42. Harp II goes an octave higher than before, playing Line 1 Gb-Bb 16ths to (Bar 42) Line 2 C-Eb-Gb-Bb 16ths to Line 3 C-Eb-Gb-Bb 16ths. The vibes return in Bar 42. Vibe I plays *ff* "3" triplet value 8th note figures Line 1 G-B-Line 2 C# (crossbeam connected) to E-G-B 8ths. Vibe II plays this pattern on Line 1 Gb-Bb-Line 2 C triplet value 8ths to Eb-Gb-Bb 8ths.

Bars 43-44 repeat Bars 41-42 for all instruments.

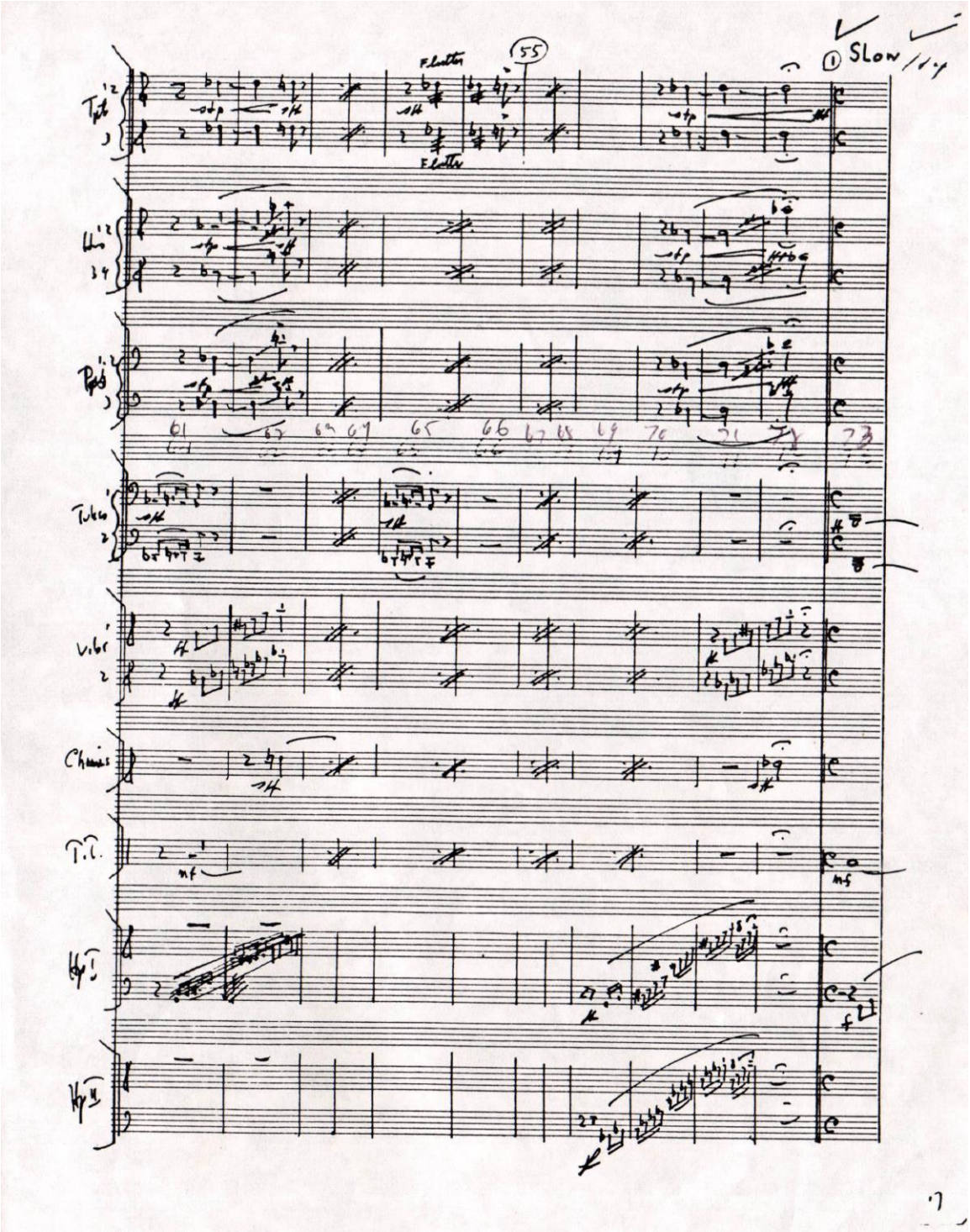
Tubas and Tam Tam repeat Bars 1-2 in Bars 45-46 (but T.T. sounds *mf* instead of *p*).After a quarter rest in Bar 46, the chimes return to sound *f* < Line 2 Db quarter note to (Bar 47) Db-Db quarter note to (Bar 48) Db quarter note to D rinforzando quarter note *fff*. Harp I repeats Bars 36-37 in Bars 46-47, but harp II repeats Bars 41-42 in Bars 47-48 instead (overlapping effect). Tubas and Tam Tam repeat Bars 45-46 in Bars 49-50 (start of page 16). Harp I repeats Bars 39-40 in Bars 50-51 but then extends even further in Bar 52 on Line 3 C#-E-G-B 16ths (followed by a quarter rest). Harp II repeats Bars 41-42 in Bars 51-52. After a quarter rest in Bar 50, the chimes sound *ff* Line 2 Db quarter note forte crescendo to (Bar 51) Db-Db quarter note to (Bar 52) Db quarter note to D quarter note *sff*. In Bar 51, vibe I returns to play *ff* Line 1 G up to B 8ths (crossbeam connected) up to Line 2 C#-E 8ths (crossbeam connected) up to (Bar 52) G-B 8ths (followed by a quarter rest). Vibe II plays this on Line 1 G-Bb 8ths to Line 2 C-Eb 8ths to (Bar 52) Gb-Bb 8ths (followed by a quarter rest). Trumpets and horns repeat Bars 27-29 in Bars 50-52. Pos play this an octave lower than in those earlier bars. So, after a quarter rest, Pos play *sfp* < small octave Db quarter note tied to half note next bar and tied to quarter note in Bar 52 to D rinforzando 8th note *sff* (followed by an 8th rest).



