

FAHRENHEIT 451

Music by
Bernard Herrmann
Analysis by
Bill Wrobel

The following is a cue rundown analysis of Bernard Herrmann's score to Francois Truffaut's 1966 futuristic tale (based on the far superior Ray Bradbury novel) *Fahrenheit 451*. There is a large dog-sized spider-machine that stalks poor Montag in the book that of course is deleted in the motion picture. The special effects costs would've been too prohibitive, perhaps cutting away on the original score. So I would rather have the score by Herrmann than elaborate special effects! An oddity in the story structure of the movie is this: If books are taboo, how is it that nearly everybody can still read? I would think by the time-line of this story, a generation at least of people would've been denied the ability to read and write. The ability to read and write numbers would be allowed (better to stool pigeon on neighbors if you write down their address. Montag is relatively young, yet he can read (although with a bit of slowness or difficulty).

The "Book People" ending is not in the Bradbury novel (thank goodness!). Watching the scenes with all these people, I was thinking aloud to my wife: "I hope none of these people memorizing a complete book doesn't soon suffer from Alzheimer's disease!" I also hoped someone doesn't try to memorize a boring Aristotle manuscript or other Latin and Greek writers who dragged a sentence ad infinitum. I asked my wife what she thought of the movie. She replied: "It's a strange movie!" Except for the exceptional music, I thought the film overall was rather unappealing and unsatisfying (especially the ending), but it grows on you upon repeated viewings. I liked the actors and the cinematography, and I would recommend purchasing the dvd.

The written score (photocopy) is held at UCSB, and a microfilm copy is available (since 1987) at the Library of Congress. The score is 111 pages in length (although several pages are missing), completed June 25, 1966 in London.

Instrumentation: 2 harps, glockenspiel, vibraphone, xylophone, marimba (Herrmann actually spells it "miramba"!), 10 violins I, 10 violins II, 8 violas, 8 VC (celli), and 6 CB (contra-basses).

As a reference cd, I will primarily use the Soundstage Records SCD-560, although I find it flawed because of the lowered volume when dialog was present in the film. And it is not a complete rendering of the tracks. Apparently the source of the cd was the three-track mix (dialog/music/effects) meant for foreign releases. The music would automatically be lowered whenever dialog would be present. The English dialog track would be replaced by the native tongue in the country in question. The McNeely rerecording has only ten cues. However, I will also use the dvd release from Universal/Image Entertainment, wide screen edition, which was selling at Ken Crane's dvd store for only \$9.99.

Important note: The score begs for a *complete* recording because it was butchered in the final print of the film. There is a fair amount of music Herrmann originally composed that was both edited out although the scene remained in the movie (such as "The Garden") and no longer found an outlet (because the scenes were cut out and

dropped on the editing floor). Most of "T.V. Signals" is missing; most of "Pink & Gold Pills" is gone; "The Monorail" cue has been altered significantly by Herrmann himself, and so on.

[written Nov 6, 2003 at 7:32 pm:] There was another dvd release of this motion picture with several special features. Here is my *Talking Herrmann* post on the topic:

06 Apr 2003, 19:05 GMT

I finally managed to buy a copy of the newly released special edition of *Fahrenheit 451* at Tower Records yesterday evening. I had assumed months ago that this release would simply be a re-release with minor changes of the dvd release of over two years ago. That earlier incarnation had the front cover of Montag in his asbestos suit burning a maze of books below him (including the old woman!). I liked that cover far better than the current incarnation showing Oskar Werner and Julie Christie side by side with the caption "What if you had no right to read?" and then "Fahrenheit 451" in red below it. The middle of the cover simulates a page of a book burning (and burning into the side images of the stars).

There were no extras in the earlier incarnation, but *this* current dvd does indeed have many extra features. You have the documentary "Making of Fahrenheit 451," "The Music of Fahrenheit 451," "The Novel: A Discussion With Author Ray Bradbury," and a feature commentary that includes Julie Christie Tom Noble, Louis Allen, and others. Also there are minor extras such as the original theatrical trailer (no Herrmann music in that one), the original title sequence of the movie (a woman voicing the credits), and a photo poster gallery.

After installing the disc into my Sony DVP-S330 player, I immediately selected the "Music of Fahrenheit 451" documentary that lasts about sixteen minutes. The first person to appear is Steven C. Smith, of course the biographer of Bernard Herrmann. As given in my *The Day The Earth Stood Still* dvd review, Smith also contributed there in the "Making The Earth Stand Still" documentary. My wife watched the beginning of this music documentary along with me. She immediately wondered if Smith was the same fella who appeared in TDTTESS documentary. She said this fella in Fah 451 looked older and different and thought that the hair color was different or something. I got out the TDTTESS dvd to make a comparison to show her it was the same guy. Well, Smith had indeed changed his physical appearance in this short period between the two dvd documentaries. In 451, he is no longer sporting a moustache, and he no longer wears the rimless glasses (apparently wearing contacts). She says he looks a lot different now. I focused on what he was *saying* about Herrmann's music than how he looked when he was saying it, but I noticed the change, and I guess from a woman's perspective other aspects are focused on as well. She thinks he looks better with the moustache, and younger with it. But I think it's largely a matter of what we are familiar with (e.g., getting used to Errol Flynn with a moustache and preferring that rather than a moustache-free Errol Flynn). Similarly, most people are used to seeing Herrmann in his later years image of being heavyish and scowling rather than his lean early years with a smile! Anyway, Smith talks about how 1966 was a very difficult year for Herrmann. He had an abrupt parting of ways with Hitch, and he was also undergoing another divorce in his life. So when Truffaut offered this assignment to score 451, he jumped on it with "fiery" enthusiasm, so to speak! I think Truffaut wanted Herrmann because of Herrmann's deep association with Hitchcock, and T. was a big fan of Hitch's films (and used various Hitch screen effects in 451).

Louis Allen briefly talks about Herrmann, how H. was a funny little guy looking like a dandy with his cane, but the way he spoke was clearly far more down to earth!

Bradbury then comes on to state how Herrmann was like a porcupine (very touchy) and often make other people react to him like a porcupine (defensive, protective). Herrmann was also shy and was easily hurt, but his music for the film really romances you. The film itself conveyed a "gray" and cold and sterile feeling as it depicted the cold futuristic probability, but the music delved deeper into the hidden emotions and buried passions. Probably the best or most entertaining part of the documentary was when engaging

he had to be the messenger between Truffaut and Herrmann. T. would tell Tom that he disliked the xylophones Herrmann employed, and that he was to go over to Herrmann and tell him that! So he does, and Herrmann gruffly says, "Go back and ask him why!" So Tom goes back to Truffaut, and T. says "Because it sounds comical. Tell him that." So Tom sheepishly goes back to Herrmann to tell him, and Herrmann states, "They didn't laugh at Ravel." So Tom tells Truffaut that, and T. says, "Tell Herrmann that he's not Ravel!" (but smartly, Tom never relayed that exact sentiment!). So it *appears* that Truffaut was being a bit of an ass there, hypercritical. Truffaut also edited the music very heavily in the final print, and did it even far more drastically in his later collaboration with Herrmann on "The Bride Wore Black." Smith comes on to make a very good point about how the music in certain sequences was like nursery game music because after all these futuristic characters were rather two-dimensional and childlike in a repressed way.

In the feature commentary, Smith comes on briefly in several locations. He first speaks in Chapter 5 at about 4:20, and then in Chapter 8 at 3:25, the start of Chapter 12, Chapter 14 at 4:30 (book burning sequence) etc. A few of the others also discuss the music as well very briefly. Tom Noble talks about the music in Chapter 12 I believe, about how Herrmann was a crotchety person, and it was a stark contrast of how that man (outer difficult persona) could write such beautiful romantic music. Overall the multiple commentary contributors was okay, but I preferred the more interesting in-depth commentary track (of four people) in "Ghost & Mrs. Muir."

The Making Of documentary is educational. It was Julie Christie signing on that really clinched the movie and got the financial backing it needed. However, Bradbury objected to having Julie playing both roles (middle-aged Linda, and Clarisse). Clarisse was supposed to be a 16 year old, innocent, and so forth. Also Truffaut really wanted to film the movie in black and white, but Universal was adamant about having it in color. It would be odd to me to film it in B/W especially with the pivotal fire scenes. No red/blue flames, no red fire engine, etc.

In my opinion, "Ghost & Mrs. Muir" was a better film, but I liked the score to *Fah 451* better. As a movie, *Fah 451* had many admirable qualities, but it also had many flaws. I preferred the book over the radically changed movie script. As given in my *Fah 451* cue rundown on *Film Score Rundowns*, I thought the ending chapter ("The Book People") was ridiculous (although the music is excellent). I commented on how I hope the book people don't suffer from Alzheimer's soon or choose Aristotle as an author (Greek writers back then had the habit of dragging one sentence into a whole, long paragraph)!

At any rate, I would recommend buying this dvd."

[Written Sunday, November 9, 2003:]

I will expand a bit on the "missing" cues or cue fragments I had already discussed below (written over two years ago). Herrmann apparently made scissors-work on several cues, probably for his Phase Four re-recordings several years after the original release of the motion picture. Bars 16-22 of "Fire Alarm" I believe is from Bars 9-15 of "Fire Station" (when the xylophone makes its familiar appearance). This page (or rather half of the original page) has that xylophone written in but that xylophone line is *not* played in the "Fire Alarm" cue later on. The page is physically and radically scissored up. This perhaps means that this page section was used here in the latter cue ("Fire Alarm") but the other half of that page from "Fire Station" was not.

Another example is the "Bedtime" cue VII (end of Chapter 3 on the new dvd). Only about the first six bars were used (of the 12 bars in the first *Moderato* section). Then at :28 ½, we come to the *Allegro Con Brio* "Fire Station" music again (this time with the marimba, not the xylophone). But once again that section of the bottom of the page was put to the scissors (page 14) and then page 15 is missing, and then the concluding bars of that Fire Station music (half of the top of page 16) was also cut out, coming to the :58 ½ point in the new or next *Lento* section. Of course in the movie/dvd,

there is indeed Fire Station music that lasts exactly that 30-second period. I suspect Herrmann cut & paste sections for that London recording (notated in bold numbers on the top of each page). So the title page of the “Prelude” is page 1, the second page is 2. Then “Fire Engine” are pages 3-4-5-6. Herrmann was probably too sickly and weak in 1974 to mess with writing out cues for the London recording rearrangement, so he simply took out the scissors! [For the rest of the rundown, I have made relatively minor changes, adding pitch indications such as “small octave” or “Line 1” and so forth. I also added material here and there]

FAHRENHEIT 451

“Prelude” Cue I [1M1] *Moderato* in C time, 20 bars, :48 duration. Two pages in length. The first page is split in the middle (as also page 2). The top half of the page holds Bars 1-4; the bottom half holds Bars 5-7. Page 2 to half holds Bars 8 thru 12; bottom half has Bars 13-20. At the bottom, below Bar 20, there is inscribed “(overlap to 1M1A).”

In Bar 1, the *sords* (muted) violins play *pp* (pianissimo) the D major 2nd inversion (A/D/F#) half note chord to the Bb min (Bb/Db/F) half note chord with crescendo-decrescendo hairpins (< >) underneath. Specifically, ten violins I play Line 2 A/Line 3 D/F# half notes [written an octave lower but with the *8va* ottava placed above the notes to end of cue] legato to Bb/Db/F half notes. Violins II play the chords an octave lower than violins I (written as violins I but without the ottava). Bar 2 repeats Bar 1 (repeat symbol used).

The glockenspiel strikes softly *pp* 8th notes Line 2 F# down to Line 1 A (a’), connected by a crossbeam, to the next figure of F#-A once again to the next figure of F down to Bb (crossbeam connected) up to Line 2 A (a’’) stand alone 8th note (followed by an 8th rest). Repeat in Bar 2.

Harp I plays *pp* a descending to ascending arpeggio 16th note triplet passage. Each six-note figure (quarter note value) is split into two “3” triplet 16th note figures connected by the second (outer) crossbeam. So we find the first (descending) figure of Line 3 F#-D-A-F#-D-A 16ths down to ascending Line 1 F#-A-D-F#-A-D (both in effect the D maj chord played sequentially or horizontally instead of vertically as a chord). The curved phrase line is inserted above the two-figure phrase, followed by two quarter rests. Repeat in Bar 2.

After two quarter rests in Bar 1, harp II takes over the phrase line. It plays descending triplet 16ths Line 3 F-Db-Bb-F-Db-Bb down to ascending Line 1 F-Bb-Db-F-Bb-Db (both playing the Bb minor chord in a sequential manner). Repeat in Bar 2.

In Bar 2, *sords* violas (aka *virole*) join in playing *pp* < > small octave F# to F half notes. Celli play Great octave A to Bb half notes (top line celli sharing the same staff), while bottom line celli play Great octave D legato to Db half notes.

In Bar 3, the violins I play (violins II an octave lower) Line 3 Gb maj 2nd inversion (Db/Gb/Bb) half note chord to the D min (D/F/A) half note chord. Repeat next bar. The glockenspiel softly hits 8th notes Line 2 A down to C, repeated again, then Bb down to Db up to B 8th (followed by an 8th rest).

Harp I plays descending 16th note triplet figure Line 2 Bb-Gb-Db-Bb-Gb-Db down to ascending small octave Bb-Line 1 Db-Gb-Bb-Line 2 Db-Gb, followed by two

quarter rests. Repeat in Bar 4. After two quarter rests, harp II takes over with descending notes Line 2 A-F-D-A-F-D down to ascending triplet 16th notes small octave A-Line 1 D-F-A-Line 2 D-F. Repeat next bar.

In Bar 4, violas play small octave Bb down to F half notes. Top line VC play small octave Db down to Great octave A half notes, while bottom line celli play Great octave Gb down to D half notes.

In Bar 5, violins I play the Line 3 (Line 2 for violins II) Gb maj 2nd inversion (Db/Gb/Bb) half note chord to the Gb maj 1st inv (Bb/Db/Gb) to (Bar 6) D min (D/F/A) whole note chord crescendo to Bar 6, then decrescendo. Violas in Bar 6 play the small octave F whole note; VC play A/D (bottom line Great octave A; top line Line 1 D). Back in Bar 5, the glock plays 8th note figure Line 2 A down to F (crossbeam connected) three times, back to the stand alone A 8th (followed by an 8th rest), and then, in Bar 6, F down to D 8ths played 3 X to F stand alone 8th.

Harp I (in Bar 5) plays arpeggio descending 16th note triplets Line 2 Bb-Gb-Db-Bb-Gb-Db down to ascending small octave Bb-Line 1 Db-Gb-Bb-Line 2 Db-Gb (followed by two quarter rests). After two quarter rests in Bar 5, harp II takes over with descending figure notes Line 2 Gb-Db-Bb-Gb-Db-Bb to ascending small octave Gb-Bb-Line 1 Db-Gb-Bb-Line 2 Db. In Bar 6, harp I resumes with descending A-F-D-A-F-D to ascending A-D-F-A-D-F. Then harp II takes over with the same pitched notes.

In Bar 7, violins play (again, an octave apart) a passage of quarter note chords. They play the D min (D/F/A) quarter note triad to (I believe) the Gb maj 2nd inv (Db/Gb/Bb) quarter note chord (though my notes suggest Herrmann has the Eb min or Eb/Gb/Bb chord). Then violins play E min (E/G/B) to Eb min quarter note chords. Then, in Bar 8, they play D min (D/F/A) to Db min (Db/Fb/Ab) quarter note chords, repeated same bar. Violas in Bar 8 play the small octave F whole note; VC play Great octave D/A; CB on small octave D.

Back in Bar 7, the glock plays 8th notes Line 2 Bb down to Eb, E to F (repeated same bar) to (Bar 8) Ab down to D, E to D (repeated same bar). Harp I plays descending triplet 16th notes Line 2 A-D-D-A-F-D (followed by a quarter rest) and harp II takes over the descending Gb min notes Bb-Gb-Db-Bb-Gb-Db (followed by a quarter rest). Then harp I returns with descending E min notes B-G-E-B-G-E (followed by a quarter rest) with harp II returning on descending Eb min notes Bb-Gb-Eb-Bb-Gb-Eb. In Bar 8, harp I returns playing descending notes A-F-D-A-F-D (followed by a quarter rest) with harp II taking over on descending notes Ab-Fb-Db-Ab-Fb-Db. Repeat pattern same bar.

In Bar 9, violins continue the phrase with quarter note chords Lines 2 & 3 D min (D/F/A) to Gb maj 2nd inv (Db/Gb/Bb) to G maj 2nd inv (D/G/B) to Eb min (Eb/Gb/Bb) to (Bar 10) D min to Eb min quarter note chords, repeated same bar. The glock plays 8th notes Bb-Eb-E-F (crossbeam connected), repeated same bar, and then it plays in Bar 10 A-F-A-F (crossbeam connected) to A-F (crossbeam connected) up to stand alone A 8th (followed by an 8th rest).

Harp I in Bar 9 plays 16th note arpeggio Line 2 A-F-D-A-F-D, then harp II (after a quarter rest on the first beat) on descending Line 2 Bb-Gb-Db-Bb-Gb-Db. Then harp I returns on descending B-G-D-B-G-D followed by harp II on Bb-Gb-Eb-Bb-Gb-Eb. In Bar 10, harp I plays A-F-D-A-F-D followed by harp II's Bb-Gb-Eb-Bb-Gb-Eb (repeat pattern same bar).

Bar 11 = Bar 10, except that the glock plays 8th notes F-D-F-D-F-D-F (followed by an 8th rest).

Bar 12 = Bar 1, except that the glock plays F#-A-F#-A-F-Bb (followed by an 8th rest). The glock notes repeat in Bar 13.

Bars 13 thru 17 = Bars 2-6. However, the glock plays a C-A-C-Bb-Db-B (followed by an 8th rest) in both Bars 14 and 15, and then, in Bar 16, A-F-A-F-A-F-A (followed by an 8th rest) to (Bar 17) F-D-F-D-F-D-F (with an 8th rest).

In Bar 18, the violins play what *appears* to be the Gb augmented 2nd inversion (D/Gb/Bb) whole note chord tied to Bars 19 and 20 (held fermata in Bar 20). The glock plays D down to Bb three times up to D 8th (followed by an 8th rest). Then the glock plays Gb down to D three times up to Gb 8th (followed by an 8th rest). Then, in Bar 20, Bb-Gb-Bb 8ths followed by rest marks.

In Bar 18, harp I plays descending 16th Bb-Gb-D-Bb-Gb-D (followed by a quarter rest) with harp II taking over on descending Gb-D-Bb-Gb-D-Bb. Repeat pattern same bar, and repeat next bar. In Bar 20, both harps play Bb-Gb-D-Bb-Gb-D, followed by a quarter rest and a half rest held fermata. In Bar 19, violas sound *pp* small octave D whole note tied to whole note next bar, held fermata. VC play Great octave D/A; CB on small octave D. End of cue.

“Fire Station” Cue II [1M1A] Note: This written cue is missing in the archives. It overlaps from the “Prelude” and is very similar to Cue 38 [11M3 “Fire Engine.” Or I should say “Fire Engine” sounds similar to “Fire Station.” Herrmann used Cue 38 in his London Phase 4 rerecording instead of the proper Cue 2 “Fire Station” (as intended originally to be overlapped from the “Prelude”). McNeely also recorded “Fire Engine” rather than “Fire Station” apparently because the written Cue 2 was (and still is) missing, *apparently* misplaced or lost by Herrmann himself. He never bothered to reconstruct the lost cue. This would seem to logically explain why the intended cue II was replaced by its kin cue, “Fire Engine.”

It is also probable that Herrmann did not lose the cue and other select pages of the score. Instead he may have simply given it to Truffaut at his request for a memento. This is highly unusual for Herrmann to do this, but not unheard of. It is substantiated that Herrmann gave his “Fight With the Roc” cue from *The Seventh Voyage of Sinbad* to Ray Harryhausen.

