



Herrmannesque score [Part II]



[Part II commenced Monday, August 19, 2019 at 11:12 am PDT]

Cue XXIII "Krell Music" [versions A, B, C]



<https://vimeo.com/338731760> [Krell Music] VIMEO

<https://youtu.be/CURVpAI0vtc> [Krell Music] YouTube

Lento in C time, one page, 9 bars, duration of 40 seconds. Scene: Morbius inserts a small cylinder into a listening device on his desk. What is heard is a recording by Krell musicians half a million years ago.

This was one of my early cues I wrote for the Herrmannesque score. The only thing is, I needed to create "alien" music, something removed from the Neo-Romantic music Herrmann was known for (and all other third interval based minor/major Western music for that matter). I finally decided to use quartal harmony in its pure superimposition of perfect 4th intervals of notes. Normally, however, Herrmann's harmony was based on the intervals of major and minor thirds, the most familiar framework of Western traditional music. But he used quartal harmony in the opening of "Stone Faces" in *North by Northwest*, for instance.

[Forbidden Planet]

KRELL Music

Bill Wrobel

Scene: Marbus inserts Krell music (Tom)

Tempo $\text{♩} = 60$

(version A)

[Scene: KRELL corridor]

Handwritten musical score for 'Forbidden Planet' (version A) by Bill Wrobel. The score is for a scene in the Krell corridor and is in 3/4 time with a tempo of 60 beats per minute. The instruments listed on the left are:

- Clars (8^{va}) 1-4
- Bass Clarinet (8^{va}) 1-2
- C.B. Clarinets (8^{va}) 1-2
- Flutes 1-4
- C. Flutes 1-2
- Vibraphone I (Sax. Pts) 1-2 / 3-4
- Vibraphone II (Sax. Pts) 1-2 / 3-4
- Violas (Sax. Pts) 1-2 / 3-4
- VC (Sax. Pts) 1-2 / 3-4
- C.B. Saxophones (Sax. Pts) 1-2 / 3-4

The score includes various musical notations such as notes, rests, and dynamic markings (pp, p, non-vibrato). There are also some handwritten annotations in red ink.

Hand-rewritten by Bill Wrobel] June 2, 2019 9:55am EDT

① D + G + C + F
 ② + A^b + E^b + A⁺ + D^b + G^b

40sec

[Forbidden Planet]

Scene: Mosby Insats Krell music item

Krell Music
(Version B)

Scene: Krell corridor

Bill Wrobel

Handwritten musical score for "Forbidden Planet". The score is arranged in systems for various instruments:

- Clars (B^b):** Four staves (1-4) with notes and rests.
- Phoo clars (B^b):** Two staves (1-2) with notes and rests.
- C.B. clars (B^b):** Two staves (1-2) with notes and rests.
- Fags:** Four staves (1-4) with notes and rests.
- C. Fags:** Two staves (1-2) with notes and rests.
- Vlws I (Snds):** Two staves (1-2) with notes and rests. Includes markings like "non-vibrato", "pp (sost)", and "non-vib".
- Vlws II (Snds):** Two staves (3-4) with notes and rests. Includes markings like "non-vib", "pp (sost)", and "non-vib".
- Violas (Snds):** Two staves (1-2) with notes and rests. Includes markings like "non-vib", "pp (sost)", and "non-vib".
- VC (Snds):** Two staves (1-2) with notes and rests. Includes markings like "non-vib", "pp (sost)", and "non-vib".
- CB (Snds):** Two staves (3-4) with notes and rests. Includes markings like "non-vib", "pp (sost)", and "non-vib".

Time signatures and measures are indicated at the top of the score. The score includes various musical notations such as notes, rests, and dynamic markings.

[Hand-copied by Bill Wrobel] Friday, May 3, 2019 11:37 am PDT

40sec

① G^b + ② D^b + ③ A^b + ④ E^b + ⑤ A^b + ⑥ F + ⑦ C + ⑧ G + ⑨ D

QUINTAL

[Forbidden Planet]

Kroll Music
(Version C)

Bill Wrolat

Tempo ♩ = 60

1 2
3 4

1 2

1 2

1 2

I
II

1-2
3-4

1-2
3-4

1-2
3-4

1-2
3-4

1-2
3-4

① C^b + ② D^b + ③ A^b + ④ F^b + ⑤ E^b + ⑥ F + ⑦ C + ⑧ G + ⑨ D

Hand-copied by Bill Wrolat Friday, May 3, 2019 11:42 pm PDT

40 sec.

So, with very few exceptions (such as portions of Psycho), Herrmann normally used standard tertial harmony or “stacked thirds” harmony. So did Max Steiner in the overwhelming number of cues. The Silver Age

composers such as Jerry Goldsmith and John Williams are normally “conventional” but also play around with quartal harmony, atonal music, and so forth. Other composers were predominantly atonal such as Humphrey Serles (such as The Haunting score). John Williams used them, including in the HARRY POTTER music. For instance, in the opening bars of the "Borgin & Burke's" cue (Reel 1M10), the violins play quartal three-note chords of B/E/A to C/F/Bb. He specifically wrote "eerie" for the opening tempo marking of that scene, especially for the piano effects. Leith Stevens also used quartal chords such as in *Destination Moon*. Max Steiner briefly used quartal chords in the Reel 6 pt 2 cue of *King Kong*. Even John Barry used it in Bars 18-19 (later deleted) in the "Airport Departure" cue of *Born Free*. Miklos Rozsa also used these chords.

The main rationale for these composers to want to use quartal harmony was to engender a sense of antiquity, or the primitive, or the unusual. Knowing this I decided to use the same chord device for "Krell Music" and hope to at least create a Herrmannesque effect by the manipulation of instrumental choirs, including the slow dynamic build approach by incremental layering.

Version A starts off with contrabass clarinet II on small octave D [written E] whole note *pp* (*sost*) tied to half note next bar. After a half rest in Bar 1, contrabassoon (C. Fag) II sounds the Great octave D half note tied to whole note next bar. In Bar 2, however, bass clarinet II sounds the small octave G [written A] whole note tied to half note next bar. Fag IV plays Great octave G whole note tied to half note next bar. After a half rest in Bar 2, C.B. clarinet I plays again the small octave D half note tied to next bar's whole note.

So if you go up six half steps starting on D, you will reach the G note (P4 interval). If you start of G and go up six half-steps, you will reach C. And that is exactly what happens in Bar 3 with clarinet IV sounding softly *pp* middle (Line 1) C [written D] whole note tied to half note next bar. Fag II plays small octave C whole note tied to half note next bar. C. Fag I plays Great octave D whole note tied to half note next bar. And so forth.

So there is a bar-by-bar gradual unfoldment of perfect 4th intervals starting in this version on D-G-C-F-Bb-Eb-Ab-Db-Gb.

In Version B of "Krell Music," we now start on Gb instead of D. Moreover we start of the strings choir instead of the woodwinds choir. Two violins of Violins I (top staff) sound non-vibrato and also *pp (sost)* Line 1 Gb whole note tied to half note next bar. After a half rest, two violins of Violins I (bottom staff) also play Line 1 Gb half note tied to whole note next bar. Repeat these two bars in Bars 3-4, 5-6, and 7-8.

In Bar 2, two violins of Violins II (top staff) play Line 1 Db whole note tied to half note next bar. After a half rest, bottom staff violins II play Line 1 Db half note tied to whole note next bar. Repeat these bars in Bars 4-5, and so on.

Violas join the quartal harmony development on Ab notes, then VC in Bar 4 on Eb, then CB in Bar 5 on Bb. In Bar 6, clarinets I & II join in on Line 1 F [written G] notes. In Bar 7, clarinets III & IV play Line 1 C [written D] notes. In Bar 8, bass clarinets play on small octave G notes. In end Bar 9, the C.B. clarinets finish the quartal harmony on small octave & Line 1 D notes, while the C. Fags play Great octave & small octave D notes held fermata.

Version C is my favorite of the three. It seems to work & sound the best, although it is very closely related to version B and also starts off on Gb. [break 11:04 am Tuesday, August 20, 2019]

Cue XXIV "Door Opens #3" [Krell Laboratory]



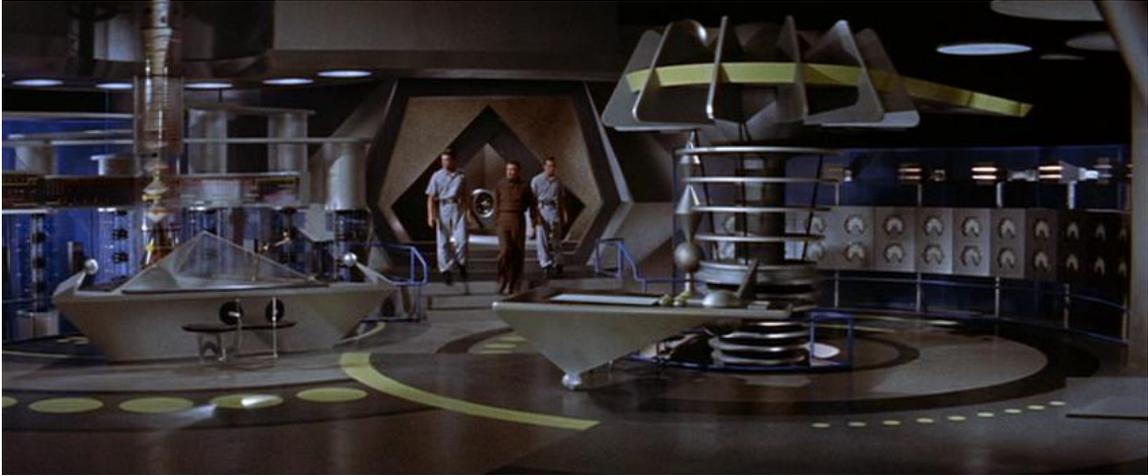
"Door Opens #3 [Krell Laboratory]

Bill Wrobel

① ② ③ ④

Moderato in C time, one page, 4 bars, duration of 16 seconds.

Following the pattern of Door Opens #1 & #2, the cue opens with the brass sounding on F/A/C 8ths first with the trumpets and then the stopped horns, settling on the Gb minor 1st inversion (Gb/Bb/Eb) half notes. The timp is rolled on small octave Eb half note. Woodwinds take over the pattern in Bar 2, then vive/celeste/harp I in Bar 3. The cue ends on F major. Harp II is descending gliss.



Cue XXV "3-D Altaira"

Largo in Cut time, one page, 15 bars, duration of 45 seconds. Dvd location 00:55:28. Scene: In the Krell Laboratory, Morbius dons the headset of the "plastic educator" (as he calls it) and conjures up a three-dimensional image of a miniature Altaira.

00:55:28 Dvd
Largo
 Solo $\text{♩} = 45$
 "3-D ALTaira" [Forbidden Planet]
 Bill Wrobel

Vibe
 Harp I
 Harp II

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

(cont.)

