

THE GHOST and MRS. MUIR

Music by
Bernard Herrmann

Film Score Rundown by
Bill Wrobel

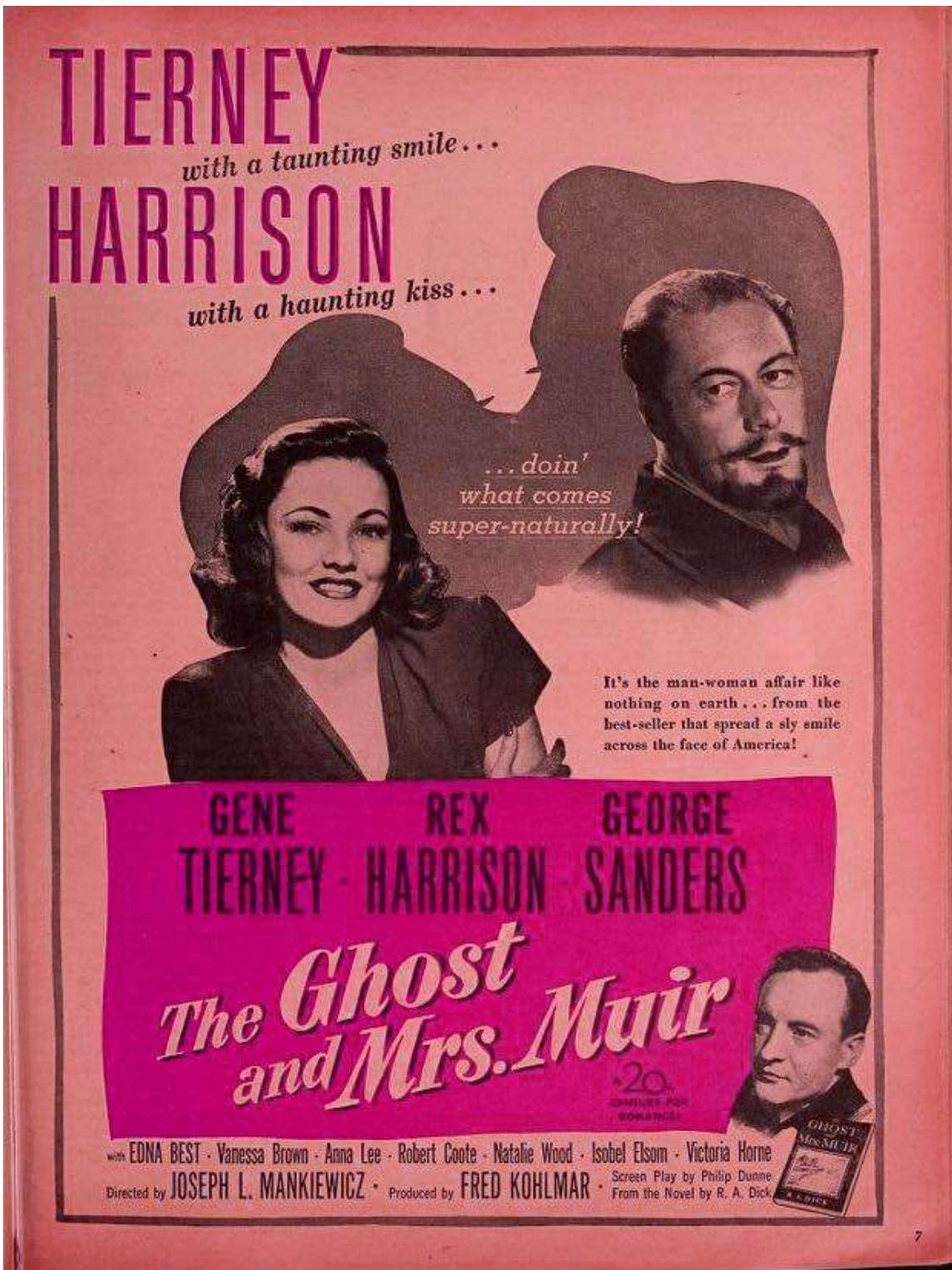
[Word document commenced at 10:37 am, August 14, 2005.]

Now: The following is a descriptive rundown analysis of Bernard Herrmann's romantically "haunting" score for the 20th Century Fox 1947 motion picture, *The Ghost and Mrs. Muir*. The music is a type of poetic "melodram" that harkens back (to some extent) to Herrmann's earlier works for radio. The movie stars Rex Harrison as the outwardly crusty (but inwardly he's a sensitive type since he reads quite a bit of poetry) other-worldly (sans physical body) Captain Daniel Gregg. Gene Tierney stars as the almost other-worldly (in demeanor) Lucy Muir. This was excellent casting and, very importantly, both had a convincing "soul mate" chemistry together.

The photostat of the full score is held at UCSB in the Bernard Herrmann Papers collection. View the contents thru the Online Archive of California:
<http://content.cdlib.org/view?docId=tf438nb3jd&chunk.id=c01-1.7.8.16>

I worked on the score at various times in the mid Eighties especially (when I lived in Goleta temporarily), and finished the research by the mid-Nineties. I love the score, although it was not one of my Top Ten Herrmann favorites (as, say, *Mysterious Island* and *Journey To The Center of the Earth*). It was, I understand, Herrmann's personal favorite (amongst his romantic scores, at least). The music for *Muir*, being composed in 1947 between January 20-April 6, represents a transitional period work. While it is definitely not part of his Early Works *ouvrés*, it does not necessarily represent part of his most mature creative period of work that I would approximate between 1951 (*The Day The Earth Stood Still* and especially *On Dangerous Ground*) and 1965. Herrmann was already halfway into his eight-year project with his hoped-for legacy work, the opera *Wuthering Heights*. I already discussed the influence *Muir* and *Jane Eyre* had in the opera (see my paper, "Self-Borrowing In the Music of Bernard Herrmann" in the Journal of Film Music, special Herrmann double-issue).

The culmination of Herrmann's mature period, at least in terms of set stylistic characteristics, was the Hitchcock-Harryhausen collaborations. Certainly by 1951, the recognizable style of Herrmann was pretty well set. In fact, its evolution was a steady process that started sometime in the mid-Forties (probably around 1944) when he was, in a sense, "cleaning up his act" and finding his true voice or steady stylistic approach. For example, he would consciously stop the practice of enharmonic substitution



(equivalence) that was evident in his Early Works and also his Columbia Workshops, abandoned his brief experimentation with atonality, and so forth. *Muir* was in that later transition period between scores. Herrmann would not do another feature film score until 1951, and *Muir* was part of the *Wuthering Heights* influence that the composer was quite

heavily involved with in that general period. While some cues are definite self-borrowings (“The Passing Years” and “Andante Cantabile”), the overall score is far more a case of being “stylistically similar” (especially the movie’s beginning and end titles with the opera’s “Nocturne” music). The listener can find them both recognizable in comparison, constructed of the same mold in terms of distinguishing features such as similar embellishments, similar “romantic” vein, etc.

I learned last week that Scarecrow Press will release in November 2005 David Cooper’s “Bernard Herrmann’s *The Ghost and Mrs Muir*: A Film Score Guide.” The website offers a three-page sample of the Introduction as well as the Table of Contents. Chapter 1 is “Herrmann’s Career up to the Composition of *Ghost & Mrs. Muir*.” Chapter 2 is “Musical Style and Musical Meaning: Herrmann’s Film Scoring technique.” Chapter 3 is “Literary, Filmic and Critical Context of the Score.” Chapter 4 is “Overview of the Score as a Musical Text.” Chapter 5 is “Analysis and Readings of the Score.” I am particularly interested in Chapter 5 (the meat of the book, I assume) and Chapter 2 (overall background explanation of Herrmann’s stylistic characteristics, I assume). The book is 192 pages in length (more than his *Vertigo* book of 157 pages). I wish I had an advance copy now to review for this rundown but perhaps I’ll be able to comment upon it anyway. I probably won’t update for *Muir* until late November anyway.

[resumed Thursday, August 18 at 1:21 pm]

Update: I returned to the Scarecrow Press website and discovered to my surprise that Cooper’s book on the score is now available. It was slated for a November release, according to even last week when I downloaded the sample pages. This is good news. So I phoned 1-800-462-6420 and made an order. I also purchased Wierzbicki’s *Forbidden Planet* Film Score Guide, and also Halfyard’s *Danny Elfman’s Batman* Film Score Guide. Total cost: \$74.85 plus \$6 shipping UPS. I expect to get it sometime within my vacation that starts next Thursday after work. I posted a reply on a thread specifically on this book in Talking Herrmann, notifying readers of the immediate availability of the book. I made comments that I will elaborate upon below.

Speaking of Talking Herrmann, I made a review of the dvd release of the movie with the two excellent commentaries. Here is the text:

GHOST & MRS. MUIR dvd Review (Part I) March 23, 2003

“Thanks to the excellent and timely tip from the other *Ghost & Mrs. Muir* initial Topic poster, I finally had the opportunity after work yesterday (Saturday) to buy a copy of *Muir* at BEST BUY. I phoned at 1:30 at the local Lakewood outlet to see if indeed they had a copy (not officially due out until April 1). They had three copies but due to company policy could not hold a copy for me. So about 4 hours later I drove there and found that the three copies were still there. Price: \$14.99. I listened to both commentary tracks in their entirety. If you go to your Audio button, press until you reach 5 English. That is the Gregg Kimble and Christopher Husted shared commentary. If you press next to 6 English, you will hear the Jeanine Bassinger and Kenneth Geist shared commentary. 1 English is apparently the stereo rendition of the tracks, while 2 English is the mono, although the difference is not particularly distinctive enough to be jubilant about. So, in effect, as far as I am concerned, there is really no “stereo” to speak about that is particularly noticeable. Of all the commentators, I find that Jeanine Bassinger’s contribution was the best.

Her observations were very nicely structured and insightful in describing the game plan of the story and the inner dynamics of the characters. Ken Geist's contribution was the least prominent of the four--not because he did not provide good information. Rather, he was given very little opportunity it seems to make a contribution. Bassinger definitely dominated the commentary track she shared with him (had the overwhelming time spotlight) whereas, for some reason, he had relatively little time in comparison. I do not know if they were watching the film together and making comments (I doubt it), or if Geist simply sat back and enjoyed the film more (and silently)! Apparently the commentators seemed to be reading from notes because I noticed that at a few times, Bassinger's comments appeared out-of-sync with the action on the screen (e.g., Ch 6 at 3:56 where she says "she's going to cover his portrait" while starting to undress for bed, but already that screen had passed a minute before), but overall the comments tend to line up with the action. The Kimble/Husted shared track has a more or less equal standing, although Kimble has more "air time." En total, Husted speaks for about 36 minutes or so, while Kimble has considerably more time in terms of specific chapters. Both do a pretty good job in their information giving. They also give their opinions or subjective assessments, and that tends to be a bit less reliable information in terms of not actually being "factual" data. Here there tends to be more a "reading into" Herrmann's motivations or style or devices, or Mankiewicz's, etc. Thankfully, with Husted's contribution, we finally have a commentary of a Herrmann-scored movie on dvd that gives a far greater exploration of the music itself. Maybe we can have someone like John Morgan to do a commentary in future dvd Herrmann releases, or anyone who loves Herrmann's music and has personally researched the written music. I wished this was done for the recent dvd release of *Journey To The Center of the Earth*.

Now: More specifics and comments on this dvd. First of all, someone goofed and inserted in the white and gold bar at the bottom of the dvd case "Academy Award Nominee 1942." I know this is a "ghost" movie, but I didn't know it was also a time travel one as well! The movie was produced in 1947. Kimble and Husted never interact together, so evidentially they taped their contributions separately. This is fine because it gives a greater concentration of focus, yet sometimes I wish there had been, now and then, a lively interaction together between the two sets of commentators. Sometimes this can be distracting and meandering and wasteful, but it can also be refreshing, breezy and fun! Kimble talks solo thru the first two chapters and into the first four minutes of Chapter 4. He immediately comments on how unusual it was for there *not* to be the familiar Fox fanfare music at the opening of the movie. Instead you hear Herrmann's movie overlaid. Then he talks about the opening matte shot, and then about the excellent expository scene between Lucy and her two interfering in-laws. He then talks about principal shooting, and also how Gull Cottage was partially filmed in Palos Verdes Peninsula (being a local, I recognized the scenes).

At Ch 4 starting at 4:12, Husted makes his first commentary contribution: "This is Chrisopher Husted. I am a music scholar and I mange the estate of Bernard Herrmann." Then he immediately jumps into a special effect Herrmann used in the scene on the screen to evoke the presence of the ghost (a "ringing" Husted calls it). This is the messy kitchen table scene at 4:34. Unfortunately, because of the commentary, you cannot here it there! So you need to go back to 1 English to hear it. Husted states that what Herrmann did was to record a chord and then "cut the

impact off" somehow (I assume electronically but this was not explained). All you hear is the aftermath resonance. Incidentally, this effect (which to me sounds rather organ-like, actually) can also be heard in Chapter 3 at the 2:49 point (painting of the Captain), and also at 3:46 (when Lucy says about the Monkey Puzzle tree that she'll want it chopped down). In all of these instances, however, the effect is *not* indicated on the written score (unlike Day The Earth Stood Still) that I saw when I studied it. So apparently Herrmann decided to do this effect later, perhaps in the recording sessions itself.

Starting at 5:26, Husted then talks about Herrmann's characteristic style of instrumentation to create expressive, moody atmosphere, usually done with small groupings or choirs of instruments. This is true. At 7:03, he mentions Max Steiner and how Herrmann's style was different than Steiner and how the latter tended to give big blasts of tutti sounds. While this can be correct, I would have to disagree on this minor point in many other instances of Steiner's music. Steiner too can be quite Herrmann-like in his use of alternating, small instrumental groupings that creates mood and atmosphere. He did this in the Follow Kearney scene of *Springfield Rifle* (see my current rundown on Steiner), and so forth. Another point I can make of relevance here is that Herrmann, ironically, actually made a public statement once how (maybe even tongue-in-cheek) that he considered MUIR to be his "Max Steiner score"! Perhaps someone can provide the exact reference (perhaps it's in the Smith biography). I feel that there are certain similarities between Steiner and Herrmann that may not seem readily apparent, yet they are there. I've discussed this in other posts. At 7:50 Husted talks very nicely about the components of sea music. Then in Chapter 4 he talks about how this was rather a perfect film for the mind-set of Herrmann, especially since he was working on his Wuthering Heights opera that had similar sensibilities.

PART II

Here's Part II of my commentary (since the original post was too large): Kimble returns at 2:27 (Ch 4) and is animated discussing the superb cinematography by Lang, how everything was structured and put in there on purpose (the rain, the shades of gray, etc). This reminds me of that excellent commentary on the Kurasowa pic *Seven Samurai* and how the director purposely put in the rain, etc. Husted returns in Ch 5 at 2:46 and principally gives subjective opinions of Herrmann's personality and tactics (being volcanic when it suited him, and being kindly diplomatic when it worked). I do not feel Herrmann necessarily controlled or designed these responses. His chart suggests a great deal of fire-water intensity that tends to spontaneously erupt, especially if certain "buttons" were pushed. But Husted gives a funny story on how Herrmann got busted by Newman witnessing Benny verbally attacking a player. At 5:25 Husted makes a comment about Tiomkin's music and how the Big T tended to overwrite while Herrmann tended to be far more economical and knew exactly what he wanted.

Kimble back at 6:25 about the decency standards, etc. Also he praised the old Studio system tendency to have slow, long takes and let the actors ACT (no MTV cuts).

Husted returns at Ch 7 at the 2:00 point re: how music is meant to provide that

special "third dimension" to a two-dimensional screen, to link the spectator emotionally to what's happening on the screen. This was Herrmann's intent. Yet (these are my comments) if Herrmann really felt this way, then why didn't he write a score for *The Birds*? That movie lacked sorely without Herrmann's music, and Herrmann in my opinion made a severe error of judgment by not having a score. Nobody on the commentary tracks noticed that goof in Chapter 8 at the 2:46 point. Here the in-laws are in the Captain's room trying to convince Lucy to leave. Well, the Captain moves the telescope in full view of the in laws, and yet they give no reaction!

Husted returns at the 3:04 point discussing briefly the recording sessions. Good factual information here. Kimble returns at 4:00. Husted returns in Ch 9 at 0:10 discussing at length about the Victorian mindset music, and how Herrmann was an anglophile, appreciated Delius, etc. But Herrmann was not too highly regarded in New York as he was in Hollywood (capable musician but not world or first class). At 3:59 he talks about the sea chanty music. Kimble back at 5:00. Husted returns at 7:49 talking about the cue "Boyhood's End" (strings and alto flute) and its "irresolute" harmonic nature, I believe. In Ch 10 at 2:57 he talks about the sea chanty music again, and then the "Nocturne" cue, etc. Returns in Chapter 12 at 3:10 about Herrmann being at his freest point here, and an informational context on Selznick liking his music.

Then Kimble takes over solo for a long time, how Tierney had a cast on her leg, about George Sanders being perfectly cast, Natalie Wood, etc. Husted returns in Ch 15 at 1:00 re: Day the Earth Stood Still. At 1:28 Kimble returns discussing the Carmel location and the inter-mix of rear-screen projection shots. He even talks about the sci-fi movie, *ABYSS*. At Chapter 16 starting 2:29, Husted returns to talk about a very funny incident Herrmann had with a percussionist player, and how the player designed to purposely make Benny scream. Glad Husted gave this story. A humorous highlight of the commentary.

Speaking of humor : Notice that while the Lucy character is definitely enigmatic and lovely and independent of spirit, she is basically devoid of humor! I was taken aback when Kimble stated right at the opening commentary that he felt this was his favorite movie of all time! Like him, I definitely appreciate the wonderful studio craftsmanship of this movie: wonderfully photographed, fantastic score, good dialogue, etc etc. But it is not even in my own personal Top 100 list, let alone my favorite film. Herrmann's score to *VERTIGO*, and Hitchcock's visuals within, is far superior to *MUIR*, despite certain similar sensibilities or affinities in comparison. *MUIR* is definitely a romantic fantasy, and there are too many inherent flaws in the story-line in give it a #1 spot. The movie is rather myopically focused on Lucy and Daniel, the friendly (to her!) Ghost. The Anna child character is given no development, nor even Martha, the loyal housekeeper. Even the Miles the Cad character--well, they all just basically serve a limited, one or two dimensional purpose. They are not part of--how to put in--well, there is not a sense of *family* here. Watch *Journey to the Center of the Earth*. Almost everyone involved is part of a "family" sense, just as the characters in *GUNSMOKE* had that sense of family in the show, or *BONANZA*. See? In *MUIR*, it's strictly a romantic fantasy about two people. There is no other character development.

Moreover, the Lucy character is not logically developed. Initially she is portrayed as this obstinate but independent figure that thinks for herself, and yet after getting burned by Miles (George Sanders) she essentially "gives up" and resigns herself to personal loneliness (despite having Martha around). If she had a bit more humor, then she would've been a far more believable character as well. She is a bit too superficial a character for me: mysterious, enigmatic, lovely, yes, but not very "real." For instance, an example of her lack of common sense and lack of true independent inquiry was when she first got involved with Miles. Just as Scottie of VERTIGO was a pretty lame detective (not inquiring about a person's background), Lucy never once asked a few leading questions about Miles. She could've simply asked her publisher, "Who is Miles?" He probably would've filled her in quickly, saying "Oh, he's a successful writer with us, lives with his wife in a grand house..." See? Of course, this would defeat the plotline of what the writer intended, but it exposes the essential flaws of how they want to portray her character. It doesn't "work" or I don't buy it. And when she simply resigns herself in a sort of defeat after the affair that also undermines the initial character portrayal.