Upon closer examination of my hand-copied segments of the score, I just noticed that portions of “Fire Station” were either lifted from a much later cue (“Fire Alarm”) or that latter cue used parts of the former. Normally Herrmann wrote from beginning to end, but this is not always the case (for example, *North by Northwest*). Specifically, if you listen to Track # 1 on the cd from 1:14 thru 1:47, this music from “Fire Station” is identical to the music written (but not used) in “Fire Alarm” from the written timing of :58 thru 1:32 (Bars 16-37). The music is identical except in Bars 26, 28, 34 and 36 (where harp parts apparently were not used or at least I cannot hear them even though they are written fortissimo). It is possible Herrmann simply lifted that large section from “Fire Alarm” and inserted it into the beginning cue after the “Prelude” (namely, “Fire Station”). Hence you do not hear an exact repeat of that music in “Fire Alarm” where it was originally written to belong. I will give a brief analysis of that section in the Cue XXII section, so you can turn to it now if you are interested.

“The Lamp” Cue III [1M2] Note: The first (title) page of this cue is also missing. It includes Bars 1-10 (:00 - :39). If you use the Soundstage cd, the written score remaining in the archives starts on Bar 11 (Track 2, :38, although Herrmann notated :40 at that point). If you use the dvd reference disc, the existing cue starts on Chapter 1 at 4:17 about when the “firemen” start putting the contraband paperbacks into a white sack. The cue actually starts (Bar 1) when Montag is in the apartment of the suspected felon (book collector), looks up at a ceiling lamp, snaps the light switch, and sees a paperback hidden within it. Here the cue commences. The complete cue is 54 bars at 3:21 duration.

In Bar 11 (:38) the VC-CB both play *fff* Great octave E *acciaccatura* (grace note) up to Bb whole note. Harp I (top staff) plays *ff* (fortissimo) four figures of descending 16th notes (each figures comprising of four notes) starting on Line 3 E (e’’’). So we find descending E-B-G-E then back up to the next descending figure Eb-Bb-Gb-Eb, up to D-A-F-D to B-G-E-B. The bottom staff of harp I (treble clef) plays four stand alone 8th notes E (followed by an 8th rest), Eb (with 8th rest), D, then B. Harp II (top staff) plays contrary motion 16th note figures starting on Line 1 Eb. So we find ascending notes Eb-Gb-Bb-Eb, back down to D-F-A-D, then Db-F-Ab-Db, finally to middle C-Eb-G-C. The bottom staff of harp II (bass clef) plays stand-alone 8th notes small octave Eb (followed by an 8th rest), D, Db, and C.

Bar 12 is a repeat of Bar 10 that I do not have since it was the final bar in missing page one of this cue, as mentioned earlier. Bar 13 shows the celli and basses playing Great octave Bb *acciaccatura* down to the E whole note. The harps repeat Bar 11. The harps are then silent in Bars 14 & 15.

In Bar 14, the glock plays fortissimo four figures of triplet 8ths. We find Line 1 Bb up to Line 2 A back down to Bb to the next crossbeam connected figure of B up to Line 2 A back to B. In the next triplet figure, we see Line 2 A down to Bb back up to A, and then B up to A down to B. Violins I & II play pizzicato fortissimo unison Line 1 E 8th note (followed by an 8th rest) to D# (8th rest following) to D (8th rest following) to the Bb 8th (followed by an 8th rest). Violas are arco playing Line 1 E 8th (followed by an 8th rest), then D#, D, and Bb in that pattern.

In Bar 15, the glock now plays quarter notes Line 1 Bb-B-Bb-B. Violins I are now arco playing *ff* triplet 8th note Bb up to A down to Bb, then B-A-B, A-Bb-A, and B-A-B. Violins II arco Bb down a half step to A (a’) back to Bb, then B-A-B, Bb-A-Bb, and B-A-B. The violas play (now pizz) the Line 1 E 8th (followed by an 8th rest), D#, D, and Bb. The celli and basses play pizzicato small octave E-D#-D-Bb 8ths as well.

In Bar 16, the harps return with the same patterns as in Bars 11 and 13. The exact same notes are played but an octave lower. So harp I plays descending 16ths starting Line 2 E –Line 1 B-G-E (etc). VC/CB play small octave Eb *acciaccatura* down to F whole *fff* and decrescendo.

In Bar 17, harps repeat Bar 16. VC/CB play Great octave E *acciaccatura* up to B (B) whole note *fff* decrescendo. The glock plays four Line 2 A quarter notes fortissimo.

In Bar 18 (1:03 and start of Section B), the music shifts to the “B” section. Violins I play fortissimo triplet value Line 3 D quarter down to Line 2 register Ab 8th (followed by a quarter rest). Meanwhile, violins II, after a quarter rest on the first beat, play Line 2 Eb quarter note triplet value down to Ab 8th. Then violins take over again with the same D-Ab triplet value figure followed by a quarter rest. Violins II, after a

quarter rest on the third beat, play Eb quarter down to Ab 8th again (triplet value). Meanwhile, viole (in treble clef) play different triplet value figures. We find Line 2 D quarter down to Ab 8th up to Eb 8th (followed by a triplet value quarter rest). Repeat pattern same bar. Celli (in the “K” tenor clef) play (non-triplet values) D quarter down to B 8th (followed by an 8th rest) then E quarter down to F 8th (followed by an 8th rest).

Bar 19 = Bar 18.

In Bar 20, the same patterns are employed as in the previous two bars. Violins I play Line 2 B quarter note down to E 8th triplet value (followed by a quarter rest) then repeat pattern same bar. Violins II, after a quarter rest, play Bb quarter note down to Eb 8th (followed by a quarter rest), then repeat pattern same bar. Viole play (non-triplet values) G quarter to Gb 8th (followed by an 8th rest), then repeat same bar. Celli (in normal bass clef) play small octave Db quarter up to G 8th (followed by 8th rest). Then I believe B quarter to C 8th (I am not sure since my notes are unclear here).

Bar 21 = Bar 20

In Bar 22, the glock plays fortissimo triplet 8th figures Line 2 A down to Line 1 A an octave lower and back up to Line 2, and then Line 1 B up Line 2 A down to Bb. Repeat these two figures in the same bar, and repeat next bar. Violins I play pizzicato Line 1 F 8th (followed by an 8th rest), E 8th (8th rest), Eb and then Db. Repeat next bar. Violins II, after a quarter rest, play Line 1 E 8th (followed by an 8th rest), then Eb to Db. Repeat next bar. Viole, in its normal alto clef, plays *ff* descending quarter note trills F-E-Eb-Cb. Repeat next bar (Bar 23).

In Bar 24, the harps return repeating Bar 11. In Bar 25, they repeat the octave lower Bar 16. In Bar 24, the pizzicato celli and basses now play two 8th note figures (four notes per figure). So we find Great octave Bb up to small octave Bb to A down to Great octave A. Repeat same bar. In Bar 25, VC/CB play Great octave Ab up to small octave Ab to G and then down to Great octave G (crossbeam connected). Repeat same bar.

In Bar 26, glock plays forte triplet 8th figures Line 1 Bb 8th up to A (a’’) back down to Bb, then next figure of B-A-B. Repeat figures same bar and then next bar. Violins I play fortissimo quarter note trills Line 1 E-D#-D-Bb. Violins II are pizzicato of E 8th (followed by 8th rest), then D#-D-Bb. Repeat next bar. Viole are arco playing Line 1 E 8th on the down-bow (followed by an 8th rest) then the rest of the notes on the down-bow (D#-D-Bb). Repeat next bar (Bar 27).

In Bar 28, harp I reverse the motion (now ascending) while harp II reverse motion (now descending). Harp I plays rising 16th notes Line 2 E-G-B-E (e’’) and then Eb-Gb-Bb-Eb, etc. Harp II plays descending Line 2 Eb-Line 1 Bb-Gb-Eb, and then D-A-F-D (d’), etc. In Bar 29, they reverse motion again, repeating Bar 24 exactly (and Bar 11).

In Bar 30 (start of Section C), *pizz* violins I and II play *p* crescendo to *sff* (in Bar 32) 8th notes Line 1 D-F-E-C, repeated same bar) to (Bar 31) Cb-Eb-D-Bb, repeated same bar) to (Bar 32) the small octave A (a) whole note trill (to Bb alternation). Back in Bar 30, viole (after a half rest) play that D-F-E-C 8th figure (connection by a crossbeam). In Bar 31, after a half rest, Cb-Eb-D-Bb to (Bar 32) A whole note trill. VC/CB play Bb up to small octave Bb to A down to Bb again. Repeat same bar. Then, in Bar 31, Ab up to Ab to Gb down to Ab (repeated same bar). In Bar 32 (as the violins and viole are whole note trill), the VC/CB play Great octave E up to small octave E down to Great octave F

up to small octave F (these four notes are crossbeam connected) and then Great octave Gb up to small octave Gb down to Great octave F up to small octave F.

In Bar 33 (new page, or page 7), we see a coma sopra of Bar 1, etc. So Bars 33-41 = Bars 1-9. But since that page is missing (lost), we do not exactly how the music is notated. In Bar 42, violins I are fortissimo on middle C# dotted half note, decrescendo (followed by a quarter rest). Violins II play small octave A# dotted half note *ff* > (followed by a quarter rest). Viole play on the small octave F# dotted half note. VC play Great octave F/small octave C dotted half notes; CB on Great octave F. Harps are arpeggiando (vertical wavy line rolled chord) quarter note chords. So, after a quarter rest, harp I (bottom staff) plays middle C/E/G/Line 2 C (C major) while the top staff plays Line 2 E-G-Line 3 C-E. This is played 3 times. Harp II bottom staff plays small octave F#-A#-C#-E (F# Dom 7th); top staff plays the same (but octave higher). Play this 3X. Repeat next three bars (Bars 43-45). In Bar 43, violins I play small octave B/Line 1 D dotted half notes decrescendo (followed by a quarter rest). Violins II play lowest small octave G/Line 1 D dotted half notes. Viole play small octave C#; VC on Great octave F#; CB also on Great octave F#.

Bars 44-45 = 42-43.

In Bar 44, after a half rest, the glock returns playing 8th notes Line 1 Ab up to E (e'') down to Bb up to A (a''). Repeat next bar.

In Bar 46, the harp is *C Major* gliss fortissimo descending to ascending to descending (followed by a quarter rest). Start on Line 4 C down to Line 1 C back up to Line 4 C (repeat thru Bar 52). Harp II, after a quarter rest, plays a rising to descending gliss (followed by a quarter rest) on Cb major key signature (7 flats). Start on Great octave E 32nd note gliss line up to Line 3 G 32nd note gliss line back down to Great octave E. Repeat thru Bar 52. Harps are silent last two bars (Bars 53-54).

Meanwhile, in Bar 46, violins I play Line 2 E and Line 3 C dotted half notes to F/Db quarter notes. Repeat thru Bar 52. Violins II play Line 2 G dotted half notes to Bb quarter notes. Repeat thru Bar 52. Viole (in treble clef) play I believe Line 1 Bb/Line 2 Db dotted half notes to C/E quarter notes. Repeat thru Bar 52. After a half and quarter rest, VC/CB play *marcato e pesante* Line 1 D quarter note rinforzando tied to (Bar 47) D dotted half note, and then small octave B quarter note rinforzando tied to (Bar 48) B dotted half note up to Line 1 Ab quarter note rinforzando tied to (Bar 49) dotted half note, and then down to small octave G quarter note rinforzando tied to dotted half in Bar 50. Then they play up to Line 1 Eb tied to dotted half in Bar 51 down to Great octave B quarter note rinforzando tied to dotted half in Bar 52 down to E quarter tied to dotted half in Bar 53 (followed by a quarter rest).

In Bar 53, violins I play Lines 2 & 3 E whole notes tied to whole notes next (end) bar, held fermata. Violins II play Line 2 B whole note tied to next bar, held fermata. Viole play Line 1 G/B notes in that pattern. So we hear again the E minor (E/G/B) tonality in the final two bars. End of cue.

“Clarisse” Cue IV [1M3] *Moderato* in C time, 14 bars, :44. The cue is split into two halves (Bars 1-7 on the top half page) on page 8 of the complete score. Harp I is on top. Harp II is below that, then glockenspiel, violins I & II, viole, VC and CB.

This is one of my favorite cues. Scene: Montag leaves the fire station and embarks on the monorail journey back home. Most of the riders there are rather

narcissistic. He watches a girl next to a window blowing her breath on the pane. A girl (Clarisse) is nearby watching Montag and shortly strikes up a conversation with him.

Both harps are unison playing *fff* (fortississimo) Line 1 half note notes F#/A# (with extending mini-curve lines indicating that the tones should let ring). Then they play F/A half notes. The glock plays forte 8th notes Line 2 F down to D (connected by a crossbeam) up to Gb stand alone 8th (followed by an 8th rest) then F-D 8ths (crossbeam connected) up to stand alone A 8th (followed by an 8th rest). Repeat thru Bar 4. *Sords* violins II play the same pitched notes as the harp on Line 1 but bowed tremolo and $p < f >$. *Sords* viole also play the same notes bowed trem but forte decrescendo. *Sords* celli ("K" tenor clef) play Line 1 F/A# to F/A half notes as well, however, not bowed trem) and $p < >$. The basses are tacet (silent or not used in this cue).

In Bar 2, harps play Fb/Ab half note to Eb/Gb. Strings are bowed trem as given (except celli), following the pattern of the harps.

In Bar 3, the harps play D/F# half note to Db/F (strings following suit in bowed trem fashion except celli).

In Bar 4, the harps play middle (Line 1) C/E to Cb/Eb half notes. Violins II play C/E half note trem to Cb/Eb quarter notes (followed by a quarter rest). Viole are the same. Celli play the same except, once again, not bowed trem but standard arco. After a half and quarter rest, muted violins I finally join in playing *espr p* the melody line. We find Line 2 F down to Line 1 B 8th notes (connected by a crossbeam) up to (Bar 5, marked at :11 with double bar lines thru the whole cue signifying a change of section) A (a'') quarter note down to F half note, crescendo-decrescendo ($< >$). These four notes are under the slur phrase line. Then violins I play E-F 8ths up to (Bar 6) Line 3 E quarter down to Line 2 B half note (all four notes under the slur curve legato line), crescendo-decrescendo. Meanwhile, violins II play Db/F whole notes *pp* crescendo to (Bar 6) the F/Ab dotted half notes (followed by a quarter rest). Violas play small octave F/Ab (below middle C) whole notes to (Bar 6) Ab/Db dotted half notes. VC play Great octave Db/Ab whole notes to (Bar 6) F/Db dotted half notes (crescendo in Bar 5 to decrescendo in Bar 6 and connecting slur/legato curve lines).

At the end of Bar 6, violins I continue the melody line on Line 2 Bb to B 8ths up to (Bar 7) Line 3 F quarter note legato to E half note (all four notes under the slur line) and then D to C quarter notes to (Bar 8) Line 2 B quarter note to A half note (all four notes under the slur line). Meanwhile, in Bar 7, violins II play middle C/E whole notes crescendo and legato to (Bar 8) F/A dotted half notes (followed by a quarter rest), decrescendo. Viole play small octave E/G whole notes to A/D dotted half notes. VC play Great octave C/G whole notes to (Bar 8) F/small octave C dotted half notes. Combined this is the C major to D min 7 (D/F/A/C) tonalities.

At the end of Bar 8, violins I continue the melody line with Line 2 C quarter note up to (Bar 9) G quarter note to F half note, crescendo-decrescendo, and then down to Line 1 A quarter note up to (Bar 10) Line 2 E quarter note to D half note (all three notes under the slur line). Meanwhile, in Bar 9, violins II play Line 1 Db/F whole notes crescendo to (Bar 10) D/F dotted half notes (followed by a quarter rest). Violas play small octave F/Ab whole notes to (Bar 10) F/A dotted half notes decrescendo; VC play Db/Ab to D/A. Once again this is the Db maj tonality to the D minor.

At the end of Bar 10, violins I continue the melody line on Line 1 A quarter note up to (Bar 11) Line 2 D quarter note to C half note (all three notes under the slur line),

and then down to Eb quarter note up to (Bar 12) G quarter note to F half note. Violins II play middle C/Eb whole notes to (Bar 12) Ab/C dotted half notes decrescendo (followed by a quarter rest). Viole play unison small octave Ab whole note to F dotted half note. VC play Ab/Eb to F/D. Combined we hear the Ab major to D half diminished 7th (D/F/Ab/C) chords.

At the end of Bar 12, violins I continue the melody line with middle C quarter note up to (Bar 13) E quarter note to D half note down to small octave A quarter note up to (Bar 14) middle C whole note, held fermata and decrescendo. Violins II play small octave A dotted half note followed by a quarter rest and then the Ab whole note in Bar 14, held fermata. Viole play the small octave F dotted half note decrescendo in Bar 13 followed by the quarter rest, and then D/F whole notes held fermata in end Bar 14. VC play F/small octave C dotted half notes in Bar 13 (followed by a quarter rest), then F/D whole notes in Bar 14, held fermata. End of cue.

“Happiness” Cue V [1M4] *Lento molto tranquillo* in 9/8 time. Grace bar plus eight full bars. Page 9 of the full musical manuscript. Track # 4 on the Soundstage cd, and end of Chapter 2 on the dvd. Scene: At the conclusion of the walk home together, Clarisse asks Montag, “You’re happy?” and runs to her door. Music starts. Note: the complete cue is not used. The 29 seconds used extend from the grace bar up to most of Bar 5. Apparently Herrmann had to adjust to the final film edit by the time the recording took place and accordingly shortened the cue.

Instrumentation: *Sords* violins, viole and celli.

In the grace bar, muted violins I are alone playing *pp* crescendo (<) Line 1 triplet 8th notes (connected by a crossbeam) B-A-B up to (Bar 1) Line 2 E tenuto 8th down to B-A 8ths (all three 8ths connected by a crossbeam) to B dotted quarter note, decrescendo. Violins II play *p* > Line 1 E dotted half note (followed by quarter and 8th rest marks). Violas play small octave B (just below middle C on its standard alto clef) legato to A dotted quarter notes (followed by quarter/8th rests). VC play *p* > small octave E down to C dotted quarter notes (followed by rest marks).

Violins I continue the melody line at the end of Bar 1 with Line 1 B-A-B 8th notes (connected by a crossbeam) up to (Bar 2) Line 2 D tenuto 8th down to G-A 8ths (all three connected by a crossbeam) to the B dotted quarter note. This phrase is under the legato slur (curve) line, just as the previous one. Violins II play Line 1 D to C dotted quarter notes (followed by rest marks). Violas play G to E dotted quarter notes, and celli play B to A.

Violins I continue the melody line in Bar 2 with triplet 8ths B-A-B up to (Bar 3) A tenuto 8th down to E-D 8ths (crossbeam connected) to the E dotted quarter note (all notes under the slur legato line). Violins II play C down to A dotted quarter notes (followed by quarter/8th rests). Viole play small octave C up to F dotted quarter notes; VC play Great octave F up to A dotted quarter notes.

Violins I continue the melody line at the end of Bar 3 with E-D-E 8ths to (Bar 4) D dotted quarter note (these four notes are a new phrase pattern under the slur line) to E-D-E 8ths (crossbeam connected) to D dotted quarter note to (Bar 5) E-D-E 8ths to D dotted quarter (but probably dotted half note held fermata in the new version at the recording sessions, but not marked in the original written cue). In Bar 4, violins II play the small octave Ab dotted half note to A dotted quarter note tied to A dotted quarter note

in Bar 5 down to the G# dotted half note, held fermata. Viols play small octave F dotted half note to F dotted quarter tied to next bar to E dotted half note. Celli play Great octave Bb dotted half note to Ab dotted quarter tied to next bar to Bb dotted half.

If you wanted to know how the melody line continued in the originally written cue, we find at the end of Bar 5 violins I playing Line 1 E-F-E crossbeam 8ths to (Bar 6) D dotted quarter note (under the legato slur line), then repeated again in that bar. In Bar 7, they play E-F-E 8ths to D quarter note to C 8th, D quarter note to C 8th again to (Bar 8) D dotted half note tied to dotted quarter note, held fermata. Violins II play small octave A dotted half note to G# dotted quarter note tied to next bar to Bb dotted half note to (Bar 8) A dotted half tied to dotted quarter, held fermata. Viols play in Bar 6 small octave F dotted half note to E dotted quarter note tied to next bar to Gb dotted half note to (Bar 8) F dotted half note tied to dotted quarter note, held fermata. VC play Great octave A dotted half note to G# dotted quarter tied to next bar to Bb dotted half note to (Bar 8) A dotted half note tied to dotted quarter note, held fermata. End of cue.