Tubas and Tam Tam repeat Bars 1-3 in Bars 53-55 (but T.T. sounds *mf*). All brass repeat Bars 32-34 in Bars 55-57. Then trumpets and horns repeat Bars 22-24 in Bars 58-60, whereas Pos repeat Bars 27-29. Tubas an Tam Tam repeat Bar 1 in Bar 58. After a quarter rest in Bar 56, vibe I plays

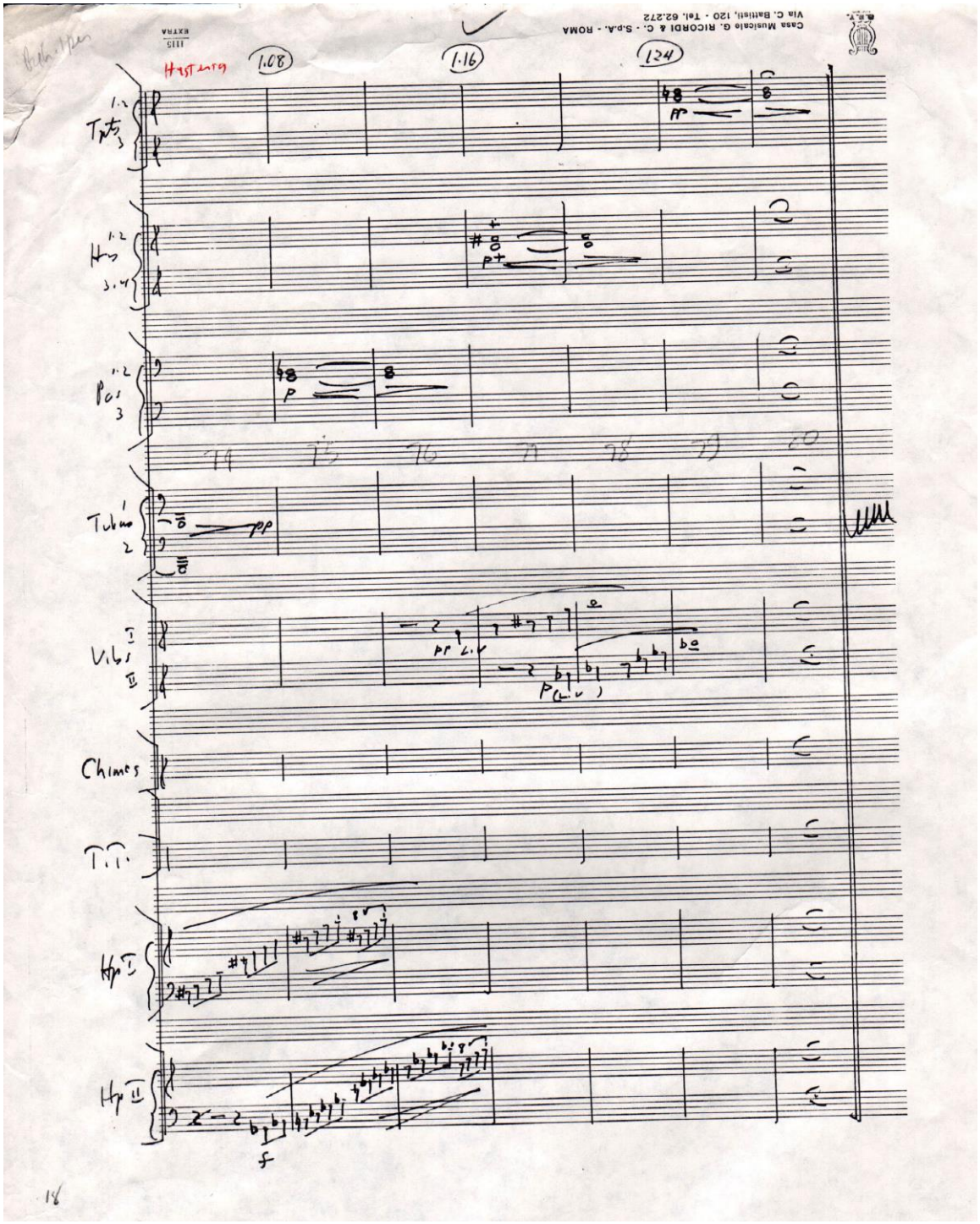
ascending 8th notes Line 1 G-B up to (Bar 57) Line 2 C#-E to G-B. After a quarter rest, vibe II plays Line 1 Gb-Bb 8ths up to (Bar 57) Line 2 C-Eb to Gb-Bb. After a quarter rest in Bar 59, vibe I plays Line 1 G-B 8ths up to (Bar 60) "3" triplet value 8ths Line 2 C#-E-G to B quarter note. After a quarter rest in Bar 59, vibe II sounds Gb-Bb 8ths to (Bar 60) "3" triplet value 8ths Line 2 C-Eb-G to Bb quarter note. The chimes repeat Bars 50-52 in Bars 55-57 and also in Bars 58-60. After a quarter and 8th rest in Bar 55, harp I plays *ff* a longer run or legato and arpeggio 16ths Great octave G-B to (Bar 56) small octave C#-E-G-B to Line 1 C#-E-G-B to (Bar 57) Line 2 C#-E-G-B to Line 3 C#-E-G-B. Repeat these three bars in Bars 58-60. After a quarter and 8th rest in Bar 55, harp II plays Great octave Gb-Bb 16ths up to (Bar 56) small octave C-Eb-Gb-Bb 16ths and so forth up the registers. Repeat in Bars 58-60.