Moreover, I know this is a fantasy movie, but there are too many "magical" and unexplained instances in the movie that undermines its full enjoyment. In Chapter 18 of "All A Dream," the Captain magically erases all of her memories about her recent and frequent encounters with him. You (the audience) are supposed to just accept that erasure of memory as a given (in other words, don't question it!). Suspension of judgment. I guess he was a very good hypnotist!

Moreover, another thing undermining the believability of this (I admit) fantasy: There is no real discussion between Lucy and Daniel about WHY he there "haunting" the cottage. The only line given is that he has purposes for the cottage (making it a home for retired seamen). Give me a break! *This* is sufficient dynamics of why he didn't just "sail off" or "pass on" to the next dimension (even if he died in an accident with gas in his bedroom with closed windows)?? It's almost like saying, "Oh, I forgot to feed the fish in my fishbowl." Not very convincing. He is so heavily focused on physical reality, and yet he "says" that he is not really involved with it. The writer did as well as he could with the idea of creating a myopically focused romance, but the story line is very poor metaphysics. The movie GHOST made a lot more sense, and I thought it was a far more effectively or emotionally moving (and entertaining) movie of that genre or type than MUIR.

OK. In Chapter 21 starting at :19, Husted returns to talk about the difference this score was in comparison to MARNIE (very lyrically-oriented in MUIR) He also discussed "Passing Years" cue that was later used in Wuthering Heights (this is correct, in Act Two, beginning of Section 45). I can add that the "Andante Cantabile" cue can be heard in Act Four, sect 19 of W.H.. There is, however, no note-by-note correspondence of the Nocturne segment of W.H. to the Prelude of MUIR. Similar style however.

At 6:17 he discusses the unusual contrapuntal music in this scene, etc. Now: Bassinger talks on Herrmann's contribution at a few spots. Initially, of course, and then in Ch 3 at 1:35, and in Ch 4 after 3:20, at Ch 21 at 2:12 and 6:48. Geist praises the music as well. Go to Ch 12 at :13, Ch 10 at :33, etc. Indeed, the best

feature of the movie is Herrmann's music.

I may make more comments in a Reply post, but now I need to eat! Unlike the Captain, I am corporeal and need to have meal!

So I highly recommend the dvd for the excellent commentaries, especially Bassinger's, although the Husted commentary and emphasis on the music itself (technically) was most welcomed to hear (finally, on a Herrmann-scored dvd). There are no other excellent special features to make the dvd truly "special" (as, in my opinion, the VERTIGO restoration dvd, or THE BIRDS dvd, or the Herrmann-added tracks to scene in TORN CURTAIN), but the two separate commentary tracks adds to the enjoyment and education of the MUIR dvd. Bill"

Now: As I commented earlier, while *Muir* does not represent or can be included in Herrmann's most active period (the so-called "Hollywood Years"), it is nevertheless a highly mature and integrated score. Herrmann had told Page Cook (as given in page 234 Films In Review April 1975) that *Muir* was his favorite romantic scores he composed. Cook wrote that it "may be called the quintessential Herrmann: in it is the poetic, the dream-like imagery of a searching loneliness that inspires the beautiful and transcendent." Very glowing review! Page also praises the Elmer Bernstein Film Music Collection FMC-4 version of the music. In the article, Cook recounts how Friedhofer had told him how Benny told Adolph Deutsch that he purposely attempted to write a Max Steiner-type background. Cook did not notice this but Friedhofer felt that while it was more than a glancing reference to being Steinerish, Herrmann's score was far more subtle and delicate than anything Max ever wrote, with the exception perhaps of *All This and Heaven Too*. Personally I don't see much of a Steiner connection, but I will examine this more closely as I do each cue analysis. The closest to a Steiner style I ever detected was a cue in the radio score, "Rhythm of the Jute Mill."

Page Cook recounted (March 1976 issue, page 177) that James Whaley, the Atlanta film critic, had interviewed the director of *Muir*, Joseph L. Mankiewicz. The director stated that Herrmann's score for *Muir* had upon first hearing reduced him to tears. When Cook remarked about this to Herrmann, Benny wailed about, and yelled : "This is garbage! If it's so, then why didn't he have me do his recent films?!"

In another issue of Films In Review (page 403, issue identity unknown by me at the moment since I only have a xerox of select pages), Page comments how Herrmann felt that *Muir* was his "most romantic score" and "one of my best efforts." Cook though that the score ranks high with Newman's *Wuthering Heights*. He also wrote: "A Herrmann sea chanty describes the captain, and a beautiful 6-note theme depicts Mrs. Muir's naiveté....The music for the final scenes, which reveal the passing of years and Mrs. Muir's death and re-union with the captain, is composed in the style of a symphonic poem and is quite lengthy (15 minutes). It's also some of the most eloquent film music ever written."

So the score to *Muir* has received notable prominence among fellow composers/colleagues, critics and listeners. Even John Williams (in an interview with David Thomas for Total Film Magazine, Issue 8 in 1997) stated that *Muir* and *Vertigo* were the two Herrmann scores he admired most. Obviously the nature and quality of the film itself inspired Herrmann. The first consideration is almost always the film itself that

the composer is assigned to score. What is its subject matter? Is it a quality production? What is the film telling the composer? In *Muir*, we find the theme of romance in the setting of the sea (Gull Cottage overlooking the expanse of water). Obviously seascape themes would be prominent, a way to frame or structure the music. Conveniently, water is also a universal symbolism for feelings, emotions, and the emotional/astral level of existence that can be both tranquil and turbulent in expression. Indeed, the score is charged or imbued with great poignancy and emotional depth (water). Herrmann loved that score and knew it was very good music (incorporating some of it in Act Four of *Wuthering Heights*). It had an emotional greatness to it, personifying the great ideal called *excellence*.

Every good composer has a characteristic working method or kind of organization. Stylistically it suits their personality and general artistic leanings. Depending on the specific film, he will create a type or character of music he believes will best convey the action or mood of the movie/scenes. Herrmann created a rather Neptunian type of score meant to remind the listener (viewer of the movie) of deeper realities. This means not only, superficially speaking, the existence of out-of-body entities (such as Captain Daniel Gregg). Far more significantly, it means to awaken or intensify the listener's capacity to feel deeply. The effect of Herrmann's music is quite deep, evoking higher emotional consciousness or sensitivity. The score was a mood music intensification of the depth feelings Mrs. Muir gradually had for Daniel, her ghostly romantic counterpart. There are many Neptunian nuances and definite music forms to Herrmann's score, including strange and eerie effects for the ghostly visitations, the swelling luminescence of the sea, the charming chanty (or its variant, *chantey* and *shanty*) for the Captain, and the lyrical romance music.

So Herrmann was a film music master and composed a score many consider a masterpiece. As given earlier, it is considered a highly integrated score due to unifying themes played repeatedly. This includes not only the sea chanty motif (Captain Gregg theme) but also the sea theme (for example, the "Prelude"), the Muir (or Lucy) theme, and so forth. This leitmotiv approach was not uncommon for Herrmann in his earlier works (such as *Citizen Kane*), so that is why the *Muir* score harkens far more to this period of musical creativity (before the so-called "Hollywood Years" I mentioned above). Employing definite "music forms" such as the sea chanty (to associate Captain Gregg) is a common practice. A certain character of music would be associated with certain moods, actions, and other classifications. For example, the CBS Music Library Logs encompass volumes of such mood music classifications. Reel X for each year of television material was devoted to "Seascapes." In Library X (roughly the Fall 1959- Spring 1960 season), the first cue in Reel 50 is "Dauber #1" (cue # 387-1, take 1, version 4) by Bernard Herrmann. It ran 29 seconds and described as "Soft lyric suspenseful seascape to tail." The next cue is "Dauber # 2" (cue # 387-2, take 1) by Herrmann, described as "Rich sweeping seascape; latter part is neutral dark seascape." Track # 5 on the transcription disc is "Dauber #13" described as "Storm at Sea."

Reel 34 of the CBS Music Library was devoted to "Religious Materials." In Library VIII ('57-'58 season), this included various cues from Herrmann's Walt

Whitman Suite. Track # 3 on 34-D is "Emotional Suspense" (cue # 298, part 1, take 1) described as "soft sustained ethereal strings and vibes." Track # 1 is "Religious Processional # 2" (cue #254) by Rene Garriguenc described as "Soft, pasturale legato with a strong religious flavor; for strings and woodwinds." I recommend this excellent music used in a Christmas church scene in the first season of *Have Gun, Will Travel*, and also in a seminary retreat scene for a *Perry Mason* episode. Reel 66 was devoted to "Space Music and Fantasy." Marius Constant's music was placed here, as well as Herrmann's "Outer Space Suite."

[resume Monday, August 29, 2005 at 2:53 pm]

On Friday I did indeed via UPS my copy of Wierzbicki's Film Score Guide No. 4: *Louis and Bebe Barron's FORBIDDEN PLANET*. You can read my lengthy review of it in Blog # 23. Of course I also received Cooper's boo (which I read first). I wrote a review of it in Talking Herrmann and cut/pasted it in my Blog # 23. However, I will include that review immediately below:

Today (Friday, August 26) happened to be my day off. At 12:45 pm, the UPS man rang my doorbell and dropped off three Scarecrow Press Film Score Guides (that I ordered eight days ago last Thursday). One is Film Score Guide No. 2 "Danny Elfman's BATMAN" by Janet K. Halfyard (177 pages). Another is Film Score Guide No. 4 by James Wierzbicki titled "Louis and Bebe Barron's FORBIDDEN PLANET" (185 pages). I definitely would not have expected a Film Score Guide on FORBIDDEN PLANET, especially since there is no written score to analyze! So I was particularly keen to want to read his rather Uranian (out-of-the-ordinary) approach to a Uranian (sci-fi) score/film. I will do so after I have completely finished my read on David Cooper's book.

This brings us to the third book purchased, "Bernard Herrmann's THE GHOST and MRS. MUIR," Film Score Guide No. 5. I spent a few hours on it, and need yet to give it a complete read. However, I can assuredly attest that Mr. Cooper has "done his homework" in this fine work. It would've been interesting if he had been approached to speak a second (but not necessarily secondary) commentary track for the dvd (although Husted's comments and elaborations were quite thorough and revealing). This book was originally scheduled to be released sometime in November but, as indicated in a heads-up post in another MUIR thread in Talking Herrmann, it was given a big swell push forward to a mid-August release.

The Chapter structure is the same as in his previous analysis written four years ago, "Bernard Herrmann's VERTIGO: A Film Score Handbook" ("Handbook" instead of "Guide" since Scarecrow Press took over the series from Greenwood Press). Chapter One discusses Herrmann's career (and its influences) up to the writing of MUIR. Cooper wrote in page 10 of VERTIGO, "In mood, orchestration, and even to some extent thematic identity, it seems to foreshadow his music for VERTIGO." However, he does not appear to elaborate on this contention or association in the MUIR book, unfortunately. I would've liked to have read an expansion of this connection. He does, however, elaborate more (first given also on page 10 of the VERTIGO book) on the connection to Britten's "Dawn" Sea Interlude from PETER GRIMES (see pp 31-32 MUIR). This is interesting. I'd like to hear that Britten music now (probably I'll go to Tower Records soon!). Of course, Cooper appropriately focuses on Herrmann's radio scores as a major influence up to 1947.

Chapter Two discusses Herrmann's musical style. Unlike the VERTIGO book, Cooper initially decided to use as framework/model the idea of "codes" offered by someone named Gino Stefani. They involve "isomorphisms," "intertextuality," and other "signifiers." While I would prefer a far simpler approach (and easier read), it was nevertheless interesting to see how a writer finds significances. His idea of significances may not necessarily be mine (or yours) but looking for patterns can take any of many forms or approaches. Each can be valid. The key is whether it can help explain the dynamics of the music, giving it a different perspective or slant. The most important perspective, usually, is the composer's. What does (did) he say specifically about the music, how he approached it artistically and intellectually? Herrmann's own ideas of significances in terms of looking for patterns (and meaning) is the first consideration. Unfortunately, interviewers normally don't think about asking such weighty considerations to composers. Sometimes the composer may simply have a "gut" artistic response to a scene, creating a Music Form (such as his "sea chanty" or variant "sea shanty") based on past habits or influences from another or (whatever). That piece of music may or may not have any great "meaning" intellectually but simply imbued with a normal association--so there's no need to "read" too much into it. Sometimes a composer may want to be clever and create a deeper meaning or association. For instance, Goldsmith commented on this in a specific piece of music in his dvd commentary for HOLLOW MAN. He mentioned that most people simply did not "get it" or something to that effect, but that didn't bother him.

At any rate, that sea chanty music is what Geoffrey Hodson (the noted Theosophist in his clairvoyant analyses of music) might describe as having a definite "music form." It has a form no less than the common practice of associating types of music with universal scenes or ideas--such as "Seascapes" music in the CBS Music Library Logs. For example, Reel 50 of Library X (10) is indeed called "Seascapes." The first track is from the Herrmann radio cue "Dauber #1" cue # 387-1, take 1, version 4: "Soft lyric suspenseful seascape to tail." "Dauber # 2) is described as "Rich sweeping seascape; latter part is neutral dark seascape." "Dauber #13" is described as "Storm at sea" ! Of course, Herrmann composed a "Storm" cue in MUIR. That both have a certain recognizable or associative (seascape) Music Form. This second chapter starts the terrific practice of including samples of the holograph score (full score in Herrmann's hand). Page 38 offers the cue, "Consolation," and page 42 offers the title page of the "Prelude." I wonder why the BATMAN book did not offer such examples? I did not expect, of course, Elfman to have provided other than a sketch, but it would've been nice seeing an orchestrator's full score page or two.

Chapter Three discusses the "Context" of the score in terms of the film itself, the book, and so forth. There is no "musical meat," so to speak, in this chapter but it's an interesting read. But you can also refer to the excellent commentaries presented in the dvd.

Chapter Four is an "Overview" of the score. Cooper provides many interesting tables of information (Cues list, tempo marking list, deletions & additions, etc). He also discusses the recycling of music between MUIR and the opera, WUTHERING HEIGHTS, giving quotes from the Zador interview. This was also discussed in that special Herrmann double issue in Bill Rosar's THE JOURNAL OF FILM MUSIC, and discussed very briefly in the Husted commentary on the dvd. What I found most illuminating in this chapter was Cooper's discussion of how Philip Dunne

(screenwriter) may have influenced Herrmann writing of the score. I did not realize the direct connection until I read this book. I still am unsure if Herrmann commented on how (or if) he was actually influenced by the screenplay. That is, did Herrmann read it before he took pen in hand, or did he simply look at the preliminary version of the film? Also, would he have really "needed" such promptings from Dunne (directly or indirectly)?? Herrmann knew what he was doing. He had at least unconsciously "picked up" psychically the worldview of Dunne, translated now as musical expression. I'll have to give this section of the chapter a closer read in the next day or two.

Chapter Five is the real "meat" of the book: a cue-by-cue analysis of the score. You will gratifyingly find many holograph score reproductions here, including "Comeback" on page 87. This is where Herrmann constructs that sound effect that Husted discussed in the dvd as that "impactless sound" (go to Chapter 3 of the dvd starting at 4:12). Herrmann annotates "Record after the chord is struck." In version B, he annotated "put mike over piano strings--record after chord is struck." He also wrote, "Note: Superimpose both tracks in recording."

I'd like to continue my review but I need to go very shortly and pick up my two female cats at the vet five miles away (they were "fixed" today!). At any rate, I would highly recommend this soft cover book. As given earlier, I think a good selling point is having the many reproductions of the holograph score (under a dozen) and the many abbreviated examples (single staves, two staves, etc). Plus it's a very affordable price at \$24.95 (as opposed to the hardcover price of \$65 to \$75 or more in the old Greenwood Press versions). Plus you will read the thoughtful and detailed analyses of Cooper. I was already starting my own "rundown" of the score before I received this book today, and I almost feel like not continuing since Cooper did a pretty thorough job of it. But I will anyway! Having those holograph reproductions will definitely aid in "visualizing" my own rundown analysis. I was surprised that the Scarecrow Film Score series allowed a second Herrmann analysis by the same author. I had the impression they wanted to do a different composer for each guide. I'd like to see another Max Steiner score being analyzed.

Time to go.

Bill Wrobel

The following is a reply to Mr. Scratch:

I think she covered over the portrait itself.

At any rate, chapters and sections of various books discuss this "sexual" aspect in MUIR, but circumspectly (Captain Gregg being the personification of passion). Early on Mrs. Muir successfully breaks free of Victorian confines, and yet keeps her Victorian modesty when the portrait of Gregg is "staring" at her! But like attracts like, and she is just as willful and stubborn as the Captain is. There is no sex here per se, but call it romantic spiritualism. Spiritualism, incidentally, was in vogue at the turn of that century.

Anyway, many of these ideas are discussed in books that you can partly access in Google Print. You can read in page 48 ("The Romantic Ghost" chapter) of Lee Kovacs THE HAUNTED SCREEN. You can read Jeanine Basinger's A WOMAN'S VIEW: How Hollywood Spoke To Women. Just type in "Ghost and Mrs. Muir" and you'll find many hits.

I believe I read in JOSEPH MANKIEWICZ: CRITICAL ESSAYS the concept that Gregg and Muir were soul mates in the sense that each became more of a complete person thanks to the other. He mellowed out in her presence (became in touch with his own anima), while she got in better touch with her own animus after interacting

with the Captain. They each became a more complete self. Superficially of course, it is often construed as a "true love" story. I read from a web site somewhere that a remake is being attempted or planned. Perhaps they will call it "Sleepless in Gull Cottage" !

Film is a multi-artistic medium. Herrmann's contribution was invaluable, elevating an already good film. It had conceptual flaws, mind you (especially the conflicting image/actions of Mrs. Muir), so it's "superficial" in certain aspects despite the inherent theme of feeling deeply (water) and hence becoming a more complete person (inwardly in terms of self-actualization, and outwardly in terms of connecting with another person). But Muir was not portrayed as a very realistic person emotionally. She's devastated when the dandy Miles (George Sanders) is exposed for what he really is. So she isolates herself (romantically) back in Gull Cottage for the rest of her life. She did not really succeed in breaking out of Victorian romanticism/ideals. While I admire the film, I certainly do not share in Greg Kimble's (dvd commentator) feeling that it is by far his favorite film. It does not even share my Top 100. My Top 100 would include unusual or unlikely "B" movies such as THE LION & THE HORSE (Max Steiner score), and BOY FROM OKLAHOMA (also Max Steiner), and so forth. Perhaps if it was a western called THE GHOST FROM OKLAHOMA (playing a pacifist ghost sheriff) I may've liked it better! :)

Anyway, I am still trying to determine from Cooper's book if indeed Herrmann read the screenplay by Dunne. Dunne made many musical allusions in his treatment. Cooper writes (bottom page 61), "...it is notable that he does follow Dunne's guidance (which largely presupposes a leitmotivic treatment) reasonably closely in around 25 percent of the cues." This is significant since Herrmann was not normally known for his leitmotif approach, despite this being his "Max Steiner" score! I am wondering if it is coincidental that Herrmann follows Dunne's general suggestions. After all, as given earlier, Herrmann would instinctively know what he is doing. A thematic approach involving the sea would be obvious, and so also "ghost" mood music. I am glad Dunne was so sensitive and sophisticated musically in temperament, but I don't know if Herrmann was directly influenced. This is not clearly stated (that I can tell so far).