“T.V. Signals” Cue VI [2M1 thru 2M7] C time. Pages 10 and 11 in the full score. Note: Cue VI is actually a series of mini-cues. The only surviving one used is 2M4. The rest were *apparently* edited out in the final Truffaut version of the chapter sequence. So we were denied several tiny cues, one of which (2M3) is a short variation of the “Prelude” (Bars 7-8).

At any rate, 2M4 is located on the cd at Track # 4 starting at :29. On the dvd, it is located in Chapter 3 starting at 2:23. 6 bars, 11 and ½ seconds. We find the violins “S.S.” or *senza sords*. Violins I are *pizzicato mf* (mezzo-forte) Line 2 G 8th down to Eb 8th, G-Eb again (all four notes connected by a crossbeam) and repeat the four-note pattern same bar, and repeat next three bars. Violins II are *pizz* on Line 1 8th notes A up to C, A-C (repeat same bar and repeat next three bars). Harp I plays Line 1 quarter notes D#-F#-D#-F# thru Bar 3. Harp II plays octave lower on small octave D#-F#-D#-F#. After a half and quarter rest, the glock is *gliss mf* crescendo from middle C up to (Bar 2) Line 3 C-C-C-C 8ths (connected by a crossbeam) to stand-alone C 8th (followed by an 8th rest) then back down to middle C *gliss* up to Bar 3 (repeat of Bar 2). Repeat in Bar 4. Note: Bar 4 (also a repeat bar) was deleted in the final version.

In Bar 5, the glock plays Line 2 A down to F, A-F, A-F, F (followed by 8th rest) and repeat next bar. Violins I play (now arco) Line 2 F/A dotted half notes (followed by a quarter rest), and repeat next bar. Violins II play Line 1 Gb/Bb dotted half notes.

2M5 (not used) has the glock again *gliss* from the grace bar middle C up to (Bar 1) Line 3 C 8th down to Line 2 C 8th, Line 2 C 8th again up to Line 3 C (crossbeam connected notes), repeated pattern same bar. Violins I are *pizzicato* on Line 2 descending 8th notes G-Eb-C-A (repeated same bar). Violins II are *pizz* playing descending *pizz* notes Line 1 Eb-C-A-G (repeated same bar). Harp I plays quarter notes Line 1 D# up to F#, D#-F# to (Bar 2) D#/F# dyad quarter notes Let vibrate. Harp II plays octave lower (bass clef) quarter notes D#-F#-D#-F# to (Bar 2) D#/F# quarter note dyad let vibrate (L.V).

In Bar 2, the glock plays Line 2 8th notes F-D-F-D, F-D, F (followed by an 8th rest). Violins I are now arco playing *sf >* on Line 1 A# dotted half note (followed by a quarter rest). Violins II play F# dotted half.

2M1 is only two bars in length. The glock plays Line 2 F# down to A 8ths, F#-A (all four notes connected by a crossbeam). Then F-Bb (crossbeam connected) up to A 8th (followed by 8th rest). Repeat in Bar 2. Muted violins I play Line 3 D/F# half note dyad to Db/F quarter note dyad (followed by a quarter rest). Repeat next bar. Sords Violins II plays the same but an octave lower. Viole play D/F# half notes to Db/F quarter notes.

2M3 has the glock playing Line 2 8ths Bb-Eb-E-F (repeated same bar) to (Bar 2) A-D-E-D (repeated same bra) to (Bar 3, a repeat of Bar 1) to (Bar 4) F-D-F-D, F-D, F (followed by an 8th rest). Violins I play Line 3 quarter notes F/A to Gb/Bb to G/B to Gb/Bb, and then, in Bar 2, F/A quarter notes to Fb/Ab 8ths (followed by an 8th rest), and repeat same bar. Bar 3 = Bar 1. Then Bar 4 is silent for violins I. In Bar 2, violins II join in and play the pattern of violins I in Bar 2 (but an octave lower). In Bar 4, violins II return on F#/A# dotted half notes decrescendo (followed by a quarter rest). In Bar 1, sords viole (in the treble clef) play the same as violins I but an octave lower. They return in Bar 3 as violins I.

“Bedtime” Cue VII [2M8] *Moderato* in C time, 12 bars, 28.5 seconds. Page 12 of the score. Note: This cue was reduced to the first six bars only. Curiously the next section (*Allegro Con Brio*) is the fire engine scene and music again, but it was blacked out on the music page. It may have been a continuation of Bedtime instead of being 2M9 since there is no cue title for this music on the cue sheets.

Violins I play *pp* < Line 2 D quarter note legato slur up to Line 3 C quarter note down to Line 2 A half note tied to (Bar 2, now 2/4 time) A quarter note (followed by a quarter rest). Repeat this two-bar pattern two more times (thru Bar 6). After a half rest in Bar 1, violins II play Line 2 A half note tied to half note in Bar 2 (in 2/4 time). Repeat thru Bar 6.

After a half and quarter rest marks in Bar 1, the vibraphone strikes softly *pp* on Line 1 Bb quarter note tied to quarter note next bar in 2/4 time, then to the A quarter note. After half/quarter/8th rest marks in Bar 1, harp I solo plays *mf* Line 2 D 8th to (Bar 2 in 2/4 time) D-C 8ths (crossbeam connected) to D 8th (followed by an 8th rest). Repeat thru Bar 6. In Bar 3, after a half and quarter rest, the vibe plays Line 1 G quarter note tied to G quarter next bar, then to the F quarter note. In Bar 5, after the rest marks, the vibe plays Line 1 E quarter note tied to Bar 6, then to D quarter note.

The rest of that passage (at least up to Bar 12) was cut out. However, the music is the same except that the violins are harp play an octave lower and the vibe plays an octave higher. As indicated earlier, Bar 12 is now the *Allegro Con Brio* section. Only that bar is seen. The rest of the page has been blacked out in the microfilm due to being cut out with scissors!

Page 13 is missing (using the bottom right number, but page 15 if you use the upper right page number). Page 14 is partially blacked out, leaving at :58.5 the *Lento* section. This 31 second extension of the cue was not used either. The total cue was apparently 1:30. Violins I play *f* > lowest G (small octave register) and Line 1 F# whole notes held fermata and tied to whole notes next bar. Violins II play Bb/Line 1 F# whole notes tied to whole notes next bar, while viole play small octave E in that pattern, and VC/CB play Great octave Bb. The vibe strikes forte on whole note Line 1 F# (L.V). After a quarter rest, harp I plays *mf* rising two-note 8th note figures. We find small octave Gb up to Line 1 F, then Bb up to C, then Db up to E (e’'). In the next bar, the harp plays

Line 1 Gb up to F , then Bb- Line 3 C (c''') and then Db-E , and F- Gb. Harp II, after a quarter rest, plays Bb-Db 8ths (crossbeam connected) 3 X then 4 X in the next bar.

In the next bar, the vibe strikes *mf* let vibrate on Line 1 G whole note. Violins I play *mf* > small octave B/Line 1 G whole notes tied to whole notes next bar. Violins II play small octave Ab/Line 1 G; viole on small octave F; VC/CB on Great octave B. After a quarter rest, harp I plays a set of rising 8th notes again, starting on small octave G up to Line 1 F#, etc. Harp II plays repeating B-D 8th figures. Etc etc.

“The Boys” Cue VIII [3M1] *Moderato* in C time, 25 bars, 1:11. Pages 15 and 16 in the manuscript. Very nice atmospheric cue when Montag is in the hallway waiting for his interview with the Captain (Cyril Cusack). Two boys (or rather young men who are firemen trainees) are in the Captain’s office being vigorously chewed out.

Harp I is *p* playing 8th notes Line 2 D up to Line 3 D to Eb to Line 3 D connected by a crossbeam (repeated same bar) to (Bar 2) Line 2 C up to Line 3 C up to Eb back to Line 3 C (repeat same bar). Then repeat Bras 1-2 in Bars 3-4. Harp II plays a similar pattern with notes Line 1 Eb up to Line 2 Eb to D back to Line 2 Eb (repeat same bar). Then, in Bar 2, Line 1 Db up to Line 2 Db to C to Db (repeat same bar). Repeat these bars next two bars.

The vibe is rolled on Line 2 D-Eb half notes (notated like a fingered tremolo of the strings), repeated same bar. In Bar 2, they are rolled between half notes C-Db (repeated same bar). Repeat this two-bar pattern next two bars.

Muted violins I are *pp* < on Line 3 Eb whole note to (Bar 2) D whole note, decrescendo. Repeat next two bars. Muted violins II play Line 2 D whole note to (Bar 2) Eb whole note. *Sords* viole play *pp* crescendo Line 1 D down to Bb half notes down to (Bar 2) E to F# half notes. In Bar 3, the VC take over that pattern with Great octave Bb to small octave C up to (Bar 4) G to F# half notes. All four notes (like the viole’s notes just previously) are under the legato slur line, *pp* crescendo-decrescendo.

In Bars 5 thru 8, the vibe begins a descent of half note minor triads played pianissimo. We find Line 2 D min (D/F/A) to C# min (C#/E/G#) to (Bar 6) C min (C/Eb/G) to B min (B/D/F#) half note chords to (Bar 7) Bb min (Bb/Db/F) to A min (A/C/E) to (Bar 8) Ab min (Ab/Cb/Eb) to G min (G/Bb/D) half note triads.

Violins I play descending half notes (violins II an octave lower). So we find Violins I playing Line 3 D to C to (Bar 6) B to A to (Bar 7) G to F# to (Bar 8) F to E. In Bars 5-6, viole play the same figure as given in Bars 1-2 (D-Bb to E to F#). In Bars 7-8, celli take over as it did in Bars 3-4 (Bb-C to G-F#).

The harps play a series of three-note 8th figures (crossbeam connected) separated by 8th rests. So we find harp I playing in Bar 5, after an 8th rest, Line 3 D-C#-D, then (after an 8th rest) C-B-C. Harp II, after an 8th rest, plays C#-D-C#, then B-C-D. In Bar 6, harp I plays B-A#-B, then A-G#-A (harp II is the inverse pattern of notes). In Bar 7, harp I plays G-F#-G to F#-F-F#; in Bar 8, F-E-F to E-D#-E.

In Bar 9, violins I play Line 1 Bb down to Gb 8ths (crossbeam connected) decrescendo to A-F (repeat this pattern same bar and repeat next bar). Violins II play Line 1 Eb up to Gb, then D up to F (repeat same bar and next). Violas play half notes C (c or below middle C on its middle line on the alto clef) up to Eb to (Bar 10) F to Gb half notes.

In Bar 11, violins I play Line 1 Ab-Fb 8th to G-Eb 8th (repeated same bar and next bar). Violins II play Line 1 Db up to Fb then C to Eb 8ths (repeated same bar and next). Viole play G to F# half notes to (Bar 12) F to E.

In Bar 13, the vibe returns playing descending half note triads Line 2 Eb min (Eb/Gb/Bb) to D min (D/F/A) to (Bar 14) Db min (Db/Fb/Ab) to C min (C/Eb/G) to (Bar 15) B min (B/D/F#) to Bb min (Bb/Db/F) to (Bar 16) A min (A/C/E) to Ab min (Ab/Cb/Eb) to (Bar 17) G min (G/BB/D) to F# min (F#/A/C#) to (Bar 18) F min (F/Ab/C) to E min (E/G/B) to (Bar 19) Gb/Bb half notes to F/A dyad to (Bar 20) Fb/Ab dyad to G unison half note.

Back in Bar 13, the violins play a series of 8th note with legato slur lines over each two-note pattern. Violins II play an octave lower. So we find violins I playing Line 3 D-Eb-C#-D 8th notes (connected by a crossbeam) with each two-note unit having a slur/curve line over them, as indicated. Repeat same bar. In Bar 14, D-Eb-C-Db, then Db-D-B-C. In Bar 15, C-Db-B-C (repeated same bar). In Bar 16, C-Db-Bb-B to B-C-A-Bb. In Bar 17, Bb-Cb-Ab-A to A-Bb-Ab-A. Etc etc.

Bars 21-24 = Bars 1-4.

In the final bar (Bar 25), we find the viole and celli playing *mp* > Line 1 D whole note, held fermata. After a quarter rest, violins II play Line 2 Db dotted half note, held fermata, while violins I play Line 3 Eb dotted half note, held fermata. After a quarter rest, the vibe softly strikes *mp* on Line 2 Db/Eb dotted half notes held fermata. End of cue.

“Home” Cue IX [3M2] 12 bars, 38.5 seconds. Track # 7 from :00 to :35.
Scene: Montag returns home from the office (where he received good news from the Captain that he will be promoted) and finds his wife, Linda, on the floor over-dosed with pills. Note: Once again, part of this cue was deleted as well. Only the first three bars are played when Montag enters the home. Later, when he sees his unconscious wife on the floor, Bars 8 thru 12 are played.

In Bar 1, harp I plays *ff* Line 3 *acciaccatura* (grace) F note down to Line 2 F quarter note. Continue the pattern with notes Eb-Db-C. In Bar 2, that pattern is played an octave lower, forte decrescendo. Harp I reverses the pattern with Line 2 *acciaccatura* F grace note up to Line 3 F note, and so forth. Vibe strikes *ff* the F-Eb-Db-C quarter notes, repeated next two bars. In Bar 3, the harps are unison on that descent of quarter notes with no grace notes from Line 1 in Bar 3 to small octave (bass clef) in Bar 4. Bar 3 is *mf* decrescendo while Bar 4 is *pp* decrescendo. Meanwhile, *sords* celli and basses play forte decrescendo Line 1 F whole note to (Bar 2) middle C whole. In Bar 3, they play *mf* > the Ab whole note down to (Bar 4) D whole note.

In Bar 5, the violins and violas are soli for the rest of the cue playing half note chords. We find violins I playing Line 2 Gb/Bb to D/Gb half notes with the legato curve lines between hem. Violins II play Bb/D to G/Bb half note. Repeat next bar. Viole top staff play middle C/E down to G/C; bottom staff plays E/G to C/E (repeat next bar) So we find the violins playing the Gb augmented chord in different inversions, while the violas play the C major.

In Bar 7, violins I play Line 2 F/A legato to Db/F half notes, while violins II play A/Db to F/A (repeat next bar). So we have the Db augmented chord. Viole top staff play

Bb/Line 1 D to G/Eb, while the bottom staff viole play D/G to Eb/B (repeat next bar). The cue ends on the whole note Gb aug chord and the C maj chord, held fermata.

“Pink & Gold Pills” Cue X [4M1] C time, 33 bars, 1:25. Track # 7 starting at :35. Note: Once again we find a butchered cue in the final edit of the movie. Only Bars 25 thru 33 were used.

Sords violins I & II are unison on Line 3 bowed tremolo quarter notes while viole are Line 2 bowed trem (treble staff). They play A-F-E-C bowed trem quarter notes. The vibe plays forte Line 2 D-E grace notes up to A whole note, Let vibrate. Harp I plays *ff* Line 2 A down to Line 1 A up to D back down to A 8th notes (connected by a crossbeam). The next figure is A down to A up to E down to A. Repeat next bar. Harp II plays *ff* small octave A quarter note up to Line 1 E back to A up to F. Repeat next bar. In Bar 2, the strings are bowed trem on F-E-C-A.

In Bar 3, strings play F-E-D-Bb. The vibe strikes E-F grace notes up to Bb whole note. Harp I plays Line 2 Bb down to Line 1 Bb up to F down to Bb. Then Bb-Bb-E-Bb (repeated next bar). Harp II plays quarter notes G up to E down to G up to F (repeated next bar).

In Bars 9-14 the strings are bowed trem rising to falling motion. In Bar 15, violins play Line 3 A down to Line 2 A 8ths (connected by a crossbeam) played 4X, then G down to G played 4X in the next bar. Violins II play the same pattern but *different* notes. Viole play F quarter to E 8th (followed by an 8th rest), etc etc. The cue ends with the tuttti strings on C# whole notes (bowed trem for violins and viole), held fermata. After a quarter rest, harp I is arpeggiando on two C maj chords (actual notes middle C/E/G/C/E/G), the final quarter note rest held fermata. Harp II is arpeggiando on Gb min (G/Bb/D).

“Recovery” Cue XI [4M2] *Lento* in C time, 11 bars, :52. Track # 7 starting at 1:02. Dvd Chapter 5 starting at 3:02. *Happily* the complete cue is present (for a change!). Scene: As the paramedics technicians proceed to give Linda new blood, Montag is anxiously waiting.

In Bar 1, after a quarter rest, the vibe plays *pp* < Line 2 D-E grace notes up to A quarter note, and then D-E grace notes again up to A half note. Repeat next bar. Muted violins I play *pp* <> Line 3 A dotted half note to G quarter note (repeat next bar). Violins II play A/E dyad (divisi) dotted half notes to G/D quarter notes (repeat next bar). Muted viole play D/A dotted half notes to F/Bb quarter notes (repeated next bar). Celli play Line 1 D dotted half note down to Bb quarter note (repeated next bar). Each bar amounts to five seconds.

In Bar 3, after a quarter rest, the vibe plays D-E grace notes up to G quarter, then D-E grace notes up to G half note. Violins I play Line 3 E dotted half to D quarter. Violins II play E/A down to D/G. Viole play E/A dotted half to F/Bb quarter notes decrescendo. VC play small octave A (a) dotted half note to Bb quarter note, decrescendo. Again, repeat all next bar.

In Bar 5, after a quarter rest, the vibe plays F-E grace notes up to A quarter, then F-E grace notes to A half note. Violins I play Line 3 C dotted half note to Bb quarter note (repeat next bar). Violins II play Line 1 A/Line 2 G dotted half notes to Bb/F quarter notes. Viole play E/A to Bb/F. Celli are tacet until the last bar. Etc.

“The Bedroom” Cue XII [5M1] *Lento* in C time, 44 bars, 1:32. Pages 22 thru 27 in the score. Track # 8 starting :00 thru 1:30. Dvd chapter 5 starting at 5:30. Scene: Much revived, Linda tears herself away from the television for a change and seduces Montag in the bedroom.

Interesting musical construction. Herrmann has the violins I top staff and top staff celli playing the melody line in quarter note triplet value (three quarter notes equals half a bar in C time) in the odd numbered bars, while violins I bottom staff and violas take over in the even bars. The harps play a fast arpeggio figure of 32nd notes to arpeggiando quarter note chord.

We find *sords* (muted) top staff violins I *sul G* playing *f* > Line 1 (top staff celli play small octave) triplet value F# half note to triplet value G quarter note to next half bar figure of D# half to E quarter notes (again, triplet value). In Bar 2, bottom staff violins I *sul D* and top staff violas (small octave register) take over that F#-G to D#-E phrase *p* crescendo. Back in Bar 1, bottom staff *sords* celli play forte > the Great octave range E half note up to B half note (repeat next bar). After an 8th rest, top staff of *sords* Violins II play the small octave B (b) dotted quarter note forte decrescendo, then (after an 8th rest) another B dotted quarter note, *mf* >. Bottom staff violins II play small octave G dotted quarter notes (repeated next bar). Bottom staff violas play, after an 8th rest, small octave E dotted quarter note (repeat pattern in the same bar and repeat next bar).

Harp I top staff (treble clef) plays mezzo-forte (*mf*) a descending to ascending 32nd note figure (quarter note value) of Line 1 F#-D-B-G-F#-(now ascending)-G-B-D (essentially the G maj 7). This moves immediately into the Great Staff (both staves) E min 9 quarter note chord played as an *arpeggiando* (wavy vertical line rolled chord) on notes (E/G/B/D/F#). The actual notes are (bottom staff) Great octave E/B/small octave D/F# and (top staff) G/B/Line 1D/F#. Two quarter rest marks follow. Harp II bottom staff (bass clef) plays contrary motion or ascending-descending 32nd notes Great octave E-G-B-D up to F# (now descending) D-B-G to the exact same arpeggiando of harp I. Repeat next bar. The vibe strikes a soft piano level Line 1 F# half note in Bar 1 only (not Bar 2).

In Bar 3, the harp plays the descending-ascending 32nd note figure on Line 1 E-C-A-F-E (now rising) F-A-C (essentially the F maj 7 sound). Then the harpist fingers the D min 9th (D/F/A/C/E) quarter note chord (actual notes D/AE/F/A/C/E). Harp II plays rising notes D-A-C-E-F to descending E-C-A to arpeggiando as above. The vibe sounds the E half note.