I wanted a delicate effect for an almost magical ("Aladdin's lamp" dialog there) scene. Originally I heard within the cup-muted trumpets playing the chords that the clarinets and violins actually now play but decided against that--even though Herrmann himself used them in "The Hotel" and in "The Hallway" quiet scenes/cues in *Vertigo*.

The vibe is solo in Bar 1 sounding *p* (quietly, of course) on Line 3 C up to Db half notes. Harp II in Bar 2 is arpeggiando (vertical wavy line rolled chord) on the Gb major 2nd inversion small octave Db/Gb/Bb/Line 1/Line 2/Line 3 as such half notes. After a half rest in Bar 2, harp II responds on the small octave/Lines 1-2-3 C/E/G (C major) half note chords. The next two bars plays this exact structure an octave lower register, followed by the lowest register in Bars 5-6. In Bar 8, the violins play combined Db major half note chord to F major half note chord. Lower register is heard in the next two bars. Etc. The cue ends on the Db/F/Ab chord played by the clarinets.

End of cue.

Cue XXVI "Krell Shaft"



Andante (molto largamente) in C time, 3 pages, 35 bars. Duration estimated at 1:40. Morbius introduces the Commander & Doc to the immense inner machine world of the Krell planet. At this writing [Aug 30] Rich Bush is working on creating a MIDI for this. Consult VIMEO.....

DVD 1:00:19 #26

"Krell shaft" [Forbidden Element]

scenes
Krellshaft *Andante (molto largamente)* $\text{♩} = 90$

Bill Wadell

(3) Clars (B²)

Bass clars (B)

C.B. clars (B)

(3) Fags

C. Fag

1-2 Horns

3-4

1-2-3 Tpts (B²) (Soprano)

4-5-6

(3) Pos

(2) Tubas

Timb

Deep Tam-Tam

Celeste

Harp I

Harp II

Organ

I Violins

II

Viola

VC

CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

[Handwritten] composed by Bill Wadell Feb. June 7, 2019 11:48 pm

(cont.) Sheet

A

Clarinet
Bass Clarinet
C.B. Clarinet
Fagot
C. Fagot
Horns 1-2
Horns 3-4
TPTs 1-2-3
TPTs 4-5-6
Pos
Tuba
T.T.
Celeste
Harp I
Glock
Organ
I
II
Violins
Viola
VC
CB

Hand-copied! composed by Bill W. Rabal Feb. 7, 2019

9 10 11 12 13 14 15 16 17 18

(cont.)

(cont.) The Shaft [Forbidden Planet]

Handwritten musical score for "The Shaft" by Bill Wolabel. The score is for a large ensemble including Clarinet, Bass Clarinet, Saxophones, Horns, Trumpets, Trombones, Percussion, Vibraphone, Timpani, Celeste, Harps, Suspended Cymbals, Organ, and Strings. The score is marked with various performance instructions and includes a red note: "Hand-copied & composed by Bill Wolabel Sat June 8, 2019 11:28am". The page is numbered 14 at the bottom.

(Cont.) Shaft

Handwritten musical score for a symphony orchestra, titled "(Cont.) Shaft". The score is arranged in a standard orchestral layout with various instruments and sections. The conductor's name, "Bill Wrobel", is written in the upper right corner. The score is divided into measures 31 through 35, which are circled at the bottom.

Instrumentation and Parts:

- Clars:** Clarinet part with dynamic markings like *mf* and *f*.
- Basoon:** Bassoon part with dynamic markings like *mf* and *f*.
- C. B. Clar:** Cor Anglais part.
- Fags:** Alto Saxophone part.
- C. Fag:** Contrabassoon part.
- 1-2 / 3-4:** Flute and Oboe parts.
- 1-2-3 / 4-5-6:** Trumpet and Trombone parts.
- P. S:** Percussion part.
- Tubas:** Tuba part with dynamic markings like *f* and *mf*.
- Drum:** Drum part with dynamic markings like *mf* and *f*.
- Harps I & II:** Harp parts with dynamic markings like *mf* and *f*.
- Organ:** Organ part with dynamic markings like *f* and *mf*.
- I / II:** Violin parts.
- Violas:** Viola part.
- V. C.:** Violoncello part.
- C. B.:** Contrabass part.

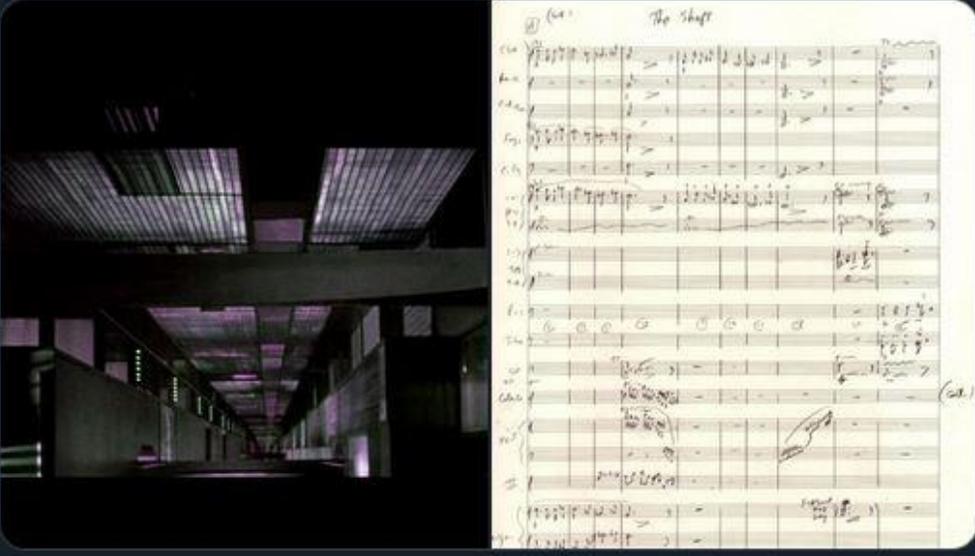
Performance Instructions:

- Rall:** Ritardando markings are present above the Clarinet and Organ staves.
- Bill Wrobel:** The conductor's name is written in the upper right.
- 1:40:** A time signature or tempo marking is written near the Drum part.
- Handwritten Note:** A red note in the Flute/Oboe part reads: "[Hand-written] composed by Bill Wrobel ext. June 2009 12:00pm".

Measure Markers: Measures 31, 32, 33, 34, and 35 are circled at the bottom of the page.

Film Music @ZeffanieandBill · Jun 6

I just made significant changes (additions) in Bars 19-20 of my sketch cue for "The Shaft" (FORBIDDEN PLANET). You can compare with my post immediately below to see the differences I made for dramatic effect--and quite Herrmannesque ones at that!



The image shows a tweet with two main components. On the left is a film still of a long, dark, futuristic hallway with a grid ceiling and purple lighting. On the right is a handwritten musical score on aged paper, titled 'The Shaft'. The score includes various staves for instruments like Flute, Clarinet, and Bassoon, with handwritten notes and markings. Below the images are standard social media interaction icons: a speech bubble, a retweet symbol, a heart, an upload arrow, and a vertical bar icon.

Film Music @ZeffanieandBill · Jun 6

Working this Friday mid-afternoon on my next FORBIDDEN PLANET cue "The Shaft." Here is the detailed sketch image of Bars 11-20. Cues I write don't go in logical beginning to ending movie sequence. I am led by inspiration & how a certain musical idea would fit a particular scene.



The image shows a tweet with two main components. On the left is a film still of a futuristic machine with a glowing red and purple energy beam. On the right is a handwritten musical score on aged paper, titled 'The Shaft'. The score includes various staves for instruments like Flute, Clarinet, and Bassoon, with handwritten notes and markings. Below the images are standard social media interaction icons: a speech bubble, a retweet symbol, a heart, an upload arrow, and a vertical bar icon.

[cont. Krell Shaft]

This is one of my longest duration cues and relatively full orchestra. It is an 8-note theme, quite extroverted, and I started the music (appropriately) with the brass declaration of the theme, especially the open high trumpets on F major (F/A/C). If you remember, the F note in this score, especially if highlighted as in this cue, denotes Forbidden Planet, particularly this intense Krell grandiose, rather *maestoso* focus. There is no "K" note so I had to settle on "F" ! :).....

The three open (top staff) trumpets (and clarinets) sound *f pesante* Line 2 F [written G] dotted quarter note to F-F 16ths to F quarter note to Gb [written Ab] quarter note to (Bar 2) F dotted half note (followed by a quarter rest). After a half & quarter rest in Bar 2, the Pos (trombones) and also the Fags (bassoons) sound forte on small octave Gb/Bb/Line 1 Eb (Eb minor 1st inversion) rinforzando-marked (>) quarter notes to (Bar 3) F/A/C (F major) whole notes tied to half notes next bar. Clarinets play as the Fags but two octaves higher. At the end of Bar 2, harp II plays the Eb minor gliss starting Line 2 Eb-F-Gb-Ab-Bb-Cb-Db-Eb 32nd notes.

Skipping to Bars 19-20, I made some significant changes in terms of added instrumentation from the original sketch (as indicated in my June 6 Twitter image above). I added the C.B. clarinet and C. Fag in those bars, and I added an octave lower horns trill in Bar 20 (previously absent). I added arpeggiando harp I in both bars on F major plus the Eb minor ascending gliss by harp II. I added medium & large suspended cymbals in Bar 19 (absent from the sketch). I think that is it. I believe at the time I was thinking about the dynamic climax section of the "Salt Slides" cue by Herrmann in *Journey to the Center of the Earth*.

The cue ends, as it began, on the F major tonality. Clarinets sound *mp* > small octave F/A/C [written G/B/Line 1 D] whole notes held fermata. The bass clarinet & C.B. clarinet play on small octave F [written G] whole note held fermata. The Fags play Great octave F/A/C whole notes held fermata, and the C. Fag on F. And so on! It was a long enough cue but not necessarily too challenging because I just let the structure of the music follow its own logic in terms of chords and switchovers of instrumental choirs. The basic 8-note structure was conceived and set, and the rest is Mr. Spock logic and his creative musician (no lyre! :) development.

[Tuesday, August 20, 2019 at 5:25 pm] :
Cue # XXVII "Krell Machine"



Molto pesante in 3/4 time, 3 pages, 30 bars. Duration of 1:08 estimated.

This time around for this cue, I structured a basic five-note theme of quarter notes to two sets of dual 8th note figures (crossbeam connected). It endures until the last section of the cue. So, once again, Mr. Spock logic (that Herrmann also has musically) is the framework of the cue, the musical frame of the cue. This time around I open with the woodwinds, and then followed by the brass rather extensively.