So I am not that sure that it was part of Herrmann's working method in this case. As given before, the primary influence is what the film itself is telling the composer. Every composer (or at least most composers) has a characteristic working method or kind of structure (how he organizes the music). It would normally be a style that suits his personality and general artistic leanings--even if he was merely being a commercial composer and "just doing a job." Herrmann recognized the quality of MUIR and he contributed another layer of excellence to the project. He would immediately note the seascape themes (right from the opening credits in fact) and hence write in such a character. Since water often symbolizes emotional depth (as in a romance theme), then the music would potentially be charged with great poignancy and "depth" as well. So the type or character of music he wanted to convey would be to simulate the sea motifs and its symbolism of emotions, and the capacity to feel deeply (as Gregg did for Muir, and Muir did for the Captain). Anyway, I feel that MUIR is a strongly integrated score (as the repeated leitmotif approach seems to attest). It is not an episodic score, although Herrmann would include such music when needed (comic relief cues, etc). Overall, however, the score feels more like a symphonic, romantic tone poem. John Williams considers this score and VERTIGO as being the two Herrmann scores he admired most (Total Film Magazine, Issue 8 in 1997). And of course Herrmann himself loved it, and incorporated part of it in Act Four of his WUTHERING HEIGHTS. Perhaps he wanted to get that opera finally finished after all these years of arduous application, and

applied MUIR's excellence as part of the opera instead of writing something original. It certainly did "fit." But he was playing games with Zador (and with himself) by denying that there was no obvious connection (saying that it was a "ghostly" similarity instead, so to speak!). While what a composer says is always a first consideration, this doesn't mean you always believe what a composer says! Incidentally, there is an interesting book I perused briefly via Google Print called *MUSICKING* by Christopher Small. In pages 179-180, he discusses the concept of significance. Cooper talks about signifiers in his book. Well, Small writes about the "...impossibility of total conscious control over their [composers] every gesture..." that they are often ... "content to let go and let the subconscious guide their performance.." The composer may structure the music in a characteristic learned style (habits) or technique, but people tend to be ruled by their habits. We are not as necessarily "conscious" as we think we are! Habits tend to rule our lives. Small says, "No musician can completely understand the significance of what they are doing..."

THE GHOST & MRS. MUIR

“Prelude” [Reel 1 Part 1] *Allegro Moderato* in C time, 8 pages, 37 bars, 1:54 duration. CD location: Track # 2. Dvd location: Start of Chapter 1. Instrumentation: 3 flutes, 2 oboes, 2 clarinets 2 bass clarinets, 2 *Fags* (bassoons), 4 “F” horns, 2 Bb trumpets, 3 *Pos* (trombones), 1 tuba, timp., bass drum, Tam Tam, chimes, cymbal, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 celli (VC), and 4 basses (CB).

Note: As also given in Cooper’s book on page 73, six bars were deleted in this cue. However, he erred in writing that “four bars from bar 9” were deleted. Actually those four bars occur after Bar 16. Bar 17 (actually marked as “x”) is tempo marked in 4/4 time to 5/4 time in Bar 18 (marked as “y”) back to 4/4 time in Bar 19 (marked as “x” again) to 5/4 time in deleted Bar 20 (marked as “y”). The two “penultimate” bars Cooper refers to that were also deleted are the first two bars of page 8 (Bars 34-35).

Now: Fortunately (if you have a copy of Cooper’s book), you will be able to view a reproduction of the title page (Bars 1-5) of the “Prelude” on Page 42. It’s a bit tiny so you may or may not be able to accurately read every note. However, I will still at least partially do a rundown description of this page and be able to compare my verbal description (e.g., small octave Eb whole note) with the holograph example. This visual aid should prove useful to especially new readers of my rundowns.

Cooper wrote in page 41 that Herrmann did not “...avail himself of the coloristic possibilities of harmonics [for the strings]—perhaps rather surprising given the fact that the harmonic has become a cliché of *spectral* music.” I am not personally surprised, however, because *Muir* is not a scary *ghost* movie. It is an unusual romantic drama. So the character of the movie did not really lend itself to such a treatment, and it was an appropriate judgment call on Herrmann’s part not to use the weird harmonics.

Bar 1 = Eb min [Eb/Gb/Bb]

EX 12B The GHOST of MURDER V Jan 2 - 4 1947

Sighting BRAND No. 10 (PLAIN SCORE-24 STAVES) ESTD' in U.S.A. PRO ART Behm & Mills Publishing Co. U.S.A.

Cooper describes the tonality as Eb minor in the opening bar of this Sea Theme/motif, but I note that at the end of the first bar the harps pluck the small octave C quarter note (that followed the previous Great octave Eb-Gb-Bb quarter notes). If you view this in terms of horizontal or string harmony (distinct from the conventionally-view

vertical or stacked thirds harmony), we find the C half-diminished 7th (C/Eb/Gb/Bb) ending statement (for that bar) tonality. The half-dim 7th was Herrmann's favorite or most employed seventh, and seems to lend poignancy and dramatic restless to the basic Eb min harmony. It is no accident that this implied secondary tonality is there. Herrmann purposefully and subtly put it there. I think it lends itself quite well in the romantic genre with the added element of, say, unfulfilled desire/love and the yearning for completion. I discussed this tonality in my online paper, "Half-Diminished Seventh: The Bernard Herrmann Chord."

In Bar 1, the CB play loudly *fff* small octave Eb whole note down to (Bar 2) Great octave Bb whole note (but now bowed trem) decrescendo hairpin (>) up to (Bar 3, *Rall*) non-trem small octave Eb half note crescendo hairpin up to Bb half note decrescendo. Repeat Bars 1-2 in Bars 4-5. Back in Bar 1, the Tam Tam sounds *mf* a whole note (notated at the bottom space of the staff) let vibrate extending arc, repeated in Bar 4. The Bass Drum sounds *f* (forte) a whole note trill roll (*tr* ^^^^ ^^) to (Bar 2) rinforzando-marked (> symbol above the note) 16th note (followed by 16th/8th/quarter/half rest marks). The tuba plays *ff* (fortissimo) Great octave Eb whole note down to (Bar 2) Contra-octave Bb whole note, repeated in Bars 4-5. After a quarter rest in Bar 1, Pos III (sharing the staff with the tuba) plays *ff* Great octave Gb dotted half note crescendo hairpin to (Bar 2) F whole note (repeated in Bars 4-5). After a half rest (written as two quarter rests), Pos II plays Great octave Bb half note tied and crescendo to whole note decrescendo next bar. After a half and quarter rest, Pos I (sharing the staff with Pos II) plays small octave C rinforzando quarter note up to (Bar 2) F whole note. Repeat in Bars 4-5. In Bar 2, the timp sounds *ff* a Great octave Bb whole note trill roll decrescendo.

In Bar 1, both harps play *fff* Great octave Eb quarter note (with the let vibrate extending curve line) up to Gb quarter note up to Bb quarter note to small octave C quarter note down to (Bar 2) Contra-octave Bb/Great octave F/Bb whole notes let vibrate. Repeat in Bars 4-5.

After a quarter rest in Bar 1, the celli and bassoons play *ff* Great octave Gb-Bb-small octave Db-C 16th notes (connected by two crossbeams) up to the next figure of Eb-Db-Gb-F 16ths (connected by two crossbeams) to Bb-A 16ths (connected by two crossbeams) and followed by an 8th rest. In Bar 2, the VC then play Great octave F/Bb whole notes bowed trem with the decrescendo hairpin (>) to (Bar 3) Eb/Bb half notes non-trem and legato up to Great octave and small octave Bb half notes. In Bar 2, the bassoons play Contra-octave Bb/Great octave F whole notes decrescendo up to (Bar 3) small octave Gb/Bb half notes crescendo-decrescendo hairpins to unison F# legato to F quarter notes also < >.

After a quarter rest in Bar 1, the bass clarinets play *ff* small octave Gb-Bb-Line 1 Db-C 16th notes (connected by two crossbeams). Being Bb transposing instruments, this means that while they *sound* as Gb-Bb-Db-C notes, they are *written* as Ab-middle C-Eb-D notes (all a major 2nd interval above). The bass clarinets continue in the pattern and notes given for the celli and bassoons (but of course played an octave higher register). In

Bar 2, they play small octave F/Bb [written G/middle C] whole notes decrescendo to (Bar 3) Eb/Bb [written F/C] half notes to unison Bb half note.

After a quarter and 8th rest in Bar 1, the violas play small octave Db-C 16ths (connected by two crossbeams) to Eb-Db-Gb-F 16ths (connected as a figure by two crossbeams) to Bb-A-Line 1 Eb-Db 16ths figure to (Bar 2) Gb-F up to Bb-A 16ths (connected by two crossbeams) to Line 2 D stand alone 16th note (followed by a 16th and 8th and half rest (Herrmann forgot to add the half rest). In Bar 3, the viole then play small octave Gb/Bb half notes to F# to F quarter notes. As for the rest of the orchestra, repeat Bars 1-2 in Bars 4-5. After a half and 8th rest in Bar 1, clarinets play small octave Gb-F 16ths (connected by two crossbeams) to Bb-A-Line 1 Eb-Db 16ths to (Bar 2) Gb-F-Bb-A 16ths to Line 2 D down to Line 1 G up to Line 2 F# down to D 16ths (connected by two 16ths) to A-F# up to Line 3 D down to Line 2 A 16ths (followed by a quarter rest) to (Bar 3) Line 2 Gb half note to F# to F quarter notes.

After a half and quarter rest in Bar 1, all violins play *ff* small octave Bb-A-Line 1 Eb-Db 16ths legato to (Bar 2) all Line 1 Gb-F-Bb-A 16ths figure up to Line 2 D down to Line 1 G up to Line 2 F#-D 16ths figure up to A-F#-Line 3 D-Line 1 A 16ths up to Line 3 F quarter note crescendo and tied to (Bar 3, *Rall*) “3” triplet value F half note to triplet value Eb down to Line 2 normal value Bb half note decrescendo. Flutes are *col* the violins except for Bar 1. After a half/quarter/8th rest (Herrmann forgot to add the 8th rest), flutes and oboes play *ff* Line 1 Eb-Db 16ths legato to (Bar 2) same notes and pattern as the violins. However, on the 4th beat in Bar 2, the oboes show a quarter rest. In Bar 3, the oboes then play Line 2 Bb normal value half note down to F# to F quarter notes.

After a half rest in Bar 3, horns now join in to play small octave and Line 1 F# [written Lines 1 & 2 C#] quarter notes to F [written C] quarter notes. Remember that horns in “F” are transposing instruments so that the *written* C for the horns actually *sounds* like F a perfect 5th interval below. Similarly, for the Bb transposing instruments like the Bb clarinet/bass clarinet/trumpet, the *written* C for those instruments *sounds* as the Bb tone in concert pitch a major 2nd interval below. So, in Bar 3, the Bb trumpets play *mf* < > Line 1 Eb/Bb [written F/Line 2 C] half notes (followed by a half rest).

[end session 11:10 pm] [resume Tuesday, August 30 at 9:15 am]

As given earlier, Bars 1-2 is repeated in Bars 4-5 *except* for the flutes and violins. At the end of Bar 5, they now play Line 3 F# quarter note. This is all you can see of the rest of the cue if you happen to have that visual example of the holograph music in Cooper’s book.

In Bar 6 (start of page 2 and of Section “B”), the violins (now just violins I) and flutes continue the passage on “3” triplet value Line 3 D half note to triplet value E quarter note legato down to Line 2 A normal value half note decrescendo to (Bar 7) B half note crescendo to Bb half note decrescendo up to (Bar 8) Line 3 Db crescendo half note to C half note decrescendo. This transitions in Bar 9 (:35 dvd and cd) to a new (“C”) section of the cue.

Back in Bar 6, violins II are *divisi* (with separate staves) playing normal value Line 2 G/B half notes to unison G quarter note to “3” triplet value F# quarter note to D# triplet value 8th note crescendo to (Bar 7) G quarter note to “3” triplet value F# quarter note down to D# triplet value 8th to F normal value quarter note to “3” triplet value F quarter note down to Db triplet value 8th to (Bar 8) Gb to F quarter notes decrescendo, and then Eb quarter note crescendo up to Ab dotted 8th to Ab up to Line 3 C 32nd notes. Oboes are *col* violins II.

Back in Bar 6 (steady *Rall* thru Bar 8), violas play small octave G/B half notes to unison E to F# quarter notes to (Bar 7) G legato mini-slur to F# quarter notes crescendo-decrescendo hairpins, and then F# legato to F quarter notes also < > up to (Bar 8) Line 1 Gb to F quarter notes to (see violins). Celli play Great octave E/B half notes legato up to Great octave A/middle C half notes (CB play Great octave E up to A half notes followed by whole rests next two bars). In Bar 7, VC continue on small octave C/Line 1 E half notes crescendo and legato down to Great octave and small octave Bb half notes decrescendo. In Bar 8, the bottom line VC play small octave Eb half note down to Great octave Ab half note, while the top line (stands) play small octave Bb half note down to Eb quarter note up to Ab dotted 8th to same Ab up to middle C 32nd notes.

In Bar 6, clarinets play Line 2 G/B [written A/Line 3 C#] half notes legato down to unison Line 2 C [written D] half note to (Bar 7) Line 1 B [written Line 2 C#] half note crescendo to Bb [written Line 2 C natural] half note decrescendo to (Bar 8) Line 2 Db [written Eb] half note crescendo to C half note decrescendo. Bass clarinets play small octave E/B [written F#/middle C#] half notes to unison A [written B] half note decrescendo to (Bar 7) middle/Line 1 C half note crescendo hairpin to small octave Bb half note decrescendo up to (Bar 8) Eb [written F] down to small octave Ab [written Bb] half note. Fags play small octave G/B half notes to unison E to F# quarter notes to (Bar 7) G to F# quarter notes < > to F#-F quarter notes < > upward leap to (Bar 8) Line 1 Gb to G quarter notes down to middle C half note.

After a half rest in Bar 6, horns I-II play middle C [written G above] half note up to E [written B] half note < > down to small octave Bb [written Line 1 F] half note crescendo and tied to half note next bar to C half note. In Bar 6, trumpets play Line 1 E/G [written F#/A] half notes decrescendo hairpin (followed by a half rest).

The tonality in Bar 3 appears to be Eb min/9th (Eb/Gb/Bb/F). The harmonies are quite fluid (like the movie itself) and ever changing in the quickly unfolding figure patterns. The establishing tonality is the Eb minor given in Bar 1, and it can be said that it suggests a feeling of seclusion or retreat. Considering the remote nature of Gull Cottage overlooking this seascape, this tonality fits the character of the movie. Herrmann knew what he was doing. He would not set, for this particular movie, the vigor and brilliant forthrightness of the D maj (D/F#/A) tonality (as he appropriately did for *North By Northwest*).

In Bar 9 (:35) in 4/2 time, we come to the *un poco meno* section of the cue comprised of eight bars. Cooper correctly states that this is essentially the three-note

ghost motif being elaborated in grand, rich, panoramic fashion (considering the seascape scene we are viewing on the screen). There is now a key signature placed in this section, that of five flats or Db maj (relative Bb min). Violins I top staff play *ppp* < > Line 2 Bb half note legato mini slur up to Line 3 F half note to Eb half note crescendo to Db half note decrescendo to (Bar 10, start of page 3) Line 3 Gb to G half notes and then Eb to Db half notes. Violins I bottom staff play Line 2 Gb up to Line 3 Db half notes down to Line 2 Bb whole note to (Bar 10) same Bb down to Gb whole notes crescendo-decrescendo. Violins II top staff play Line 2 Bb half note to (unclear half note since Herrmann illegibly tried to change the original note) to Gb whole note to (Bar 10) Bb to Gb whole notes. Violins II bottom staff play descending legato half notes Line 2 Gb-F-Eb-Db (repeated next bar).

Violas play Line 1 Gb to F half notes to Db whole note to (Bar 10) middle C whole note tied to whole note. VC play small octave Gb up to Line 1 F half notes down to small octave Bb whole note to (Bar 10) tied middle C whole notes decrescendo. CB play Great octave Gb whole note tied to whole note and tied to (Bar 10) two tied whole notes.

Harp I and flutes play a series of scintillating 8th note figures starting on Line 3 Gb down to Line 2 Gb up to Bb up to Line 3 Db (connected by a crossbeam) to Line 3 F down to Line 2 F up to Bb up to Line 3 Db (crossbeam connected) to Eb down to Line 2 Eb up to Gb to Bb 8ths (crossbeam connected) up to Line 3 Db down to Line 2 Db up to Gb to Bb 8ths (crossbeam connected). This is repeated in Bar 10. Harp II plays *mf* and the clarinets *p* a different pattern of 8th note figures starting with Line 1 Gb up to Bb up to Line 2 Db up to F (crossbeam connected) back down to F-Bb-Line 2 Db-F 8ths (crossbeam connected) to Line 1 Eb-Gb-Bb-Line 2 Eb 8ths down to Line 1 Db-Gb-Bb-Line 2 Db 8ths. Repeat in Bar 10. They play in horizontal (string) harmony in effect the Gb maj 7th (Gb-Bb-Db-F) to Eb min (Eb-Gb-Bb) to Gb maj Gb-Bb-Db).

The oboes play *pp* descending half notes Line 2 Gb-F-Eb-Db (repeated next bar). The bass clarinets play small octave Gb [written Ab] tied whole notes tied to whole notes in Bar 10. Bassoons play small octave Db/Gb tied whole notes connected to Bar 10. All horns play *pp* < small octave Gb [written Line 1 Db] half note up to F [written Line 2 C] half note down to Db [written Ab] whole note to (Bar 10) C [written G] tied whole notes.

In Bar 11, violins I top staff continue on Line 3 Bb legato to Ab half notes crescendo-decrescendo to Gb to F half notes crescendo-decrescendo to (Bar 12) Line 2 Gb to F and then Eb to Db half note up to (Bar 13) Line 3 Db down to Line 2 Bb half notes to Line 3 C up to Eb half notes to (Bar 14) Gb to F to Eb to Db half notes to (Bar 15, start of page 4) Line 3 C up to F and then Eb down to C half notes to (Bar 16 at 1:05) Line 2 Bb up to Line 3 C to Eb to F half notes crescendo.