Top staff violins I and celli play “3” triplet value Line 1 (small octave for VC) E half note to F quarter note, then triplet value middle C# half note to D quarter note, *p* <. Bottom staff violins I and top staff violas take over in Bar 4. Bottom staff VC play Great octave D half note up to A half note (repeat in Bar 4). After an 8th rest, top staff violins II play small octave A dotted quarter note (repeated same bar). Repeat next bar. Bottom staff plays Line 1 D dotted quarter notes. Bottom staff violas play F dotted quarter notes.

In Bar 5, the harps repeat Bars 1-2. However, the melody line is played as triplet value F# half note legato to G quarter note, then up to triplet value B half to Line 2 C quarter notes. Violins II play, after an 8th rest, the G/B dotted quarter notes, then C/E (repeated next bar) VC bottom staff plays E to A half notes. In Bar 6, the melody line is played as Line 2 triplet value E half to F quarter, then E half to D quarter. Then in Bar 9,

D half note to Eb quarter note, then D half note to C quarter note. In Bar 9, harp I now plays the 32nd note figure as fully descending notes Line 2 D-C-Ab-Eb-D-C-Ab-Eb. Then, after a quarter note (no arpeggiando this time), it repeats that arpeggio descent. (followed by a quarter rest). Harp II plays rising to falling 32nd notes Ab-Eb-Ab-C(c')-C-Ab-Eb-Ab, then a quarter rest (repeat same bar). In Bar 10, harp I plays descending 32nd notes B-G-E-C-B-G-E-C (C maj 7).

Etc.

“The Monorail” Cue XIII [5M2] *Moderato* in C time, 14 bars, :56. Page 28 in the manuscript. Track # 9 in the cd.

This is a highly curious cue because the originally orchestrated cue is *not* the cue you hear in the movie. The first three bars are exactly the same as written, but then, instead of the violas and violins I playing the largely descending 8th note figures (as written), you hear the glock playing that series of figures with the low violins playing bowed tremolo half notes. The “new” 5M2 cue is not present in the archives. I wonder what happened to it? Perhaps it was sketched out and Herrmann decided not to include it as part of the manuscript folder for the complete score.

Muted violins I play fortissimo with *sords* viole (treble clef) the series of 8th note figures (four 8th notes per figure connected by a crossbeam). It starts on B. Viole play it Line 2 B while violins I play Line 3 (although *written* as Line 2 but with the ottava dashes above the notes for four bars). The harps are unison playing these figures as well, Lines 1 & 2.

So we find the B-C-B-A 8th note figure (crossbeam connected) to G-A-B-A figure to (Bar 2) A-B-A-G o F#-E-F#-G to (Bar 3) F#-E-F#-F to F#-E-F#-G. Harps play the same but stop mid-Bar 3. Midway Bar 2 we see a steady decrescendo to p at the end of Bar 3. The vibe plays descending half note triads B min (B/D/F#) to A min (A/C/E) to (Bar 2) G maj (G/B/D) to E min (E/G/B) to (Bar 3) F# min (F#/A/C#) followed by a half rest. *Sords* violins II play fortissimo descending half note dyads Line 3 D/F# to C/E to (Bar 2) B/D to G/B to (Bar 3) A/C# to B/D. Celli (treble clef) play half note dyads B/F# to A/E to (Bar 2) G/D to E/B to (Bar 3) F#/C# to G/D.

At this point the first or original “old” cue no longer directly applies. However, the glock appears to be playing the 8th note figure line played by the violins I and viole originally right to the last bar (Bar 14). So we find violins & viole (or rather, the glock) playing F#-E-F#-G to F#-E-F#-G to (Bar 5) E-D-E-F to D-C-D-E to (Bar 6) A-Bb-C-D to C-A-G-A to (Bar 7) B-C-B-A to G-A-B-A, and so forth. Back in Bar 4, violins II play half note dyads A/C# to G/B to (Bar 5) F/A to E/G to (Bar 6) D/F to C/E, etc.

In Bar 12, Herrmann indicates *poco a poco rall* as the glock plays 8th notes A-G-F-G to G-F-E-D to (Bar 13) E-D-E-F to D-C-D-E to (Bar 14) the D whole note, held fermata. Violins II play lowest Ab whole note; viole play D; VC on F, and CB finally enter the cue with the Great octave and small octave Bb whole notes. Essentially this is the Bb Dom 7th sound (Bb/D/F/Ab).

“The Novel” Cue XIV [5M3] *Lento* in C time, 36 bars, 2:41. Pages 29 and 30 within the full score. Track # 10 in the cd. Scene: Montag sneaks out of bed and reads *David Copperfield* by Charles Dickens in the light of the wall tv monitor.

The vibe softly strikes *pp* descending quarter notes Line 2 B-A-G-F, repeated thru Bar 15. Harp I plays *p* “3” triplet value ascending 8th notes small octave G-middle Cb-Eb (connected by a crossbeam), followed by a quarter rest (repeat pattern same bar and repeat thru Bar 16). Harp II, after a quarter rest, plays rising “3” triplet value 8ths Line 1 A-Line 2 C-Eb (repeat same bar, and repeat thru Bar 16). Incidentally, the pattern you see with the harps (and the violins) is an alternating augmented (C-flat augmented) and diminished (A diminished) sonorities, creating an interesting subjective and disjunctive effect as Montag illegally reads a book in his own home.

Muted violins II play *p* the lowest Cb augmented triad 2nd inversion (G/Cb/Eb) dotted quarter note (followed by an 8th rest), then repeated same bar and thru Bar 15. Violins II, after a quarter rest, plays the A diminished triad (A/C/Eb) as tenuto quarter notes tied to 8th notes. After an 8th rest, they play the triad again as quarter notes tied to (Bar 2) 8th notes (followed by an 8th rest) then another tenuto triad quarter note chord tied to 8ths (then 8th rest) to quarter triad tied to 8ths next bar, etc (thru Bar 15, except for the last beat quarter note triad).

In Bar 3, *sords* VC/CB play *pp* half notes Great octave G up to small octave Cb to (Bar 4) Eb half note (followed by a half note rest for the CB only). The viole join in and also play the Eb half note in Bar 4 up to A half note (as also the celli). In Bar 5, the viole are now soli playing middle C up to Eb half notes. All four notes are under the legato slur line.

In Bar 6, the same pattern starts again with the VC/CB playing small octave Cb up to Eb half notes to (Bar 7, joined by the viole) A to (except CB) middle Cb half notes. Then the viole are soli in Bar 8 on Eb up to A half notes.

In Bar 9, a new pattern of rising notes emerges. The CB play *pp* decrescendo the Great octave G dotted half note (followed by a quarter rest). The VC, however, play three triplet value half notes G-Cb-Eb to (Bar 10) A half note (followed by a half rest). In Bar 10, viole play the triplet half notes A-C-Eb. In Bar 11, the basses play the Cb dotted half note (followed by a quarter rest). The celli play “3” triplet value half notes Cb-Eb-A to (Bar 12) middle C half note (followed by a half rest). Viole in Bar 12 play triplet half notes C-Eb-A.

In Bar 13, a new pattern emerges with the VC playing G up to Cb quarter notes to Eb half note. CB plays the G dotted half note again. After a half and quarter rest in Bar 13, the violas play the A quarter note to (Bar 14) C-Eb-G-A quarter notes. Bar 15 now has a “rall” indication. The CB play the Cb dotted half note. VC play Cb-Eb quarter notes to A half note decrescendo. After a half & quarter rest, viole play middle C quarter note to (Bar 16) Eb-G-A quarter notes (followed by a quarter rest). Violins II continue the rising quarter notes in Bar 16 with Line 1 Eb-G-A-C. Violins I also plays this but an octave higher.

Then we come to Page 30 and a new section (1:14). Harps and vibe are *tacet al fine*. Violins I play *mf* > *divisi* (octave apart) “3” triplet value Lines 2 & 3 F# half note to E quarter note down to B up to E (e” e”) quarter notes. Repeat next bar but *p* <. Violins II play *mf* > Line 2 G/B half note dyad down to E/G half note dyad to (Bar 18) G/B half notes to E/G. Viole top line play E to D half notes to (Bar 18) C to B. Bottom line viole play the G whole note to (Bar 18) E whole note. VC play E/B whole notes to (Bar 18) C/G whole notes (Great octave register). CB play E whole note in Bar 17 (*tacet* for rest of cue except the very last bar).

Etc etc etc.

“The Garden” Cue XV [5M4] *Andante Pastorale* in 6/8 time, 31 bars, 1:30. Note: Pages 32-33 in the score. This cue was deleted in final print for some reason. However, this touching cue was later self-borrowed four years later in *Battle of Nerevta* (the “Pastorale” cue or Cue XIII). The music was reworked (woodwind instruments) even sooner in 1967 as cues 18, 24, and 19 in “The Reckoning” episode of the television series, *The Virginian*. This cue can be heard in the McNeely rerecording of part of the score for Varese-Sarabande (track # 5).

I played the dvd to this section right after the scene where Montag was reading *David Copperfield*. It is odd continuity to have this next day scene that is then cut to another morning scene (“The Bridge”) in which Clarisse and her “Book Lady” friend follow Montag from his home to work. It would’ve been better continuity to fade from “The Novel” sequence to the following morning’s “The Bridge” sequence. Anyway, I played McNeely’s rendition while the dvd was playing this scene, and it fits very well, especially the section involving the baby and the tiny book. In the final print of the movie, however, there is no music except at the very end. Very oddly, the left part of the screen is rolled black while the right half of the screen shows Montag searching a man in the garden. Why Truffaut decided to use this effect is beyond me. Moreover, music does indeed enter this ending section, but it is lifted from the beginning of a much later cue, “The Captain’s Death.” Very strange indeed.

Strings are all muted. CB plays *p* > small octave D dotted quarter note (half bar value in 6/8 meter), followed by a quarter and 8th rest. Repeat thru end of cue. VC play an ascending delayed triplet rhythmic figure of Great octave D dotted 8th up to A 16th up to F# 8th (connected by a crossbeam). This leads down to the Db quarter note (followed by an 8th rest). Repeat to Bar 30. After a quarter and 8th rest, the violas play a delayed triplet figure of Db dotted 8th up to Bb 16th up to Fb 8th note (repeat thru Bar 30). Violins II play Line 1 and violins I play Line 2 B dotted quarter to A dotted quarter notes to (Bar 2) G to F# dotted quarter notes (all four notes under the legato slur line), *pp* < > .

In Bar 3, the violins play C# to B dotted quarter notes up to (Bar 4) E to D dotted quarter notes. In Bar 5, the violins play a delayed triplet figure of C# dotted 8th-B 16th-A# 8th up to Db quarter to Bb 8th. In Bar 6, we find delayed triplet A-G-F# up to A quarter to G 8th. In Bar 7, we see delayed triplet F#-E-D to Db quarter down to small octave and Line 1 Bb 8th. In Bar 8, delayed triplet C#-B-A# up to Db quarter to Bb 8th.

In Bars 15 & 16, the vibe and harps make a very brief appearance that you barely hear (at :37) in the McNeely recording. The harps play a Db acciaccatura up to Bb dotted quarter note, then D and finally Db again. The vibe strikes *mf* on Db quarter note to (Bar 16) D, then Db again.

The cue ends on unison D dotted half note, held fermata.

“The Bridge” Cue XVI [6M1] *Allegretto* in C time, 27 bars, 1:20. Pages 34 & 35 in the score. Scene: Clarisse and her lady friend follow Montag very closely on his way to work. This cue remained intact in the final edit of the movie!

Harp I plays Line 1 and harp II play *mf* small octave descending quarter notes F-Db-C-Bb (repeated next bar). After a half rest, the vibe softly hits *p* Line 1 G half note (repeat thru Bar 4). Muted violins I play *mf* four staccato (dots above notes) Line 1 G

8ths (connected by a crossbeam) to stand alone G staccato 8th (followed by an 8th and quarter rest). Repeat thru Bar 4. Top line violas also play that pattern small octave register, but after a half rest, the bottom line viole take over with two G 16ths to G 8th (all three notes connected by a crossbeam) to two G 8ths (crossbeam connected), staccato and forte decrescendo. After a half rest, violins II also play *f* > the viole II response notes. Repeat thru Bar 4.

In Bar 3, the harps play descending quarter notes E-C-Cb-Bb. Repeat next bar.

In Bar 5, the harps continue with descending notes F#-D-Db-C (repeated next bar). After a half rest, the vibe strikes the G# half note (repeated thru Bar 8). Violins I four staccato G# 8th notes (crossbeam connected) to stand alone G# staccato 8th (followed by an 8th & quarter rest marks). Repeat thru Bar 8. Viole I also play this (small octave register), followed with viole II (after a half rest) on two G# 16ths to 8th (crossbeam connected) to two staccato G# 8ths (connected by a crossbeam). Repeat thru Bar 8. Violins II also play the viole II pattern. In Bar 7, the harps finger descending quarter notes small octave (bottom staff) and Line 1 (top staff) F-Db-C-B (repeated next bar).

The harps are tacet thru end of cue from Bar 9. Here the violins play the pattern as a triad. Violins I play four staccato 8th notes Line 2 C/E. Violins II play the Line 1 A notes. So combined we find the A minor (A/C/E) triad. This is followed by a quarter rest of the violins, but the celli (in the “K” tenor clef) play (after a half rest in Bar 9) *mf* > a response figure of two Line 1 F 16ths to F 8th (connected by a crossbeam), and then a quarter rest. However, on that last quarter rest beat, the violins return playing two staccato A min 8th triads. Repeat next bar. Meanwhile, the violas play *mp* the small octave B half note down to E to F quarter notes crescendo (repeated next bar).

In Bar 11, this pattern repeats. Violins combined play the Bb min (Bb/Db/F) staccato 8th note triads while the celli play the response notes on F#. Viole play Bb half note down to Eb to Fb quarter notes. Repeat next bar.

In Bar 13, the viole play small octave A half note down to D to E quarter notes while the altri strings repeat Bars 9 & 10. In Bar 14, viole play F half note down to C to D quarter notes.

In Bar 15, violins play the previous pattern of staccato notes on Ab min (Ab/Line 2 Cb/Eb) while the viole now (instead of the celli) play the response notes of two D 16ths to D 8th. Repeat next bar. The vibe, after a half rest, plays Line 2 D half note let vibrate. The celli now play small octave half notes Eb-E to (Bar 16) F-E.

In Bar 17, the violins play the same pattern (since Bar 9) on F# min (F#/A/C#) while the viole play response notes G. The vibe hits Line 2 G half note after a half rest. VC play small octave C half note to Db to C quarter notes to (Bar 18) Db half note to C-Db quarter notes.

We then come to a new section development. Here violins II/viole/celli play a rhythmic ostinato pattern for eight bars. Violins II play *pp* < Line 1 E/Line 2 C 8th notes to three such quarter note dyads to 8th dyad. Repeat this pattern next bar (decrescendo). Viole play the pattern on middle C/G; VC on small octave E/G. So combined we hear the C major (C/E/G) tonality. After a quarter rest, violins I play *pp* crescendo the “melody line” of Line 2 quarter notes A-B to Line 2 C to (Bar 20) Line 3 F-E-D-C quarter notes (all seven notes are played under the legato umbrella).

In Bar 21, violins II play the ostinato on F/Line 2 Db notes; viole on Db/Ab; VC on F/Ab. So we hear the combined Db maj (Db/F/Ab). Violins I continue the melody

line on descending Line 3 Db-Line 2 Ab-Gb-F up to (Bar 22) Line 3 C down to Line 2 G-F-E. In Bar 22, violins II play the ostinato on E/C; viole on C/G; VC on E/G.

In Bar 23, violins II play the ostinato on F/Db; viole on Db/Ab; VC on F/Ab (again the Db maj). In Bar 24, violins II play G/B; viole on E/G; VC on B/G (the E min sound). Back in Bar 23, violins I continue the melody line Line 2 Ab down to F back up to Ab to Bb to (Bar 24), B-G-F#-E.

In Bar 25, violins II play the ostinato on A/Line 2 D; violas on D/F; celli on F/A (D minor). Then, in Bar 26, violins II play on Line 1 G.B; violas on B/Line 1 E; VC on small octave E/G. Combined we hear the E minor tonality again. End Bar 27 is tacet for those strings. Back in Bar 25, violins I continue on Line 2 A-F-E-D quarter notes to (Bar 26) triplet value E half to D quarter notes (repeated same bar) to (Bar 27) Line 2 E whole note, held fermata. End of cue.

“The Café” Cue XVII [6M2] *Moderato* in C time, page 36, 12 bars, :30.

Scene: After the book-reading duo follows Montag, Clarisse goes alone to greet Montag on the bridge. They proceed to go to a nearby café to engage in coffee-talk. Nice, gentle, soothing, undulating cue.

Harp I plays *p* 8th note figures (four notes per figure connected by a crossbeam). We find Line 3 E down to Line 2 F up to A up to Line 3 C (F maj 7 or F/A/C/E structure). Then the harp plays Line 3 D down to Line 2 E up to G to B (E min 7). In Bar 2, the harp plays Line 3 C down to D up to F to A (D min 7), and then B-C-E-G (C maj 7). Harp II plays ascending 8th note figures starting on Line 1 F. So we find F-A-C-E to E-G-B-D to (Bar 2) D-F-A-C to C-E-G-B. The vibe softly hits *pp* half notes Line 2 E (let vibrate) to D to (Bar 2) C to B.

Muted violins I play *pp* crescendo Line 3 descending half notes E-D to (Bar 2) C to B (decrescendo). Violins II play the same but an octave lower. Muted viole play rising half notes small octave C to E to (Bar 2) G to B. All four half notes are under the legato slur line.

In Bar 3, harp II plays on ascending Line 1 E-G-B-Line 2 D back down to ascending to D-F-A-C. Harp plays those notes in its own pattern as given earlier. The vibe hits Line 2 D to C half notes. Violins play Lines 2 & 3 D to C half notes; viole rising half notes small octave G to A.

In Bar 4, harps play on C-E-G-B to B-D-F-A. Vibe plays Line 1 B to A half notes (as also violins II). Viole play rising half notes B to middle C.

In Bar 5, harps play on A-C-E-G to B-D-F-A. Vibe sounds G to A (as also the Violins). Viole play A to B half notes.

In Bar 6, harps play on C-E-G-B to B-D-F-A. Vibe play on B to A (as also the Violins). Viole play C to D half notes.

In Bar 7, harps play on A-C-E-G to G-B-D-F. Vibe sounds on A to G.

Etc. The cue end on the Eb major (Eb/G/Bb) whole note combined chord, held fermata.

“The Box” Cue XVIII [6M3] *Allegro* in C time, pages 37-38, 26 bars, :55.

Quarter note = 120. Scene: Within the café, Montag and Clarisse watch a nervous man outside pacing around an information box.

Sords viole/VC/CB pluck pizzicato 8th notes in alternate fashion. Celli and basses play *pp* unison Great octave register Ab 8th (followed by an 8th rest) to Bb 8th (crossbeam connected) (followed by another 8th note). Repeat same bar and next three bars. After an 8th rest, viole play *p* small octave D (followed by an 8th rest) to C 8th (crossbeam connected). Repeat same bar and next three bars.

In Bar 2, *sords* violins play *p* > small octave G whole note. In Bar 4, the vibe softly strikes *p* on Line 1 G whole note (with the let vibrate mini-slur line extending from it).

In Bar 5, the VC/CB pluck pizzicato on unison Great octave A to (after an 8th rest) B, then A to B again (again with 8th note rests in-between). Repeat thru Bar 8. After an 8th rest, the violas pluck Eb down to Db (repeated same bar and thru Bar 8). In Bar 6, violins sound the small octave register A whole note decrescendo. In Bar 8, the vibe now hits the Line 1 A whole note.

In Bar 9, VC/CB pluck Great octave F# to G# 8th notes while violas (after an 8th rest) pluck D to C. In Bar 10, all violins sound the small octave B whole note decrescendo. In Bar 12, the vibe strikes the B whole note.

By Bar 18, violins and vibe play Line 1 (Line 2 for the violins I) D whole note (not separated by a few bars), and then in Bar 20, E whole note, then F in Bar 22, F# in Bar 24. In Bar 25, the celli and basses pluck for the last time on F#-G# (viole on D to C#). Then, in Bar 26, violins I play *sf* > the Bb/F# whole notes, held fermata. Violins II play on lowest G/Bb; arco viole on E; arco VC on E/B (not flat); arco CB on Great octave E whole note held fermata.