Tubas and Tam Tam repeat Bar 1 in Bar 61, 63, 65, 67, and 69. Vibes repeat Bars 59-60 in Bars 61-62 thru Bars 69-70. After a quarter rest in Bar 62, chimes sound *sff* Line 2 D quarter note, repeated in Bar 64, 66, 68, and 70. After a quarter rest in Bar 61 (start of page 17), trumpets play *sfp* < Line 2 Db quarter note tied to quarter note next bar to F 8th note *sff*. Repeat in Bars 63-65. After a quarter rest in Bar 65, trumpets now play *flutter* and *sff* Line 2 Db quarter note (notated like the bowed trem of the strings) to (Bar 66) Db quarter note trem to D rinforzando 8th (followed by an 8th rest). Repeat in Bars 67-68. After a quarter rest in Bar 70, trumpets play (non-flutter) *sfp* < Db quarter note tied to half note next bar and tied to (and crescendo) to half note in Bar 72 *fff* and held fermata.



Back in Bar 61, after a quarter rest, horns (not stopped) play *sfp* < Line 1 Db [written Ab] quarter note tied to quarter note next bar with a *gliss* line up to Line 2 D 8th (followed by an 8th rest). Repeat these two bars in Bars 63-64, 65-66, and 67-68. After a quarter rest in Bar 70, horns play Line 1 Db quarter note tied to half note next bar with a gliss line up to (Bar 72)

Line 2 Db half note *fff* and held fermata. After a quarter rest in Bar 61, Pos play *sfp* < small octave Db quarter note tied to quarter note next bar with a gliss line up to Line 1 D rinforzando 8th (followed by an 8th rest). Repeat in the next six bars as given for the horns. After a quarter rest in Bar 70, Pos play small octave Db quarter note tied to half note next bar with the gliss line up to (Bar 72) Line 1 Db half note *fff* and held fermata. After a quarter rest in Bar 71, vibe I sounds *ff* Line 1 G-B-Line 2 C# triplet value 8ths to (Bar 72) E-G-B 8ths (followed by a quarter rest held fermata). After a quarter rest, vibe II plays Gb-Bb-Line 2 C triplet 8ths to (Bar 72) Eb-Gb-Bb 8ths. The chimes in Bar 72 sound *sff* Line 2 Db half note held fermata. Harps repeat Bars 55-57 in Bars 69-71. The harps in Bar 72 show the whole rest held fermata.



Now we come to Bar 73 (1:00 cd). The tempo-marking is now *slow* in C time. Tubas play *ff* Contra-octave G/B whole note tied to whole note in Bar 74 (start of page 18) decrescendo hairpin *pp*. The Tam Tam sounds a whole note *mf* let vibrate. After a half and quarter rest in Bar 73, harp I plays forte Great octave G-B 8ths legato up to (Bar 74) small octave C#-E-