At this point the cue originally was to move into Bar 17 in 4/4 time, *Allegro furioso*, but Herrmann ultimately and wisely deleted this fast four-bar section. Cooper discusses this deleted return to the Sea motif on page 82, stating that “this would have been heard against Kohlmar and Mankiewicz’s ‘producer’ and ‘director’ cards, with

cymbal crashes and fortissimo chords creating a rather overdramatic and, even for the time, dated effect. Given the presence of these four extra bars, the temp of the previous section must have been conceived as being somewhat faster than is the case in the recording, and there is no doubt that the score benefits from the slower and more leisurely pace.” Hmm. Perhaps. While this assessment seems reasonable, it presupposes that Herrmann’s initial instincts up to the point of actually writing out the four-bar sequence in ink in full score were wrong or ill-conceived under the circumstances. Usually Herrmann’s instinct are pretty on the mark, and he knew what he was doing. Herrmann would’ve had the timing of the opening credits sequence, and I rather doubt that was changed (speeded up) by the editors after Herrmann first viewed it. The opening of the cue is also “fast” (*Allegro*) but a bit more moderately fast (*Allegro Moderato*), while the deleted four-bar sequence or reiteration (albeit more dramatically) was probably somewhat faster in intention (*Allegro furioso*). I personally think the music would’ve been “fitting” for that added dramatic impact that precedes the calmer *Allegretto* section starting in Bar 21 (1:11). I would’ve liked to have heard it. As I write on this date (August 30th), I do not yet have a copy of Bernstein’s rendition of this “Prelude” and so I do not know if indeed Elmer included that deleted four-bar sequence. Hopefully he did. It would be an excellent selling point for wanting to go out of my way to purchase it. I attempted to find it at my local Tower Records on Sunday, but it was not there (the same applied to the stereo tracks of *Forbidden Planet* that I wanted while I read Wierzbicki’s analysis of the score published by Scarecrow Press). So I feel that the contrast with the intact, originally scored “Prelude”(keeping that four-bar section) was good dramatic instincts. Why Herrmann deleted it we will never know since nobody asked him about it (nobody probably knew about it until after his death when his scores became available to researchers). Apparently he just changed his mind at the last minute before recording, slowing down the tempo a bit so as to cover the time originally allotted for that four-bar section. He has that nice dynamic crescendo buildup in Bar 16 that was meant to go fortissimo in that *Allegro furioso* section. Instead it seques oddly into that *Allegretto* that was originally meant to be *pp* dynamically. Of course, in the adjusted (official) version, the music sounds far more forte than piano in dynamic level. More comments in the next page.

[resume Wednesday, August 31, 2005 at 8:48 pm. News of the day: New Orleans was hit harder than first expected. Levies broke and 80% of the city is flooded. The Governor ordered a total evacuation. With the help from Texas, 500 buses will transport the Superdome folks to the Astrodome in Texas. Gas prices are climbing over \$3 a gallon due to the hurricane]

The aforementioned key signature lasts only from Bar 9 thru Bar 17 (“x”), and several instrument lines are even canceled (with five natural signs) mid point of Bar 17. The patterns in the *Allegro furioso* section are quite similar, of course, to the opening bars of the cue, but with major differences (besides being a bit faster and louder!). Bar 18 (“y”) is in 5/4 time (not still “C” or 4/4 time as in Bar 2). The impact is augmented dynamically with the brass. For example, the trumpets in Bar 17 play forte Line 2 Eb/Gb [written F/Ab] whole notes tied to quarter notes in Bar 18 to D/F# half notes to Db/F half notes tied to (Bar 19, back to 4/4 time) dotted half notes to Db/Eb quarter notes tied to (Bar 20, back to 5/4 time) quarter notes to D/F# half notes to unison F# [written G#] half

note held fermata and decrescendo. The trumpets only show up in Bar 3 on Line 1 Eb/Bb half notes. After a half and quarter rest in deleted Bar 18 (“y”) in 5/4 time, the cymbals crash *fff* a half note let vibrate (notated on the top space of the staff). This is repeated in deleted Bar 20.

In (heard) Bar 21 (1:11), we come to the “F” section tempo-marked as *Allegretto* in 2/2 time. Now: the way Herrmann originally wrote this section, he had the end fermata-held Line 3 F# half note from (now deleted) Bar 20 tied to a F# half note in Bar 21 (the start of the so-called Lucy theme. This was played by the violins I (violins II play Line 3 F# down to Line 2 F# half notes). As it turns out now, Herrmann had to cut in half (actually more since that first half note is held by a fermata order) that sustained effect. I always felt that that transition (from Bar 16 segue to Bar 21) seemed a bit awkward. Herrmann probably should have kept and implemented (recorded) his original conception, not cutting those four bars unto the musical cutting room floor!

So we find the violins playing *pp* Lines 2 & 3 F# half note to “3” triplet value E# half note down to triplet value C# quarter note crescendo and legato to (Bar 22, start of page 6) D# half note decrescendo to “3” triplet value C# half note to Lines 1 and 2 triplet value A# quarter notes up to (Bar 23) Lines 2 & 3 A# half note crescendo to “3” triplet value G# half note to triplet value F# quarter note to (Bar 24) E# half note decrescendo to “3” triplet value D# half note down to Lines 1 & 2 triplet value B quarter note to (Bar 25, *Rall*) A# to G# half notes decrescendo hairpin. After this starting in Bar 26 (start of page 7), we come to a new section (Section G, *Slower*) that I will focus on soon.

Back in Bar 21 (start of the *Allegretto* section located at 1:11 on the cd & dvd), CB and bottom line VC play *pp* Great octave F# whole note tied to whole note next bar to (Bar 23) G# whole note tied to whole note next bar (followed by a rest in Bar 25). After a half rest in Bar 21, top line VC play small octave C# half note tied to whole note next bar. After a half rest in Bar 23, they then play D# half note crescendo and tied to whole note next bar. After a half rest in Bar 21, violas play *mf* < small octave C# half note crescendo to (Bar 22) B# to A# half notes. After a half rest in Bar 23, they play small octave D# half note to (Bar 24) B down to F# half notes (silent in Bar 25).

Harps play *ff* and flutes *pp* 8th note figures Line 1 F# down to Line 1 F# up to A# up to Line 2 C# (connected by a crossbeam) to E# down to Line 1 E# to A# to C# 8ths (connected by a crossbeam) to (Bar 22) D# down to Line 1 F# up to A# to B# 8ths (connected by a crossbeam) up to C# down to Line 1 D#-F#-A# 8th notes up to (Bar 23 at 1:16) Line 2 A# down to Line 1 B up to Line 2 D# up to F# 8ths (crossbeam connected) to G# down to B up to D# to F# 8ths to (Bar 24) E# down to Line 1 F# to A# to B 8ths to D# down to E# to G# to B 8ths. In Bar 25 (*Rall*), the flutes then finish the pattern on Line 1 A# to B down to D# to F# 8ths to G# half note. The harps play Line 1 A# down to small octave B up to Line 1 D# to F# 8ths to G# down to small octave G# to B to Line 1 D# 8ths.

Oboe I plays the Lucy melody/lyric line in the same register as violins I) initially Line 2 F# half note to “3” triplet value E# half note down to triplet value C# 8th, and so forth.

Clarinets play Line 1 F# to F tenuto half notes to (Bar 22) D# to C# tenuto half notes to (Bar 23) F# to F rinforzando half notes to (Bar 24) D# to C# tenuto half notes down to (Bar 25) small octave F# to F legato half notes decrescendo. Bass clarinet II plays small octave F# whole note tied to whole note next bar to (Bar 23) G# whole note tied to next bar to (Bar 25) F# to F half notes. After a half rest in Bar 21, bass clarinet I plays middle/Line 1 C# [written D#] half note tied to next bar. After a half rest in Bar 23, bass clarinet I plays Line 1 D# [written E#] half note tied to whole note next bar. In Bar 25, it plays small octave F# to F legato half notes decrescendo. Bassoons play *pp* Line 1 F# to E# tenuto half notes to (Bar 22) D# to C# half notes to (Bar 23) F# to E# half notes to (Bar 24) D# to C# half notes (silent in Bar 25).

[1:02 pm]

We now come to the *Slower* end section of the “Prelude.” Chimes play *pp* Line 1 F# to E# half notes to (Bar 27) D# to C# half notes (repeated next two bars). The harps take over this pattern *ppp* starting in Bar 30 (1:34) thru Bar 33. They play the same Line 1 F#-E#-D#-C# half notes.

Back in Bar 26 (1:24), the *1st stand* of top line violins I/bottom line of violins I (I assume a total of four players creating a thinner, softer effect) play *ppp* Line 2 F# whole note tied to whole note next bar up to (Bar 28) Line 3 F# whole note tied to next bar. Repeat in Bars 30-33. The *1st stand* of violins II play Line 1 F# tied whole notes to (Bar 28) Line 2 F# tied whole notes. Repeat in Bars 30-33. The *1st stand* of violas play small octave A# whole note tied to next bar down to (Bar 28) D# whole note tied to next bar down to (Bar 30) C whole note tied to next bar to (Bar 32) D whole note tied to next bar. The *1st stand* of top line celli and the *1st stand* of bottom line celli play *ppp* Great octave F#/small octave C# whole notes tied to whole notes next bar down to (Bar 28) D#/A# whole notes tied to next bar to (Bar 30) C/G whole notes tied to next bar to (Bar 32) D/A whole notes tied to next bar.

The combined tonality in Bars 26-27 is the F# maj (F#/A#/C#). If you include the E# half note in the 2nd half of Bar 26 played by the chimes, you have the F# maj 7th (F#/A#/C#/E#). If you include the D# half note in the 1st half of Bar 27 (sounded by the chimes), you have the D# min 7th (D#/F#/A#/C#). The combined tonality in Bars 28-29 is the D# min (D#/F#/A#). If you include the E# half note sounded by the chimes in the 2nd half of Bar 28, you have the D# min/9 (D#/F#/A#/E#). If you include the C# half note sounded by the chimes in the 2nd half of Bar 29, you have again the D# min 7th (D#/F#/A#/C#). There is general ambiguity in Bars 30-31. The strings play C/F#/G tied notes while the harps play F#-E#-D#-C# descending half notes. This generates not only ambiguity and unsettledness, but also hard dissonance when the C# is played against the C tone. The combined basic tonality of Bars 32-33 is D major (D/F#/A). There is a bit less dissonance and ambiguity in this section, although it's there with the D/F#/A/E# combined tonality in the 2nd half of Bar 32, and the D/D#/F#/A dissonance of the first

half of Bar 33. However, if you include the C# half note sounded by the harps in the 2nd half of Bar 33, we hear the D maj 7th (D/F#/A/C#).

In deleted Bar 34, violins play Lines 2 & 3 F# whole notes actually tied from the previous bar and tied to next three bars (held fermata in end Bar 37). Bars 34-35 were deleted, as given earlier. Violas/VC/CB are silent after Bar 33, indicating further diminishing dynamics (or orchestral deconstruction). Clarinet I “plays” *ppp* Line 1 F# to F [written G#-G] tenuto half notes to (deleted Bar 35) D#-C# [written E#-D#] tenuto half notes. The bass clarinets play small octave F#/middle C# [written G#/D#] whole notes tied to whole notes next bar.

In (heard) Bar 36 (1:45), clarinet II (clarinet I is now silent) plays *ppp* small octave F# whole note tied to whole note held fermata in end Bar 37. The bass clarinets play small octave F#/middle C# tied whole notes. As given, violins I play tied Line 3 F# whole notes while violins II play Line 2 F# whole notes. *Sord* (muted) horn I plays *ppp* Line 1 F#-E# [written Line 2 C#-Line 1 B#] half notes to (Bar 37) D# [written A#] half note to middle C# [written G#] half note held fermata. End of cue.

“Local Train” *Allegro Vivo (Moderato)* in Cut (in effect 2/2) time, 2 pages, 16 bars, :26. Instrumentation: 2 flutes, oboe, 2 clarinets, 2 bassoons, 8 violins I, 6 violins II, 4 violas, 4 celli, 2 basses. CD location: track # 3. Dvd location: Chapter 2 starting at 3:21. The reel/part placement was originally for R 8/pt 1, switched to R 7/pt 2, but actually used in the middle of reel 1. Technically one would mark this as R 1/pt 2 but the next cue (“The Sea”) is given that placement. Scene: Lucy and gang depart the train from London at Whitecliff-By-The-Sea area. The cue ends with Lucy alone visiting the “house agent” Mr. Coombe. The actor reminds me a bit of Peter Ustinov. Too bad Ustinov could not be tapped for this role. It would’ve been fun!

We have delightful movement music here (or travel movement motif). Of course, in the scene given us, the train had already stopped, so there is no actual “movement” here! The movement would have been evident in Reel 7 in that other local train scene. The oboe plays *mf* < *espr* the melody line, and this is shown in a one-staff illustration in Cooper’s book (page 83). Perhaps there was a space issue but I rather wished the Editor had allowed instead the holograph cue reproduction (first 10 bars) or at least the top first 5 bars. Reproducing the title page of most cues would be ideal and would be a better selling point for the book.

The oboe plays Line 3 D down to B half notes legato and crescendo to (Bar 2) F# to G half notes up to (Bar 3) B to (Bar 4) A whole wholes decrescendo hairpin. All six notes are under the legato/phrase umbrella (curve line). Violins I play *pp stacc* (pianissimo staccato) ascending 8th notes Line 1 D-E-F#-G (crossbeam connected) to descending 8th notes G-F#-E-D (crossbeam connected) to (Bar 2) four two-bar non-staccato figures of middle C# legato to D 8th notes crescendo hairpin (connected by a crossbeam) played four times. Violins I repeat Bar 1 in Bar 3 to (Bar 4) non-staccato F#-G 8th notes played 4 X. Violin II top line are *col* violins I in Bar 1, while the bottom line (stands) play small octave C-middle C-D-E to E-D-C-B 8ths. In Bar 2, all violins II play

small octave A#-B legato 8th notes played 4X. Repeat Bar 1 in Bar 3. In Bar 4, violins II then play D#-E 8ths played 4X. Violas play a different pattern of 8th note figures. They play *pp* staccato small octave G down to D up to G down to D 8ths (crossbeam connected) and repeated same bar. In Bar 2, after an 8th rest, they play E/G 8ths (this pattern played 4 X). Repeat Bars 1-2 in Bars 3-4. Celli are staccato on Great octave G up to small octave D down to G up to D (crossbeam connected, and repeated in the same bar. In Bar 2, celli continue on F legato up Line 1 D 8ths played 4X. There is also an upward slanting line between the F and D notes *sul G* indicating either a glissando or portamento effect (probably the portamento in which the F note is held almost in its full value before the upward slide). Normally Herrmann indicates the gliss with a wavy line (and often with the added indication of *gliss*). Repeat Bars 1-2 in Bars 3-4. The contrabasses pluck *pizz* (pizzicato) *ppp* Great octave G 8th (followed by an 8th rest). This rest/note pattern is played 4X and repeated thru Bar 6.

In Bar 5 (:06), the oboe continues the melody on Line 3 D down to Line 2 B half notes to (Bar 6) F# to G half notes down to (Bar 7) E whole note decrescendo to (Bar 8) D whole note. Herrmann gets creative with the 8th note figures, varying the patterns. Violins I play staccato Line 1 D up to B to A to G crescendo-decrescendo (crossbeam connected) to F#-G legato 8ths crescendo (followed by a quarter rest). Violins II play staccato 8th notes small octave B/D to F/B to F/A to E/G (followed by a quarter rest) to D#-E legato 8th notes. My notes are unclear for violins II so I will not continue here. Violas play staccato 8th notes small octave G down to D to G to D (crossbeam connected) to G down to E to G to E 8ths (repeated next bar). VC play Great octave G up to D-G-D and then G up to E down to G to E 8ths (repeated next bar). Etc.

Skipping to the last two bars, we find in Bar 15 (:19 cd; 3:40 dvd), VC/CB playing *mf* > Great octave G whole note rinforzando (silent in end Bar 16). After a half rest in Bar 15, flutes play *mp* > Line 2 Eb/Ab half notes tied to half notes next bar to D/G half notes held fermata. After a half rest, clarinets play Line 1 Eb/B [written F/Line 2 C#] half notes tied to next bar (B tied to whole note next bar held fermata; the Eb tied to half note next bar). Then clarinet II plays D half note held fermata. After a half rest, the Fags (in the “k” tenor clef) play small octave B/Line 1 Ab half notes tied to half notes next bar (with the B tied to another half note held fermata) while Fag I plays to G half note held fermata. The cue ends on the G maj (G/B/D) tonality.

End of cue. [end session early evening]

[resume Thursday, September 1, 2005 at 8:43 am. News of the day: The trapped citizens of New Orleans are frustrated and angry at the lack of apparent effort of the authorities who are supposed to help them *now* with food, water, and transportation the heck out of there.]

“The Sea” [Reel 1/part 2] *Lento* in C time, 4 pages, 19 bars, 1:34.

Instrumentation: 2 flutes, oboe, English horn, 2 clarinets, 2 bass clarinets, bassoon, horn I, timp., harp, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. CD location: track # 4. Dvd location: Chapter 3 starting at 1:19. All strings are *sord* (muted), unlike the “Prelude.” Scene: Coombe takes Mrs. Muir in his motorcar to Gull Cottage high above

the sea. In real estate terms, this site would normally be prime “Location-Location-Location!” However, as Coombe already knows (and Lucy soon to discover), the bloomin’ place is haunted! Nobody up to now wants to stay there. This cue of course is called “The Sea,” and the ascending wavelike 8th note figure patterns opening it harken back to the opening of the “Prelude.” Hence we designate those beginning bars of the “Prelude” as the “sea motif.” Note: The first two pages of the holograph cue are reproduced in Cooper’s book (pp. 85-86). This is good. I am not sure if I will fully delineate these first nine bars but I realize that most people reading my rundown will *not* have a copy of that Scarecrow Press book. If you happen to have a copy, you can read my rundown preliminarily to see how I reference my comments thanks to the visual aid.

Bar 1 suggests the Eb min (Eb/Gb/Bb) tonality (as also in the “Prelude”) but the implied tonality is also the C half-dim 7th (C/Eb/Gb/Bb) in the end beat, as also suggested in the similar pattern of the “Prelude.” There is no fully established “vertical” chord initially established but more a pyramid, flowing and unfolding effect. First you hear VC II (bottom two stands or 4 players) and bass clarinet II sounding the apparent tonic Eb whole note (root note of the Eb minor chord). VC II bottom line play *pp* crescendo Great octave Eb whole note to (Bar 2) F whole note *p* >. Bass clarinet II plays *p* < small octave Eb [written F] whole note to (Bar 2) F [written G] whole note decrescendo hairpin. After a quarter rest in Bar 1, the ascending pyramid effect commences with top line VC II [Note: total celli are *div* or *divisi*, separated into two staves, 4 players on the top staff, and 4 players on the bottom staff] playing Great octave Gb dotted half note to (Bar 2) unison F whole note. After a half rest in Bar 1, the bottom staff of VC I (top staff) join in the pyramid by playing Great octave Bb half note tied to whole note next bar. After a half and quarter rest in Bar 1, top line VC I play small octave C quarter note to down to Bar 2) Great octave Bb whole note. In Bar 2, CB join in to play *p* > Great octave Bb whole note.

The harp plays *p* < Great octave Eb up to Gb to Bb to small octave C quarter notes to (Bar 2) Contra-octave Bb/Great octave F/Bb whole notes let vibrate. In Bar 2, the timp is trill rolled (*tr*~~~~~) *p* > on Great octave Bb whole note.