Clarinets in Bar 1 are soli playing the theme on Line 1 A/Line 2 C#/E [written Line 1 B/Line 2 D/F#] quarter notes to two such triads as 8th notes(cross-beam connected) to another such set to (Bar 2)...whole rest because the Fags take over her on small octave A/Line 1 C#/E (A major chord root position). Clarinets return in Bar 3 on the same structure but an octave lower register. The same applies to the bassoons in Bar 4. The organ is sustained starting Bar 1 on small octave A/C#/E dotted half notes thru Bar 3 to (Bar 4) quarter notes (followed by two half rests). I really wanted to reinstate the organ here because this scene is 100% Krell (except for the intruding humans! :)......Here is the Noble Krell inner planet machinery being displayed! Organ!

[end session Tuesday, August 20, 2019 at 6:20 pm]

Forbidden Planet

Krell Machine

Bill Wabel

#27

Molto pesante
♩ = 80

Handwritten musical score for "Forbidden Planet" by Bill Wabel. The score is written for a large orchestra and includes the following parts:

- (3) Clans (B♭)
- Bass clan (B♭)
- C. B. Clan (B♭)
- (3) Fags
- C. Fag
- 1-2 Horns (F)
- 3-4 Horns
- 1-2-3 TPTs (B♭)
- 4-5-6 TPTs (SaxBs)
- (3) Pos
- (2) Tubas
- Time
- Deep Tam Tam
- Hand I
- Hand II
- Cymbals
- Organ
- Vibe
- VC
- CB

The score is in 4/4 time and features various dynamics such as *mf*, *mfz*, and *rit.*. It includes performance instructions like "Molto pesante" and "♩ = 80". There are also circled numbers 1 through 10 at the bottom of the page, likely indicating rehearsal marks. A red stamp in the lower middle section reads: "Hand-copied & composed by Bill Wabel, Thurs June 13, 2019 2:45 P.M."

(cont.) Keell Machine

Handwritten musical score for 'Keell Machine'. The score is arranged in a vertical stack of staves. The instruments and parts are as follows:

- Clars:** Treble clef, starting with a melodic line in measure 13.
- Bass clar:** Bass clef, mirroring the Clars part.
- C.B. clar:** Bass clef, mirroring the Clars part.
- Fags:** Bass clef, playing a low, sustained note.
- C. Fag:** Bass clef, playing a low, sustained note.
- Horns:** Two staves (1-2 and 3-4). Staff 1-2 has a melodic line with a '(Tu sands)' annotation. Staff 3-4 has a rhythmic pattern with '(Sands)' annotations.
- Tpts:** Two staves (1-2-3 and 4-5-6). Staff 1-2-3 has a melodic line with '(Sands)' annotations. Staff 4-5-6 has a rhythmic pattern with '(Sands)' annotations.
- Pos:** Treble clef, playing a melodic line.
- Tubes:** Treble clef, playing a melodic line.
- Time:** Treble clef, playing a rhythmic pattern.
- Tam Tam:** Treble clef, playing a rhythmic pattern.
- Hand I:** Treble clef, playing a complex rhythmic pattern with '80' and '100' markings.
- Hand II:** Treble clef, playing a complex rhythmic pattern with '80' and '100' markings.
- Organ:** Treble clef, playing a melodic line.
- Vibe:** Treble clef, playing a melodic line.
- VC:** Bass clef, playing a low, sustained note.
- CB:** Bass clef, playing a low, sustained note.

At the bottom of the page, there is a red handwritten note: **[Hand-coded & composed by Bill W. at 13, 2019 4:08 pm]**. The page is numbered 13 through 20 at the bottom.

(cont) Kreil machine

Bill Wrobel

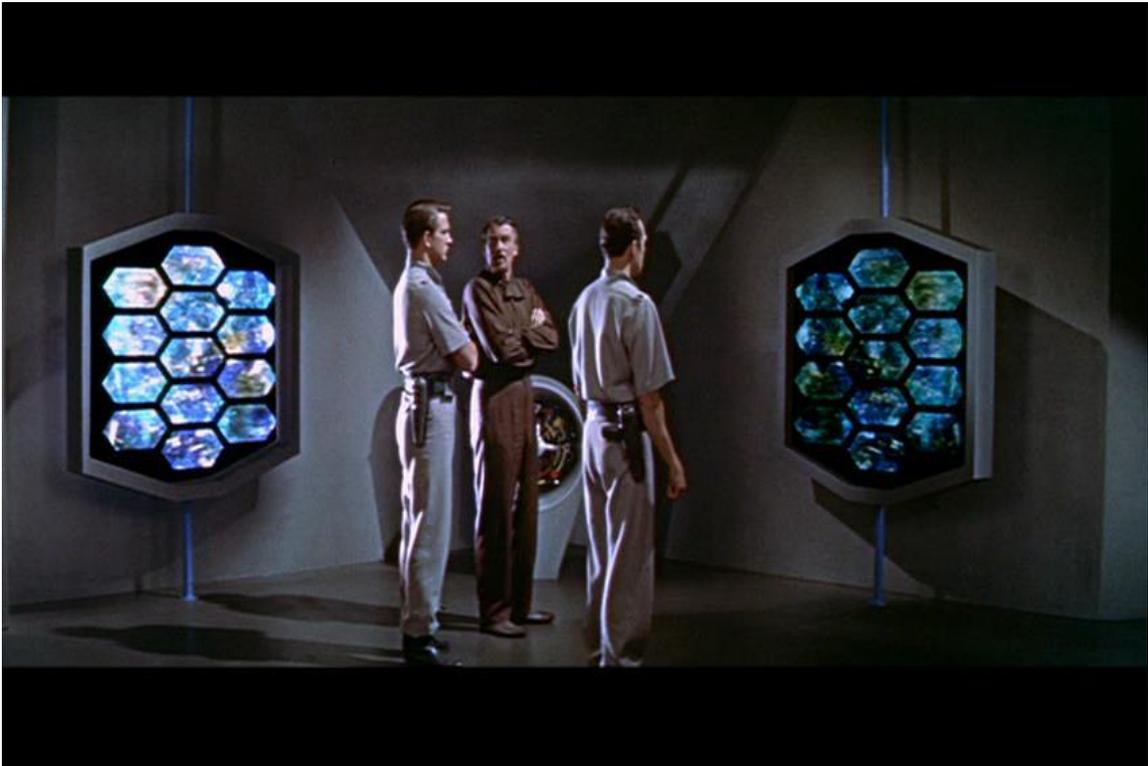
Handwritten musical score for a large ensemble. The score includes parts for:

- Clars
- Bass clarif.
- C.B. clarif.
- Fags
- C. Fag
- 1-2 Horns
- 3-4 Horns
- 1-2-3 TPTs
- 4-5-6 TPTs
- Pos
- Tubas
- Time
- Tam Tam
- Harpe I
- Harpe II
- Organ
- Vibra
- VC
- CB

The score is written on multiple staves with various musical notations including notes, rests, dynamics (mf, f, mp, mp2), and performance instructions like "(open)". A red stamp at the bottom of the score reads: "Entered - registered & composed by Bill Wrobel, Thurs June 13, 1974 5:41 pm EDT".

1:08

Cue XXVIII "Reactor Screens"



Handwritten musical score for the cue "Reactor Screens". The score is written on multiple staves. The top staff is the vocal line, with lyrics "Reactor screens" and dynamic markings "mf", "p", and "cres". Below it are staves for Brass, Horns, and Trumpets. The bottom two staves are for Harp and Harp II, with circled numbers 1, 2, 3, and 4 indicating specific passages. The score includes various musical notations such as notes, rests, and articulation marks.

Forbidda Planet

Reaction Screens

Bill Wald
6-19-19

1:03:00
Andante misterioso
♩ = 75

Handwritten musical score for "Forbidda Planet" and "Reaction Screens". The score includes parts for Flute (Fls), Clarinet (Clas), Bassoon (Bassoon), Cor Anglais (Cor Ang), Horns (Horns), Trumpets (Tpts), Percussion (Perc), Timpani (Tmpan), Time, Vibraphone (Vibe), Harp I (Harp I), Harp II (Harp II), Cymbals (Cym), and various strings (I, II, V, VC, CB). The score is written in a single system with multiple staves. It features various musical notations including notes, rests, dynamics (mf, f, sf), articulation (accents, slurs), and performance instructions. A red stamp at the bottom of the score reads: "Hand-copied & composed by Bill Wald WED T-19, 2019 5:58pm PDT". At the bottom of the page, there are circled numbers 1 through 10, each with a corresponding musical symbol or instruction below it.

126 -

Andante misterioso in 3/4 time, one page, 10 bars. Duration of 26 seconds. Scene: Morbius shows the Commander and Doc reactor screens of one of the Krell planet's many nuclear-powered sources.

The dual sketch/"good copy" image here is self-explanatory in terms of chords presented. I believe this cue is the only one for this score where I simply used the detailed sketch to remain as the "good copy" (that normally is separately hand-written. The cue actually ends on the B major chord (B/D#/F#), *not* the D major as indicated on the bottom of the page. Of course the cue starts with the now-familiar Db major chord, the primary chord indicative of the overall approach of the score.

Cue XXIX "Cookie's Bourbon"



Andante (quasi misterioso) in 2/4 time, two pages, 13 bars, duration of 25 seconds. Scene: Cookie makes a lame excuse to Lt. Farnen to let him go out alone out in the rocky terrain. There he stumbles upon 480 pints of bourbon that Robby the Robot manufactured.