“The Corridor” Cue XIX [6M4] *Lento* in C time, 23 bars, 1:08. Pages 39 –40 in the score. Scene: Montag accompanies Clarisse to her school where she encounters two children in the corridor who become frightened of her. Note: This scene remained in the movie but not the music. This cue was removed for some reason. Funny note: Anton Diffring also plays the Head School Mistriss when “she” is seen behind the door.

Both harps play *sff* (*L.V*) Line 1 F#/G whole note dyad (repeated in Bar 2). The vibe strikes *sf* (*L.V*) Line 1 F#/G whole notes as well (repeated next bar). “Sords” Violins I & II play forte > (decrescendo) the Line 1 G whole note, repeated next bar. Muted viole play *f* > descending quarter notes Line 1 F#-E-D-C# (repeated next bar).

In Bar 3, the vibe strikes on Line 1 G/B whole notes. Violins II play crescendo Line 1 G whole note on the up-bow (repeated next bar but decrescendo and on the down-bow). Violins I play Line 1 B half note to C#-D quarter notes (repeated next bar). Viole continue the descent of quarter notes back to Line 1 F#-E-D-C# to (Bar 4) small octave B-A-G-F# (all notes under the legato slur line), crescendo-decrescendo. Harp I plays forte Line 1 G/B whole notes; harp II plays it an octave lower (small octave register). The vibe is silent in this bar and the rest of the cue (as also the harps).

In Bar 5, violins I play *pp* < Line 1 E dotted half note to D quarter note. Violins II play *pp* < small octave A dotted half to Bb quarter notes. Viole play *pp* < F dotted half note to Ab quarter note. VC play *pp* < rising quarter notes Great octave register D-A-E(e) down to Bb. Repeat next bar. CB play *pp* > small octave D dotted half note, followed by a quarter rest (repeat next bar). In Bar 6, violins I play small octave A dotted half note to Bb quarter; violins II play Line 1 E dotted half to D quarter note (so they switched roles in those two bars).

In Bar 7, violins I play Line 1 Eb dotted half note to Db quarter to (Bar 8) Ab dotted half to A quarter. Violins II play this in reverse. Viols play small octave Fb dotted half to G quarter (repeated next bar). Celli play rising quarter notes Db-Ab0Eb down to A (repeated next bar). CB play small octave Db dotted half note followed by a quarter rest (repeat next bar).

In Bar 9, violins I play Line 1 F dotted half to Eb quarter to (Bar 10) Bb dotted half note to B quarter. Violins II play the reverse pattern (small octave Bb dotted half note legato to B quarter note to next bar's Line 1 F dotted half note to Eb quarter note). Violas play small octave Gb dotted half note to G quarter note (repeated next bar). VC play ascending quarter notes Great octave Eb-Bb up to small octave F down to B (repeated next bar). CB play small octave Eb dotted half note decrescendo and then quarter rest (repeat next bar).

A new phrase pattern emerges starting in Bar 11. Celli play ascending quarter notes Great octave E-B up to small octave F# down slightly to (small octave) E to (Bar 12, now 2/4 time) D down to C, all notes under the legato slur line, crescendo then decrescendo on the last note of Bar 12. Repeat next two bars. CB play p decrescendo on small octave E dotted half note followed by a quarter rest. CB is silent in Bar 12. Repeat next two bars. Viols play small octave G whole note to (Bar 12 in 2/4 time) middle C half note. Repeat next two bars. Violins II play small octave B whole note up to (Bar 12) the E half note. Violins I play Line 1 F# dotted half note to G quarter to (Bar 12 in 2/4 time) A to B quarter notes. In Bar 13 (back to C meter), violins I now play the B whole note to (Bar 14, back to 2/4 meter) E half note. Violins II now play Line 1 F# dotted half to G quarter up to (Bar 14) A-B quarter notes.

In Bar 15 (back to C time), the celli play ascending quarter notes Great octave D-A up to small octave E-F to (Bar 16 in 2/4 time) Ab-Bb quarter notes (all notes under the slur line), crescendo-decrescendo. CB play small octave D dotted half note decrescendo (followed by a quarter rest). Viols play Line 1 F whole note tied to F half note next bar. Violins II play Line 2 E dotted half note to F quarter to (Bar 16) E-D quarter notes (all notes under the slur line). Violins I play Line 1 A whole note to the Ab half note in Bar 16.

In Bar 17 (back to C time), the celli play ascending quarter notes Great octave D-A-F-A to (Bar 18 in 2/4 time, start of page 40) middle C to D quarter notes, crescendo-decrescendo. CB play small octave D dotted half note (followed by a quarter rest). Viols play Line 1 F whole note tied to F half note next bar. Violins II play Line 1 A whole note to (Bar 18 in 2/4 time) Ab half note. Violins I play Line 2 E dotted half to F quarter to (Bar 18 in 2/4 meter) E-D quarter notes.

In Bar 19 (back to C time), VC play ascending quarter notes Great octave C-G up to small octave E-F to (Bar 20 in 2/4 time) B to middle C quarter notes. CB sound on small octave C dotted half note. Viols play on the E whole note to (Bar 20) middle C half note. Violins II play Line 2 D dotted half to C quarter to (Bar 20 in 2/4 time) B-A quarter notes, <>. Violins I play Line 1 G whole note to (Bar 20) E half note.

In Bar 21 (back to C time), VC play rising quarter notes Great octave F to small octave C-D-F to (Bar 22 in 2/4 time) Ab-Bb quarter notes. CB plays small octave F dotted half note decrescendo (followed by a quarter rest). Viols play Ab whole note to (Bar 22) Ab-Bb quarter notes. Violins II play middle C whole note to (Bar 22) C to D

quarter notes. Violins I play Line 1 G dotted half to F quarter to (Bar 22) E-D quarter notes.

In the final bar (Bar 23 in C time), violins I sound *pp* > Line 1 E whole note, held fermata. Violins II play small octave B whole note, held fermata. Violas play small octave G# whole note; VC sound Great octave E/B whole notes; CB sound small octave E whole note, held fermata. So combined we hear the E major string sonority (E/G#/B). End of cue.

“Montag’s Books” Cue XX [7M1] 6/8 meter, 36 bars, 1:11. Pages 41-42 in the score. Track # 13 on the cd. Start of Chapter 9 on the dvd. There is no tempo marking (however, the violins are marked *molto tenuto*). Scene: Montag tells Clarisse in the school elevator, “Last night I read one.” After a monorail cut as he goes home, we come to a dead of night scene of Montag reading his books. Linda wakes up and objects.

Sords violins play an ostinato rhythmic pattern *f* > and *molto tenuto*. We find violins I playing Line 2 G/B 8th notes to two such quarter note dyads to 8th dyad again. Repeat in Bar 2 (now *pp* or pianissimo) and repeat thru Bar 5. Violins II play the ostinato on Line I G/B (repeat thru Bar 5). In Bar 2, the vibe plays *pp*(L.V) descending Line 2 dotted quarter notes F# to F to (Bar 3) E to Eb down to (Bar 4) Line 1 B dotted whole note. In Bar 4, the viole and celli continue the dotted quarter note descent (viole Line 1 and celli small octave registers) with F# to F to (Bar 5) E to Eb to (Bar 6) B dotted whole note. The CB also join in on the B dotted whole note, *p* >.

In Bar 6, violins play the ostinato on Lines 1 & 2 Gb/Bb dyads, *p* > then repeated *pp* thru Bar 11. In Bar 8, the vibe plays *pp* descending dotted quarter notes F to E to (Bar 9) Eb to D to (Bar 10) the Ab dotted half note. In Bar 10, the viole and VC play that exact pattern as well. CB join in on the Ab dotted half note in Bar 12.

In Bar 12, the violins play the ostinato rhythm on Line 1 (violins II) and Line 2 (violins I) F/A dyads to (Bar 13) E/G# dyads. Repeat next two bars. The vibe plays in Bar 14 descending dotted quarter notes E-Eb to (Bar 15) D to C# to (Bar 16) G dotted half note. In Bar 16, viole and celli take over that pattern.

In Bar 18, the violins play the ostinato on Eb/G to (Bar 19) D/F#, < *p* > (repeated next two bars). In Bar 20, he vibe plays descending dotted quarter notes D to Db to (Bar 21) C to B to (Bar 22) F dotted half note. Then the viole & celli take over in Bars 22-24.

In Bar 24, violins play the ostinato on Db/F to (Bar 25) C/E. In Bars 26-28 play descending dotted quarter notes C-B-Bb-A to E dotted half note. The viole/VC take over in Bars 28-30.

In Bar 30, violins play the ostinato on Lines 1 & 2 Cb/Eb to (Bar 31) Bb/D. In Bars 32-34, the vibe plays descending dotted quarter notes B-Bb-A-Ab to F dotted half note. In Bars 34-35, he viole & celli play B-Bb-A-Ab crescendo to (Bar 36) I believe (my notes are a bit unclear) the E Dom 7th flat 5th (E/G#/Bb/D) dotted half note chord, held fermata. Specifically, violins play *sff* the Bb/D (d’) notes; viole on (I believe) G# (although it may be F#, but unlikely); VC & CB on E (E). End of cue.

“The Pole” Cue XXI [7M2] *Lento* in 4/2 time, 17 bars, 1:08. Pages 43-44 in the score. Track # 14 on the cd. Note: Only the first nine and a half bars were used in the final print of the film. The rest of the music was dialed out as Montag speaks with Fabian (Anton Diffring).

Muted violins I play descending Line 3 and violins II play Line 2 half notes *pp* < > of B-A-G-F# back up to (Bar 2) A-G-F#-E to (Bar 3) D#-E-F#-G to (Bar 4) A-B- C (c'' c'') to D#. Each bar of four notes is under the legato slur line. Harps play contrary motion “3” triplet value quarter notes (three quarter notes per half note value). We find harp I playing *pp* descending triplet value quarter notes Line 2 F#-B-G to ascending F#-G-B (repeat same bar and repeat thru Bar 4). Harp II plays ascending notes small octave E-B-E (e') to D#-E down to B (repeat same bar and thru Bar 4).

In Bar 5 (*Moderato* in C time), the violins are *sff* trill on small octave B whole (to C), decrescendo to (Bar 6) B whole note again, but crescendo. After a quarter rest, the violins are *sff* on small octave B dotted half note trill (to C) thru Bar 6. After a quarter rest, VC/CB are *mf* < playing descending “3” triplet 8th note figures of small octave legato tied G to F# down to Great octave B, then F#-F-Bb to F-E-A to (Bar 6, forte decrescendo) triplet value Great octave Ab half note to triplet value small octave C quarter note to B half note.

In Bar 7, the violins are trill whole note small octave Bb (to middle Cb) to next bar, > < . Violins are trill on Bb as well. After a quarter rest, VC/CB play descending triplet 8th note figures (connected by a crossbeam) small octave Gb-F down to Great octave Bb to F-E-A to E-Eb-Ab to (Bar 8) triplet value A half note to triplet value C# quarter note to C half note.

In Bar 9 (*Rall* for two bars), violins I are fingered tremolo between Bb up to Line 1 D half notes (repeated same bar and in Bar 10). Violins II are bowed trem on Bb/D half notes (repeated same bar and in Bar 10), *p* < . Violins I are fingered trem on small octave Gb-Bb and violins II on Eb-Gb (repeated same bar). Celli and basses, after a quarter rest, play F half down to D quarter tied to (Bar 10) D quarter (half note value) to Great octave B half note down to F quarter (here the music is dialed out of the scene) to (Bar 11) the E whole note *pp* up to (Bar 12) Db whole note.

In Bar 11 (*meno mosso*), the harps (each with two treble staves) are arpeggiando (vertical wavy line rolled chord) on quarter note chords. Harp II plays four Lines 1 & 2 C half-diminished (C-Eb-Gb-Bb) quarter note arpeggiando chords, while harp I plays largely Lines 2 & 3 B minor (actual notes B/D/F#/B) chords. Repeat next bar. The vibre softly hits *pp* quarter notes Line 3 C to B (b''), C-B (repeat next bar).

Bars 13-14 (*a tempo rall*), strings repeat Bars 9-10. In Bar 15, harps repeat the arpeggiandos but quarter note rests in beats 2 & 4 (repeat in Bar 16). Vibre strikes *pp* Line 3 C-Line 2 B-C-B quarter notes. The VC in Bar 15 (*meno mosso*) are *pp* on Great octave E whole note tied to next bar. After a quarter rest, violins (treble clef) play the Line 1 Bb/Line 2 B dotted half notes tied to whole notes next two bars (held fermata in Bar 17). After a quarter rest, violins II play Line 2 C half-diminished dotted half note chord tied to whole notes next two bars. Violins I play the B min. In Bar 17, the harps play final respective notes, and the vibre strikes the Line 3 C (c'') quarter note followed by a quarter rest and a half rest held fermata. End of cue.

] “Fire Alarm” Cue XXII [7M3] *Allegro Con Brio* in C time. 51 (or 52) bars. Pages 45-50 in the score. Track # 15 (from :32 on is what survives from the written score). Scene: The fire alarm goes off and Montag forgets his helmet.

As indicated much earlier in the “Fire Station” cue, segments of that cue used segments of this cue. What survives in “Fire Alarm” is from Bar 38 thru the end. That

section shouldn't have been reach (originally) until 1:32 into the cue, but you can hear it begin at :32, so the first minute was deleted and exchanged for other material.

At :32 (Bar 38), violins play contrary motion 16th note figures (four notes per figure, 4 figures per bar in C time). Violins I play ascending Line 1 *rinforzando* (first note of each figure) E-G-B-E to next figure of Eb-Gb-Bb-Eb to next figure of D-F-A-D to B-E-G-B. In Bar 39, violins I play Eb-Gb-Bb-Eb to next figure of D-F-A-D to Db-F-Ab-Db to C-E-G-C. Repeat Bars 38-39 next two bars.

Violins II play descending 16th notes Line 2 E-B-G-E to Eb-Bb-Gb-Eb, etc. Viole play ascending 16ths Eb-Gb-Bb-Eb to D-F-A-D to Db-F-Ab-Db to C-E-G-C to (Bar 39) E-G-B-E to Eb-Gb-Bb-Eb to D-F-A-D to E-G-B-E. Repeat next two bars. VC/CB pluck pizzicato 8th notes Bb up to small octave Bb to A down to A (all four notes crossbeam connected) to next figure of Ab up to Ab to G (g) down to G (G). In Bar 39, they play B-B-A#-A# to F-F-E-E in that previous pattern to (Bar 40) B-B-A#-A# to A-A-Ab-Ab to (Bar 41) G-G-F#-F#. [Incidentally, the violins and viole passage in Bars 38-41 are quite similar to the beginning of this cue (Bars 1-4), but violins I in Bar 1 are descending starting on Line 3 E, while violins II are ascending starting on Line 1 Eb. Viole are descending instead of ascending starting on Line 2 E. VC in Bar 1 play ascending 16ths Eb-Gb-Bb (followed by a 16th rest) then next figure of D-F-A (with 16th rest), etc etc. CB are pizz on Line 1 E 8th (followed by an 8th rest) then Eb, then D, then Db.]

In Bar 42, the violins and viole are *sff* trill on unison small octave register A dotted half note (to Bb) to a 16th five-note figure of Ab-A 16ths to "3" triplet 16ths D-C-Bb to (Bar 43) Bb trill (to Cb) to five note figure of A-Bb 16ths to triplet 16ths Db-C-B. Repeat next two bars. The cello are trill on small octave A dotted half note (followed by a quarter rest) to (Bar 43) Bb dotted half note trill. Repeat next two bars. The harps are quick arpeggio ascent on a nine-note triplet 16th figures on D min (D/F/A) for harp I and Eb min (Eb/Gb/Bb) on harp II. Harp I starts after an 8th rest; harp II starts after a quarter rest. Repeat next bars. Bar 45 ends page 49. Page 50 is missing from the score.

Now: The section lifted for the "Fire Station" cue (just after the "Prelude") starts on Bar 16 in "Fire Alarm" (go to 1:14 of Track #1 of the cd). Here violins I play forte four Line 1 D 16ths (notated here as a quarter note stem with two short horizontal lines thru it) up to four Eb 16ths (repeat same bar). [It doesn't sound like an unmeasured bowed tremolo sound but more the measured tremolo of a definite number of repeated notes] Violins II play it as small octave A (a) to Bb, repeated same bar. Viole play it as F-Gb-F-Gb. VC pluck pizzicato quarter notes small octave C down to F# down to Great octave C up to F# to (Bar 17, now in ¾ time) C down to F# back up to small octave C. The xylophone plays *ff* on Line 1 A 8th to F-A 16ths (all three notes crossbeam connected) up to the D 8th (followed by an 8th rest), repeated same bar.

Skipping to Bar 24 (1:26 on track # 1 of the cd), the strings (except CB) play descending triplet 8th figures. Violins I play Line 2 D-Db-C to B-Bb-A to (rest unclear in my notes). Violins II play Bb-A-Ab, etc. In Bar 26, violins I play four D 16ths to stand alone D 8th (followed by an 8th rest), repeated same bar. Then in Bar 27 (in ¾ meter), violins I play I believe C#-B-G triplet 3 X, *rinforzando* on the first note and legato *mini-slur* on the other two notes (violins II play on lowest G-B-G). Then in Bar 28 a repeat of the D notes of Bar 26 in C time to (Bar 29 in ¾ time), triplet note figure F-E-D played 3X (Violins II play on D-C-A). Back in Bar 26, VC play quarter notes Eb down to Bb down

to Eb up to Bb to (Bar 27, in $\frac{3}{4}$ time) Eb down to Bb up to Eb. CB play it as Eb-down to Bb (repeated same bar) to (Bar 27) Eb-Bb-Eb. In Bar 26, harp I, after a quarter rest, plays Line 3 D 32nd note gliss line down to small octave G (repeat same bar) while harp II plays rising gliss from small octave A up to Line 3 E.

Etc etc etc.

“The Books” Cue XXIII [7M4] *Allegro* in C time. 42 bars, 1:04. Pages 51 thru 53 in the score. Track #16 starting at :14. Scene: The firemen confront the Book Lady at her house and start the destructive search for her books. Music starts at Chapter 10 at 2:49 in the dvd.

Note: The music that is played in the first 13 full seconds is *not* from this cue. Rather it is from a later cue (XXXI) titled “T.V. Aerials.” Why it was inserted here, I do not know. Here the high *sords* strings play whole note triads while the glock plays 8th notes (see Cue XXXI for details).

Another curious note is that “The Books” was originally written with the use of the harps and xylophone, but for some reason Herrmann decided to exclude them, making it a strings soli cue (which is still quite effective). But this cue begs for a rerecording of the way it was originally intended.

In Bar 1, violins I (not marked as “sords”) plays *sff* > the B (b) dotted half note (followed by a quarter rest), repeated next bar. Violins II play lowest or small octave G dotted half note, repeated next bar. Viole play *sff* > the E dotted half note, repeated next bar. The combined sound is that of the E min (E/G/B). VC/CB pluck fortissimo pizzicato quarter notes Great octave Bb up to Db back to Bb to Gb (repeat next bar).

Although you do not hear them in the final version, originally harps play *sff* (L.V) Right Hand and Left Hand small octave E/G.B whole notes in Bar 1 (silent in bar 2). After a half/quarter/8th rest marks in Bar 1, the xylophone play fortissimo two Line 1 B 16ths to (Bar 2) the B 8th. After an 8th/two quarters/8th rest marks, it again plays two B 16ths to (Bar 3) the B 8th. Then after another rest sequence, it plays two D# 16ths, etc. The harps in Bar 3 play the G minor (G/Bb/D) whole note chord. In Bar 5, they play the Ab min (Ab/Cb/Eb) whole note chord.

Back in Bar 3, *non div* (non divisi), violins I play the Bb/D dotted half note dyad (followed by a quarter rest), repeated in Bar 4. Violins II play it as small octave G/Line 1 D. Viole play small octave G dotted half note. VC/CB pluck pizz quarter notes Great octave B up to small octave D# down to B down to G (repeated in Bar 4). In Bar 5, Violins play *sff* > Line 1 Eb dotted half note, repeated next bar. Violins II play middle Cb dotted half note. Viole play the Ab dotted half note. VC/CB pluck quarter notes small octave C up to E down to C down to Ab (repeated next bar). In Bar 7, violins I play Line 1 F# dotted half note decrescendo and followed by a quarter rest (repeated next bar) while violins II play Line 1 D note. Viole play small octave B (so the combined B minor or B/D/F# sound). VC/CB pluck quarter notes small octave D-F-D-B (repeated in Bar 8).