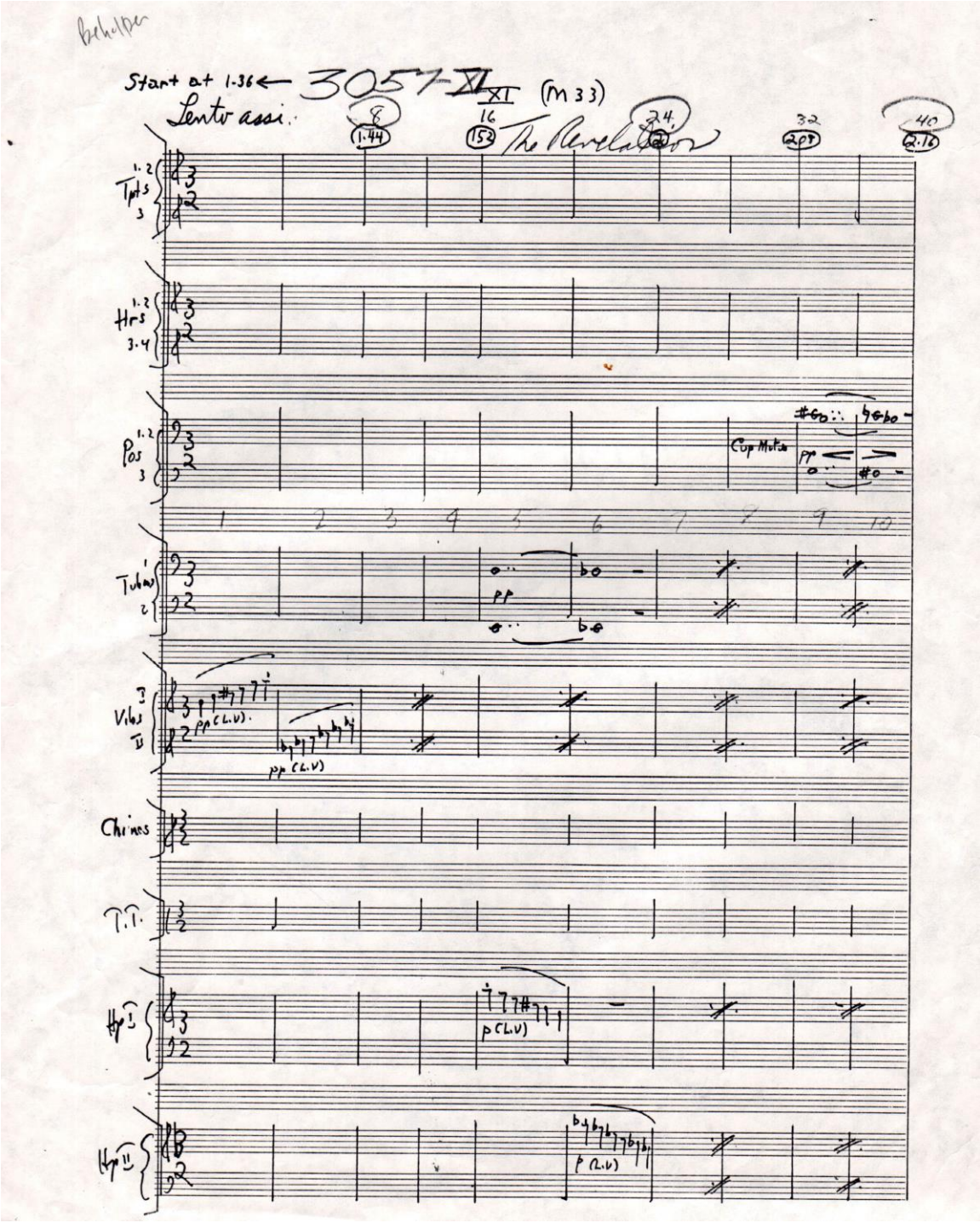
G-B 8ths to Line 1 C#-E-G-B to (Bar 75) Line 2 C#-E-G-B decrescendo to Line 3 C#-E-G-B 8ths. After a half and quarter rest in Bar 74, harp II starts to overlap on Great octave Gb-Bb 8ths to (Bar 75) small octave C-Eb-Gb-Bb to Line 1 C-Eb-Gb-Bb 8ths decrescendo hairpin up to (Bar 76) Line 2 C-Eb-Gb-Bb to Line 3 C-Eb-Gb-Bb 8ths. Harps are then silent for the rest of the cue.

Pos in Bar 75 play *p* < > Great octave G/B whole notes tied to whole notes next bar. Stopped horns in Bar 77 play *p* < > small octave G/B [written Line 1 D/F#] whole notes tied to whole notes next bar. After a half and quarter rest in Bar 76, vibe I plays *pp (L.V.)* Line 1 G quarter note legato up to (Bar 77) B-Line 2 C#-E-G quarter notes up to (Bar 78) B whole note. After a half and quarter rest in Bar 77, vibe II plays *p* Line 1 Gb quarter note up to (Bar 78) Bb-Line 2 C-Eb-Gb quarter notes to (Bar 79) Bb whole note.

In Bar 79 (1:23 cd; 1:24 score), trumpets play *pp* < > Line 1 G/B whole notes tied to whole notes in end Bar 80 and held fermata.

End of cue.