(crit.) Cookie's Bourbon
 (Cookie sees 480 pints of Bourbon)

Bill Wrabel

glock

Triangle

Celeste

Harp I

Harp II

Tuba I

Tuba II

TR

Violins I

Violins II

Violas

10 11 12 13

Sunday, July 21, 2019 10:06 AM

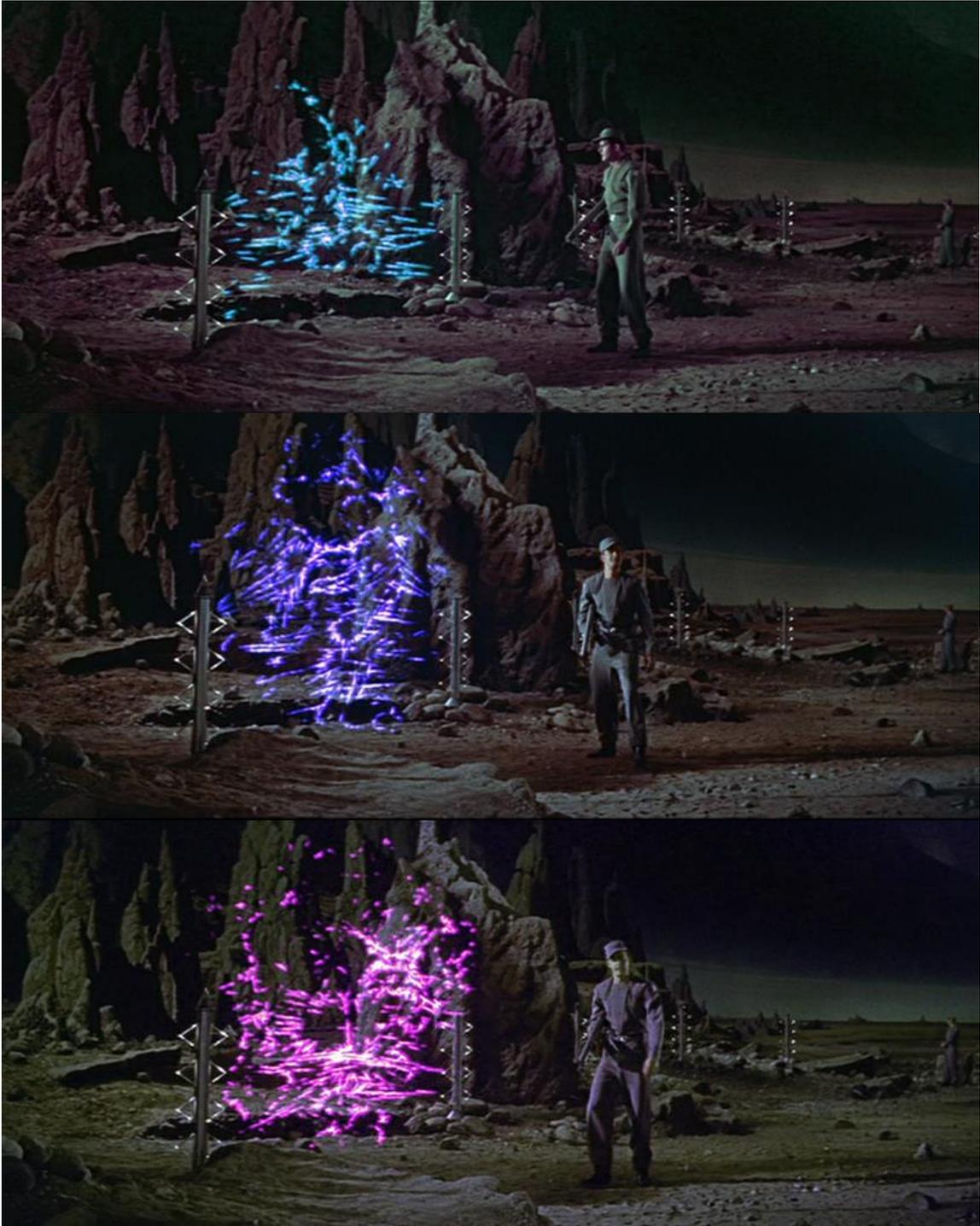
Bill Wrabel

125

The oft-intended "comical" bassoons play the pace portion of the scene (Bars 1-7) where Cookie (Earl Holliman) first walks quickly, increasing his pace (*poco a poco accel*), and eventually runs to his rendezvous with Robby until he finally trips & falls in Bar 8. The F minor (F/Ab/C) is featured thru Bar 8. Of course the two harps are *allegro* in Bar 8 playing in mickey-mousing fashion the rapid downward descent of 32nd notes as Cookie abruptly falls.

In Bars 10-13 I playfully paraphrased the "What Shall We Do With A Drunken Sailor" sea-shanty theme when Cookie looks with astonished eyes at all that bourbon. The tuba appropriately (and comically) play that theme.

Cue XXX "Fence Disruption" (versions A, B, C, D)



Andante e ominoso
♩ = 72

Fence Disruption
(Version A)

(3) Fags

C. Fag

[composed & hand-copied by Bill Wralde, Tues June 25 9am]

Andante e ominoso
♩ = 72

Fence Disruption
(Version B)

(3) Clars (B^b)

C. B. Clar (B^b)

(3) Fags

C. Fag

Bill Wralde

Tue, Jun 25, 2019 9am

Andante e ominoso is C time, 3 bars, duration of thirteen seconds.

Rich Bush created a MIDI of version C on July 25, 2019. I created a YouTube video (see link below) but for some reason I neglected to do a Vimeo clip & midi version. Probably I was waiting to see if the three other versions would be made.

Version A is the simplest version utilizing only 3 Fags and a contra Fag. The reader may have noticed upon looking at the written music already that I employed quartal harmony once again (used previously in "Krell Music"). Bassoons play Great octave F/Bb/small octave Eb 8ths (P4 intervals) followed by an 8th rest and repeated three more times. Bar 2 repeats Bar 1. The C. Fag plays F up to Bb half notes to (Bar 2) Eb half note back down to Bb half note down to (Bar 3) F whole note.

Version B duplicates version A for the Fags & C. Fag. However, I also added three clarinets and a C.B. clarinet. Clarinets play small octave F/Bb/Line 1 Eb [written G/middle C/F] 8ths followed by an 8th rest, and so forth in the same pattern as the bassoons. The contrabass clarinets plays small octave F [written G] up to Bb [written Line 1 C] half notes, and so on.

Andante e ominofo $\text{♩} = 72$ Fence Disruption (Version C)

(3) Clars (B^b)

C.B. Clar (B^b)

(3) Fags

C. Fag

① ② ③

10

<https://youtu.be/9XzFFHaxfgk> [Fence Disruption] Version C YouTube

Version C is basically the same pattern (certainly the same P4 quartal harmony notes) but now the clarinets & Fags trade places on different beats per bar. So clarinets sound on the 1st and 3rd beats, while the Fags sound on the 2nd & 4th beats in C time.

Version D is the same as version C except for the contra Fag. This time around, the C. Fag waits out the first beat with a quarter rest and then sounds *p* Great octave F half note up to Bb quarter note tied to quarter note next bar, and then up to small octave Eb half note down to Bb quarter note down to (Bar 3) F whole note.

Andante e ominoso $\text{♩} = 72$ Fence Disruption (variation D) Bill Wrobel

Bill Wrobel, Tuesday, June 25, 2019 9 AM

Cue XXXI "Footsteps"

[Forbidden Planet] #31 "Footsteps" Bill Wrobel

Blu-ray DVD 1:06:15

Andante e pesante 2 = 80

Screen 2:17 Footstep

2nd Footstep

Tempo

Rit

(end 1:07:07)

(3) Bass Clarinet (B \flat)

C. B. Clarinet (B \flat)

(3) Fags

C. Fag

1-2 Horns (pt)

3-4

[Hand-raised! composed by Bill Wrobel]

Timb

I Horns

II

1-2 C.B.

3-4

① ② ③ ④ ⑤ ⑥ ⑩ ⑪ ⑫ ⑬

52

Saturday, May 18, 2019 2:26 pm PDT

Andante e pesante in C time, one page, 13 bar, duration of 25 seconds (short version) and 52 seconds (long version). Scene: The invisible (except when just previously it crossed the disintegrating fence shield) monster from the Id slowly walks towards the ship and up the stairs. Finally a scream is heard (Chief Quinn killed by the monster).

There may be a continuity error in this general scene. Unless the ground just past the fence is particularly soft (should be since the spaceship is sitting on it evenly), then why were the Id's footprints only seen deeply imprinted there instead of also outside the fence? The crew spotting the footprints just outside the fence would have instantly alerted them. But I suppose one can counter that the Id monster simply materialized at the foot of the protective fence.

<https://vimeo.com/337805777> [Footsteps] VIMEO

<https://youtu.be/rKK3L4iI4PM> [Footsteps] YouTube

I wanted the same suspense "walking" musical effect Bernard Herrmann used in the "Thru the Woods" scene/cue in "A Knife in the Darkness" episode of *Cimarron Strip*. Unlike Herrmann, I used "evil" tritone intervals to convey the murderous intent of the Id monster.

II & Thru The Woods" (0413) [Cim 18

The musical score is handwritten and consists of 12 measures. The instruments and their parts are as follows:

- Flutes (12, 34):** Rests throughout.
- Clarinet (C. Flg):** Rests throughout.
- Oboe (O):** Rests throughout.
- Harps (Hp I, Hp II):** Play quarter notes in a descending sequence from E to D in the first half of measure 1, and repeat this sequence in the second half of measure 10.
- Violins (56, 78):** Play a descending sequence of notes (E, D, C, B) with various dynamics and articulation marks.

Harp I plays Great octave and small octave E quarter notes down to D quarter note. Repeat in the second half of Bar 1 & repeat Bar 10. Harp II plays Contra-octave and Great octave Bb to Ab quarter notes in the same

recurring pattern. CB pluck *pizz*. Great octave Bb/small octave E quarter notes to Ab/D. E-Bb and D-Ab are tritone intervals.

Three Fags in Bar 2 play Great octave E/Bb/small octave E quarter notes to D/Ab/D quarter notes thru Bar 3. The C. Fag plays small octave E whole note crescendo hairpin (<) down to (Bar 3) Great octave Bb whole note decrescendo hairpin (>). Three bass clarinets and C.B. clarinet play the same pattern in Bars 4-5. Repeat Bars 15-in Bars 6-10 (for the long version). The cue ends on the same tritone interval notes.

Cue XXXII "It Started Again" (versions A & B)



Handwritten musical score for "It Started Again" (versions A & B). The score is written for various instruments and includes performance instructions.

Version A (Left):

- Clas:** 1. C, 2. Bb, 3. Bb, 4. C. Dynamics: *mf*. Hairpin: <
- C. B. Clar (Bb):** C, Bb, C. Dynamics: *mf*. Hairpin: <
- (3) Fags:** C, Bb, C. Dynamics: *mf*. Hairpin: <
- C. Fag:** C, Bb, C. Dynamics: *mf*. Hairpin: <
- Tim-Tom (Drum):** C, Bb, C. Dynamics: *mf*. Hairpin: <

Version B (Right):

- Clas (Bb):** 1. C, 2. Bb, 3. Bb, 4. C. Dynamics: *mf*. Hairpin: <
- C. B. Clar (Bb):** C, Bb, C. Dynamics: *mf*. Hairpin: <
- (3) Fags:** C, Bb, C. Dynamics: *mf*. Hairpin: <
- C. Fag:** C, Bb, C. Dynamics: *mf*. Hairpin: <
- Tim-Tom (Drum):** C, Bb, C. Dynamics: *mf*. Hairpin: <

Handwritten Notes:

- Tempo: *grave*, $\text{♩} = 45$
- Section: "IT Started Again" (Variation A)
- Section: "IT Started Again" (Variation B)
- Instrumentation: [Forbidden Planet]
- Performance: *all sounds*
- Composed by Bill M. L. July 15, 2019 6:07pm
- Key signature: G#7
- Time signature: 2/4

Grave in C time, 2 bars, duration of 11 seconds. Scene: Morbius finds out from Commander Adams that Chief Quinn was viciously murdered inside the spaceship.