A new phrase development occurs in Bar 9. Here violins I are bowed trem on Line 1 B to Bb half notes (repeated next bar). Violins II are bowed trem on Line 1 G to Gb; viole are bowed trem on Line 1 E to Eb (so E min to Eb minor). VC/CB are pizz on quarter notes small octave C-E-C-A. In Bar 11, violins I are bowed trem on F to A half

notes (repeated next bar). Violins II are bowed trem on Db to F; viole on Bb to D (so the combined Bb min to D minor). VC/CB are pizz on quarter notes Gb-Bb-A-F.

In Bar 13, the violins and viole play three descending triplet value half notes (repeated in Bar 14). Then they play six triplet value quarter notes in Bar 15, then twelve triplet value 8ths in Bar 16.

Skipping to Bar 33 (1:03 on the cd), we have the strings playing an odd whole note chord *sf* decrescendo. Violins I play Line 1 E whole note; violins II on small octave Ab; viole on small octave D; VC on Great octave F/Bb; CB on Bb. Repeat next bar. Most of the chord is the Bb Dom 7th (Bb/D/F/Ab). However, the E note of violins I is an odd one. If it were an Eb, then it would be an added 11th note. So I am not quite sure what to make of this chord. In Bar 34, after a quarter rest, the harps originally were meant to play that chord as dotted half notes. In Bar 35, violins and viole are unison playing lowest Ab up to Cb quarter notes down to G half note up to (Bar 36) the Eb whole note, < >.

Bars 37-38 = Bars 33-34. In Bar 39, the VC/CB play the Ab to Cb quarter notes to G (G) half note up to (Bar 40) the small octave Eb whole note. In Bar 41, the VC/CB play the A to Cb half notes down to (Bar 42) the E whole note, held fermata. After a quarter rest in Bar 41, violins play Line 1 Eb half note to Eb quarter tied to Eb quarter in Bar 42 to Eb half note, followed by a fermata held quarter note rest. Violins II play, after a quarter rest, Cb. Viole play Ab (so the combined Ab minor sound). End of cue.

“The Hose” Cue XXIV [8M1] 1:26. 47 bars. Pages 54 thru 56 in the score. Scene: The Captain says, “Go ahead!” and the firemen prepare to cover the books with blue liquid kerosene. Note: The first page of the cue (page 54) is missing (:00 - :39 in Track # 17).

In Bar 25 (:47), you hear almost exactly what you heard previously in Bars 42-45 in “Fire Alarm.” Violins I are trill on small octave A (to Bb) dotted half note to five-note 16th note figure of Ab-A 16ths to “3” triplet value 16ths C-B-Bb to (Bar 26) the Bb dotted half note trill, etc. Viole also trill on small octave A. VC/CB play quarter notes small octave A-Ab-G-Gb to (Bar 26) F-E-Eb-D. After an 8th rest, harp I plays a nine-note ascending triplet 16th figure of Line 1 D-F-A to Line 2 D-F-A to Line 3 D-F-A. (followed by a half rest). After a quarter rest, harp II plays Line 1 E-G-B to Line 2 E-G-B to Line 3 E-G-B. The vibe strikes, after a quarter rest in Bar 25, the Line 2 D minor (D/F/A) dotted half note triad. Etc.

In Bar 29 (:54 on the cd), violins I play descending 16th note figures of Line 1 Bb-Gb-Eb-Bb to A-F-D-A to Ab-F-Db-Ab to G-E-C-G, the first note of each figure being *rinforzando*-marked. Violins II play fortissimo contrary motion figures of ascending Line 1 Bb-Eb-Gb-Bb to A-D-F-A, etc. Viole play descending figures. After a half rest in Bar 29, harp I plays *pp* crescendo descending to (Bar 30) ascending glissandi starting on Line 4 E (written Line 3 with the ottava sign above the note) down to (Bar 30) Line 1 E, back up to Line 4 E in the middle of Bar 31 (continuing so for several bars). Harp II has the Cb maj/Ab min key signature (7 flats), playing contrary motion glissandi rising to falling, starting on Line 1 E, *pp* < *ff* by Bar 31.

The cue is dialed out by Bar 42, not finishing the last five bars or so (which had the harps playing arpeggiando chords).

“The Flames” Cue XXV [8M2] 1:14 duration. Pages 57 thru 59 in the score. Start Track # 17 at 1:32. Note: Page 57 is missing.

There is too much missing here to give any clear rundown. In fact, only about the first minute is used in the final edit (the final 15 seconds or so were dialed out). At the start of page 58 (:56 in the written score), the Violins I play small octave Bb quarter note to A half note to Ab quarter note to (next bar) A quarter note to Ab half note (followed by a quarter rest). Violins II play the same except for that Ab quarter note at the end of the first bar mentioned. Viole play rising and falling 16th note figures; celli play rising and falling 8th note figures. CB play F#/B/F# whole notes tied to dotted half notes next bar. The vib, after a dotted 8th rest, plays a trem between Lines 1 & 2 A 32nd notes to G dotted 8th to G-F# 32nds down to Line 1 G half note.

The cue ends (after a contrary motion glissandi of the harps and contrary motion 16th figure runs of the strings) with violins I *sff* > on middle C whole note, held fermata. Violins II play small octave register Ab whole note. Viole play small octave C. VC play Great octave C; CB on F# whole note, held fermata.

“The Basket” Cue XXVI [9M1] *Lento* in C time, 16 bars, 1 minute. Page 60 in the score. Chapter 11 starting at :47 in the dvd. Track # 18 on the cd. Scene: Montag arrives home from work to see Linda being visited by three girlfriends (*hers*, not *his*!). He walks into another room and hides a book within a basket. *Soli sords* (muted) strings. Harps/batt/CB tacet.

Each strings section (violins I & II, viole, celli) are separated into two staves. In Bar 1, top staff divisi violins I play Line 3 D down to Line 2 G quarter notes to F half note, *pp* < >. In Bar 2, they play B down to D quarter notes to D half note. In Bar 3, up to G down to Line 2 C quarter notes to Bb half note. In Bar 4, E down to A quarter notes to Ab half note. After a half rest in Bar 1, bottom line or staff violins I play Line 3 C down to Line 2 F quarter notes to (Bar 2) E half note. Then up to A down to D quarter notes to (Bar 3) C half note up to F down to Bb quarter notes to (Bar 4) A half note up to Line 2 Eb down to Ab quarter notes to (Bar 5) Line 1 G half note, followed by a half rest.

Meanwhile, back in Bar 1, top staff violins II (divisi a 4) play dyad half notes Line 2 D/G to C/F to (Bar 2) B/E to A/D to (Bar 3) G/C to F/Bb to (Bar 4) Line 1 E/A to Eb/Ab. Every two bars the notes are under the legato slur line. Bottom staff Violins II play descending half note dyads Line 1 Eb/Bb to Db/Ab to (Bar 2) C/G to B/F to (Bar 3) Bb/E to Ab/D to (Bar 4) G/C to Ab/Cb. So what we find are descending half note chords Eb maj 7 (Eb/G/Bb/D) to Db maj 7 (Db/F/Ab/C) to (Bar 2) C maj 7 (C/E/G/B) to the B half-diminished 7th (B/D/F/A) to (Bar 3) C Dom 7th (C/E/G/BB) to Bb Dom 7th (Bb/D/F/Ab) to (Bar 4) A min 7th (A/C/E/E) to the Ab minor (Ab/Cb/Eb).

In Bars 5-9, the violas and celli take over that pattern. So top staff viole play Line 2 D to Line 1 G quarter notes to F half notes, etc. Top line celli (“K” tenor clef) play half notes D/G to C/F, etc.

Skipping to Bar 10, violins I, after a quarter rest, play *pp* crescendo a two-bar phrase. In Bar 11, violins II play it as a beginning overlap. In Bar 12, the viole play that two-bar phrase. Etc.

“The Reading” Cue XXVII [9M2] *Andante Cantabile* in C time, 24 bars, 1:32. Pages 62 & 63 in the score. Track # 19 on the cd. Scene: Montag gives the ladies a forced reading of a poignant novel passage.

Violins (*sords*) play the melody line (violins II an octave lower). They play *pp* crescendo Lines 2 & 3 Eb half note to “3” triplet value D half note to triplet value B quarter note up to (Bar 2) D to C half notes, decrescendo. *Sords* celli play *pp* > whole notes Eb/Bb/Eb/G (Eb maj). In Bar 2, the violas take over on G/B/Eb/G. Harp II plays p rising 8th notes Great octave Eb-Bb-Eb-G (followed by a half rest) but harp I immediately takes over the arpeggio. So, after a half rest, harp I plays middle Cb-Eb-G-Cb to (Bar 2) descending Cb-G-Eb-Cb (followed by a half rest) but harp II again takes over to complete the two-bar arpeggio on descending small octave G-Eb-Bb-Eb.

In Bar 3, the violins continue the melody line on G quarter to Ab half to Cb quarter to (Bar 4) Cb half note to Bb half note (all notes under the legato slur line). In Bar 3, celli play the Cb/E/G/Bb whole notes decrescendo. In Bar 4, violas play the B/Eb/G/B whole notes. The harp plays rising 8th notes E-Bb-Eb-G to (harp I) Cb-Eb-G-Cb to (Bar 4) Line 2 descending Cb-G-Eb-Cb to (back to harp II) small octave G-Eb-Bb-Eb. Repeat next several bars.

In Bar 5, the violins play Lines 2 & 3 Eb half note to triplet value D half to B quarter notes up to (Bar 6) F to Eb half notes. VC play whole notes Db/G/Bb/Eb. In Bar 6, viole play Eb/G/B/Eb whole notes.

In Bar 7, the violins play the B quarter up to D half note to C quarter to (Bar 8) the A to Bb half notes. VC play whole notes Bb/Eb/G/Bb. Viole in Bar 8 play G/B/Eb/G.

In Bar 9, the harps return to the notes in Bars 1-2 (repeat thru Bar 16). Violins play Eb half note to triplet value D half to triplet value E quarter to (Bar 10) G quarter down to D half note (all these notes under the slur line and crescendo-decrescendo) to Bb quarter up to (Bar 11) D quarter to C half (under the slur line) to A quarter to (Bar 12) C to B half notes, decrescendo. Etc etc. The cue end on the Eb augmented triad (Eb/G/B).

“The Nightmare” Cue XXVIII [9M3] *Allegro* in C time, 57 bars, 2:19. Pages 64 thru 67 in the score. Track # 20 on the cd; Chapter 12 on the dvd. Scene: Montag is restlessly asleep experiencing a nightmare. Note: Bars 48 thru 57 were deleted in the final version of the film.

The soli violas (not indicated as *sords*) play quarter notes middle C (middle line of the normal alto clef for this instrument) to B down to F up to A to (Bar 2) the Ab whole note *rinforzando* (> accented above the note), *p* < to *sff* decrescendo on the Ab note. All notes are under the legato slur line. In Bar 2, the violins are unison on small octave Ab whole note *sf* and *rinforzando*-marked. In Bar 3, *pizzicato* VC/CB pluck quarter notes small octave C-E-C-E (repeated thru Bar 15). In Bars 4-5, the violas repeat Bars 1-2. In Bar 6, Violins II play *p* < *sf* > Line 1 descending quarter notes G-F#-C up to F to (Bar 7) the E whole note *rinforzando* (all notes under the legato slur line). In Bar 8, violins I play Line 1 quarter notes B-Bb-Eb up to Ab to (Bar 9) the G whole note *rinforzando*. In Bars 10-11, the violas repeat Bars 1-2 again, repeated next four bars thru Bar 15. In Bar 12, violins II repeat Bar 6 (and repeated next two bars). In Bar 14, violins I repeat Bars 8-9. In Bar 15, then, violins I play the G whole note; violins II play E; viole play Ab.

Also in Bar 15, the harps (each harp has two staves) enter the cue playing contrary motion 16th note figure arpeggios. Harp I plays fortissimo ascending 16th notes middle C-E-G-B (C maj 7) to next figure of Line 2 C-E-G-B to descending 16ths B-G-E-C to B-G-E-C (repeat next two bars). Harp II plays descending 16ths Line 2 Bb-Gb-Eb-C (C half-diminished 7th) down to the next figure to middle C, then back up. Repeat next two bars.

In Bar 16, the vibe strikes *sff* Line 2 Eb min (Eb/Gb/Bb) whole note triad with let vibrate mini curve lines extending out to (Bar 17) the E min (E/G/B) whole note triad. Repeat this two-bar pattern thru Bar 23. Violas play *sff* decrescendo the small octave C dotted quarter note on the down-bow (followed by an 8th rest) to the Db dotted quarter note on the down-bow *sff* > and also on the down-bow. In Bar 17, the viole play the C dotted quarter to E dotted quarter. Repeat this two-bar pattern thru Bar 47. VC are now fortissimo after the steady crescendo since Bar 12. They pluck quarter notes *ff* (*sempre*) small octave Db-Eb-Db-Eb to (Bar 17) C-E-C-E (repeat this two-bar pattern thru Bar 47). CB play this pattern inversely. So we find, in Bar 16, C-E-C-E to (Bar 17) Db-Eb-Db-Eb (repeat thru Bar 47).

In Bar 18, the violins return. Violins I play Line 3 quarter notes G to Ab fingered tremolo *sff* (quarter note value or beat value in C time) to the staccato Eb 8th note (followed by an 8th rest). Then it plays G to A fingered trem to E staccato 8th (followed by an 8th rest). Repeat next bar. Violins II plays the G to A fingered trem (quarter note value) E 8th (followed by an 8th rest), then G to Ab fingered trem to Eb 8th (in other words, the inverse of violins I). Repeat next bar.

Harp I now plays a two-bar rising to falling 16th note arpeggio pattern starting from small octave C (c). So we find ascending 16ths C-E-G-B to middle C-E-G-B to Line 2 C-E-G-B to Line 3 C-E-G-B, then descending B-G-E-C and so forth. Harp II plays contrary motion of descending 16ths starting on Line 3 Bb. So we find Bb-Gb-Eb-C down to small octave C, then ascending. Repeat 2X next four bars.

In Bar 20, violins I now play a "6" 16th note figure of Line 3 A down to F. So we find A-F-A-F-A-F up to A 8th (followed by an 8th rest), then repeat the pattern same bar. In Bar 21, it plays an octave lower to Line 2 F-A-F-A-F-A to A 8th (repeat same bar). Violins II play it as Bb-Db-Bb-Db-Bb-Db up to F staccato 8th (repeated same bar) to (Bar 21) an octave lower on Bb-Db-Bb-Db-Bb-Db up to F (f[~]) 8th (repeat same bar). In Bars 22-23, they repeat Bars 18-19.

In Bar 24 (:55), the vibe now plays fortissimo rising quarter note triads Line 1 E min (E/G/B) to F min (F/Ab/C) to F# min (F#/A/C#) to G min (G/Bb/D). Repeat next bar. Violins I play *p* < *sf* Line 1 Ab min (Ab/Cb/Eb) quarter note triad to G min (G/Bb/D) 8th note triad (followed by an 8th rest) to the F# min (F#/A/C#) quarter note triad to the F min (F/Ab/C) 8th note triad, *p* < *sf* (followed by an 8th rest). Repeat next bar. Violins II play that pattern but in different triads creating a dissonant effect. So we find the Line 1 A min (A/C/E) quarter note triad to G# (G#/B/D#) 8th note triad *p* < *sf* (followed by an 8th rest) to the G min (G/Bb/D) quarter note triad to the F# min (F#/A/C#) 8th note triad. Repeat next bar. Harp I plays three ascending 16th note figures on C-E-G-B starting on small octave C (followed by a quarter rest). Repeat next bar. After a quarter rest, harp II plays the same range but on C-Eb-Gb-Bb. Repeat next bar.

In Bar 26, the harps play the chords in descending mode starting on Line 3 B for harp I and Line 2 Bb for harp II. Repeat next bar. The vibe strikes quarter note triads Ab

min (Ab/Cb/Eb) to A min (A/C/E) to Bb min (Bb/Db/F) to B min (B/D/F#). Repeat next bar. Violins I play Line 2 E min (E/G/B) quarter note triad to the Eb min (Eb/Gb/Bb) 8th note triad (followed by an 8th rest) to D min (D/F/A) quarter note triad to the Db min (Db/Fb/Ab) 8th note triad (followed by an 8th rest). Repeat next bar. Violins II play the F min to E min, then the Eb min to D minor. Repeat next bar.

In Bar 28, violins I *sul G* play fortissimo small octave G 8th gliss up Line 1 Ab 8th (followed by a quarter rest), then Ab gliss up to Line 1 A (followed by a quarter rest). Repeat next bar. After a quarter rest in Bar 28, violins II respond to the gliss of violins I with a *sff* pizzicato on Line 1 E 8th (followed by an 8th and quarter rest), then Eb 8th (followed by an 8th rest). Repeat next bar.

In Bar 34 (1:16), violins I play fortissimo descending 16ths *rinforzando* (1st note of each figure) Line 2 E-B-G-E to next figure of Eb-Bb-Gb-Eb (repeat this phrase same bar). Violins II play contrary motion on ascending 16ths Eb-Gb-Bb-Eb to D-F-A-D (repeated same bar). The vib strikes *ff* Line 1 Gb-Bb 8ths to “3” triplet 8ths C-E-G to Line 2 B half note. Harp I plays descending 16ths Line 3 E-C-B-G down to small octave G (followed by a quarter rest). Harp II, after a quarter rest, plays descending 16ths as well.

In Bar 42, the violins play the same pattern, but mid-bar the harps are arpeggiando quarter note chords thru Bar 43. Harp I plays on C maj 7 (C/E/G/B), then, in Bars 44-45, the harp I plays the quarter note chords “non arpeg.” Harp II plays the pattern on C half-diminished 7ths arpeggiandi to non-arpeg. The music is dialed out towards the end of Bar 47. The rest of the cue is the *poco a poco rall* section that is much different from controlled upheaval music. The scene from Montag awakening from his nightmare dissolves into the face of Clarisse waking up to hear the fire engines approaching her house. For some reason, Herrmann or Truffaut decided to torch the final bars of the cue.

Here we see viole/VC/CB playing *pp* crescendo D to C half notes down to (Bar 49) E up to B quarter notes to Ab half note tied to whole note next bar, decrescendo. VC still holds the whole note in Bar 51, and the violas hold it thru Bar 52. In Bar 50, after a half rest, Violins II play Line 1 G half note to (Bar 51) F# half note down to middle C up to F quarter notes to (Bar 52) the E whole note tied to next bar. After a half rest in bar 52, violins I play Line 1 B half note to (Bar 53) Bb half note down to Eb up to Ab quarter notes to (Bar 54) the G whole note. After a half rest in Bar 54, violins II plays *pp* < that Line 1 G half note to (Bar 55) the F# half to C up to F quarter notes to (Bar 56) the E whole note. After a half rest in Bar 55, violas play the middle C half note to (Bar 56) the B half note down to the E up to A quarter notes to (Bar 57) the Ab whole note, held fermata. End of cue.

“The Skylight” Cue XXIX [9M4] Lento in C time. 20 bars, 1:17. Page 68 in the adjusted-marked score (original page 70). Track # 21 on the cd. Note: This cue was drastically reduced to only the first five bars (about 17 or 18 seconds).

The VC/CB are *pp* bowed tremolo on whole note Great octave Ab (repeat thru Bar 4, but decrescendo in Bar 4). After a quarter and 8th rest in Bar 1, harp I plays *p* on small octave B (b) stand-alone 8th up to Line 1 E down to middle C 8ths (crossbeam connected) up to Line 1 B quarter note, let vibrate. After a half and quarter rest, harp II plays Line 1 B quarter note harmonic (with the tiny circle above the note).

In Bar 2, the viole join in and play *pp* the small octave Ab whole note bowed trem (repeat thru Bar 4). After a quarter and 8th rest, the vibe plays *pp* the B (b') stand alone 8th up to Line 2 E (e'') down to C 8ths (crossbeam connected) up to B (b'') quarter note, let vibrate.