After a quarter rest in Bar 1, bass clarinet commences the 16th note “sea motif” legato figures (not quite or exactly an “arpeggio” per se since notes backtrack occasionally in the general upward push). We find it playing *p* small octave Gb-Bb-Line 1 Db-C [written Ab-middle C-Eb-D] 16ths (connected by two crossbeams) to the next figure of Eb-Db-Gb-F [written F-Eb-Ab-G] up to stand-alone Bb [written Line 2 C] 16th note (followed by 16th and 8th rest marks). After a half and quarter rest in Bar 1, both clarinets “take the torch,” so to speak, and continue the overall ascending string figures on small octave Bb-A-Line 1 Eb-Db [written middle C-small octave B-Line 1 F-Eb] legato up to (Bar 2) Gb-F-Bb-A [written Ab-G-Line 2 C-Line 1 B] 16ths up to stand-alone D [written E] 16th (followed by 16th/8th/two quarter rest marks). After a quarter rest in Bar 2, both flutes (*a2*) take over and finish this sequence on Line 2 D down to Line 1 A up to Line 2 F# down to D 16ths (connected by two crossbeams) up to A-F#-Line 3 D-Line 2 A 16ths (followed by a quarter rest). In Bar 2, incidentally, bass clarinet I plays *pp* small octave Bb [written middle/Line 1 C] whole note decrescendo hairpin.

After a half and quarter rest in Bar 2, violins I top staff and violins II top staff play *pp* < Line 3 Line 3 F quarter note tied to (Bar 3) “3” triplet value F half note to triplet value Eb quarter note down to Line 2 Bb normal value half note decrescendo hairpin. Bottom staff violin I in Bar 3 play *p* Line 2 Gb/Bb half notes < > to unison F# to F quarter notes < >. Top line of the bottom staff of violins II play Line 2 Bb half note to F# to F quarter notes, while the bottom line play Gb half note down to Line 1 Bb half note. Violas in Bar 3 play small octave Gb half note to F#-F quarter notes. VC I (top staff) play *pp* < Great octave Bb half note legato up to small octave Bb half note decrescendo. VC II (bottom staff) play Great octave Eb half note up to Bb half note. After a half rest, the oboe plays *p* < > Line 1 F# to F quarter notes. After a half rest, clarinets play small octave F# to F [written G#-G] quarter notes.

Bar 4 (:14 cd; 1:33 dvd) repeats Bar 1. Bar 5 (start of page 2) repeats Bar 2. However, after a half and quarter rest in Bar 5, violins I & II top staves now play Line 3 F# quarter note tied to (Bar 6) “3” triplet value F# half note to triplet value E quarter note down to normal value C half note. Skipping to Bar 9 (:39 cd; 1:58 dvd), violins I play *pp* Line 2 Gb/Bb whole notes, and violins II play Line 2 Eb/Gb whole notes, and violas play small octave Gb whole note. VC play Great octave Eb/Bb whole notes, and CB play small octave Eb whole note. Clearly this is the basic Eb min (Eb/Gb/Bb) tonality.

After a “3” triplet 8th rest in Bar 9, the muted horn I plays *p* < > a one-bar descending passage referring to the ghost motif. Cooper writes on page 84 that it “presents a descending six-note variant of the ghost motif in the Dorian mode, endowing it with an eerie, chant-like quality...” He does not elaborate upon how he bases it upon the Dorian mode, so I do not know if it is necessarily helpful or useful information (I mean, is the Dorian mode often associated with being “eerie”?), but the musical phrase (played when we keep the first close up shot of the cottage) does indeed seem to have a dry, detached, removed (even lonely) feeling to it (not so much weird or eerie). Unfortunately, the listener can barely hear it clearly on the dvd/theatre (thanks in part to the dialog).

At any rate, we find the solo horn playing (after an initial triplet value 8th rest) Line 1 Gb [written Line 2 Db] 8th to F [written C] triplet 8th down to Ab [written Ab] dotted quarter note to C [written G] stand alone 8th tied to C 8th decrescendo to small octave Ab [written Line 1 Eb] 8th to (Bar 10, start of page 11 of the score; page 3 of this cue) to Bb [written F] whole note.

Bars 10-11 repeat Bars 1-2 except now the harp plays ascending 8th notes. After a quarter rest in Bar 10, the harp plays *pp* Great octave Gb up to small octave Db 8ths (crossbeam connected) to Eb-Gb-Bb-Line 1 Eb 8ths (crossbeam connected) up to (Bar 11) Gb-Bb-Line 2 D-F#-A-Line 3 D up to F# 8th (followed by an 8th rest).

In Bar 13 (1:02 cd; 2:21 dvd), we come to the “D” section that Herrmann visually notates as “The House” when we see (from the perspective of the camera inside the house looking at the closed door) Coombe and Lucy opening the door. Herrmann of course wanted to exactly align this new section of moderately unnerving music with this house

entry. Only six instruments are playing in this bar. Flutes play *ppp* (*non vib*) decidedly cool and distant (no normal warmth and expressiveness) Line 2 F/A dotted half notes to same F/A quarter notes tied to dotted half notes next bar (followed by a quarter rest). Clarinets play Line 1 Bb/Line 2 Db [written C/Eb] dotted half notes (also non vibrato) dotted half notes to same quarter notes tied to dotted half notes next bar. Bass clarinet II plays small octave Gb up to Line 2 Db [written Ab-Eb] half notes to (Bar 14) middle/Line 1 C [written D] whole note. Fag I plays Great octave Cb up to Gb half notes. The tonality settles in Bar 14 on Bb minMaj 9th (Bb/Db/F/A/C). Cooper refers to this on the top of page 85: “The shift of the Bbm#7 chord from woodwinds to high register strings supporting a repeat of the bass clarinet and bassoon figures, demonstrates...Herrmann’s coloristic attitude to orchestration, which at times approaches Schoenberg’s notion of *Klangfarbenmelodie*” I was thinking humorously to myself that since this is sometimes, in certain quarters, referred to as the “Hitchcock chord” (minor-Major seventh), that it would’ve been funny in this scene seeing a rather ghostly silhouette of Hitch along the wall! At any rate, *Klangfarbe* means “tone color.” I believe *Klangfarbenmelodie* usually means applying different instrumental colors to the same pitch or pitches (as in a chord), and I would imagine that its effect is applied in the same bar (not, say, woodwinds in one bar, and then strings taking over in the next bar). So does this mean, for instance, that a flute plays one pitch of the chord, then a bass clarinet another pitch, and then a horn and certain strings playing other pitches? This concept or connection to *Klangfarbenmelodie* was not elaborated upon, so I was unclear what the author precisely meant. If it was meant for the melody line, then it cannot apply here since only the bassoon plays it. However, I heartily agree with Cooper’s assertion on page 86 that Herrmann “...displays a remarkable degree of refinement and sophistication in his application of musical color.” Truer words have never been said.

The transition to the strings refers to the end of Bar 14. After a half and quarter rest, violins I play *ppp* Line 3 F quarter note tied to whole notes next two bars, while violins II play Line 2 Bb tied notes. Bass clarinets play small octave Gb up to Line 1 Db half notes to (Bar 16) C whole note. The flutes are now silent, and also the bassoons in Bar 15. Bassoon I, however, repeats Bar 14 in Bar 16.

In Bar 17 (1:20 cd; 2:39 dvd), flutes return to play *ppp non vib* Line 2 Gb/Bb quarter notes legato to A/Line 3 C dotted half notes to (Bar 18) Gb/Bb quarter notes to F/A dotted half notes tied to whole notes in end Bar 19. Clarinet I plays Line 2 Eb [written F] non vibrato quarter note to F dotted half note while clarinet II plays Line 2 C whole note. In Bar 18, they play C/Eb quarter notes to Bb/Db dotted half notes tied to whole notes next bar. Bass clarinets play high Line 2 Gb/Bb quarter notes to F/A dotted half notes to (Bar 18) Gb/Bb quarter notes to F/A dotted half notes tied to whole notes next bar. The harp plays *pp* 8th notes Great octave Gb-Bb-small octave Db-C to Eb-Db-Gb-F to (Bar 18) Bb-A-Line 1 Eb-Db to Gb-F-Bb-A (silent in end Bar 19). In end Bar 19, the oboes join in to play forte decrescendo Line 1 F# whole note, and the english horn plays Line 1 D [written A] whole note, both adding a sharp, odd, nasal effect. Combined we again have the Bb minMaj 7th (Bb/Db/F/A) but also the added sharp dissonance of tones D and F# added to the dissonantly ambiguous mix. The D plays sharply against the

Db, and the F# against the F. Herrmann certainly would not have sounded a pleasant and mellow maj 6th chord here!

In Bar 19, the timp sounds an interesting emphasis effect of slant line *gliss* up to Great octave Bb (Bb₂ if you use the ASA method of notation location that Cooper uses, rather than the Helmholtz system that I personally prefer) whole note trill roll *mp* >. This occurs when Lucy looks into the darkened room and thought she saw a real sea captain figure in there (but soon really that it “really” is just the painted portrait of Captain Gregg). Note: You can hear this quite clearly on the cd, but in the movie track version (heard on the dvd), that effect is overlaid rather detrimentally by the editor’s (I suppose with Herrmann’s permission?) insertion of the “Comeback” sound effect cue (the ghostly “impactless” decayed chord sound). Cooper nicely discusses this at the top of page 88 of his book.

Since this effect was first applied here (though not originally designed by Herrmann since its placement is in Reel 6), let’s directly focus on it as the next rundown cue.

“Comeback” [Reel 6/6 but originally marked 7/1] C time, 1 page, 1 bar. Instrumentation for track “A”: 2 piccolos, 2 Bb trumpets, 4 horns, cymbals, and chimes. Instrumentation for track “B” : piano. For track A, Herrmann notates “Record after the chord is struck.” For track B, he wrote to the right of the chord, “Put mike over piano strings. Record after chord is struck.” Then below this he wrote a circled A and then a circled B to its right with overlapping lines crossing each other like four-sided diamonds. Then he wrote, “Note: Superimpose both tracks in recording.” If you have Cooper’s book, you can see the holograph cue reproduced on page 87.

Piccolo play *fff* Line 3 C whole note held fermata. Trumpets play *ff* Line 2 E/G [written F#/A] whole notes held fermata. Horns I-II play Line 1 A#/Line 2 C [written Line 2 E#/G] whole notes, while horns III-IV play Line 1 F#/Line 2 C# [written C#/G#] notes. Cymbals crash *ff* a whole note (notated on the top space of the staff). Chimes sound *fff* Line 1 A#/Line 2 C# whole notes. The piano top staff plays *fff* Line 2 C/E/G/Line 3 C whole notes while the bottom staff sounds Line 1 F#/A#/C# whole notes. It’s a nice dissonant mix! My initial educated guess (maybe not so “educated” since I am not a musicologist! :) is that Herrmann has reverted to his old trick of highly dissonant tritone usage. We have the C maj (C/E/G) stable chord as well as the F# maj (F#/A#/C#). C to F# is the augmented 4th tritone or “Devil’s” interval perhaps now the “Ghost’s” interval!). Together they don’t sound as strong and stable and harmonious!

“The Painting” [Reel 1/pt 3] *Lento* in C time, 4 pages, 18 bars, 1:39. CD location: track # 5. Dvd location: Chapter 3 starting at 3:00. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, timp., Tam Tam, harps, violins, and contrabasses.

As given in Cooper’s book on page 88, the cue opens again with the Bb minMaj 7th chord. Lines 2& 3 violins play the three-note ghost motif. In Bar 3 (3:09 dvd), violins I play Line 2 Gb/Line 3 Gb half note down to unison Line 3 Eb half note to (Bar 4) C

whole note. Violins II play Line 2 Gb up to Line 3 Eb half notes to (Bar 4) Line 3 C whole note. Clarinets play small octave F/A [written G/B] whole notes tied to whole notes next bar. Bass clarinets play small octave Bb/Line 1 Db [written Line 1 C/Eb] whole notes tied to whole notes next bar. In Bar 4, the bassoon plays (after an initial 8th rest) *pp* > Line 1 F#-F 16ths to Db quarter note to C half note. In Bar 5 (:21 cd; 3:20 dvd), flutes play *pp* Line 1 Gb/Bb quarter note legato slur up to Line 2 Db/F quarter notes to C/E half notes. Violins I play *pp* Line 2 Gb/Bb quarter notes up to Line 3 Db/F quarter notes to C/E half notes. In Bar 6, clarinets play *pp* Line 1 Eb/Gb [written F/Ab] quarter notes up to Ab/C quarter notes to Gb/Bb half notes. Violins II take over to play Line 2 Eb/Gb quarter notes up to Ab/Line 3 C quarter notes to Gb/Bb half notes.

Skipping to Bar 10 (:48 cd; 3:46 dvd), Section B, *piu mosso*, we come to the scene when Lucy says she'll have the monkey-puzzle tree chopped down. She abruptly stops, thinking she heard someone (Mr. Coombe?) saying something probably nasty! Fortunately the writer and director did not insert an off-screen (disembodied) comment by Gregg! The timp once again plays the upward slant line gliss to Great octave Bb whole note trill roll *mp* >. The Tam Tam sounds *ppp* a whole note let vibrate, notated on the bottom space of the staff. Oboe I plays forte Line 1 F# up to Line 2 F 32nd notes down to Db dotted 8th figure tied to a quarter note down to C half note. Bass clarinets play *mf* > small octave E [written F#] whole note legato to (Bar 11) F whole note. Basses play *mf* > Great octave E whole note to (Bar 11) F whole note *pp*. After a quarter and 8th rest, violins I play Line 2 Gb/Line 3 F 8th tied to half note decrescendo. After a half and 8th rest, violins II play Lines 2 & 3 F 8th note tied to half note trill. In Bar 11, clarinets play *p* < > Line 1 Eb/Gb [written F/Ab] quarter notes up to Line 2 F/Ab half notes to Eb/Gb quarter notes.

In Bar 13 (:59 cd; 3:57 dvd), harp I plays legato crescendo 8th notes Great octave Eb-Bb-small octave Db-C to Eb-Db-Gb-F to (Bar 14) decrescendo Bb-A-Line 1 Eb-Db to Gb-F-Bb-A. Bass clarinets play *pp* small octave Gb [written Ab] whole note tied to whole note next bar. Violins I top staff play Line 3 F to F# half notes to (Bar 14) A to F half notes all under the legato umbrella. Violins I bottom staff play Line 2 Gb/Bb whole notes to (Bar 14) Line 3 D/F half notes to Bb/Db half notes. Violins I top staff play Line 2 F to F# half notes to (Bar 14) A down to F half notes. Violins II bottom staff play Line 2 Db whole note to (Bar 14) F/Bb half notes to Db/Gb half notes.

In Bar 15 (4:07 dvd), harp II plays descending 8th notes crescendo Line 2 D-Line 1 A-F#-D (followed by a half rest). After a half rest in this bar, harp I takes over the descent on middle C-small octave Ab-Eb-Great octave Ab. Fag I plays Line 1 D to Eb half notes. Clarinets play *pp* < > Line 1 A/Line 2 D half notes to Ab/C half notes. Oboe I plays Line 3 D whole note *pp* < >. Flutes play Line 2 F#/A half notes to Eb/Ab half notes.

Bar 16 in 5/4 time is the “D” end section of the cue that Herrmann spots as “the kitchen” (when of course Lucy and Mr. Coombe enter the kitchen. Basses play *mf* > small octave D dotted whole note, repeated next bar *p* > and also repeated in end Bar 18 *pp* and held fermata. Harps play *ff* Great octave D whole note (followed by a quarter

rest), then forte next bar, and *mf* in end Bar 18. The Tam Tam sounds a dotted whole note *p*, then *pp*, and then *pp* again in the end bar. After an 8th rest, bass clarinets play *ff* Line 1 Eb up to Line 2 D 32nd notes down to Line 1 Bb 16th tied to quarter note to A half note (followed by a quarter rest). After an 8th rest next bar, they play forte middle C up to Bb 32nd notes down to F# 16th tied to quarter note to Eb half note. After an 8th rest in end Bar 18, they play *mf* small octave Ab up to Line 1 F# 32nd notes to Eb 16th tied to quarter note to D dotted half note decrescendo *ppp* and held fermata. After a quarter rest in Bar 16, Fags (in the “k” tenor clef) play *p* > Line 1 D unison half note to C/Eb half notes, repeated next bar (silent in the end bar). After a quarter rest, clarinets play *mp* > Line 1 Gb/Bb half notes tied to half notes. After a quarter rest in Bar 17, they play F/A half notes to Eb/A half notes (silent next bar). After a quarter rest, oboes play *p* > Line 2 D/Gb half notes legato to Gb/Bb half notes. After a quarter rest next bar, they play D/A to C/Ab half notes (silent in the end bar). After a quarter rest, flutes play *mp* > Line 2 Bb/Line 3 D half notes to Lines 2 & 3 Eb half notes. After a quarter rest in Bar 17, they play F/Line 3 D half notes to Eb/C half notes (silent next bar). After a quarter rest in Bar 18, violins finally return after three-bar rest. Violins I play Line 3 C/Eb/Gb/Bb (C half-dim 7th) half notes *p* > legato to Line 2 A/Line 3 D/F#/A (D maj) half notes held fermata. After a quarter rest, violins II top staff play Line 2 Gb/Bb half notes to F#/A half notes held fermata. Violins II bottom staff play Line 2 C/Eb half notes to unison Line 2 D half note held fermata.

Now: Cooper states at the bottom of page 89 that the final three bars “involve permutations of the ghost motif in the bass clarinets over an underlying cadential progression in D (D aug-C half-dim 7th [Bar 16]; Dm-Ab [Bar 17]; C half-dim 7th-D [Bar 18] over a pedal D₂ “ [Great octave D for the harps but CB plays small octave D]. The chords given are overall correct but I question the initial D augmented mentioned. Technically, the D aug chord should be D-F#-A#, not the enharmonic wording (though equivalent in terms of *sounding* the same) of Gb for F#, and Bb for A#. D/F#/A# is the proper wording for the augmented since it shows the stacked thirds intervals of two M# (major 3rd) intervals. D to Gb would instead be a d4 (diminished 4th) interval followed by the M3 interval of Gb to Bb. So I would see that first chord as the Gb aug (Gb/Bb/D). The second tonality for Bar 16 is indeed the C half-dim 7th (if you do not consider the full bar intonation of D by the basses and harps). If you *do* consider it (as I would since it’s *there* actually sounded and part of the total tonal picture), then we have the C min 9 b5th (C/Eb/Gb/Bb/D) or the 4-4-5-5 formula (see my “Chord Formulas” online paper). The first chord of Bar 17 is indeed the D min (D/F/A, and the second chord is indeed Ab maj (Ab/C/Eb). But once again, if you consider the underlying D tone, then the second chord would have an offsetting feel to it. If you don’t consider the D tone in the end bar, then you indeed have the C half-dim 7th, otherwise you have once again the C min 9b5th. The end fermata-held chord is clearly the strong D maj (D/F#/A) tonality. This is an interesting chord to end the scene, a nice chord of vigor and inherent brightness (maybe it’s the sun coming thru the kitchen windows!). [8:25 pm]

Note: The “Comeback” impactless sound is overlaid at the end of the previous cue, although it was not indicated to do so on the written cue.

“The Bedroom” [Reel 2/pt 2] *Slow* in C time, 3 pages (pages 17-19), 11 bars, 1:01. CD location: track # 6. Dvd location: Chapter 3 starting at 5:07. Instrumentation: 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, contrabass clarinet, 2 Fags, horn, timp., vibe, 2 harps, 19 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. All strings are muted. Note: As Cooper discussed at the bottom of page 90, Herrmann apparently adjusted the end bars somewhat starting in Bar 8. I’ll discuss this myself shortly.