****



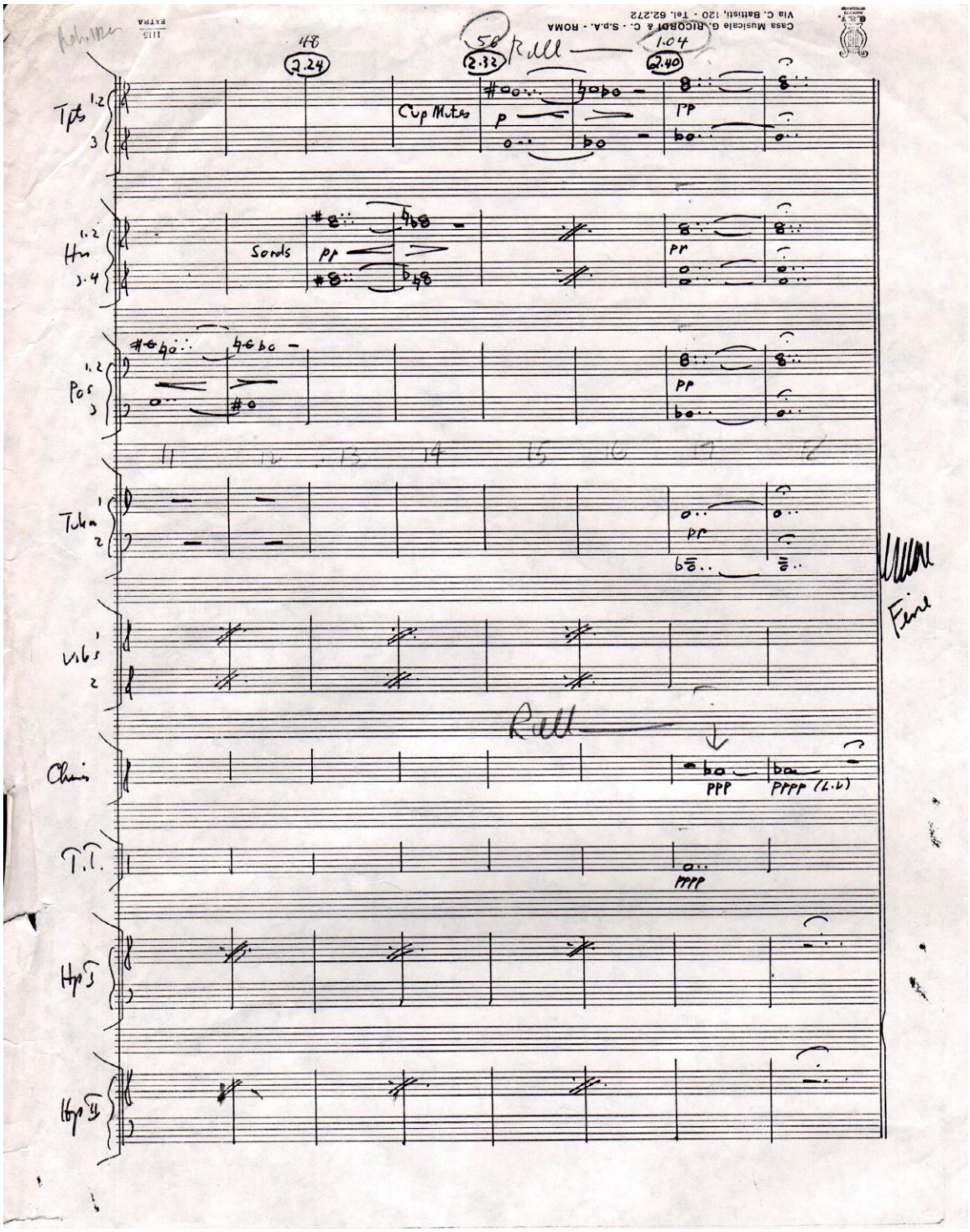
XI “The Revelation” M-33. Cue # 3057-11. *Lento assi* in 3/2 time, 18 bars, pages 19-20. CD location: track # 51.

As given in the very first cue, the vibes sound ascending legato quarter notes. Vibe I in Bar 1 plays *pp (L.V.)* Line 1 G-B-Line 2 C#-E-G-B

notes. Vibe II in Bar 2 Line 1 Gb-Bb-Line 2 C-Eb-Gb-Bb quarter notes. Repeat Bars 1-2 in Bars 3-4 thru Bars 15-16. In Bar 5, harp I plays *p (L.V.)* descending legato quarter notes Line 2 B-G-E-C#-Line 1 B-G. Harp II in Bar 6 plays Line 2 Bb-Gb-Eb-C-Line 1 Bb-Gb quarter notes. Repeat Bars 5-6 for the harps in Bars 7-8 and thru Bars 15-16.

In Bar 5, tubas play *pp* Great octave E/B double-dotted whole notes legato to (Bar 6) Eb/Bb whole notes (followed by a quarter rest). These are nice and strong perfect 5th intervals. Repeat these two bars for the tubas in Bars 7-8 and Bars 9-10. In Bar 9, Pos in cup mutes play *pp* < > small octave G/B/middle C# double-dotted whole notes to (Bar 10) F#/Bb/C whole notes (followed by a half rest). Repeat in Bars 11-12. *Sords* horns in Bar 13 play *pp* < > Line 1 C#/E/G/B [written G#/B/Line 2 D/F#] double-dotted whole notes legato to (Bar 14) C/Eb/Gb/Bb whole notes (followed by a half rest). Repeat next two bars. In Bar 15 (*Rall*), trumpets in cup mutes play *p* < > Line 1 G/B/Line 2 C# double-dotted whole notes to (Bar 16) Gb/Bb/C whole notes (followed by a half rest).

In Bar 17, trumpets play *pp* Bb/Line 2 D/F (Bb major triad tonality) double-dotted whole notes tied to double-dotted whole notes in end Bar 18 and held fermata. Horns play *pp* small octave Bb/D/F (horns I & III both on F) double-dotted whole notes [written F/A/Line 2 C] tied to next bar held fermata. Pos play *pp* Great octave Bb/small octave D/F double-dotted whole notes tied to next bar. Tubas play Contra-octave B/Great octave F tied double-dotted whole notes. The Tam Tam in Bar 17 (1:29 cd) sounds *pppp* a double-dotted whole note (notated on the bottom space of the staff). After a half rest in Bar 17, chimes play *ppp* Line 1 Ab whole note let vibrate. In end Bar 18, the chimes now sound *pppp (L.V.)* the Ab whole note (followed by a half rest held fermata).