In Bar 3, violins II join in playing *pp* the Line 1 Ab whole note trem (repeated next bar and decrescendo). After a quarter and 8th rest, harp I plays middle C 8th to F-D 8ths up to Line 2 C quarter note. Harp II plays the Line 2 C harmonics on that last quarter beat.

In Bar 4, violins I join in playing *pp* the Line 2 Ab whole note bowed tremolo. After a quarter & 8th rest, the vibe plays Line 2 C stand alone 8th up to F-D 8ths (crossbeam connected) to Line 3 C quarter note.

In Bar 5, violins I are soli strings playing Line 3 E whole note bowed tremolo (repeated next three bars). After a quarter and 8th rest, harp I plays small octave Ab 8th up to Line 1 F-D 8ths to A quarter. Harp II plays Line 1 A quarter note harmonics.

In Bar 6 (that you do not hear in the movie), violins II play Line 2 E whole note bowed tremolo. Then in Bar 7, the viole and VC play on E. Then the CB play on Great octave E bowed trem whole note in Bar 8. So we see a famous Herrmann technique of a pyramid ascent and then descent in Bars 1 thru 8. It occurs one and a half times more in the cue. In Bar 9, VC/CB are bowed trem on whole notes small octave Eb (thru Bar 12). Harp I plays, after a quarter rest, ascending 8th notes small octave Gb-Bb to triplet 8ths D-E-F to B quarter note. Harp II is harmonics on the last quarter note beat on B. Then the vibe plays that pattern in the next bar while the viole join in on the bowed tremolo Line 1 Eb. Etc etc etc.

“The Windows” Cue XXX [10M1] *Lento* in C time, 9 bars (plus a grace bar), 30 seconds. Page 69 (original page 71) in the score (“T.V. Aerials” also shares this page at the bottom half). Track # 22 on the cd (:00 - :35). *Sords* violins/viole/celli only. Scene: Linda asks Montag at the morning front door for him to choose between her or his books. He says, “...I just don't know.” Then he goes to Clarisse's house with its boarded up windows (the firemen raided her house the evening before).

In the grace bar, violins I are soli playing *pp* crescendo Line 2 E quarter note on the up-bow up to Line 3 E quarter note to (Bar 1) Line 3 D decrescendo half note, followed by a quarter rest. In Bar 1, violas play small octave B on the up-bow to Line 1 B quarter notes to D half note. After a quarter rest, violins II play Line 2 D quarter note on the up-bow to C half note, *pp* < >. VC play small octave B to A half notes.

In Bar 1, violins I continue with Line 3 C quarter note to (Bar 2) B half note (followed by a quarter rest) to A quarter to (Bar 3) Ab half note (then quarter rest) to A quarter to (Bar 4) Ab half again (then quarter rest) to A quarter to (Bar 5) G half. After a quarter rest, violins I play Line 2 F quarter to (Bar 6) E half (then quarter rest) to D quarter to (Bar 7) C half (rest mark) to B quarter to (Bar 8) Bb half (rest mark) to A quarter to (Bar 9) G whole note, held fermata.

In Bar 2, after a quarter rest, violins II play Line 1 B quarter to A half. In Bar 3, after a quarter rest, they play Ab quarter to A half notes (repeat Bar 4). After a quarter rest in Bar 5, they play G quarter to F half notes. In Bar 6, we see a *divisi* indication in which the lower violins II play (after a quarter rest) the E dotted half note while the top line, after a quarter rest, play E quarter up to G half note. In Bar 7, we find middle C

dotted half note while top line play middle C quarter up to G half note. In Bar 8, Bb dotted half by the bottom line while top line play, after a quarter rest, Bb quarter up to F half tied to F whole note in Bar 8, held fermata. The Bb is also tied to whole note in Bar 9.

In Bar 2, violas play small octave G up to G quarter notes to F half < >. In Bar 3, E up to E quarters to F half (repeat next bar). In Bar 5, E up to E quarters to D half note. In Bar 6, small octave C up to middle C quarters to B half (repeat next bar). In Bar 8, now divisi, top line play the F whole note tied to whole note in Bar 9, held fermata. After a quarter rest, bottom line play D to Db half note tied to whole note next bar.

In Bar 2, VC play descending half notes small octave G to F crescendo-decrescendo to (Bar 3) E to D < > to (Bar 4) C to B < > to (Bar 5) Bb to Ab < > to (Bar 6) G to F < > to (Bar 7) E to Eb < > to (Bar 8) D to Db tied to whole note next bar, held fermata. End of cue.

“T.V. Aerials” Cue XXXI [Reel 10 M 2] C time, 7 bars, :15. Also on page 69 (original page 71) of the score (bottom half). Track # 22 on the cd starting at :36. Scene: Montag asks a neighbor lady of Clarisse’s where the occupants are. She points out how they were special and taken away because they had no television antennas on their roof.

Muted violins play (violins II an octave lower) Lines 2 and 3 D minor (D/F/A) whole note triad *pp* crescendo to (Bar 2) the Eb min (Eb/Gb/Bb) whole note triad, decrescendo. Viole also play this Line 1 chords. Repeat 2X next four bars.

The glock plays *pp* on 8th notes Line 2 A-F-A-F (connected by a crossbeam) to A-F (crossbeam connected) to stand-alone A 8th (followed by an 8th rest). In Bar 2, it strikes on repeated F-D 8ths. In Bar 3, it plays Bb down to Eb to D-F, repeated same bar and repeated in Bar 4. Bars 5-6 = Bars 1-2 for the glock. The cue ends in Bar 7 on the Eb min triads, held fermata, decrescendo.

“The Photos” Cue XXXII [10M3] *Lento* in C time, 18 bars, 1:12. Pages 70 & 71 in the score. Track # 23 on the cd. Scene: Montag sneaks into the Captain’s office to find photos. Violins I and II are both two staves each.

The vibe softly strikes *pp* Line 2 Eb whole note, let vibrate. The top line or staff of Violins II play descending quarter notes Line 2 Bb-Gb-F, *p* < > (followed by a quarter rest). After a quarter rest, the bottom line or staff of violins II play Gb-F-Eb (all three notes under the legato slur line), *p* < >. After an 8th rest, top line violins I play a series of two note figures of 8th notes (connected each by a crossbeam of four figures per bar). So they play *p* Line 3 Bb down to Gb (followed by an 8th rest), then next figure of the same Bb-Gb, repeated throughout the bar (4X). Each figure has a *p* > underneath. After an 8th rest, bottom line violins I play contrary motion of Line 3 C up to Eb, repeated three more times. Each two-note figure has *p* > underneath.

In Bar 2, top line violins I play, after an 8th rest, Line 3 A down to F played 4X. Bottom staff of violins I play, after an 8th rest, B up to D 4X. The vibe strikes the A Line 2 whole note. Top line violins II play descending quarter notes Line 2 A-F-E (followed by a quarter rest). After a quarter rest, bottom line violins II play F-E-D, < >.

In Bar 3, the vibe hits Line 2 C whole note. Top line violins II play quarter notes Gb-Eb-Db (followed by a quarter rest). After a quarter rest, bottom line violins II play

Eb-Db-C. Top line violins I play, after an 8th rest, Gb down to Eb played 4X. After an 8th rest, bottom line violins I play Bb up to C played 4 X.

In Bar 4, the vibe strikes the F whole note. Top line violins II play quarter notes F-Db-C (followed by a quarter rest), while bottom line (after a quarter rest) play Db-C-Bb. After an 8th rest, top line violins I play F down to Db 4 X; bottom line violins II play Gb up to Bb 4 X.

In Bar 5, the vibe sounds Line 1 A whole note. Top line violins II play quarter notes E-C-B (quarter rest), while bottom line plays (after a quarter rest) C-B-G. After an 8th rest, top line violins I play E down to C 8th notes played 4X; bottom line on F up to A played 4X.

In Bar 6, the vibe sounds the Line 1 Fb whole note. Top line violins II play quarter notes Cb-Ab-Fb (quarter rest), while bottom line plays Ab-Fb-Eb. After an 8th rest, top line violins I play Eb down to Cb 4 X, while bottom line plays Fb up to Ab 8th note figure played 4X.

In Bar 7 (:24), violins II now join in on the 8th note figures while the violas and celli now play the descending quarter notes. The vibe strikes on Line 2 C whole note. Violas play descending quarter notes Line 2 Bb-Gb-F (followed by a quarter rest). After a quarter rest, celli play descending quarter notes Gb-F-Eb *pp* < >. After an 8th rest, top line violins I and II play Line 2 Bb down to Gb played 4X. Bottom line violins I & II play Line 2 C up to Eb 8ths played 4X. The CB play *pp* < unison small octave Eb whole note to (Bar 8) divisi A dotted half notes (Great & small octave registers), followed by a quarter rest.

In Bar 8, the vibe strikes the Line 1 B whole note. Viole play legato quarter notes Line 1 A-F-E < > (quarter rest following) while VC play (after a quarter rest) Line 1 F-E-C. In Bar 9, CB play unison small octave C whole note to (Bar 10), divisi F dotted half notes.

In Bar 16 (1:00), there are double bar lines thru the cue signifying a change. CB plays *sfp* > on Great octave E/Bb whole notes tied to next bar (*pp*) and tied to Bar 18, held fermata. VC play the Bb whole note tied next two bars. Violas play small octave E. Violins II play Bb/F#, and violins I sound the small octave G/Line 1 F# whole notes *sff* > *pp* to Bar 18, held fermata. It looks like the E min 9th flat 5th (E/G/Bb/D/F#) but without the 7th note (D). At any rate, after a quarter rest in Bar 16, the vibe strikes softly *ppp* on Line 1 F# dotted half note (repeat next two bars). After a quarter rest, harp II plays 8th note figures Bb up to Db, Bb-Db, Bb-Db (repeated next bar) to (Bar 18) where, after a quarter rest, it plays Bb-Db, Bb-Db, then a quarter rest held fermata. Harp I plays small octave G up to Line 1 F, Bb up to Line 2 C, Eb up to Line 2 E. In Bar 17, after a quarter rest, Gb up to Line 2 F, Bb up to Line 3 C, Line 2 F up to Line 3 Gb. In Bar 18, after a quarter rest, small octave G up to F, Bb up to Line 2 C, followed by a quarter rest held fermata.

“The File” Cue XXXIII [10M4] *Allegro Moderato* in C time, 19 bars, :47. Pages 72 and 73 in the score. Track # 24 on the compact disc. Scene: In a suspenseful scene, the Captain approaches closer and closer to his office where Montag is still looking for photos of Clarisse.

VC/CB play *sff* on unison Great octave register F# whole note tied to dotted half note next bar (followed by a quarter rest). Viole play fortissimo ascending pizzicato

quarter notes E-G-B (followed by a quarter rest), repeated next bar. Violins II play *ff* pizzicato quarter notes small octave G-Bb-D (followed by a quarter rest), repeated next bar. Violins I play *ff* pizz quarter notes small octave B-D-F# (followed by a quarter rest), repeated next bar. Combined we hear the E minor (E/G/B) quarter note triad to G min (G/Bb/D) to B min (B/D/F#). After a half and quarter rest, the glock plays fortissimo Lines 2 & 3 quarter notes. Harp II plays small octave and Line 1 C quarter notes; harp I plays *sff* Line 1 & 2 C quarter notes. Repeat next bar.

In Bar 3, VC/CB play *sff* on Bb whole note tied to (Bar 4) dotted half notes. Viole play rising pizzicato quarter notes G-B-D (followed by a quarter rest). Violins II play pizz notes Bb-D-F; violins I play D-F#-A. So combined we hear the G min to B min to D min (D/F/A) quarter note triads. Repeat next bar. After a half and quarter rest, the glock and harps sound Eb quarter notes, let vibrate. Repeat next bar.

In Bar 5, we once again hear those two-note figures of 8th notes encountered in “The Photos.” (see Bar 7 of that cue). Etc etc.

“Vertigo” Cue XXXIV [10M5] *Molto Moderato* in C time, 15 bars, :53. Pages 74 & 75 in the score. Track # 25 on the cd. Scene: Montag faints when the Captain again asks how he got in the office.

Here is a rare bit of mickey-mousing by Herrmann in Bar 1 as Montag falls faint. We see him utilizing the familiar technique of fast falling arpeggios (essentially sounding like falling glissandi but actually they are playing diatonic intervals rather than a chromatic one). Harp I plays *ff* four 32nd note figures (eight 32nd notes per figure) starting on Line 3 B. So we find B-G-E-C-B-G-E-C (reversed C maj 7) down two more octaves to small octave C, then ascending back up, decrescendo to *pp*. Harp II plays the reversed C half-diminished 7th(C-Eb-Gb-Bb).

Sords violins I play *sff* fingered tremolos between half notes Line 1 E/G to G/B (repeated same bar). Violins II play the fingered trem between half notes G/Bb to Bb/E, repeated figure same bar. Violas play the fingered trem on Eb to Gb, *sff* decrescendo. VC and CB play the Great octave B whole note *sff*>, legato played to (Bar 2) the Bb dotted half note, *pp*.

In Bar 2, the vibe plays *pp* rising triplet quarter note Line 1 E-G-B to Line 2 Eb-Gb-Bb. Violins I play *pp* the Line 1 Gb/Bb dotted half note (divisi) dyad, followed by a quarter rest. Violins II play B/Eb dotted half notes. Violas play E/G dotted half notes.

In Bar 3, the vibe plays “3” triplet quarter notes Line 1 E-Gb-Bb to C-E-G. Violins I play the G/B whole note dyad to (Bar 4) Gb/Bb whole notes to (Bar 5) G/B dotted half notes (followed by a quarter rest). Violins II play Bb/E whole notes to (Bar 4) B/Eb to (Bar 5) Bb/E dotted half notes. Viole play EB/Gb whole notes to (Bar 4) E/G to (Bar 5) Eb/Gb dotted half notes. VC/CB play the B to Bb whole notes to B dotted half notes.

In Bar 4, the vibe plays triplet quarter notes F-A-C to Db-Fb-Ab. In Bar 5, it plays G-Bb-D to Eb-Gb-Bb.

In Bar 6, Violins I play the Fb/Ab half notes to Fb/Ab tenuto quarter note dyad to Fb/Ab quarter dyad again to F/A tenuto quarter note dyad (all three quarter note dyads are part of a “3” triplet value pattern. Repeat next bar. Violins II and viole play the pattern as well on other notes. VC/CB on Bb dotted half notes. Etc.

“Information” Cue XXXV [10M6] *Lento* in C time, 11 bars, :49. Page 76 (original page 78) in the score. Track # 25 on the cd (:54 to 1:42). Scene: Linda goes to the information box and informs on her own husband.

Muted violins I, II, and violas each have two lines or staves. Violins I top line play Line 2 Eb/Ab half notes to E/B half notes (repeat next bar). Bottom line violins I play Line 2 A/B to G/C (c’’’). So the second chord played is the C maj 7 3rd inversion (G/C/E/B). Violins II play the same, but an octave lower. Violas top line (treble clef) play Line 2 C#/E to A/D half note dyads (repeated next bar). Bottom line violas play middle C#/E to A/D.

In Bar 3, the vibe and harps are soli. The vibe plays *pp* Line 2 Cb/Eb/Ab (1st inversion Ab min) half note triad to C/E/A half note triad. Repeat next bar. After an 8th rest, harp II plays (octave apart) Contra and Great octave registers) Ab-Eb-Ab 8th notes (crossbeam connected) to stand alone Cb 8ths. After a half rest, harp I plays Lines 1 & 2 C-E-B 8th notes (followed by an 8th rest). Repeat next bar.

Bars 5-6 = Bars 1-2, but an octave lower. Bars 7-8 = Bars 3-4.

In Bar 9, violins I play *pp* < Line 1 E whole note to (Bar 10) F whole note, decrescendo. Violins II play small octave B (b) whole note to (Bar 10) Db whole note. Viole play Db/F to (Bar 10) D/Gb. VC play Db/Ab to D/A. After a quarter rest, harp I plays *mf* Line 1 Bb acciaccatura (grace note) up to Line 2 Bb quarter note played 3 X to (Bar 10) three more times (followed by a quarter rest).

In the film, the music is dialed out here. There is one final bar, however. This bar equals Bar 9, *sf* and *rinforzando*, held fermata and decrescendo.

“The Vase” Cue XXXVI [11M1] *Vivo* in 6/8 time, 71 bars, 2:11. Pages 77 thru 79 (original pages 79-81) in the score. Track # 25 starting at 1:43. This cue was self-borrowed a year later for the Truffaut film, *The Bride Wore Black*, cue XV, Bars 1-10. Scene: Montag intercepts Clarisse. They go to her boarded up house and search for a list of names her father had in a vase.

Strings are muted (*sords*). CB play fortissimo pizzicato Great octave A dotted quarter note (half bar value in 6/8 time). Repeat next bar. VC play pizz 8th notes ascending A-E-B (crossbeam connected) to middle C 8th (followed by a quarter rest). Repeat next bar. Viole play pizz (after an 8th rest) E-B 8ths (crossbeam connected) to middle C 8th (followed by a quarter rest). Repeat next bar. Violins I & II, after a quarter rest, play pizz 8th note middle C to crossbeam connected 8ths E-A-B. Repeat next bar. After a quarter and 8th rest, the glock strikes *ff* the Line 2 E dotted quarter note. Repeat next bar. Harp II plays Line 1 & 2 E dotted quarter notes *sf*. Harp I plays Line 2 & 3 E dotted quarter note, let vibrate. Repeat next bar.

In Bar 3, the CB pluck the Ab dotted quarter note. VC play rising 8th notes Ab-Eb-Bb (crossbeam connected) to middle Cb 8th, and so forth (simply flat the notes in Bars 1-2).

In Bar 5, the CB pluck the F# dotted quarter. VC pluck F#-C#-F# 8ths to A 8th. Ditto viole. Violins are pizz (after a quarter rest) on A 8th to crossbeam 8ths C#-F#-G#. The glock and harps strike on the C# dotted quarter notes after a quarter and 8th rest. Repeat next bar. Bars 7-8 = Bars 3-4 for the strings, but glock & harps play B. Bars 9-10 = Bars 5-6 for the strings, but glock & harps play A.

Starting in Bar 11, the harps and glock are tacet al fine. Arco violins I and viole play the melody line in contrary motion, *espr mf* < > . Violins I play B (b) quarter down to A 8th to G quarter to F 8th up to (Bar 12) A quarter to G 8th, then F quarter to E 8th. Arco violas play small octave E quarter to F 8th up to G quarter to A 8th down to (Bar 12) D quarter to E 8th, then F quarter to G 8th. Violins II play middle C/E dotted half notes to (Bar 12) B/D dotted half note dyad. VC play *mf* < A/E dotted half notes to (Bar 12) G/D. CB play *p* < > small octave A dotted half to G in Bar 12.

In Bar 13, violins I play G quarter to F 8th, E quarter to D 8th to (Bar 14) E quarter to D 8th, middle C quarter to B 8th, crescendo-decrescendo. Viole play small octave C quarter to D 8th, E quarter to F 8th to (Bar 14) a repeat of Bar 13. Violins II play A/C (c') dotted half notes to (Bar 14) unison A. VC play F/C to D/A. CB play F to D. Etc.

“The Mirror” Cue XXXVII [11M2] *Lento* in ¾ time, 13 bars, :46. Page 80 (original page 82) in the score. Track # 26 on the cd. Scene: Montag and Clarisse go their separate ways. The scene cuts to Linda admiring herself in the mirror (perhaps proud that she turned in her husband!).

Muted violins I and viole play *pp* crescendo the melody line of Line 1 (for Violins; small octave for viole) F# half to G quarter notes to (Bar 2) B half note to C quarter note (all notes under the legato slur line). Then C half to Db quarter to (Bar 4) F half to Gb quarter to (Bar 5) F# quarter down to D# quarter up to E quarter. Violins II play small octave G/B dotted half notes to (Bar 2) C/E dotted half note dyad. In Bar 3, they play Line 1 Db/F to Gb/Bb. In Bar 5, they play G/B dotted half note crescendo. Celli play Great octave E/B dotted half notes to (Bar 2)A/E. Then Bb/F to E. Silent in Bar 5.