[resume Friday, Sept 2 at 8:47 am]

Cooper nicely discusses this cue in most of page 90 and the top of page 91. Remember that, being based in the United Kingdom (England), he is using British terminology. I believe the Editor (s) should’ve disallowed this and instead used a more universal or recognizable point of reference. The term *minim*, for example, is the musical equivalent of “half note.” This use of rather archaic British terminology is rather unfortunate. There should be a universal standard, and the use of mathematical equivalents is best in most musical note references. For example, 32nd note is instantly understood on the written page, whereas the British equivalent of “demisemiquaver” is burdensome. Imagine if Herrmann had used 64th notes in this score (“hemidemisemiquavers”)! Indeed, the term “minim” is ironic (and even absurd) because while it means ½ note, one of the longest value notes in most cases, it literally means “least.” The term “breve” literally means “short,” and yet it is about the longest note values around (double whole-note), although that term is the only one incorporated in the American system. So, strange as it may initially appear, “semibreve” means whole note (although most usage suggests that “semi” means some *part* of a whole). A ¼ (quarter) note is called a “crotchet” (sometimes even a “semiminim” in some books!), an 8th (eighth) note is a “quaver,” and a 16th note is a “semiquaver.”

The focus of attention in the first four bars of this cue is the portamento (sliding) effect of the muted solo violins. *Sord* single or solo violin (from the violins II top staff) play *pp* Line 1 F 8th note legato and portamento slant line up to Line 2 F 8th note (crossbeam connected) tied to stand-alone 8th note (followed by an 8th rest) up to Line 3 Gb 8th slant line down to Line 2 F 8th (crossbeam connected) and tied to stand-alone 8th note (followed by an 8th rest). Repeat next three bars. After a quarter rest in Bar 1, the solo violin from the top staff of violins I play the same patterns on Line 2 Gb slant line up to Line 3 F 8th tied to stand-alone 8th (followed by an 8th rest) down to Line 2 Gb portamento down to Line 1 F tied to (Bar 2) 8th note (followed by an 8th rest) up to Line 2 Gb up to Line 3 F 8th (and so forth). The harps join in that basic structure. Harp II plays *ppp* Line 1 F up to Line 2 F 8ths (crossbeam connected) followed by a quarter rest up to Line 3 Gb down to Line 2 F 8ths (followed by a quarter rest). Repeat thru Bar 4. After a quarter rest in Bar 1, harp I plays Line 2 Gb up to Line 3 F 8ths (followed by a quarter rest) down to Line 2 Gb down to F 8ths. Repeat next three bars.

The bass clarinet and contrabass clarinet both play *pp* small octave F [written G] half note legato slur up to Line 1 Gb [written Ab] half note to (Bar 2) small octave Bb [written middle C] half note down to A [written B] half note to (Bar 3) Gb up to Line 1 F half notes to (Bar 4) D to middle C half notes.

In Bar 2 (5:14 dvd), the *solo* Fag I (in the tenor clef) plays *pp* a variant of the ghost motif. We find Line 1 Gb to F 32nd notes down to Db dotted 8th note tied to 8th note to C 8th tied to half note. The bassoon continues in Bar 3 on Line 1 Eb-middle C 32nd notes to small octave Bb dotted 8th note tied to 8th to A 8th tied to half note. In Bar 4, it plays Db-C 32nd notes up to Gb dotted 8th tied to 8th to F 8th tied to half note.

In Bar 5 (:28 cd; 5:35 dvd), we come to Section A and a shift in the music patterns. Harp I is arpeggiando (vertical wavy line rolled chord) on Great octave E/B/small octave G (bottom staff) and (top staff) B/Line 1 D/G half notes (E min 7th or E/G/B/D) followed by two quarter rests (in effect a half rest). This changes the rather eerie or mildly apprehensive musical state (and scene) to a far more relaxed emotional feel. All (*tutti*) violins I top staff play *pp* < > Line 3 (top staff violins II play Line 2) “3” triplet value F# half note to E triplet value quarter note to C normal value half note. Violins I bottom staff play that triplet figure of Line 2 F# half note to E quarter note up to G to F# quarter notes. Violins II bottom staff play small octave B/Line 1 G half notes to unison C half note. Violas play small octave G/Line 1 D half notes to small octave E to F# quarter notes. VC play Great octave E/B up to Great octave A/middle C half notes. After a half rest, the oboe plays < > Line 2 G to F# legato quarter notes. After a half rest, both clarinets play small octave E to F# [written F#-G#] quarter notes.

In Bar 6 (start of page 2 of this cue), violins I play Lines 1 & 2 B half notes to Bb half notes up to (Bar 7) Lines 2 & 3 Db to C half notes. Violins II top staff play Line 1 E down to small octave Bb half notes up to (Bar 7) Line 1 Gb to F quarter notes to C half note. Violins II bottom staff play Line 1 E down to small octave Bb half notes to (Bar 7) same Bb up to middle C half notes. Violas play small octave C half note (followed by a half rest). VC top staff play Great octave Bb half note < > up to (Bar 7) small octave Eb half note down to Great octave Ab half note. After a half rest in Bar 7, bottom staff cello play Great octave Ab half note to (Bar 8) divisi Great octave Eb/Bb whole notes *pp*.

In Bar 6, flutes now appear (or sound!) playing Line 2 G to F# quarter notes (followed by a half rest) to (Bar 7) Gb to F quarter notes (followed by a half rest). After a half rest in Bar 6, the oboe plays Line 2 F# to F quarter notes to (Bar 7), after a half rest, Eb up to Ab quarter notes. After a half rest in Bar 6, clarinets play small octave F# to F quarter notes to (Bar 7), after a half rest, Eb to Ab quarter notes. Bassoons play small octave G to F# quarter notes (followed by a half rest) up to (Bar 7) Line 1 Gb to F quarter notes.

Bar 8 (:45 cd; 5:53 dvd) repeat Bar 9 of “The Sea” cue (chapter 3 at 1:58 dvd). Bar 9 repeats Bar 10 of that cue (except for the exclusion of harp II in the present cue), and Bar 10 repeats Bar 11 of “The Sea.” However, as Cooper states in his book, Herrmann decided to switch back a bar the 16th note “sea” figures. So, after a quarter rest, the bass clarinet plays small octave Gb-Bb-Line 1 Db-C 16ths to Eb-Db-Gb-F 16ths to Bb stand-alone 16th (followed by a 16th and 8th rest). After a half and quarter rest, both clarinets take over the pattern playing *p* Bb-A-Line 1 Eb-Db 16ths, and so forth. Well, this was originally written in Bar 9 but Herrmann, in the recording session, moved those

woodwinds to Bar 8, and Bar 10 was moved to Bar 9. The harp bars were moved over as well. I believe the celli patterns were deleted. Etc.

“Exit” [Reel 2/pt 3] *Allegro Vivace* in 2/4 time, 3 pages, 19 bars, :33. CD location: track # 7. Dvd location: Chapter 3 starting at 6:10. Instrumentation: piccolo, flute, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, 4 horns, 2 trumpets, timp., percussion, 2 harps, strings (not muted). Scene: Lucy is by the telescope. A hearty and disembodied man’s incessant laugh permeates the room. Coombe runs out, very soon followed by Lucy to her “exit.” The “Comeback” (insubstantial ghost effect) cue is once again overlaid at the end bar of this cue.

In Bar 1, horns I-II (top staff) play *p* < Line 1 F-F-F-F [written Line 2 C-C-C-C] stopped 16th notes (+ symbol above each note), connected as a figure by two crossbeams, to another such four-note figure to (Bar 2) F stopped 16th (followed by 16th/8th/quarter rests marks). In Bar 2, horns III-IV (bottom staff) take over that pattern and play *f* (forte) two such stopped 16th note figures to (Bar 3) F 16th followed by rests. Horns I-II repeat Bars 1-2 in Bars 3-4 (but forte), and repeated in Bars 5-6, 7-8, and so forth. Horns II-IV repeat Bars 2-3 in Bars 4-5, and so forth.

In Bar 2, clarinets and bass clarinets play forte Line 1 Db legato to C [written Eb-D] 16ths (followed by an 8th rest) down to small octave Gb to F [written Ab-G] 16ths (followed by an 8th rest). Repeat thru Bar 11. In Bar 2, the piccolo and flute play *p* < Line 2 F to (Bar 3) F# to (Bar 4) G to (Bar 5) F# decrescendo half notes (all four notes under the legato/phrase umbrella). In bar 6 (:05 cd), they play *mf* < > Line 1 F to F# to (Bar 7, start of page 2 of this cue) G to F# quarter notes. The pattern “accelerates” notationally in Bar 8 with the flute and piccolo playing *f* < > F to F# 8ths (crossbeam connected) to G-F# 8ths (crossbeam connected). In Bar 9, they now play *ff* “3” triplet value 8th note figures F rinforzando 8th legato to F# 8th to G staccato 8th (these three notes are connected by a crossbeam), repeated in the second half of the bar. In Bar 10, the piccolo play Line 2 F# up to Line 3 F back down to Line 2 F# up to Line 3 F 16ths (connected by two crossbeams), repeated same bar and repeated next two bars. The flute plays this inversely (Line 3 F down to Line 2 F# pattern). Oboe I plays the same up to Bar 9. In Bar 10, the oboe plays Line 2 F-F-F-F 16ths (connected by two crossbeams) to stand-alone F 16th followed by a 16th and 8th rest (repeated next several bars). Oboe II plays as oboe I but an octave lower register up to Bar 9. After a quarter rest in Bar 10, that oboe plays Line 2 F-F-F-F 16ths to (Bar 11) stand-alone F 16th (followed by a 16th and 8th rest) to another such figure, repeated next bars. The Fags play as oboe II thru Bar 9. After a quarter rest in Bar 10, they play Great octave Gb to F legato 16ths (followed by an 8th rest) to (Bar 11) small octave Db-C 16ths (followed by an 8th rest) down to Gb-F 16ths (followed by an 8th rest), etc.

In Bar 6, muted trumpets play *mf* Lines 1 & 2 F to F# quarter notes legato to (Bar 7) G to F# quarter notes. In bar 8, trumpet II plays Line 2 F [written G] 8th (followed by an 8th rest) to G 8th (followed by an 8th rest) to (Bar 9), after an 8th rest, F# 8th (followed by an 8th rest) to another F# 8th. After an 8th rest in Bar 8, trumpet I plays Line 2 F# 8th

(followed by an 8th rest) to another F# 8th to (Bar 9) F 8ths in that pattern. Then they follow the pattern given for the oboes (but only in the Line 1 register).

In Bar 6, harp I plays *ff* Line 1 Db to C 16ths (followed by an 8th rest) down to small octave Gb to F 16ths (followed by an 8th rest). Repeat thru Bar 9 (silent after that). Harp II plays the same but an octave lower register.

In Bar 10 (:09 cd; 6:18 dvd), the strings now join in on the quickly unfolding, dynamic-building pattern. All violins play forte Line 1 F-Bb-Line 2 Db-C 16ths (connected by two crossbeams) up to Eb-Db-Gb-F 16ths to (Bar 11) Bb-A-Line 3 Eb-Db 16ths (but octave lower for this figure only for violins II) to unison Gb-F up to Bb-A 16ths. In Bar 12, violins I continue on Line 2 D down to Line 1 A up to Line 2 F# down to D 16ths up to A down to F up to Line 3 D down to Line 2 A 16ths. Violins II play Line 2 D down to Line 1 A down to F# up to Line 2 D 16ths down to Line 1 A up to Line 2 F# down to D up to A 16ths. In bar 13 in 6/8 time, violins I play Line 3 F quarter note to Db-Line 2 Bb 16ths down to Gb quarter note to F 8th. Violins II play the same except initially we find Line 2 F quarter note (not Line 3 F as for violins I).

Back in Bar 10, violas play forte Line 1 F-F-F-F 16th figure played twice, repeated next bars. VC/CB are pizzicato plucking forte small octave Db to C 16ths (followed by an 8th rest) down to Great octave Gb to F 16ths (followed by an 8th rest), repeated next bar. Etc. [1:15 pm]

“Outside” [Reel 2/pt 4] *Lento* in C time, 2 pages (pp. 23-24), 10 bars, 1:03. CD location: track # 8 (but titled there as “Lucy Takes Gull Cottage”). Dvd location: Chapter 3 starting at 7:32. Instrumentation: 2 flutes, oboe, 2 clarinets, 2 bass clarinets, bassoon, timp, 2 harps, 8 violins I, 8 violins II, 6 violas, 4 VC, 2 CB. All strings are *sord* (muted).

Cooper makes some fine observations and opinions on page 92 for this cue, writing, “...Herrmann maintains ‘empty’ space in the texture between the pitches played by the lower desk of first violins and the upper desk of seconds. As much of the spectral energy of the first formant frequency of the spoken voice falls in this range, the absence competing sounds in the texture both increases the intelligibility of the dialogue and obviates against the need to bring the level of the music down in the mix.”

The beginning bars are overwhelmingly identical to “The Sea” opening patterns and from Bars 10-11 there, so there is no need to take the time to elaborate on the tiny differences (it’s a big score I have to work on!). After a half and quarter rest in Bar 2, violins I play *pp* < > Lines 2 & 3 F# quarter notes tied to (Bar 3) quarter notes to E quarter notes down to C half notes to (Bar 4) Lines 1 & 2 B to Bb half notes to (Bar 5, start of page 2) Lines 2 & 3 Db to C half notes. Violins II top staff play *pp* Line 1 E/G half notes legato to unison middle C half note to (Bar 4) E down to small octave Bb half notes (silent in Bar 5). Violins II bottom staff play small octave G/B half notes to middle C unison half note to (Bar 4) E down to Bb half notes (silent next bar). After a half rest in Bar 3, violas play *p* < > small octave E to F# quarter notes to (Bar 4) G quarter note to F# half note to F quarter note crescendo up to (Bar 5) Line 1 Gb down to F quarter notes,

and then middle C down to small octave Ab quarter notes. VC top staff play *pp* Great octave B to A half notes up to (Bar 4) small octave C to Great octave Bb half notes up to (Bar 5) small octave Bb down to Eb half notes. VC bottom staff play Great octave E up to A half notes up to (Bar 4) small octave C down to Bb half notes up to (Bar 5) small octave Eb down to Great octave Ab half notes.

Back in Bar 3, after a half rest, the *solo* oboe plays *p* < > Line 2 G quarter note to F# down to D 8ths up to (Bar 4) G quarter note to F# half note decrescendo to E-Db 8ths to (Bar 5) Gb to F quarter notes to Eb quarter note tied to “3” triplet value 8th note up to Ab to Line 3 C triplet value 8ths to (Bar 6) Line 2 Bb whole note. In bar 6 (8:04 dvd),, after an 8th rest, the *solo* bassoon plays *pp* < > small octave F# up to Line 1 F 32nd notes to Db 16th tied to quarter note to middle C half note. It continues next two bars.

In Bar 9, after an 8th rest, the *solo* clarinet I plays the same figure an octave higher register than given in Bar 6 for the bassoon. After an 8th rest in end Bar 10, the *solo* flute plays as the clarinet but with that ending Line 2 C half note held fermata. In bar 9, the Eb min 9th (Eb/Gb/Bb/Db/F) to Ab Dom 9th (Ab/C/Eb/Gb/Bb) tonalities are heard, repeated next bar (and played there just by the violas and celli). So we find violins II in Bar 9 playing Line 1 F to Eb half notes (silent in end Bar 10). Violas are *div a3* playing small octave Gb/Bb/Line 1 Db half notes legato tied to half notes except for the Db moving to middle C half note (repeated next bar on 4 violas). VC actually play from the end of Bar 8 Great octave Eb/Bb half notes tied to half notes in Bar 9 to Ab/small octave Eb half notes. In bar 10, VC top staff only play (2 solo celli) Great octave Eb/Bb half notes up to Ab/small octave Eb half notes held fermata.

End of cue. [2:21 pm]

“The Ghost” [Reel 2/pt 5] *Slow* in C time, 4 pages (pp.25-28), 19 bars, 1:43. CD location: track # 9. Dvd location: Chapter 4 starting at 2:25. Instrumentation: piccolo, 2 flutes, 2 clarinets, 2 bass clarinets, 2 Fags, 3 horns, vibe, Tam Tam, 2 harps, six violins (muted). Scene: Lucy settles down on a comfy chair in the master bedroom (telescope) room, and takes a peaceful nap. The dark silhouette of Captain Gregg appear at 4 pm. Soon the scene fades to 5 pm and Luck awakens to find the windows facing the balcony opened (she thought she had shut them).

It was interesting to read Cooper’s commentary on pages 92-93 how Martha, the house keeper/nanny, had no leitmotif composed for her. He writes: “This is perhaps surprising, for of all the relationships explored in *The Ghost and Mrs. Muir*, the one between Lucy and Martha is the strongest and most enduring.” Yes, I agree (in terms of an adult, basically equalitarian relationship), and consider how ignored the child Anna, Lucy’s own daughter, is given no exposition at all. It isn’t until the end of the movie after Lucy’s “passing years” that Anna, now a grownup about to be married, finally has a small role in the movie (reverie with Mom about the Captain). There was undeveloped material in this movie.

In Bar 1, violins play *ppp* Lines 2 & 3 F dotted half note legato to Gb quarter note (repeated next bar). After an 8th rest, flute I plays *pp* < > sound level articulation

Line 1 F# up to Line 2 F 32nd notes down to Db 16th figure tied to Db quarter note to C half note (repeated next bar). After an 8th rest, the vibraphone sounds *ppp* Line 1 F# 8th tied to dotted half note (repeated next bar). After a quarter and 8th rest, the bass clarinets play *ppp* small octave F 8th tied half note (repeated next bar). After a quarter and 8th rest, the Tam Tam sounds *ppp* an 8th note tied to half note (notated on the bottom space of the staff), and repeated in Bar 2.

In Bar 3 (:12 cd; 2:36 dvd), when the chronometer chimes in at 4 p.m., harp I sounds forte Line 2 Bb/Line 3 E whole notes let vibrate, while harp II sounds Line 2 E/Bb whole notes. Violins are silent in this bar. After an 8th rest, clarinets play *pp* < > Line 1 G/B 8ths to F/Line 2 C# quarter notes back to G/B [written A/Line 2 C#] half notes. The piccolo plays *pp* Line 2 E rinforzando whole note tied to half note next bar to Eb half note to (Bar 5) D half note to Db half note. Flute I plays the same pattern on Line 1 D rinforzando whole note tied to half note next bar to Db half note to (Bar 5) C to Line 1 B half notes. Flute II plays Line 2 Bb rinforzando whole note tied to half note next bar to A half note to (Bar 5) Ab to G half notes.

In Bar 4, violins 1-2 (top staff) are fingered trem *pp* (mild unnerving suspense) between half notes Line 3 E-F and then between Eb-Fb to (Bar 5) D-Eb to Db-D half note tremolos. Violins 3-4 (middle staff) play this pattern on Line 2 Bb to Line 3 Cb half notes, and then Line 2 A-Bb to (Bar 5) Ab-A to G-Ab. Violins 5-6 (bottom staff) play this on Line 2 D-Eb to Db-D to (Bar 5) C-Db to Line 1 B-Line 2 C. After an 8th rest, the Tam Tam sounds *ppp* an 8th note tied to dotted half note (repeated next bar). After a quarter rest, the vib sounds Line 1 E dotted half note let vibrate (Db dotted half note next bar). After an 8th rest, bass clarinet II plays small octave G [written A] 8th tied to dotted half note (Gb next bar). After an 8th rest, bass clarinet I plays the ghost motif variant small octave G up to Line 1 Bb 32nd notes down to E 16th tied to quarter note and tied to 8th note to Eb dotted quarter note. After an 8th rest next bar, it plays Gb up to F Line 1 F 32nd notes to Db 16th tied to quarter and 8th notes to C dotted quarter note.