You will notice from the written music image that version A is based on the G half-diminished 7th, whereas version B is based on quartal intervals. You probably remember that I used quartal harmony exclusively on the "Krell Music" cue. I particularly enjoy the resonance of the woodwinds, so once again I orchestrated using 4 clarinets, a C.B. clarinet, 3 bassoons, a contra-bassoon, and a low/large/deep Tam Tam. Perhaps if I created two more versions, I would substitute the clarinets for the bass clarinets for an even deeper sound. I used bass clarinets exclusively in the upcoming "Doc Dying."

Cue XXXIII "Burial Detail"



Grave in C time, 6 bars, duration of 33 seconds. Woodwinds are accentuated but also trombones (Pos), tubas, timp & deep Tam Tam.

The sketch cue indicates the chords I used. This should be a deeply resonant and powerfully-sounding (and powerfully sad) cue, definitely quite Herrmannesque. Certain *Prince of Players* cues may have been a model for this music such as "The Grave" & "The Shroud."

lillizo Grave $\downarrow = 48$ Burial Detail sketch (end) Mordis Talks

Pos/Timp (b) B. Clar
Famin → Corial
Fmin → Corial
D^b min → Al major 1 1P

STAVES)

15800 N.W. 45th Avenue
Miami, FL 33014

Litho'd in U.S.A

PRO ART PUBLICATIONS

[Forbidden Planet] BURIAL DeTAil Bill W. Uebel

[lillizo DVD] GRAVE $\downarrow = 48$

Clars (b) II
Bassoon (b) II
C.B. Clar (b) II
Fags I II III
C. Fag
Pos I II III
(a) Tubas
Timp
largo Tamtam

[Hand-copied & composed by Bill W. Uebel sat June 22, 2019 8:58 AM]

① ② ③ ④ ⑤ ⑥

Cue XXXIV "Id Approaches Perimeter"



[Forbidden Planet]

ID APPROACHES PERIMETER

Bill Wrobel

2nd. str. Mus Lento 1:16:12 = 65

(3) Brasscls (6/4)

C. B. Clar (6/4)

(3) Fags

C. Fag

1.2 Horns

3.4

(3) Trmps (6/4)

(3) Pos

(2) Tubas

Timb

Tom Tam (clap)

Vc

CB

Edited and re-arranged by Bill Wrobel, May 20, 2019 @ 3:27pm

:34 sec

segue

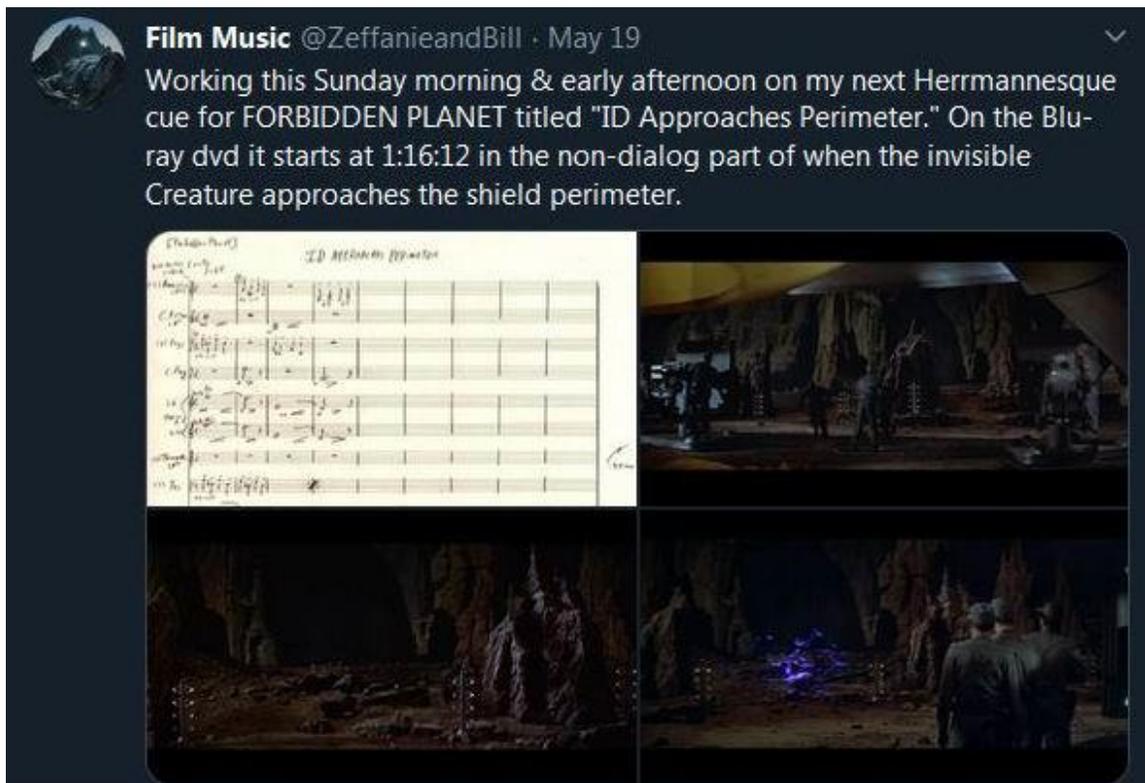
① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Detailed description: This is a handwritten musical score for a cue titled "ID Approaches Perimeter" by Bill Wrobel. The score is written on ten staves, each representing a different instrument or section: (3) Brasscls (6/4), C. B. Clar (6/4), (3) Fags, C. Fag, 1.2 Horns (3.4), (3) Trmps (6/4), (3) Pos, (2) Tubas, Timb, Tom Tam (clap), Vc, and CB. The tempo is marked "Lento" at 65 beats per minute. The score includes various musical notations such as notes, rests, dynamics (mf, f, solo), and articulation marks. A red handwritten note indicates the score was edited and re-arranged by Bill Wrobel on May 20, 2019, at 3:27pm. The cue is 34 seconds long and is followed by a "segue". The score is divided into nine measures, numbered 1 through 9 at the bottom.

<https://vimeo.com/338386114> [Id Approaches Perimeter] Vimeo

<https://youtu.be/j9V89Lx48Jk> [Id Approaches Perimeter] YouTube

Lento in C time, one page, 9 bars, duration of 34 seconds. This was one of the earlier cues I completed. It was uploaded on YouTube May 24, 2019, excellent midi by Aleksandar Popović. I think it is highly effective music for this scene, albeit aggressive & dominant. I was partially inspired by "The Beacon" score of Morton Stevens in the new *Twilight Zone* series in the Eighties, a score that was particularly Herrmannesque.

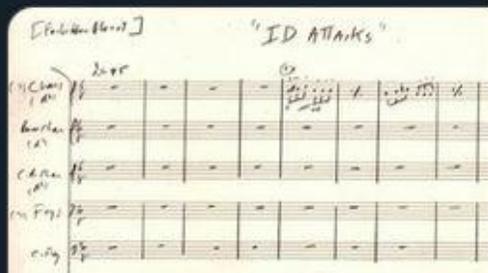


As indicated in the twitter image, I approached the Id Monster music with the key factor of tritone usage. You will note the repeated pattern of A to Eb (or Eb to A) and also G to Db. Both are tritone intervals. Monsters are normally a fitting subject for the use of tritones! :)...Bernard Herrmann loved to employ tritones. He frequently used the C-F# tritone in his scores. He especially loved the half-diminished 7th because of its overall sound but also because a significant part of the half-dim 7th is a tritone! For instance, B-D-F-A is the only white-keyed half-dim 7th. The interval between B and F is the tritone (d5 version).



Film Music @ZeffanieandBill · May 20

Here are the first eight bars of my Herrmannesque cue for "ID Attacks" in FORBIDDEN PLANET (subject to revision as I proceed)...



Film Music @ZeffanieandBill · May 20

Here is "ID Approaches Perimeter" Herrmannesque cue for FORBIDDEN PLANET. Still the tritone pattern but adding a note to reflect the diminished interval pattern that would show also the tritone. ID Creature = Tritone in the four or five cues featuring the Creature.



(Grit) JD attacks

A

Handwritten musical score for various instruments. The score includes staves for Clars, Bass cl., C.B. Clar., Fags, C. Fag., Horns (1-2 and 3-4), (Cb) Tpts, Pos., Tubas, Chimes, Triangle Xylo, Harp, VC, and CB. The score is marked with dynamics such as *f*, *mf*, and *pp*, and includes performance instructions like "open", "To open", "To Xylophone", and "To Glock". A red note at the bottom of the score reads: "[Hand-copied & composed by Bill W. Roboc] Sat May 25, 2019 1:09 pm". At the bottom of the page, there are circled numbers 15 through 28, and the text "cid" and "de/17c".

(cont.) ID Attacks

Clars

Brass

C.B. Clarinet

Fags

C. Fag

1-2 Horns

3-4

1-3 Tpts

4-6

Pos

Tubas

Timb

Chimes

Δ

Xylo

Glock

Harp

VC

CB

(25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36)

[Hand-written & composed by Bill Wachol] Friday, May 31, 2019 11:28 AM PDT

[Revised -- original bars 25-28, 33-36 CUT]

(cont.)

(cont.) IP Attacks

Handwritten musical score for a full orchestra, including woodwinds, brass, strings, and percussion. The score is divided into two sections, B and C, marked with boxed letters. The instruments listed are Clars, Bass Clar, C.B. Clar, Fags, C. Fag, Horns, Tpts, Pos, Tubas, Trm, Chimes, Xylo, Glock, Harp, VC, and CB. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. A red note in the Glock part reads: **[Hard-copy composed by Bill W. Rebel]**. At the bottom of the page, there are circled numbers 45 through 58, with handwritten notes: **56 → original bars** and **58 → Revised bars**.



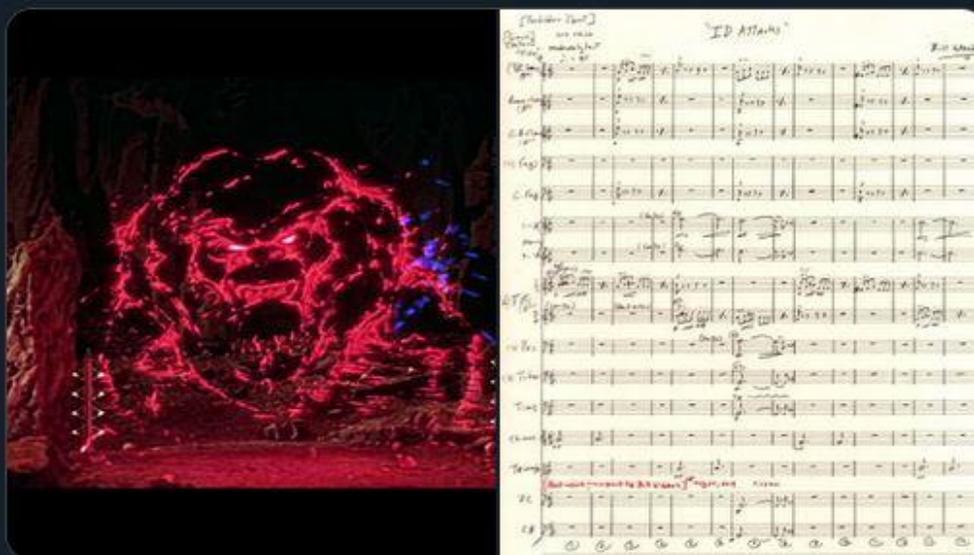
Film Music @ZeffanieandBill · May 25

And here are Bars 15 thru 56 of my "Id Attacks" for the Herrmannesque score of FORBIDDEN PLANET. Only 19 bars to go to notate on good score paper (my Carta Manuscript Paper NO. 32)....That will be done tomorrow (Sunday) in the morning...