Combined with the Ab note of the chimes, we hear the Bb Dominant 7th (Bb/D/F/Ab). I don't quite see at this moment of why Herrmann chose to end the score with the out-of-place Bb major chord and then the Bb Dom 7th. It really doesn't logically fit the score. I guess Herrmann wanted to end the music on an upbeat or somewhat resolved feelings since the protagonist is

about to join a society of her own kind and peacefully (inferred) live there. The Dominant seventh is a major-minor 7th so it's perhaps a bit more expectant in feeling, not really yet or fully resolved.

At any rate, end of cue and end of score!

****

Completed Tuesday, December 5, 2006 at 4:56 pm
Revised August 28, 2019 6:45am
(C) Copyright 2019 by Bill Wrobel

****

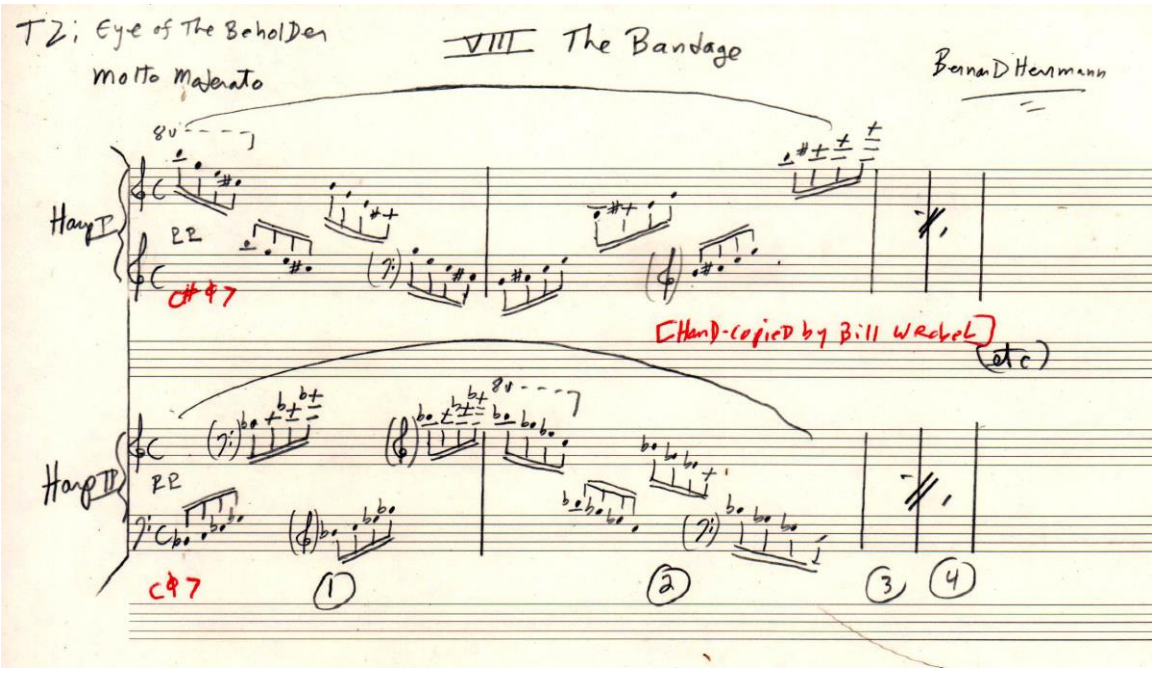
CUE SHEET #21,084
JULY 28, 1961

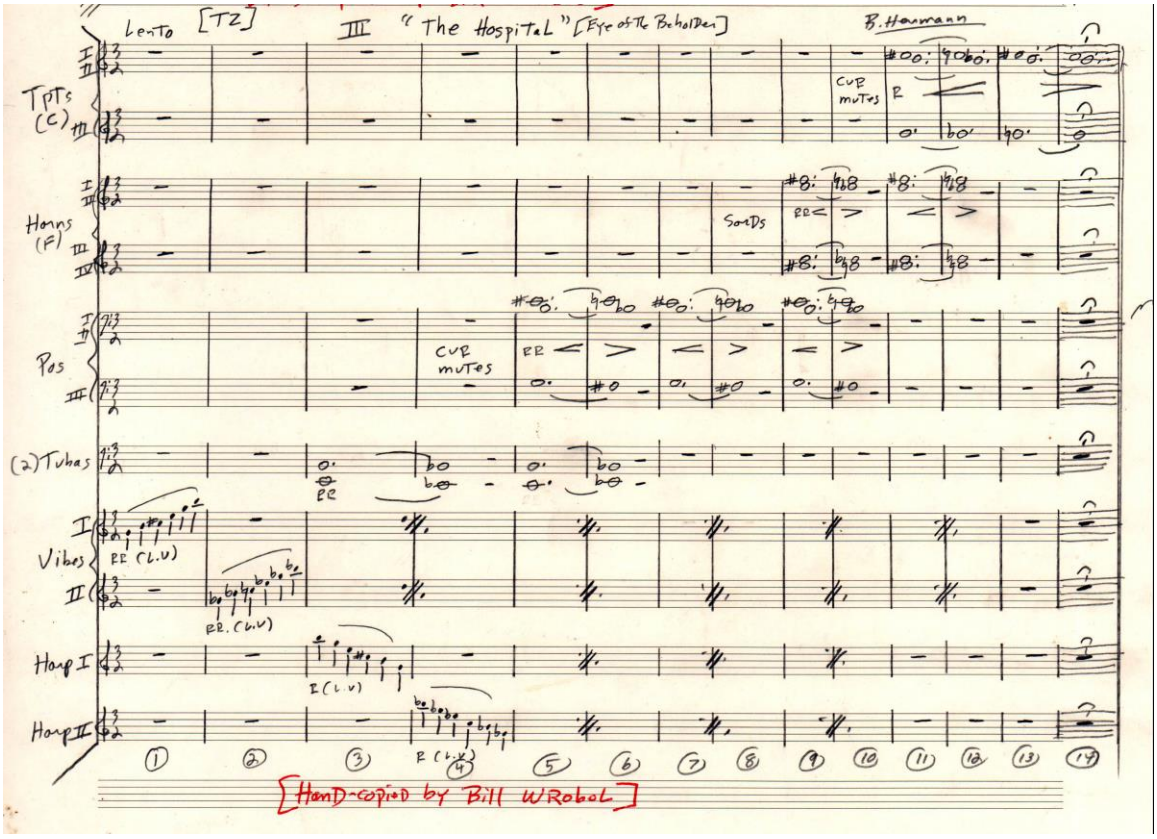
(PRODUCER) CBS TELEVISION NETWORK

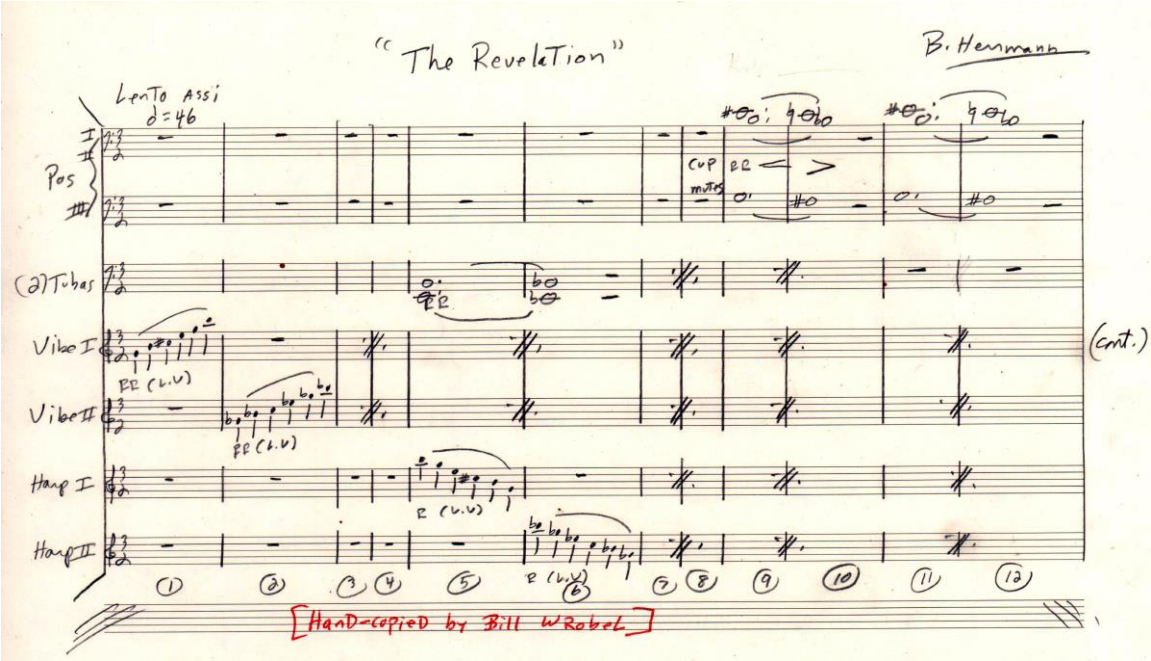
"TWILIGHT ZONE" (EPISODE TITLE: "EYE OF THE BEHOLDER")