In Bar 6, a new development of the cue occurs. Violins I are bowed tremolo on dotted half notes Line 1 A/Line 2 F *sfp* while violins II are bowed trem on Line 2 C/E sandwiched in-between. So we hear the F maj 7 (F/A/C/E) chord. VC/CB play *sfp* > on the Bb dotted half note tied to half note next bar. Harp II plays *fff* Contra octave Bb grace note up to Great octave Bb dotted half note, let vibrate. Harp I plays his an octave higher. After a quarter rest, the vibe plays *mf* 16th notes A-C-E-F (followed by a quarter rest). After a half rest, viole play forte Line 1 F# quarter note rinforzando to (Bar 7) triplet value D# to 8th notes up to F half note rinforzando.

In Bar 8, the violins play the F-flat maj 7 (Fb/Ab/Cb/Eb). Harps play as in Bar 6. The vibe plays Ab-Cb-Eb-Fb 16ths. VC/CB still play the Bb dotted half tied to half note next bar. Etc.

“Fire Engine” Cue XXXVIII [11M3] *Allegro Con Brio* in C-3/4 meters alternating. 37 bars, 1:10. Pages 82 thru 85 in the score. Track # 27 on the cd.

Violins I play *fff* four Line 1 D 16ths (connected by crossbeams) to stand alone D 8th (followed by an 8th rest), then repeat pattern same bar. Violins II play small octave Bb, while viole play of small octave G. So we have the G minor (G/Bb/D) combined sound. VC/CB pluck pizz quarter notes Great octave Eb up to Bb up to small octave Eb down to Bb. Combined it appears to be the Eb maj 7th tonality (Eb/G/Bb/D).

In Bar 2 (now ¾ meter), violins I play *fff* “3” triplet 8th note figures C#-B-G played 3X. The first note is rinforzando on each triplet figure. Violins II play on small octave G-B-G played 3X. Viole play B-G-E. Combined it appears to be the C# half-dim

7th tonality (C#-E-G-B), yet VC/CB throw in notes not in that specific mix. VC play pizzicato rising quarter notes Eb-Bb-Eb. CB pluck small octave Eb down to Bb up to Eb. Violins & viole repeat this two-bar pattern in Bars 3-4. However, VC and CB pluck different patterns of quarter notes. VC play Great octave Bb down to Eb back up to Bb up to small octave Eb quarter notes to (Bar 4 in $\frac{3}{4}$ time) Bb down to Eb up to Bb quarter notes. CB in Bar 3 play Great octave Bb up to small octave Eb back down to Great octave Bb up to small octave Eb quarter notes to (Bar 4) Bb up to Eb down to Bb quarter notes.

In Bar 5, violins I repeat Bar 1 to (Bar 6 in $\frac{3}{4}$ time) “3” triplet value descending 8th note figures F-E-D played 3X. Bars 7-8 repeat Bars 5-6. In Bar 5, violins II play the pattern in Bar 1 but on notes small octave A to (Bar 6 in $\frac{3}{4}$ time) “3” triplet 8th note figures Line 1 D-C-small octave B played 3X. Repeat these bars in the next two bars. Viole repeat Bar 1 in Bar 5, and then (in Bar 6 in $\frac{3}{4}$ time) A-G-E triplet 8th figure played 3X. Repeat next two bars. In Bar 5, VC play quarter notes small octave E down to Great octave B down to E back up to B to (Bar 6 in $\frac{3}{4}$ time) small octave E down to Great octave B down to E quarter notes. Repeat these two bars in Bars 7-8. CB in Bar 5 play Great octave E up to B up to small octave E down to B to (Bar 6 in $\frac{3}{4}$ time) Great octave E up to B to small octave C. Repeat next two bars except that the last note in Bar 8 is small octave E instead of C (as in Bar 6).

In Bar 9, the marimba joins in (Herrmann spells it as “miramba”!). It plays fortissimo Line 1 A 8th to F-A 16ths (crossbeam connected) up to stand alone D 8th (followed by an 8th rest). Repeat same bar. In Bar 10 ($\frac{3}{4}$ meter) it continues with the A 8th to F-A 16ths to D-E 8ths to D 8th (followed by an 8th rest). Violins I play Line 1 D quarter to E staccato 8th (followed by an 8th rest). Repeat same bar. In Bar 10 ($\frac{3}{4}$ time) D quarter to Eb quarter note to D 8th. In the next two bars, Eb quarter to Ab 8th played 2X to (Bar 12) Eb quarter to Ab quarter to Eb 8th. Back in Bar 9, violins II play small octave A quarter to Bb 8th played 2X to (Bar 10 in $\frac{3}{4}$ time) A to Bb quarter notes to A 8th. Viole play F quarter to Gb 8th, etc. VC pluck pizz quarter notes small octave C down to F# down to C up to F#. CB pluck small octave C to F# played 2X.

In Bar 13, the Violins and viole play descending triplet 8th figures. Top line violins I play Line 1 B-Bb-A to A-Ab-G to C-B-Bb to A-Ab-G. Bottom line violins I play F-E-Eb to D-Db-C to Eb-D-Db to C-Cb-Bb. Top line violins II play Bb-A-Ab to G-Gb-F and so forth. Viole play Db-C-Cb to Bb-A-Ab, etc.

There is a switch to the xylophone in Bar 20. Here the harps play descending glissandi. Etc.

“Farewell” Cue XXXIX [11M4] *Moderato* in C time, 3 bars, 11.5 seconds. Page 86(original page 87) in the score. Muted strings soli only. Scene: Linda says farewell to Montag and he and the other firemen watch at Montag’s doorstep. She says, “I just couldn’t bear it anymore!” Track # 27 starting at 1:08.

Violins I play *pp* crescendo middle C quarter note legato slur up to B quarter note (with under-connecting curve line), then down to E legato to Eb quarter notes (with under-connecting curve line), decrescendo. All notes under the large legato slur line. In Bar 2, violins I play middle Cb up to Bb quarter notes, then down to Eb to D quarter notes. In Bar 3, D quarter to Eb dotted half note, held fermata.

In Bar 1, violins II play B/middle C half notes legato to A/C half notes. In Bar 2, Bb/Cb half notes to Ab/Cb. In Bar 3, unison Bb whole note, held fermata.

Viole play small octave E legato up to B quarter notes, then down to F legato to Fb quarter notes. In Bar 2, viole play Eb up to Bb down to F to E. In Bar 3, viole play Eb/Gb whole notes, held fermata.

VC play divisi Great octave A/small octave E half notes down to Great octave D/A. In Bar 2, celli play Ab/Eb to Db/Ab. In Bar 3, top line VC play Great octave Bb quarter note to B dotted half note, held fermata. Bottom line VC play Great octave Eb whole note, held fermata. End of cue.

“Flamethrower” Cue XXXX [12M1] *Allegro Con Brio* in C time, 17 bars, about 35 seconds. Pages 88 thru 90 in the score. Note: This cue was deleted in the final edit of the picture. Intended scene: When Montag takes the flamethrower and torches his bed and the wall television. Luckily, the McNeely rerecording has this cue as Track # 8.

VC/CB play Line 1 rinforzando E 16th down to F dotted 8th tied to dotted half note. After a quarter rest, violins and viole play contrary motion triplet 8th tremolo figures fortissimo. Harps play descending 32nd note figures (E-C-B-G or C maj 7 again, etc). Harp II does the same (Bb-Gb-Eb-C or C half-diminished again). The vibe plays a “5” ascending figure of 16th notes Gb-Bb-C-E-G to Line 2 B quarter note, etc. It’s a wild ride and too much to get into here. By Bars 15-16, harp I is gliss rising to falling; harp II is gliss falling to rising in the key signature of Db maj/Bb min (5 flats). The cue ends on Bar 17 with the CB *sff* > on small octave C whole note, held fermata. VC is on F#; viole on small octave C; violins II on small octave Ab, and violins I on middle C *sff* > and held fermata.

“Flowers of Fire” Cue XXXXI [12M2] *Adagio* in C time, 25 bars, 1:10. Pages 92 and 93 in the score [Note: Page 91 is missing and I have no idea what it was supposed to be. Perhaps Herrmann made a mistake and skipped from 90 at the end of the previous cue to 92, the beginning of this cue]. Track # 28 on the cd. Strings are not marked as “sords.”

Violins are unison in plating fortissimo on small octave B half note to triplet value Bb half note to A to G# quarter notes [last three notes are part of the triplet value or half-bar value] repeated next bar. Viole play rising and falling 16th note figures (four 16th per figure, 4 figures per bar) starting on small octave C to E, etc. VC play rising and falling triplet 8th figures. The CB plays Great octave F#/small octave C#/F# whole notes tied to next bar.

In Bar 2, harp I plays descending 32nd note figures (C maj 7) four per bar. Harp II plays ascending 32nd note figures (C half-dim 7ths). The vibe plays, after a dotted 8th rest, a quarter note roll between B an octave apart, etc. Violins are *sempre sul G*. In Bar 3, violins play Line 1 E half note to “3” triplet value three-note figure of Eb half to D to Db quarter notes (repeat next bar). In Bar 5, they play F half to triplet value three-note figure of E half to Eb to D quarter notes (repeated next bar). CB play the Eb/Gb/Bb chord (Eb min).

By Bar 10, the harps play a series of glissandi (falling for harp I and ascending for harp II). The cue ends on the Eb minor chord of the strings, held fermata.

“The Captain’s Death” Cue XXXXII [12M3] *Allegro* in C time, 30 bars, :53. Pages 95 thru 97 in the score. Track # 29 on the cd.

Remember that we heard the first several bars of this cue much earlier in “The Garden” scene, substituting for the original Garden cue. Strings are not marked as “sords.” Violins I play *sff* middle (Line 1) C acciaccatura up to Line 2 E half note then back to C grace note *sff* up to E half note to (Bar 2) C grace note *sff* up to E whole note. Repeat this two-bar pattern next two bars. Violins II play it as small octave A up to Line 1 A half note. Viole play it as E grace note up to Line 1 Db half note. VC play it as small octave C grace note up to Bb half note. After a quarter rest, CB play *sff* the B rinforzando half note to B quarter note rinforzando tied to quarter note next bar (half note value or duration) to B half note *sff* (followed by a quarter rest). Repeat next two bars.

In Bar 2, after a half rest, the glock responds with a fortissimo “5” 16th note rising figure of Gb-Bb-C-E-G to B quarter note. In Bar 4, it plays G-B-C-Eb-Gb to Bb quarter note.

In Bar 5, the strings repeat Bar 1 except that the last half notes are tied to half notes next bar. The CB plays, after a quarter rest in Bar 5, Great octave B half note rinforzando to B quarter tied to quarter in Bar 6 (followed by a quarter rest). Then violins I are *sff* bowed trem on Line 1 C/E half notes; violins II on A/Bb; viole on Db/F; celli on F#/BB; CB on Great octave E. After a half rest, the glock is rolled on Line 1 B half note. After a half and 8th rest, the harp is fortissimo on 32nd notes F-A-B-C to E-F etc etc. In Bar 7, harp II takes over ascending rapidly for half a bar, then harp I returns. Repeat in Bar 8. Then “V.S.” to Page 96. Here the violins and viole are “con forza” playing triplet rinforzando 8th figures *sff*. Violins I play Line 1 E-Eb-Eb to Eb-D-D to D-Db-Db to Db-C-C to next bar, etc. Violins II play middle C-Cb-Cb to Cb-Bb-Bb, etc. Viole play A-Ab-Ab to Ab-G-G, etc. VC/CB are pizzicato on quarter notes. The glock plays forte let vibrate quarter notes Line 2 E-F-F#-G, etc. By mid-Bar 11, the harps are gliss contrary motion. Harp II has the key signature of 7 flats. Etc etc.

“Freedom” Cue XXXXII [12M4] *Allegro Con pesante* in 6/8 time, 109 bars, 1:49. Pages 98 thru 103 in the score. Track # 30 on the cd. Note: This cue was butchered in the final edit of the film. In fact the first 64 bars were deleted (1:04 duration). And then you only hear Bars 65 thru part of Bar 97 before the music is dialed out.

In the section you hear in the final version, violins and viole in 2/4 time play measured tremolos (two horizontal lines thru the quarter note stems signifying 16th notes. Bowed tremolos of the unmeasured variety would have three lines). Violins I play *sff* small octave Ab quarter to Ab quarter to (Bar 66) Ab quarter to G quarter measured bowed trem. Repeat this two-bar pattern 3X thru Bar 72. Violins II play Ab to G quarter trem to (Bar 66) Ab to Ab. Repeat pattern thru Bar 72. Violas, after a quarter rest, play divisi small octave G/Ab bowed trem *sff* > (repeat thru Bar 72). In Bar 66, after a quarter and 8th rest, VC pluck pizzicato fortissimo I believe F 8th to (Bar 67) two B 8ths (followed by a quarter rest). CB play pizz F 8th to (Bar 66) B 8th (followed by 8th and quarter rests).

In Bar 73, violins I play small octave B to Bb trem quarter notes (correction: or I should say four 16ths per quarter note trem notation of the measured kind). Repeat thru Bar 77. Violins II play small octave G to Ab, repeated thru Bar 77. After a quarter rest,

viole play Ab/B. In Bar 78, violins I play two rising to falling triplet 8th figures of Ab-Cb-Eb to descending F-Eb-Cb (repeated thru Bar 81). Violins II play *ff* descending to ascending triplets F-Eb-Cb to Ab-Cb-Eb (repeat thru Bar 81). Viole play *ff* measured bowed trem on descending half notes (actually eight 16ths) F-E-Eb (Bar 80)-D (Bar 81). In Bar 82, Violins I play A-C-E to falling F#-E-C (repeated thru Bar 85). Violins II play descending F#-E-C to rising A-C-E (repeated thru Bar 85). Viole play triplet 8ths small octave C-E-C to F#-E-F# (repeated thru Bar 85). Arco celli play *ff* descending half notes small octave C to (Bar 83) B to Bb to A (all four notes under the legato slur line). In Bar 86, Violins repeat Bars 78-81. Viole play Eb-F-Eb to F-Ab-F (thru Bar 88) VC and CB now play descending half notes Ab to (Bar 87) G to (Bar 88) Gb to (Bar 89) F half note tied to next bar. In Bars 89-90, violins repeat Bars 82-83. Viole play C-E-C to E-F-F for two bars.

In Bar 91, violins play on Eb half note tied to next two bars. Viole sounds *sff* on Eb as well for three bars. VC/CB, however, sound *sff* the Great octave E half notes thru Bar 93. After a quarter rest, the vib plays forte on Line 2 E minor (E/G/B) quarter note triad tied to quarter notes next bar, then C min to Ab minor. In Bar 94, viole play *mf* decrescendo on the Eb half note tied to next bar and tied to quarter note in Bar 96. VC/CB play this on E. After a quarter rest in Bar 94, violins are bowed trem (usual unmeasured type with three lines thru the quarter note stems). Violins I play Line 1 G/Bb to (Bar 95) Eb/G to Cb/Eb to (Bar 96) Cb/Eb half note trem, $p < f >$. Violins II play E/B to (Bar 95) C/G to Ab/Eb to (Bar 96) Ab/Eb. So, combined, you hear the E min (E/G/B) to C min (C/Eb/G) o Ab min (Ab/Cb/Eb) bowed trem quarter note chords. In Bar 96, the vib ascends again with Line 1 E min Ab min quarter note triads to (Bar 97) C min half note triad. It is here that the music is dialed out, fading away.

To give you some idea how the cue was *supposed* to start (Bar 1), we find the glock playing fortissimo on Line 2 delayed triplet C dotted 8th to Db 16th to C 8th to next figure of three C 8ths (repeat next bar). Violins I play Line 1 delayed triplet on A to next triplet of three A 8ths to (Bar 2) Ab delayed triplet to Ab-Ab-Ab 8ths. Violins II play this on F below (f). Viole play this Line 1 Db. VC plays Great octave Eb rinforzando dotted half note $sfp < sff$ to (Bar 2) the f rinforzando 8th (followed by rest marks). In Bar 2, the basses are pizz on the F (f) dotted quarter note.

This pattern continues in different notes (G to F# for Violins I, etc). After a quarter rest in Bar 4, the harp plays (in equivalent 2/4 meter) ascending 32nd notes C-Eb-Gb-Bb to an octave higher (C half-dim 7th) by harp II. In Bar 5, harp I plays *ff* on F maj 7 (F/A/C/E). Etc etc.

“The Railway” Cue XXXXIV [12M5] *Moderato* in C time, 33 bars, 2:07. Pages 104 & 105 in the score. Track # 31 on the cd. Note: This cue was butchered as well. The first nearly ten bars were deleted.

In the version or section you hear dialed in we find the strings playing triplet value quarter notes. For instance, CB play crescendo three small octave D quarter note, viole on F, etc. More clearly you hear, in Bar 11, the VC playing triplet 8th figures Great octave Eb up to Bb down to Eb (played 3X) to C-G-C to (Bar 12) Db-Ab-Db played twice to F-C-F played twice. Viole play Eb-Gb-Eb played 4 X to (Bar 12) F-Ab-F played 4 X and decrescendo. Violins II play small octave Bb-D-Bb played 4X to (Bar 12) B-E-B played 4 X. Violins I play (contrary motion) D down to Bb up to D played 4X to (Bar

12) E down to B up to E played 4X. After a quarter rest, the vibe softly strikes a quarter note up to Line 2 F# half note. Etc.

In Bar 17, the triplet ostinato pattern stops. The strings sound the C maj 7 (C/E/G/B) whole note chord sf tied to dotted half notes next bar (followed by a quarter rest). Specifically, violins I play small octave B; II on lowest G; viole on E; VC on divisi E/C; CB on E. After a quarter rest, the vibe plays rising quarter notes Line 1 G-B-E to (Bar 18) triplet value F# half to E quarter notes down to normal Bb half note. In Bar 19, the strings play the Db maj 7 (Db/F/Ab/C) whole note chord tied to dotted half notes next bar. The vibe strikes Line 2 descending G-F-B quarter notes up to (Bar 20) G up to B half notes.

In Bar 21, the strings play a tenuto phrase on D min 9 (D/F/A/C/E) of quarter chord to half note chord to quarter chord to (Bar 22), the Eb min maj 7th (Eb/Gb/Bb/D) dotted half note chord rinforzando-marked, *sff*>. The harps are non-arpeg in that pattern. Etc.

“The Road” Cue XXXXV [13M1] *Lento Tranquillo* in C time, 23 bars, 1:38. Page 107 in the score. *Sords* strings only.

In the grace bar, violins I are soli playing *pp* crescendo rising quarter notes Line 2 E-G-A to (Bar 1) B quarter to B dotted quarter to C (c''') 8th to descending triplet 8th notes B-A-G All notes up to now are under the legato slur line) to (Bar 2) G-A 8ths to A dotted quarter note to B 8th to triplet 8ths A-G-F# to (Bar 3) F#-G 8ths to G dotted quarter note (all notes up to now from Bar 2 under the slur line). Back in Bar 1, Violins II play Line 2 C/E whole notes tied to next bar, then G/C in Bar 3 to (Bar 4) F#/D dotted half notes. Viole play descending quarter notes B-A-G-F# to (Bar 2) rising notes E-F#-G-A. Etc.

“Finale” Cue XXXXVI [13M2] *Lento e Sost* in C time. Pages 109 thru 111 in the score. This is actually meant as a segue from the previous cue, so it starts as Bar 24 thru Bar 46. However, an added piece of music was inserted in-between called in the cue sheets as “Snow Scene” but it is actually part of that altered “Monorail” cue (5M2) with the bowed trem strings and descending 8th notes of the glock. The written music to this altered piece is not in the archives.

Once again, the melody here seques or transitions from the previous cue. We see the exact same notes but an octave higher. However, the harps play descending to ascending 32nd note figures. Skipping to Bar 43 (in 3/2 meter), the harps are arpeggiando (after a half rest) on D maj 2nd inversion (A/D/F# but actually reduced from an eight-note chord extension) half note arpeggiando to the Ab maj (Ab/C/EB) to (Bar 44) the D maj 1st inversion (F#/A/D for harp I) or root position for harp II. In Bar 45, they are arpeggiando on two Gb augmented chord 2nd inversion (D/Gb/Bb) half chords to (Bar 46) double dotted whole note chord, held fermata. CB play *sff* the Bb note; VC on D/D; VC on Gb/Bb; violins II on Line 2 Gb/Bb; violins I on D/D (d'' d''').

End of score.

Completed Sunday, July 1, 2001 9:39 am PDT
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