Film Music @ZeffanieandBill · May 25

Here are the first 14 bars (of 75) of "Id Attacks" for FORBIDDEN PLANET, final good copy.





There are no chords to speak of until Bar 21. What you have essentially is the vibrant passage of a six-note "melody" line in 6/8 time. There is no harmony in that first section, and no rhythm to speak of. In certain terms, it reminds me of the *feroce* Prelude in Herrmann's *White Witch Doctor*. In Bar 1, top staff open trumpets play *f* < *sff* Line 1 A-B-Line 2 C [written B-C#-D] 8ths (crossbeam connected) back down to A-A-A staccato 8ths (crossbeam connected) and repeated next bar. In Bar 3, they play G-A-Bb [written A-B-Line 1 C] 8ths back to G-G-G 8ths (repeated next bar) to (Bar 5) A *rinforzando* 8th (followed by rest marks). It is here in Bar 5 that bottom staff *sords* trumpets (in hard mutes) play the same pattern and notes as the top staff trumpets played just earlier. Etc. The first chord is heard in Bar 21 when the harp is arpeggiando (vertical wavy line rolled chord) on Great octave A/small octave C/Eb/Gb and (top staff) A/Line 1 C/Eb/Gb dotted half notes. This is the A diminished 7th chord. Fags here play small octave E/Gb/Bb dotted half notes tied to next bar while the C. Fag plays Great octave A dotted half note tied to Bar 22. VC/CB play forte Great octave A dotted half note tied to next bar. Then in the next two bars they play combined E dim 7th (E/G/Bb/Db) but third inversion (G/Bb/Db/E).

Old Bars 25 thru 28 were deleted. There I utilized the A dim 7th (A/C/Eb/Gb) in those first two bars, and then E dim 7th (E/G/Bb/Db) in the next two deleted bars. The xylophone plays Lines 1 & 2 A-B-C 8ths to A-A-A 8ths in Bar 26, then G-A-Bb 8ths to G-G-G 8ths in Bar 28. Etc.

Skipping to Section B (old Bar 45, new Bar 37), you hear (1:11 and 3:01 Vimeo video) the combined E dim 7th (E/G/Bb/Db) dotted half note chord tied to old Bar 46, and then A dim 7th (A/C/Eb/Gb) in the next two bars. Very forceful section with the Pos, tubas and timp throwing their musical weight around the perimeter of the spaceship! The next four bars repeat the earlier 4 bars but an octave lower register.

Section C (old Bar 53, new Bar 45) is a new development of the music as the Id Monster grabs Lt. Farman (and it won't be a kissing lesson! :)......This is located at 1:21 and 3:11 Vimeo. Open trumpets sound forte Line 1 A/Line 2 C#/F# [written N/D#/G#] *rinforzando* dotted quarter notes played twice (this is the F# minor chord 1st inversion) to (Bar 54) G/B/E *rinforzando* dotted half notes (E min 1st inversion). Bottom staff *sords* trumpets play the same in the next two bars. The glock sounds in the first run while the xylophone sounds in the second run of that pattern. Harp I in old Bar 54 plays a rapidly ascending to descending gliss starting Line 1 F#-G#-A-B-Line 2 C#-D-E 32nd notes. This sequence ends in old Bar 64 (new Bar 56) with the low register clarinets and Fags on Eb/Gb/Bb (Eb min) dotted half notes.

The music changes a bit in old Bar 65 (1:36 and 3:26 Vimeo) as the scene cuts to Morbius in agitated nap in the Krell laboratory with all the dials lighting up (to unconsciously create the battling Id monster). Then he hear Altaira scream and he immediately awakens. The scene cuts back to the unconscious Id creature fighting the very adrenalin-high conscious human beings! Here we come back to the opening of this cue with the six-note pattern. After about four or five seconds, the creature just fades away. The cue ends on the orchestra-wide unison sounding of the A dotted half note held fermata.

[session break at 11:56 am, Friday, August 23, 2019 PDT]



Forbidden Planet Strauss sketch (new) ↓ Bill Loebl

FLS

CLS

Anncls

Fagl

Clfg

Hrn

HrII

HrII

v.lso

I

II

v

vc

cg

18-23:6

6-23-

(20) *brmin* (21) *brmin* (22) *brmin* (23) *brmin* (24) *A min* (25) *Gmin* *A min* (26) *brmin* (27) *brmin* (28) *brmin* (29) *brmin*

(Cont) Stealth

[Hand-written & composed by Bill Wadell, Monday, June 24, 2019, 6:51 PM]

(9) (10) (11) (12) (13) (14) (15) (16) (17)

"Stealth" is overwhelmingly staccato-driven in playing (dots over the 8th notes). Violins I play softly *p* Line 1 F-F-F staccato 8ths (crossbeam connected) down to D-D-D staccato 8ths. Violins II play this on Db down to small octave B. Violas play this pattern on small octave Bb down to G staccato 8ths. Combined this is the Bb minor (Bb/Db/F) to G major (G/B/D). VC/CB pluck *pizz* small octave F dotted quarter note (followed by a rest). In Bar 2, the flutes play this same pattern and notes. *Sords* (muted) horns play there F dotted quarter note down to D 8th (followed by two 8th rests). Etc.

(cont.) Stealth

The image shows a handwritten musical score for a piece titled "Stealth" (continued). The score is written on ten staves, each representing a different instrument or section. From top to bottom, the staves are: Flutes, Clarinet, Bassoon, Fagot, C. Fagot, Horns (with a sub-staff for (Soprano)), Vibraphone, Harp I, Harp II, and a string section consisting of Violins I, Violins II, Viola, Violoncello, and Contrabass. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as *mp* and *mf*. A red handwritten note at the bottom of the score reads: "[composed & hand-written by Bill W. W. W., Monday, June 24, 2019 5:43 pm]". The score is numbered at the bottom with circled bar numbers from 18 to 25.

[composed & hand-written by Bill W. W. W., Monday, June 24, 2019 5:43 pm]

(cont.)

18 19 20 21 22 23 24 25

Starting in Bar 9 I constructed a new pattern that involves legato (not staccato) figures for the strings thru Bar 17. First in Bar 9 the harp is solo sounding *mp* Line 1 E/G/B (E min) 8ths played six times (each set of three crossbeam connected) and repeated next two bars. Violins I in Bar 10 play a legato figure of Line 1 B down to G down to E up to G 16ths up to B 16th (followed by ret marks). Flutes here show up to play the same notes as the harp as staccato 8ths. In Bar 11, violas take over the legato figure with the same notes as the violins but in the small octave register. In Bars 12-13, the tonality is now a chromatic half-step lower on Eb minor 8ths played now

by harp II (Eb/Gb/Bb) while the clarinets also play this exactly [written Line 1 F/Ab/Line 2 C] into Bar 13. This time around in Bar 12, violins II show up to play a legato figure but now it is a fuller figure of 7 notes instead of five as previously played by violins I. I continue the chromatic descent thru Bar 25, so D/F/A to Db/Fb/Ab to C/Eb/G to B/D/F# to Bb/Db/F to A/C/E. The cue ends on the G minor (G/Bb/D played by the clarinets, bass clarinets, celli & contrabasses only. [session break 2:03 pm Friday, August 23, 2019]

The image shows a handwritten musical score for five instruments: Clarinet (Clars), Bass Clarinet (Bass clars), C. Fag., VC (Violin Cello), and CB (Contrabass). The score covers measures 26 through 29. Measure 26 is marked with a circled '26' and a circled '93'. Measure 27 is marked with a circled '27'. Measure 28 is marked with a circled '28' and contains the instruction 'aff (soft)'. Measure 29 is marked with a circled '29' and contains the instruction 'aff (soft)'. The Clarinet part starts with a first ending bracket labeled 'I.' and includes dynamic markings like 'mf' and 'f'. The Bass Clarinet part has a 'mr' marking. The C. Fag. part has a '77' marking. The VC and CB parts have '77' markings. A handwritten note on the right side of the score reads ';58-:60'. The score is written on aged, yellowed paper.

Cue XXXVII "Doc Dying" (versions A, B, C)

Andante e lamentoso in C time, 8 bars, duration of 23 seconds (also faster version at 18 seconds). Scene: Commander Adams and Altira comfort each other in the Morbius living room when Robby lumbers in carrying the near-dead body of Doc Ostrow who had just taken the Krell brain boost. Rich Bush created version A midi on July 22. Later he provided versions B & C. Aleksandar Popović also created a version A midi a day later. Both renditions are provided on my videos.



1.04.19 POP

Andante e lamentoso "Doc Dying" [Forbidden Planet] (version A) Bill Weibel

July 21, 2019 1pm 1:22

I
II
Bass
Clarinet
III
IV

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

(Fmin) (Ebmaj7) (Dmin) (Dbmaj7) (Cmin) (Bbmaj7) (Bbmaj7) (Dmin)

<https://vimeo.com/350181950> [Doc Dying] VIMEO

https://youtu.be/LlHkia_aMKs [Doc Dying] YouTube

My favorite version is version A utilizing four bass clarinets. I like the deeper and almost more sorrowful sounds of them more than even the low register clarinets (version B). They fit the scene better. Version C with the *sords* strings did not work as satisfactorily as I had hoped. It sounds fine enough but the bass clarinets sounded best. besides, the strings version was just an after-thought addition (hence version C, not A! :)....

Both Alek's and Rich's version A midis were excellent, just very subtlety different. One sounded more "breathy" than the other. I believe Rich uses Finale to control his Vienna instrument samples. CC11 is the expression controller (as I was told later) whereas CC1 is Modulation controller. believe me, I know next to nothing about MIDI creation but I like the end result. I believe everyone, including MIDI experts, would concur that a professional acoustic performance is preferred over a MIDI rendition, but many times the MIDI is an excellent second-choice. Usually the narrower the instrumentation/orchestration, the better it sounds. Less is more in those cases of MIDI production. An intimate ensemble usually sounds better than a tutti performance on MIDI.