NOVEMBER 11, 1960

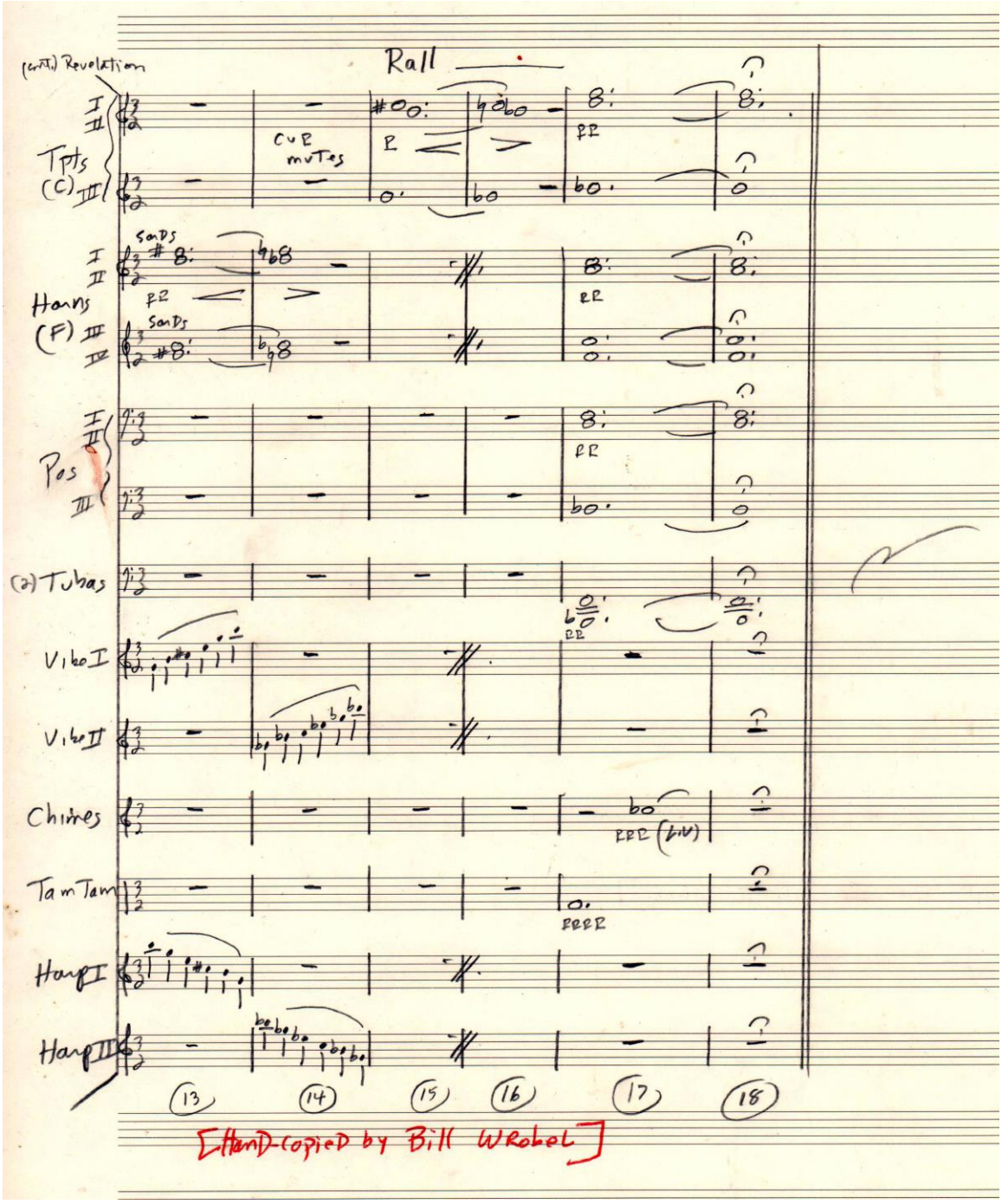
1	ETRANGE #3 (TWILIGHT ZONE THEME) XI-10-813A	MARIUS CONSTANT	APRIL MUSIC INC	BKG INST	:25
2	PATIENCE 3057-I	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:12
3	THE NURSE 3057-II	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:44
4	THE HOSPITAL 3057-III	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:54
5	THE DOCTOR 3057-IV	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:16
6	THE PLEA 3057-V	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:46
7	LEAD-IN 3057-VI	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:06
8	DECLARATION 3057-VII	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	:03
9	THE BANDAGE 3057-VIII	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	1:50
10	THE LAST BANDAGE 3057-IX	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	1:31
11	HYSTERIA 3057-X	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	1:13
12	THE REVELATION 3057-XI	BERNARD HERRMANN	BLACKWOOD MUSIC INC	BKG INST	1:47
13	ETRANGE #3 (TWILIGHT ZONE THEME) XI-10-813A	MARIUS CONSTANT	APRIL MUSIC INC	BKG INST	:10
14	MILIEU #2 XI-10-811-16B	MARIUS CONSTANT	APRIL MUSIC INC	BKG INST	:30


T2; Eye of The Beholder
VIII The Bandage
Bernard Herrmann
molto moderato
Harp I
Harp II
[Hand-copied by Bill Wrobel]


Lento [T2]
III "The Hospital" [Eye of The Beholder]
B. Herrmann
Tpts (C)
Horns (F)
Pos
(2) Tubas
Vibes
Harp I
Harp II
[Hand-copied by Bill Wrobel]


"The Revelation"
B. Herrmann
Lento Assi
♩=46
Pos
I
II
III
cup mutes
(2) Tubas
Vibe I
Vibe II
Harp I
Harp II
(cont.)
[Hand-copied by Bill Wrobel]

301
302
305
306


(cont.) Revolution
Rall
Tpts (C)
cue mutes
Horns (F)
Pos
(2) Tubas
Vibe I
Vibe II
Chimes
Tam Tam
Harp I
Harp II
13
14
15
16
17
18
[Hand-copied by Bill Wrobel]