In Bar 6 (2:51 dvd), after an 8th rest, the *solo* piccolo plays *pp* Line 2 B-Bb 16ths down to G dotted quarter note to F# 8th tied to quarter note. After an 8th rest in Bar 7, the piccolo plays this on A-F# 16ths to F dotted quarter note to E 8th tied to quarter note to (Bar 8) Bb-A 16ths to Eb quarter note to E quarter note to F 8th tied to quarter note. In Bar 9, the piccolo plays Line 2 F# quarter note to “3” triplet value D#-E-G 16ths to F# down to D# quarter notes to (Bar 10) E rinforzando whole note (start of the pattern given in Bar 3, etc).

Back in Bar 6, bass clarinets play *ppp* small octave E/B [written F#/middle C#] dotted half notes to Eb/Bb quarter notes tied to dotted half notes next bar to G/middle C quarter notes tied to (Bar 8) dotted half notes to E/B quarter notes tied to whole notes in Bar 9 (silent in Bar 10). *Sord* horns play *pp* small octave Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb] dotted half notes to Gb/Bb/Line 1 D quarter notes tied to dotted half notes next bar to Bb/Line 1 D/F quarter notes tied to dotted half notes next bar to Ab/Cb/Eb quarter notes tied to whole notes in Bar 9.

After a quarter rest in Bar 6, violins 1-2 play *pp* Line 3 G quarter note < > followed by a half rest (F quarter note next bar in that pattern). After an 8th rest in Bar 8, they play Line 3 Eb to E quarter notes (followed by an 8th and quarter rest) to (Bar 9) F# quarter note (followed by a quarter and half rest). After a half and 8th rest in Bar 6, violins 5-6 play *ppp* Line 3 G stand alone 8th tied to 8th note to F# 8th (crossbeam connected) and tied to stand-alone 8th (followed by an 8th rest). Next bar they play this pattern on F to E notes. After a half and 8th rest in Bar 8, they play E to F legato 8ths (followed by an 8th rest), and silent next two bars. After three quarter rests in Bar 6, violins 3-4 play Line 3 F# quarter note crescendo-decrescendo (E quarter note next bar, and F in Bar 8). After a half rest in Bar 9, they play the F# quarter note.

Bar 10 repeats Bar 3. Violins return in Bar 11 playing fingered tremolos for three bars, while bass clarinet I plays the ghost motif variant. Skipping to Bar 14 (1:10 cd; 3:35 dvd), bass clarinet I plays *pp* small octave Bb [written middle C] half note to C [written D] half note to (Bar 15) Bb whole note. Bass clarinet II plays small octave Eb [written F] whole note to (Bar 15) F whole note. The timp is trill rolled *ppp* on Great octave Bb whole note in Bar 15. The Tam Tam sounds *pppp* a whole note in Bar 14. After a quarter rest in Bar 14, harp I leisurely plays legato upward 16ths Great octave Gb-Bb-small octave Db-C (connected by two crossbeams) to Eb-Db-Gb-F to Bb-A-Line 1 Eb-Db to (Bar 15) Gb-F-Bb-A (followed by a quarter and half rest). After a quarter rest in Bar 15, harp II takes over playing Line 2 D-Line 1 A-Line 2 F#-D to Line 2 A-F#-Line 3 D-Line 2 A 16ths (followed by a quarter rest). After a half and quarter rest, the piccolo plays *pp* Line 2 F quarter note tied to (Bar 16) “3” triplet value half note to Eb triplet value quarter note down to Line 1 Bb normal value half note up to (Bar 17) Line 2 Db to C half notes to (Bar 18, *Slower*) C# half note to C half note tied to (end Bar 19) C whole note held fermata. Flutes, clarinets, and Fag I join starting Bar 16.

Cooper indicated in page 94 that the final two bars “entail the mysterious sounding progression C#m-Ab-F-Cm...” The second chord given (that of the Ab maj or Ab/C/Eb) is correct but I find that Fag I and horn I both play the sustained (tied) G# tone. The first flute in Bar 18 plays Line 2 G# whole note as well. At first I thought Herrmann was reverting back to his old practice of enharmonic substitution (G# = Ab enharmonically) but saw that the bassoon and horn played tied half notes. It would be unnecessary to mysteriously switch from the G# half note (serving correctly the G# 5th degree note of the C# min or C#/E/G#) to Ab in that second chord of the Ab maj (Ab/C/Eb) since it’s the same or exactly sounding *tone* (but enharmonic *note*). Flute I was the only note in that tied half notes format that he, for some reason, decided to convert into a simple G# whole note.

In Bar 18, we find the piccolo playing *pp* Line 2 C# half note to C half note tied to (Bar 19) C whole note held fermata (same for clarinet I and an octave lower for clarinet II). Flute I plays Line 2 G# whole note to (Bar 19) A to G half notes. Flute II plays Line 2 E to Eb half notes to (Bar 19) F to Eb half notes. Bass clarinets play small octave E to Ab half notes to (end Bar 19) F to G half notes. Fags (in the “k” tenor clef) play Line 1 E/G# half notes to Eb/G# half notes (G# tied) to (Bar 19) F/A half notes to Eb/G half notes held fermata. Muted horns I-II play Line 1 E/G# half notes to Eb/G# half notes to (Bar 19)

F/A half notes to Eb/G half notes held fermata. Horn III plays *pp* middle C# [written G# above] half note to C half note tied to whole note next bar and held fermata. After a half and quarter rest in Bar 18, the timp is trill rolled on small octave C quarter note (repeated next bar and held fermata). After a quarter rest, the Tam Tam sounds a dotted half note (repeated next bar). Harps play *pp* Great octave E up to Ab half notes let vibrate to (Bar 19) F to G half notes. Violins play Lines 1-2-3 C# half notes *pp* to C half notes tied to whole notes next bar (held fermata).

End of cue. [5:28 pm]

“The Storm” [Reel 2/6-3/1] *Largo* in 4/2 time (*Allegro Moderato* in C time starting in Bar 2), 6 pages, 33 bars, 2:04. CD location: track # 10. Dvd location: Chapter 4 starting at 4:43. Instrumentation: piccolo, 2 flutes, oboe, english horn, 2 clarinets, bass clarinet, contrabass clarinet, 2 Fags, 4 horns, 2 trumpets, 3 trombones, timp, bass drum, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. Scene: Lightning that flashes against the door.

After a quarter rest, the oboe plays *pp* < > the ghost motif Line 1 Bb up to A 8th notes leap (M7 interval) down to E to Eb half notes to D half note decrescendo and held fermata. Clarinet I plays small octave D whole note *pp* tied to half note to Eb half note held fermata. Bass clarinet I plays small octave G [written A] whole note tied to half note to Ab half note held fermata. Bassoons play small octave G/Bb whole notes tied to half notes to Ab/middle C half notes held fermata.

In Bar 2 (:10 cd; 4:53 dvd) we come to the *Allegro Moderato* section in C time. Lightning flashes and what thunders musically is the bass drum forte trill roll whole note (notated at the bottom space of the staff) decrescendo and repeated next bar crescendo, and also the Great octave Bb whole note trill roll of the timp. The timp is rolled on Great octave Eb whole note crescendo in Bar 3. VC play *ff* Great octave F/Bb rinforzando whole notes down to (Bar 3) Great octave rinforzando Eb whole note. CB play Great octave F/Bb whole notes up to (Bar 3) small octave Eb whole note. *Sord* Pos III plays Great octave F whole note decrescendo to (Bar 3) Eb whole note crescendo. Pos I-II play Great octave F/Bb whole notes. After a quarter rest next bar, Pos II plays Great octave Gb dotted half note. After two quarter rests, Pos I plays Bb half note. Fags play Contra-octave Bb/Great octave F whole notes. The bass clarinet and contrabass clarinet play small octave Bb [written middle C] whole note. Muted horns play (after an 8th rest in Bar 2) small octave F# [written middle C#] up to Line 1 F 16ths down to Db dotted quarter note to C 8th tied to quarter note. After a half and 8th rest, the E.H. plays middle C 8th tied to quarter note crescendo. In Bar 3, bassoons play ascending quarter notes Great octave Eb-Gb-Bb-small octave C (inferred C half-dim 7th). The bass clarinet and contrabass clarinet play the same on small octave Eb-Gb-Bb to middle C legato quarter notes. Etc.

After a half and quarter rest in Bar 5 (start of page 2), violins II start to play *pp* descending three-note bowed trem (and *ponticello* effect) figures. We find Line 3 F# 8th to F to Db 16ths to (Bar 6) C 8th down to Line 2 A-F# 16ths to next figure of F 8th to Db-C 16ths to A 8th to F#-F 16ths to Db 8th to C-A 16ths. After a half and quarter rest in Bar 5, violins I play Line 3 F# trill (followed by an 8th rest) to (Bar 6) C trill 8th (followed by

an 8th rest) down to Line 2 F 8th trill (8th rest) down to A 8th trill down to Db. The woodwinds join in the gig but it's too much to get into with this busy cue!

Bar 9 (:33 cd; 5:16 dvd) is *Slower*, the start of Section B. Harp I top staff (but bass clef) plays *pp* repeat "3" triplet 8th figures small octave G-B-G to B-G-B to G-B-G to B-G-B (repeated next bar). Harp I bottom staff plays this on small octave G down to Great octave B up to small octave G, and so forth. Harp II top staff plays this on Great octave B down to G up to B, and so forth. Harp II bottom staff plays this on G down to E up to G, etc. Violins are bowed trem on small octave G/B whole notes *pp* < > (repeated next bar). Violas are bowed trem triplet 8th note figures small octave G up to B down to G (crossbeam connected) to B-G-B, and so forth. VC are bowed trem *ponticello* on Great octave E/B whole notes, and CB on Great octave E. After an 8th rest, flutes play *ff* < > "3" triplet value 16ths Line 1 D#-E-G to F# dotted quarter note to D# 8th tied to quarter note. After a quarter rest, clarinets play *mf* < > Line 1 F# [written G#] dotted quarter note down to D# 8th tied to quarter note. After an 8th rest in Bar 10 (start of page 3), the flutes play "3" triplet value 16ths D#-E-G to F# quarter note to D# dotted quarter note to C# 8th to (Bar 11) D half note. After a quarter rest, clarinets play F# quarter note to D# dotted quarter note to C# 8th to (Bar 11) D half note.

In Bar 11 (:41 cd), marked *Still Slower*, *sord* horns play *pp* quite low Great octave G/small octave D/G/Bb [written small octave D/A/Line 1 D/F] dotted half notes to Ab/Eb/Ab/Cb [written Eb/Bb/Line 1 Eb/Gb] quarter notes. Repeat next bar. In bar 13, the horns play small octave D/Ab/B/Line 1 F# [written small octave A/Line 1 Eb/F#/Line 2 C#] dotted half notes legato to Great octave Bb/small octave Bb/Line 1 E quarter notes. Violins I & II in Bar 11 play small octave G/Bb dotted half notes bowed trem to Ab/middle Cb quarter notes bowed trem < > (repeated next bar) to (Bar 13) B/Line 1 F# dotted half notes to Bb/E quarter notes (still bowed trem). VC/CB play Great octave G/small octave D dotted half notes bowed trem to Ab/small octave Eb bowed trem crescendo-decrescendo on those quarter notes (repeated next bar) up to (Bar 13) small octave D/Ab dotted half notes to Db/G quarter notes bowed trem.

Violas are the only ones in the strings choir to play a different pattern sequence, a series of triplet 8th note bowed trem figures. They play small octave G-Bb-G 8ths (crossbeam connected) to Bb-G-Bb bowed trem 8ths (crossbeam connected) to G-Bb-G 8ths (crossbeam connected) up to middle Cb down to small octave Ab to Cb (crossbeam connected). Repeat next bar. In Bar 13, they continue on B-A-B played three times to Bb-G-Bb.

After an 8th rest in Bar 11, the oboe plays Line 2 Db up to A 16ths down to E to Eb to Db quarter notes < > (all five notes played under the legato/phrase umbrella). After an 8th rest in Bar 12, the oboe plays Line 2 B-Bb 16ths down to F-E-Eb legato 8ths to (Bar 13), after an 8th rest, Line 1 B up to Line 2 Bb 16ths to A-Ab-G quarter notes.

In Bar 14 (:55 cd; 5:37 dvd), the cue is now Section D, *Piu Mosso*. Scene: Lucy started to walk down the stairs with her lighted candle. Two bassoons play the lyric line of Line 1 F quarter note crescendo hairpin to "3" triplet value 8th notes small octave Ab up to Line 1 F to E (crossbeam connected) to same E to D quarter notes decrescendo (all

six under are under the legato/phrase umbrella). The bass clarinets and deep, dramatic trombones play the two-note harmonic underpinnings. The bass clarinet plays small octave D to E half notes. Muted Pos play *p* Great octave Bb/small octave F/A half notes crescendo to B/E/G# half notes decrescendo. We hear the Bb Dom 7th (Bb/D/F/Ab] to E maj (E/G#/B) half note tonalities. This continues on in the next six bars, and in variation, until we come to Bar 21(1:18 cd, start of page 5 of this cue) to a *slower* section E. Horns resound forte on small octave D/G/B/Line 1 F# [written small octave A/Line 1 D/F#/Line 2 C#] rinforzando-marked dotted half notes legato to Db/G/Bb/Line 1 F quarter notes. The bass drum sounds *mf* a rinforzando quarter note (followed by a quarter and half rest). After an 8th rest, both harps (top staff) sound *fff* Line 2 B up to Line 3 Ab 32nd notes (followed by 16th/quarter/half rests marks), while the bottom staves of the harps play this an octave lower register. After a quarter rest, the timp trill rolls *mf* > the Great octave Bb dotted half note. After an 8th rest, the piccolo/flutes/oboe/clarinets play *ff* Line 1 B (Line 2 for the flutes) up to Line 2 Ab [Line 3 for the flutes) 32nd notes to Gb 16th tied to quarter note and tied to 8th note to F 8th tied to quarter note. After a quarter rest, the bass clarinet play and C.B. clarinet *ff* small octave Bb [written middle/Line 1 C] dotted half note decrescendo. After a quarter rest, the bassoons play Contra-octave and Great octave Bb dotted half note. Strings are silent until Bar 23. In Bar 22, Pos play < > small octave Eb/G/middle C# half notes legato to E/Ab/C half notes. After an 8th rest, harps play E up to Db 32nd notes in the pattern and registers given in the previous bar. After a quarter rest, the bass drum is trill rolled on dotted half note (notated on the bottom space of the staff). The bass clarinet and C.B. clarinet play small octave A to Ab half notes. After an 8th rest, the piccolo/flutes/oboe/clarinets play *ff* E up to Db 32nd notes to Bb 16th tied to quarter and 8th notes to A 8th tied to quarter note.

In Bar 23 (1:29 cd; 6:11 dvd), Section F, Herrmann uses three special effects for the strings. Violins I are *saltando* (bouncing type of bowing) *pp* on small octave Bb-Bb-Bb-Bb-Bb “5” 16th note figures (followed by a quarter rest) to another such quintuplet figure (followed by a quarter rest). Repeat next bar. Violins II are told to bow trem *at the bridge* (or *sul ponticello*) on small octave Bb dotted half note to Ab/middle Cb quarter note bowed trem (repeated next bar). Violas are told to bow trem *on the fingerboard* (or *sul tasto*) on small octave Eb/Gb dotted half notes to Ab/middle Cb quarter notes bowed trem (crescendo-decrescendo on those quarter notes). Repeat next bar. Celli are told to bow trem *at the bridge* on Great octave Eb/Bb dotted half notes to Ab/small octave D quarter notes. CB are also bowed trem *at the bridge* on Great octave Bb/small octave Eb dotted half notes to Ab/small octave Eb quarter notes (repeated next bar).

After an 8th rest in Bar 23, the flutes play *ff* < > Line 1 D-Eb-Gb “3” triplet value 16ths to F dotted quarter note to D 8th tied to quarter note to (Bar 24), after an 8th rest, D-Eb-Gb triplet 16ths to F quarter note to D dotted quarter note (followed by an 8th rest). After a quarter rest, clarinets play Line 1 F [written G] dotted quarter note down to D 8th tied to quarter note. After a quarter rest next bar, they play F quarter note to D dotted quarter note (followed by an 8th rest). After a half/quarter/8th rest in Bar 24, the english horn plays middle Cb [written Gb above] 8th up to (Bar 25) Eb [written Bb] “3” triplet value half note to F# [written Line 2 C#] triplet value quarter note to Eb half note. Steady crescendo. Clarinets in Bar 25 play small octave B [written middle C#] whole note

crescendo. The bass clarinet and C.B. clarinet play small octave D to Ab half notes crescendo. Pos III plays Great octave B whole notes, and Pos I-II play small octave E/G to Eb/Ab half notes. After a half rest, the bass drum sounds *pp* < a half note trill roll. After a half rest, violins play *p* < Line 2 Eb/Gb/Bb (I believe) to E/G/B quarter notes.

The end page (Bars 26-33 in $\frac{3}{4}$ time) is the concluding tutti *Molto Sost e tenuto* huge dynamic build. It's a bit too much to get into fully, but I'll try! Violins I play forte Line 1 Bb/Line 2 Bb dotted half notes crescendo to (Bar 27) Lines 2 & 3 Db dotted half notes crescendo to (Bar 28) C dotted half notes crescendo hairpin to (Bar 29) Eb dotted half notes crescendo to (Bar 30) Gb dotted half notes crescendo to Bar 31) G dotted half notes tied to next bar and tied to (end Bar 33) G quarter notes held fermata (followed by two quarter rests). Violins II play *f* > Line 2 F# quarter note to F half note (repeated next bar) to (Bar 28) E quarter note to Eb half note up to (Bar 29) Ab quarter note to G half note up to (Bar 30) Line 3 Db quarter note to C half note to (Bar 31) Line 3 C/E dotted half notes tied to next bar and tied to quarter notes held fermata in end Bar 33 (followed by two quarter rests). Violas play *f* > small octave F# quarter note to F half note up to (Bar 27) Line 1 F# quarter note to F half note to (Bar 28) E quarter note to Eb half note up to (Bar 29) Ab quarter note to G half note down to (Bar 30) Db quarter note to middle C half note to (Bar 31, treble clef) Line 2 C/E dotted half notes tied to next bar and tied to quarter notes held fermata in end Bar 33. VC play Great octave Bb dotted half note crescendo hairpin up to (Bar 27) small octave Eb/Bb dotted half notes crescendo to (Bar 28) A dotted half note crescendo and up to (Bar 29) middle Cb/Eb dotted half notes to (Bar 30) Line 1 Db quarter note to C half notes down to (Bar 31) Great octave Bb dotted half note tied to next bar and tied to quarter note held fermata in end Bar 33. CB play *ff* Great octave Bb dotted half note tied thru Bar 30. In Bar 31, CB play once again Bb dotted half note tied to next bar and tied to quarter note held fermata in end Bar 33.