The written music images are quite self-explanatory in terms of chord layout, so the reader should be able to follow it easily without me making a verbal blow-by-blow readout! :)....

Cue XXXVIII "Here Id Comes"

Lento in 3/8 time, two pages, 70 bars, duration estimated at 1:14.
Scene: Morbius is talking with the Commander after seeing Doc dead on the sofa when suddenly Robby alerts everyone that "...something is approaching from the Southwest. It is now quite close."



Handwritten musical score for a scene. The score is written on two systems of staves. The first system includes a treble clef, a 3/8 time signature, and a tempo marking of quarter note = 55. The second system is titled "Here I D Comes" and includes a clarinet part with "Cly" and "F" markings, and a bass line with various chords and notes. The score is heavily annotated with handwritten notes and symbols.

I was a bit reluctant to write music for this scene because it included a good deal of dialog in the second half of the clip. Of course I doubt if one could make a ballet version of *Forbidden Planet!* :).....Immediately above is my original sketch idea for the cue. Originally I intended to start on the Bb minor (Bb/Db/F), accentuating the five-note rhythmic figure on F, then on A for the A minor chromatic descent, and so on. But I decided to start on F minor so that I can end on the D minor (D/F/A) that would be perfect for the lowest register of the clarinets.

Here ID Comes Bill Wroble

Lento
♩ = 55

Below: Segment of "The House" cue from *North by Northwest*

Violas in Bar 1 sound *mp* on small octave C rinforzando 8th to C-C-C-C staccato-marked 16ths (repeated thru Bar 8). Note that in "The House" cue from Herrmann's *North by Northwest* that he has a section where the violas play on small octave D notes in that pattern in 3/8 time. I wanted that same building suspense quality in the initial terrace scene where the Id is approaching to get to the house of Morbius on a busy evening of evil & mayhem!

There is no chord per se in the first 20 bars but I implied chords based on past usage in other cues. In Bars 5-8 we see the VC/CB playing small octave C dotted quarter note tied to next bar to (Bar 7) Great octave Ab dotted half note back up to (Bar 8) C note. I was implying the F minor chord (F/Ab/C). I implied the E minor (E/G/B) in the next sequence, then back to F minor to F# minor (F#/A/C#).

[end session 5:07 pm Friday. Time to go out & have fun with my wife for a flight of beer locally at one of our favorite hangouts!]

[Composed/Hand- copied by Bill Wabel Monday July 29, 2019 4:20pm]

Carta No. 23

[resume session Saturday, August 24, 2019 at 8:25 am]:

Bars 21-28 is the first of three block sessions that I demarcated. Muted horns are soli in Bars 21-22 sounding *mf* the same violas pattern given initially but here as G minor (G/Bb/D) notes. Then in Bars 23-24 the clarinets take over and play the pattern on Ab minor (Ab/Cb/Eb) notes [written small octave Bb/Line 1 Cb/F]. Then the bassoons take over in Bars 25-26 on G minor followed in Bars 27-28 with the return of the horns on Ab minor. The next similar block includes Bars 29 thru 36. Here the Pos start

Handwritten musical score for a percussion ensemble. The score includes parts for:

- Flute (Fl) with *arco* marking
- Clarinets (CL) in *As*
- Bass Clarinet (B. Clarinet) in *As*
- Cor Anglais (C. Angl.) in *As*
- Fagots (Fg)
- Double Basses (D.C. Fags)
- Piano (Pno)
- Harp I (Harp I)
- Harp II (Harp II)
- Mediumpans (Med. Dim.)
- Tom-Toms (Tom-Toms)
- Large Drums (Large)
- Medium Drums (Med.)
- Suspension Cymbals (Susp. Cymbals)
- Large Cymbals (Lge)

Measure numbers 5, 6, 7, and 8 are circled at the bottom. A red note reads: "Composition's handwritten by G. 11 (March 7-22-2019 7:45pm)". A circled "8" with an arrow points to a measure in the Susp. Cymbals part.

Handwritten musical score for Harp I, Harp II, and Vibes. The score includes:

- Harps (Harp I, Harp II)
- Vibes

Measure numbers 9, 10, 11, 12, 13, and 14 are circled at the bottom. A red note reads: "134 SPM Monday 7.14.22, 201". A handwritten note asks: "vibrato? (why did you rattle that combination?)".

Moderato con forza in C time, 14 bars, duration of 34 seconds. Scene: Morbius, Altaira and Commander Adams are forced to flee into the Krell Laboratory as the Id monster makes a forced entry thru Krell steel into the residence.

The first two bars features the Bb minor (Bb/Db/F) followed in the next two bars on the D minor (D/F/A). Once again I wanted to display the repeated basic three-note pattern of two 8th notes to quarter note with the ever-changing instruments playing it. In Bar 1, the top staff open horns sound *f* Line 2 Db [written Eb] legato up to F [written G] staccato 8th (crossbeam connected 8ths) to same F non-staccato quarter note. After a half rest in that bar, bottom staff *sords* trumpets play the same notes and pattern. In Bar 2, *sords* top staff and open and stopped (+) horns play the same pattern. After a half rest in Bar 2, the Pos (trombones) then play it. Etc.

By Bar 9 the scene cuts to the Krell corridor leading to the laboratory as the three humans run to hoped-for safety. The character of the music changes here in the almost serene & protective Krell corridor. Only the harps and vibe sound for the rest of the cue Harp I sounds *mp* descending arpeggio 8ths on Bb minor and then ascending in Bar 10. The vibe sounds *mp* Line 2 Db/F/Bb whole notes let vibrate. Harp II in Bar 11 plays descending 8th notes on D minor and then ascending in Bar 12. The vibe sounds Line 2 D/F/A whole notes in Bar 11. In Bar 13, harp I is arpeggiando *mf* on Line 1 C/Eb/G/Line 2 C/Eb/G whole notes, and the vibe sounds on Line 2 C/Eb/G whole notes. In end Bar 14, harp I repeats the same arpeggiando but harp II joins in with Great octave and small octave C minor whole notes. The vibe ends on Line 1 C/Eb/G whole notes.

End of cue.

Cue XXXX "Krell Door Burning"

Lento in 2/2 time, 2 pages, 26 bars. Estimated duration is 50 to 52 seconds. Scene: As the Krell steel entrance to the laboratory gets hotter & hotter and molten, Commander Adams tries to convince Morbius that the creature out there is *him*, his unconscious angry Id given external reality due to Krell machinery.



"Krell Door Burning" [Forbidden Planet]

Bill Wroble

lento
♩ = 60

The implied Bb minor (Bb/Db/F) chord is implied in the repeated sequences of this cue starting in Bars 1 thru 5 with two Fags and two C. Fags. Then the clarinet family ensemble plays soli in Bars 6 thru 10. Then the trumpets, Pos, tubas and timp take over in Bars 11-15. It is in this section that medium & large susp cymbals join in when extended views of the burning door is shown (musically depicting heat/fire). Pizzicato string join in with the fourth section in Bars 16 thru 20 along with the *sords* and open/stopped horns. The suspended cymbals still sound. Finally the final and fifth section incorporates all of the instrumental choirs with a dynamic build climax. The cue ends of course on the Bb minor.

Handwritten musical score for a symphony orchestra, measures 11 through 20. The score includes parts for Horns (F), Trumpets (B♭), Trombones (E♭), Tubas (I and II), Timpani, Violins (16), Violas (6), Violoncello (4), and Contrabass (2). The music is in 4/4 time and features various dynamics and articulations.

Key annotations and markings include:

- Measures 11-15:** Horns (F) and Trumpets (B♭) play a melodic line starting with a circled *93*. Dynamics range from *mf* to *f*. Trombones (E♭) play a rhythmic accompaniment with *mp* and *f* dynamics.
- Measure 16:** A red annotation reads: *[Composed & hand-written by Bill Wachtel, w.o.j. July 23, 2019 1:30pm]*. This measure marks the beginning of a section with *pizz* (pizzicato) markings for the strings.
- Measures 17-20:** The string section continues with *pizz* markings. Dynamics include *f* and *mf*. The tuba part (I and II) has a *mf* dynamic.
- Measure 20:** The section concludes with a *To Pos.* (To Positivo) marking and a circled *94*.

The score is marked with measure numbers 11 through 20 at the bottom. A circled *93* is written above the first measure, and a circled *94* is written above the last measure.



Bill Wrobel

Clarinet
 Bass Clarinet
 C.B. Clarinet
 (2) Flutes
 I
 C. Flutes
 II
 1-4
 Horns
 5-8
 1-3
 Trumpets
 4-6
 Percussion
 I
 Tubas
 II
 Timpani
 Suss. mdr
 Cymbals
 I
 Violins
 II
 Violas
 VC
 CB

Bill Wrobel
 Wed, July 03, 2019 1:40pm
 Bill Wrobel

150 to 152
 (20) (21) (22) (23) (24) (25) (26)

Cue XXXXI "Guilty"

Molto Intenso in 6/8 time, one page, 43 bars, duration of one minute and four seconds. Scene: Faced with a tortuous conscience, Morbius finally admits his guilt in the destruction and murders of the past on the Krell planet. He runs up to the molten door that he gives the Id up (in effect, committing or inviting suicide because his all-powerful Id does not want to be rejected or terminated). So the externalized Id kills Morbius in a rage of passion, so to speak.

I always wondered why Commander Adams did not first stun Morbius unconscious to see if that would temporarily stop the Id. If not, then he would have no other alternative than to kill Morbius with his blaster in self-defense (and to save Altaira). I also think that the climax here was really an anti-climax because you see the horrified reactions of Altaira & the Commander, the agitated Krell dials, but nothing else! I believe the intended climax was to have the Id grab Morbius and throw him fatally to the steel floor. Once Morbius is dead, then his Id ceases to exist. So it is illogical that in the final edit Morbius is barely alive giving instructions to blow up the planet. Well, even then, the Id would still be quite alive & powerful, and even more enraged about that intention to blow up the planet. Just to have the conscious Morbius to yell at his Id that he denies it & gives it up...well, how can that subdue or even destroy his Id?? The Id is part of him, made fantastically more powerful & objectified due to the Krell brain boost. Logically, only a dead Morbius would result in a dead Id.



♩ = 80 *Molto Intenso* "GUILTY" [Forbidden Planet]

8v ----- Bill Wroble

(8) I Violins

(8) II Violins

(6) Violas

(4) VC

(2) CB

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪

I decided to do a *Psycho* treatment (strings only) for this cue. Also I borrowed this theme or music structure from an old Casio piece I composed perhaps three decades ago. The music seemed to fit the nature of the scene. There is a good deal of exclamatory dialog in this clip as well as pronounced sound effects, so I needed to push the volume of the string up to *sf*.

Violins start off the first two bars of this cue forcefully *ff* on high register Line 3 Bb down to Gb down to Eb (Eb minor) to A-F-D (D minor) 8ths. Bar 2 follows the exact same pattern but an octave lower register. Bar 3 shows violins II only playing the pattern an octave lower but with the assist of the violas in the same Line 1 register. Violas are alone in Bar 4 playing this pattern in the small octave register but VC now join in to sound *mf* < *sf* Great octave Bb dotted quarter note to A rinforzando 8th note (followed by two 7th rests). CB join in the next bar.

In Bar 6, violins I are now back to the same notes and register but with new nuances. They accentuate the first note of Line 3 Bb 8th with a rinforzando marking to Gb-Eb legato up to A-F-D 8ths that are no staccato. Repeat thru Bar 11. Violins II play the same but an octave lower register. After a quarter and 8th rest, violas pluck *pizz* Line 1 A-F-D descending 8ths (repeat thru Bar 11). Starting in Bar 8, VC/CB are unison playing small octave Bb dotted half note tied to next bar to (Bars 10-11) A dotted half notes tied together.

In Bar 12, the violin. now play different notes in the same configuration, sounding *mf* Ab-Fb-Db 8th note figure to G-Eb-C 8th notes (Db minor to C minor). VC/CB play small octave Ab dotted half note tied to next bar to (Bars 14-15) G tied notes. Etc.

The pattern of 8th notes is still active starting in Bar 26 but now in a new configuration. Violins play ascending *pizz* notes whereas violins II play only on the second beat of every other bar in *arco* ascending 8th notes for "something different" emphasis. Celli and contrabasses now pluck pizzicato dotted quarter notes except for the 4th note in the pattern. The same Eb minor and D minor chords are employed, and then the Db minor & C minor chords shown in the 8th note figures.

Finally starting in Bar 34 we come to the climax of Morbius being confronted with his objectified Id self (but the audience doesn't see anything happen to him! :)....The violas and violins are *sff* (*sost*) bowed trem on combined Eb/Gb/Bb Line 2 register thru Bar 39. Starting in Bar 38, VC/CB are *ff* (*sost*) on Eb dotted half notes tied to end Bar 43.

Handwritten musical score for "Death & Ship". The score is for Violins I and II, Viola, Violoncello (Vc), and Contrabasso (Cb). It includes dynamic markings such as *ff (soft)*, *sf (soft)*, and *sf (soft)*. The score is marked with rehearsal numbers 34 through 43. A rehearsal mark "1:04" is present, along with a date and time stamp: "Tuesday, July 30, 2019 12:52 pm" and a signature "Bill Wroble".

XXXXII "Death & Ship"

Lento in C time, 5 bars, duration of 22 seconds. Scene: Morbius dies, Commander Adams feels for a pulse, Altaira cries, and a fade to the ship at space. Midi by Rich Bush.



<https://vimeo.com/349986099> [Death & Ship] Vimeo

<https://youtu.be/umsGO5Y1u4w> [Death & Ship] YouTube

#48
 [Morbis dies] [Red Button destroyed] [Ship at space] Death and Ship [Forbidden Planet] Bill Wrobel
 (Version A)*

Composed by Bill Wrobel Tuesday, 2/4/03, 2019 4:00pm

[* Version B = 4 clarinets]

Bars 1-2 shows initially the Gb major chord (Gb/Bb/Db) but quickly expands (in effect but not totality) Gb major 7th (Gb/Bb/Db/F). Bass clarinet I sounds *mf* Line 1 Gb [written Ab] quarter note to F [written G] dotted half note tied to whole note next bar. Bass clarinet IV plays the same but in the small octave register. Clarinets II-III play small octave Bb/Line 1 Db [written middle or Line 1 C/Eb] whole notes tied to whole notes next bar. The music starts when Morbius expires his last breath, leaving the world (not his home world but the Krell planet). In Bar 2, the camera moves right to show the big red destruct button activated, starting the chain reaction of the Krell furnaces.

In Bar 3 the scene switches to the ship deep in space, about a million miles away from Altair. The vibe sounds *mp* Line 2 F quarter note to Gb half note. After a half rest, harp I is arpeggio on 32nd notes Line 1 Eb-Gb-Bb-Line 2 Eb-Gb-Bb up to Line 3 Eb-Gb (followed by a quarter rest). After a half & quarter rest in bar 3, harp II plays Line 1 D-G-B-Line 2 D 32nd notes (connected by three crossbeams) up to G-B-Line 3 D-G 32nd notes (G major chord). In the next two bars the same is played exactly but an octave lower register. The cue ends on the G major tonality by the bass clarinets soli.

Cue XXXXIII "Altair IV Explodes"

Adagio in 3/4 time, one page, 4 bars, duration of 14 seconds. Scene: In the embrace of Commander Adams, Altaira witnesses the destruction of the Krell planet. Read my comment below on YouTube:



FilmScoreRundowns 1 second ago

Notice that at the 13 second point of this clip the frame freezes for about three seconds as the planet explodes. I suspect what they originally shot was a scene where Altaira (Anne Francis) almost immediately turns about to the arms of the Commander because she couldn't face seeing her home planet blowing up. Apparently the director did not re-shoot that scene to have the actress stay in position longer. So they had to freeze the shot in the official release! I guess the director figured people would focus their eyes on the planet blowing up than on the two humans! :)



<https://vimeo.com/349692869> [Altair IV Explodes] Vimeo

<https://youtu.be/Gi0vxXbyRJI> [Altair IV Explodes] YouTube

What I constructed here for this short but to-the-point cue is to promote the two *Forbidden Planet* signature chords, the Db major and the F minor (also the F major but it's not presented here). In an almost religious intended two-note "A-Men" framework, the *sords* violins sound *f* Line 1 F/Ab/Line 2 Db/F dotted half notes to (Bar 2) F/A/C/F dotted half notes. Horns also play the same chords written Line 1 C/Eb/Ab/Line 2 C. In Bar 3, the four clarinets take over the same pattern and notes. Clarinet I plays Line 1 F [written G] dotted half note to (end Bar 4) F dotted half note held fermata. Clarinet IV plays the same but in the lower small octave register.

Clarinets II-III play Ab/Db [written Bb/Eb] dotted half notes to (Bar 4) A/C [written small octave B/Line 1 D] dotted half notes held fermata.

End of cue. [break Saturday, August 24, 2019 at 8:13 pm]

("Altair IV Explodes")

The image shows a handwritten musical score for a cue titled "Altair IV Explodes". The score is written on ten staves. The top staff is for the Flute (Fl), marked "Allegro #43" and "♩ = 70". The next three staves are for Clarinets II, III, and IV (Clars II-III-IV), with a bracket indicating they are in B♭. The bottom seven staves are for Horns I and II (Horns I-II), Timpani (Timp), Violins I and II (Vns I-II), Viola (Vla), Violoncello (VC), and Double Bass (CB). The score is divided into four measures, numbered 1 through 4 at the bottom. Measure 1 contains a whole note chord. Measure 2 contains a whole note chord. Measure 3 contains a whole note chord. Measure 4 contains a whole note chord with a fermata. The score includes various musical notations such as notes, rests, and dynamics. A red handwritten note at the bottom of the score reads: "Composed & hand-copied by Bill Wadhol, Tues July 10, 2019, 10:20am".

Cue XXXIV "End Title"

Andante in C time, three pages, 16 bars, duration of 42 to 44 seconds.
 Scene: The first six seconds shows the embrace of Altaira and Commander Adams followed by the spaceship accelerating towards Earth, and the literal End Credits.



I do not have the early script of the movie but I find it curious that there was a planned wedding between the Commander and Altaira on the spaceship returning home (see black & white image below).



(Cont.) E.T.

Handwritten musical score for a symphony orchestra, including woodwinds, brass, percussion, and strings. The score is written in 3/4 time and features various dynamics and articulations. The instruments listed are:

- Picc.
- Flutes
- Clars
- Basoon, clarinet
- C. B. Clarinet
- Fags
- C. Fag
- (4) Horns
- Tpts
- Pos
- Tuba
- Timpani
- Cymbals
- Chimes
- Glock
- Hand B
- Hand II
- Organ
- I
- II
- V
- VC
- CB

Key markings and annotations include:

- Start.** (at the beginning of the Picc. staff)
- mf** (mezzo-forte)
- f** (forte)
- tr** (trill)
- tr.** (trill)
- Loco** (written above the Hand B and Hand II staves)
- To Tam Tam** (written above the Cymbals staff)
- Sw** (written above the Hand B staff)
- (?)** (written in the Organ staff)
- (12)** (written above the V staff)
- (6)** through **(12)** (circled numbers at the bottom of the page)

A red stamp at the bottom of the page reads: **[composed by Bill Wibel, Sunday, 7.14.2019 12:54pm]**

(cont.) END TITLE

Bill Worbel

Handwritten musical score for a symphony orchestra. The score is written on multiple staves, each labeled with an instrument or section. The notation includes notes, rests, dynamics (e.g., *mf*, *f*), and performance instructions. The score is divided into measures, with some measures circled and numbered (13, 14, 15, 16). The key signature is one sharp (F#), and the time signature is common time (C). The score includes parts for Piccolo, Flutes, Clarinet, Bassoon, C. Bassoon, Fagot, C. Fagot, Horns (1-2 and 3-4), Trumpets, Trombones, Tuba, Timpani, Chimes, Cymbals, Glockenspiel, Harp I, Harp II, Organ, Violin I, Violin II, Viola, and Violoncello/Double Bass. The score concludes with a double bar line and a fermata over the final measure.

42 → 44

Bill Worbel

Sunday, July 28, 2019 2:18 PM

In Bar 1 during the embrace of the happy or at least consoling couple, harp I is solo playing ascending to descending arpeggio 16th on the Db major starting small octave Db-F-Ab up to (top staff) Line 1 8th (connected by two crossbeams) and so on. In Bar 2, harp II takes over on the C major arpeggio 16th notes starting small octave C-E-G-middle C 8ths (connected by two crossbeams) and so on. In Bar 3, the Pos and the organ play the end theme on F half note down to Db up to F quarter notes to (Bar 4) E down to C half notes, etc. The harps continue the same Db major to C major arpeggios but an octave higher register.

Of course in variation I am replicating (in part) the structure of the Prelude for the End Title here--a logical move, crossing the "t's" and dotting the "i's" in effect.

The cue ends appropriately on the F major (F/A/C) chord, quite a famous chord dominant in many classical & film music pieces such as Beethoven's 6th & 8th Symphonies, Brahms 3rd symphony, Ravel's string quartet, etc. And of course, as indicated earlier a few times, the "F" stands for Forbidden Planet! :



[initial completion Monday, August 26, 2019, 7:17 pm]

[final completion Friday, August 30, 2019 at 10:06 am]

Check VIMEO for updated videos of this score

<https://vimeo.com/user85483110>