In Bar 26, piccolo and oboe are *col* violins II thru end of cue (piccolo in Bar 31) on Line 3 G dotted half note tied to next bar and tied to quarter note in end Bar 33). Flutes play forte crescendo Line 2 Bb dotted half note up to (Bar 27) Db dotted half note to (Bar 28) C dotted half note to (Bar 29) Eb dotted half note to (Bar 30) Gb dotted half note to (Bar 31) C/E dotted half notes tied to next bars. The english horn plays *f* < Line 1 Bb [written Line 2 F] dotted half note to (Bar 27) Line 2 Db [written Ab] dotted half note, and so forth (settle on tied Line 2 C notes). Clarinets play small octave F# quarter note to F half note (repeated next bar an octave higher) to (Bar 28) Line 1 E [written F#] quarter note to E half note up to (Bar 29) Ab quarter note to G half note down to (Bar 30) Db quarter note to C half note to (Bar 31) Line 1 E/G dotted half notes tied to next two bars as given. The bass clarinet and C.B. clarinet play *ff* small octave Bb [written middle C natural] dotted half note tied to next two bars, and then (in Bar 28) Bb dotted half note again tied to next bar, and then (in Bar 31) Bb dotted half note tied to next bar and tied to quarter note held fermata in end Bar 33 (followed by two half rests). Bassoons play *f* > small octave F# quarter note to F half note to (Bar 27) Eb/Bb dotted half notes crescendo to (Bar 28) A dotted half note up to (Bar 29) middle Cb/Eb dotted half notes to (Bar 30) Line 1 Db quarter note to C half note to (Bar 31) C dotted half note tied to next two bars as given.

Horns I-II play *f* < small octave Bb [written Line 1 F] dotted half note up to (Bar 27) Line 1 Gb [written Line 2 Db] quarter note legato to F half note decrescendo to (Bar 28) A [written Line 2 E] dotted half note to (Bar 29) Ab quarter note to G half note to (Bar 30) Gb/Bb dotted half notes crescendo. After an 8th rest in Bar 31, they play (*bells in air*) *fff* Line 1 A#/C# [written Line 2 E#/G#] quarter notes twice to A#/C# 8ths tied to 8ths next bar to two A#/C# quarter note dyads again to A#/C# 8ths tied to (Bar 33) quarter notes held fermata. Horns III-IV play small octave F# [written middle C#] quarter note to F half note up to (Bar 27) Bb [written Line 1 F] dotted half note crescendo to (Bar 28) Line 1 E quarter note to Eb half note to (Bar 29) middle Cb/Eb dotted half notes to (Bar 30) Db quarter note to C half note. After an 8th rest in Bar 31, they then play *bells in air* the same as horns I-II.

Muted horns play small octave and Line 1 Bb dotted half notes *f* < up to (Bar 27) Lines 1 & 2 Db dotted half notes to (Bar 28) C dotted half notes to (Bar 29) Eb dotted half notes up to (Bar 30) Gb dotted half notes. After an 8th rest in Bar 31, they play *ff* Line 1 A#/Line 2 C# [written B#/Line 2 D#] quarter note dyad played twice to A#/C# 8ths tied to 8ths next bar, and so forth (see horns). Pos I-II *f* > small octave F# quarter note to F half note to (Bar 27) Eb/Bb dotted half notes crescendo up to (Bar 28) Line 1 E quarter note to Eb half note decrescendo to (Bar 29) middle Cb/Eb dotted half notes crescendo to (Bar 30) Db quarter note to C half note down to (Bar 31) small octave E/G dotted half notes tied to next bars as given. Pos III (with its own staff) plays *f* < Great octave Bb dotted half note (repeated next bar) up to (Bar 28) A dotted half note to (Bar 29) middle Cb dotted half note to (Bar 30) Line 1 Db quarter note to C half note down to (Bar 31) small octave C dotted half note tied to next two bars.

The timp is trill rolled *mf* on Great octave Bb dotted half note thru Bar 32 and to (Bar 33) quarter note roll held fermata. The bass drum sounds a dotted half note and repeated next bars. Harp I plays *ff* Lines 1 & 2 Bb dotted half notes let vibrate up to (Bar 27) Lines 2 & 3 Db dotted half notes to (Bar 28) C to (Bar 29) Eb to (Bar 30) Gb (silent to end of cue). Harp II plays the same but respectively octaves lower to (Bar 30) Line 1 Gb/Bb notes.

End of cue.

[resume Monday, Labor Day, September 5, 2005 at 8:39 am]

“Evocation” [Reel 3/pt 2] *Largo Mesto* in 5/2 time, 2 pages (pp.35-36), 7 bars, nearly a minute [the end chord was cut off by the insertion, once again, of the “Come Back” sound effect]. Dvd location: Chapter 5 starting at :35. CD location : N/A [not on the cd for some reason]. Scene: Lucy is in the darkened kitchen just after she shut the window that blew open due to the storm. She makes an “evocation” to the ghost not to be cowardly and instead show himself. Cooper discusses this cue on page 96, very perceptively, me thinks. The cue reminds me of some orchestral effects heard, I believe, in the earlier, rather ghostly, score for *Devil & Daniel Webster* (I’ll check).

The instrumentation is 3 piccolos, bass clarinet, contra bass clarinet, Tam Tam, 6 violins, 3 CB (all strings are muted). This provides a nice contrasting effect of the piccolos/high register violins (and even basses in the treble clef) against the low timbre

woodwind instruments. In Bar 1, piccolo I plays *ppp* Line 2 Bb half note legato slur down to F# half note (followed by a half rest) to F whole note to (Bar 2), after two half rests, Line 1 Eb half note to F whole note. Piccolo II plays (after a half rest) Line 2 F# half note down to Line 1 Bb half note (followed by two half rests) to (Bar 2) Line 2 Db to F# half notes. After two half rests in Bar 1, piccolo III plays *ppp* Line 1 Bb half note legato up to Line 2 F whole note. The bass clarinet plays *ppp* small octave Bb [written middle/Line 1 C] half note legato down to F# [written G#] half note (followed by a half rest) to F [written G] whole note legato to (Bar 2) Line 1 Db [written Eb] half note down to small octave F# half note to Eb [written F] half note (followed by two half rests). After two half rests, the C.B. clarinet plays *ppp* small octave Bb half note up to Line 1 Eb whole note. After three half rests in Bar 2, the C.B. clarinet plays Line 1 F whole note. Etc.

After four half rests in Bar 1, the Tam Tam sounds *ppp* a half note let vibrate extending curve line (notated on the bottom space of the staff). Repeat next six bars (held fermata in end Bar 7).

Violins 1-2 (sharing the same staff) play *ppp* Lines 2 & 3 Bb whole notes tied to whole notes and tied to half notes (full bar duration) up to (Bar 2) Lines 3 & 4 Db sustained notes to (Bar 3) Lines 3 & 4 C sustained (tied) notes down to (Bar 4) Lines 2 & 3 Ab notes up to (Bar 5) Lines 3 & 4 F# tied notes to (Bar 6) Lines 2 & 3 Ab tied notes down to (end Bar 7) F whole notes tied to whole notes, and tied to half notes held fermata. After a half rest, violins 3-4 (sharing the same staff) play Lines 2 & 3 F# whole notes tied to whole notes (repeated next bar) to (Bar 3) Eb tied whole notes in that pattern, and then (in Bar 4) Cb tied whole notes to (Bar 5) C# notes to (Bar 6, start of page 2) G tied notes to (Bar 7, Lines 1 & 2 Bb tied whole notes. After two half rests, violins 5-6 (sharing the same staff) play Lines 1 & 2 Bb whole notes tied to half notes up to (Bar 2) Lines 2 & 3 Eb tied notes in that pattern to (Bar 3) C tied notes to (Bar 4) Eb notes to (Bar 5) F tied notes to (Bar 6) C notes to (Bar 7) Db tied notes.

CB 1 plays *ppp* Line 2 B whole note tied to whole note and tied to half note (full bar duration in 5/2 time). This range (higher in the next bars) in the treble clef is quite unusual! It has to be the very highest professional range on the G string. In Bar 2, CB 1 plays Line 3 D tied notes to (Bar 3) C to (Bar 4) Line 1 Ab to (Bar 5) F# to (Bar 6) Ab to (Bar 7) F. After a half rest in Bar 1, CB 2 plays Line 2 F# whole note tied to whole note (repeated next bar) to (Bar 3) Eb tied notes to (Bar 4) Cb to (Bar 5) C# to (Bar 6) C notes to (Bar 7) Db notes.

The strings play the Bb min (Bb/Db/F) tonality in the end bar, but the woodwinds settle on the fermata on Gb notes, establishing the Gb maj 7th (Gb/Bb/Db/F) overall tonality. The bass clarinet and C.B. clarinet in Bar 7 play Line 1 G [written A] half note down to small octave Bb [written middle C] up to Db [written Eb] half note down to small octave Gb [written Ab] whole note held fermata. Piccolos 1-2 settle on Line 1 Gb whole note.

End of cue.

“The Apparition” [Reel 3/pt 2A] *Largo Mesto* in 4/2 time, 2 pages (pp. 37-38), 10 bars, 1:11. CD location: track # 11; dvd location: Chapter 5 starting at 1:47. Instrumentation: 3 piccolos, bass clarinet, C.B. clarinet, Tam Tam, Deep Knell, 6 violins, 4 CB, (all strings muted) 2 harps. Note: I have absolutely no idea what a “Deep Knell” is within the percussion instruments. My various reference books do not list it, including the comprehensive Musical Instruments of the World (1976). Probably there is a far more common name for it, and I haven’t yet pinned its identity. Herrmann also uses it in *The Egyptian* in the cue, “The House of the Dead” (Reel 8/3). However, there he calls it “Death Knell” (not “Deep Knell”). I wonder if it’s a large specialty (ancient) gong instrument?

This cue is a variation of the previous cue. Piccolos play *ppp* Lines 2 & 2 Bb whole notes (piccolo I on Line 2 Bb) followed by two half rests. They return in bar 3 to play Lines 2 & 3 Db whole notes in that pattern, and then Lines 2 & 3 C whole notes in Bar 5, and then Lines 1 & 2 Ab in bar 7. In Bar 9 (:53 cd; 2:39 dvd), the piccolos play Lines 1 & 2 F# to F whole notes to (Bar 10) E whole notes tied to whole notes held fermata. In Bar 2 (in 3/2 time), the bass clarinet and C.B. clarinet play *pp* small octave Bb [written middle C] half note (followed by two half rests), and then small octave Eb [written F] half note in Bar 4, and Line 1 C [written D] in Bar 6 (start of page 2), and small octave G half note in Bar 8. In Bar 9 (back to 4/2 time), they play small octave F# to F whole notes to (end Bar 10) E [written F#] whole note tied to whole note held fermata.

After two half rests in Bar 1, the Tam Tam sounds *ppp* a whole note let vibrate (repeated only in Bar 3). The “deep knell” sounds *ppp* a whole note let vibrate (notated on the bottom space of the staff) and followed by two half rests (repeated only in Bar 4).

After two half rests in Bar 1, violins 1-2 play *ppp* Line 3 F# whole note tied to (Bar 2 in 3/2 time) dotted whole note. Repeat in Bars 3-4. After two half rests in Bar 5, they play Line 3 Eb whole note tied to dotted half note next bar. After two half rests in Bar 7, they play Line 4 Cb whole note tied to dotted half note next bar. In Bar 9 (back to 4/2 time), they play Line 3 Bb whole note tied to whole note and tied to whole note next bar, subsequently tied to end whole note held fermata. Violins 3-4 play this pattern an octave lower register, and violins 5-6 play this pattern two octaves lower (Line 1 F# whole note in Bar 1, etc). After a half rest in Bar 2, CB play *pp* Great octave F/small octave F whole notes (repeated in Bar 4), and then E whole notes in Bar 6, and Eb in Bar 8. In Bar 9 in 4/2 time, they play Great octave and small octave Bb tied whole notes thru next bar.

After a half rest in Bar 2, both harps sound *pp* Great octave and small octave F whole notes let vibrate (repeated in Bar 4), and then E whole notes in Bar 6, and Eb in Bar 8. In bar 9, they sound Contra-octave and Great octave Bb whole notes tied to whole notes and tied to whole notes in end Bar 10 (followed by a whole rest held fermata).

End of cue.

“About Ships” [Reel 3/pt 3] *Molto Andante* in $\frac{3}{4}$ time, 2 pages (pp. 39-40), 19 bars, 1:18. CD location: track # 12. Dvd location: Chapter 5 starting at 5:47. Instrumentation: clarinet, 2 bass clarinets, harp, 6 muted violins, 2 muted violas, 1 muted (*sord*) cello. Scene: Lucy cries at the kitchen doorway in response to Gregg’s surface insensitivity. Cooper provides the holograph reproduction of the second page of this cue on page 98, the sea chanty section (played by the clarinet).

Bass clarinet I plays *pppp* small octave Gb [written Ab] dotted half note tied to next bar, and then Ab [written Bb] dotted half note in bar 3 tied to next bar, and then Gb again in Bars 5-6, Ab in Bars 7-8, and Gb tied notes in Bars 9-10.

The harp plays *pp molto legato* 8th notes Great octave Gb up to small octave Db up to Gb down to Eb up to middle C to small octave Bb (crossbeam connected notes), repeated next bar. In Bar 3, the harp plays Great octave Ab up to small octave Eb up to Gb down to Eb up to Line 1 Db to C 8ths (repeated next bar) to (Bar 5) Great octave Gb-small octave Db-Gb-Eb-middle C-Bb (repeated next bar) to (Bar 7) a repeat of Bar 3 (repeated next bar) to (Bar 9) small octave Gb-Bb-Line 1 Eb-C-Ab-Gb (repeated next bar).

The violins play *pp espr* Line 3 F dotted half note to (Bar 2) Cb dotted half note to (Bar 3) Line 2 Bb quarter note up to Line 3 Db half note to (Bar 4) C half note down to Line 2 Gb quarter note up to (Bar 5) Bb half note to Ab quarter note to (Bar 6) Gb half note to F quarter note to (Bar 7) Eb dotted half note tied to half note next bar up to Bb quarter note up to (Bar 9) Line 3 F# half note to F quarter note to (Bar 10) Eb half note to Db quarter note. Violas (in the treble clef) play Line 2 F dotted half note to (Bar 2) Eb dotted half note to (Bar 3) Line 1 Bb quarter note up to Line 2 Db half note to (Bar 4) C half note down to Line 1 Gb quarter note to (Bar 5) Bb half note to Ab quarter note. In Bar 6 (now in the standard alto clef), the violas play Line 1 Gb half note to F quarter note to (Bar 7) Eb dotted half note tied to half note next bar to (back to treble clef) Line 1 Bb quarter note up to (Bar 9) Line 2 F# half note to F quarter note to (Bar 10) Eb half note to Db quarter note. After a half rest in Bar 1, the cello plays *pp* > Line 1 C legato down to small octave Bb quarter notes (repeated next bar) to (Bar 3), after a half rest, Line 1 Db-C legato 8th notes (repeated next bar) to (Bars 5-6) a repeat of Bars 1-2) to (Bars 7-8) a repeat of Bars 3-4. After a half rest in Bar 9 (in the “k” tenor clef), the cello plays Line 1 Ab to Gb legato 8th notes (repeated next bar).

In Bar 2(:36 cd; 6:22 dvd), we come to the A section and second page of this cue (the page reproduced in Cooper’s book on page 98). The clarinet plays the sea chanty melody line *p* starting on “3” triplet value Line 1 Db [written Eb] quarter note up to triplet value Gb [written Ab] 8th to Eb [written F] normal value quarter note to Db dotted quarter note down to small octave Bb [written middle/Line 1 C natural] 8th. In Bar 12, the clarinet continues on small octave Ab-Bb-Line 1 Cb [written Ab-C-Db] “3” triplet value 8ths (crossbeam connected) to next three-note figure of Cb 8th to Bb-Ab 16ths to Bb stand-alone 8th up to Line 1 Db dotted quarter note. Etc. If you really want to see the rest of the cue, then buy Cooper’s book! Bass clarinet I plays *pp* Line 1 Db [written Eb] whole note to (Bar 12) Eb [written F] to Db half notes. Bass clarinet II plays small octave Gb [written Ab] whole note tied to whole note next bar. Violins play *pp* Line 2 Bb whole

note to (Bar 12) Ab to Bb half notes. Violas (still in the treble clef) play Line 1 Bb whole note to (Bar 12) Ab to Bb half notes. Etc. [1:03 pm]

“The Lights” [Reel 3/pt 4] *Lento* in C time, 2 pages (pp. 41-42), 8 bars, :25. Note: Bar 5 was deleted in the film (but not crossed out by Herrmann on the written cue). Dvd location: Chapter 6 starting at 2:07. CD location: N/A. Scene: Lightning strikes and Captain Gregg has disappeared. However, his influence is evident at the end of the cue (2:27 dvd) when the lights suddenly reappear. Instrumentation: piccolo, 2 flutes, oboe, E.H., 2 clarinets, bass clarinet, C.B. clarinet, 2 Fags, timp, B.D., 2 harps, muted strings.

The sea motif opens the cue. The 16th note ascending figures are played in Bar 1 by the clarinets, bass clarinet, C.B. clarinet, and bassoons, taken over in Bar 2 by the english horn, oboe, flutes, and then piccolo. The bass drum is trill rolled *ff* > on a whole note in Bar 1, and then the timp is rolled forte in Bar 2 on Great octave Bb whole note. CB play *ff* small octave Eb whole note down to (Bar 2) Great octave Bb whole note. Celli II bottom staff play Great octave Eb whole note to (Bar 2) F whole note, and so forth. After a half and quarter rest in Bar 2, violins I play *ff* Line 3 F# quarter note tied to (Bar 3) “3” triplet value F# half note to triplet value E quarter note down to normal value C half note decrescendo to (Bar 4) Line 2 B to Bb half notes. Violins II at the end of Bar 2 play Line 3 F# quarter note down to (Bar 3) Line 2 G/B half notes down to C half note to (Bar 4) Line 1 B to Bb half notes. In Bar 3, violas play *f* < > small octave G up to middle C half notes up to (Bar 4) E down to small octave Bb half notes. VC/CB play in Bar 3 forte Great octave E/B half notes to unison A half note up to (Bar 4) small octave C down to Bb half notes. High woodwinds play at the end of Bar 3 Line 2 G to F# legato quarter notes to (Bar 4) G to F# quarter notes again to F#-F quarter notes. Etc.

In Bar 6 (remember that Bar 5 was cut), violins I play *ppp* Line 2 Gb/Bb half notes up to Ab/C half notes to (Bar 7 in 2/4 time) Gb/Bb half notes. Violins II play Line 1 Bb/Line 2 Eb half notes to Ab/Eb half notes (Eb tied to half note next bar) to (Bar 7) Bb half note. Violas play Line 1 Eb/Gb down to C/Eb half notes up to (Bar 7) Eb/Gb half notes. After a quarter rest in Bar 6, the harps play *mf* Great octave Eb quarter note let vibrate (followed by a quarter rest) to Eb quarter note again to (Bar 7 in 2/4 time), after a quarter rest, Eb quarter note.

In end Bar 8 (back in C time), only seven woodwinds sound. The bassoons play *ff* emphasis (as the lights suddenly turn on) small octave Ab-middle C 16th notes to B 8th tied to dotted half note decrescendo and held fermata. The clarinets/bass clarinet/C.B. clarinet play the same figure and register. The same applies to the english horn.

End of cue.

“Bedtime” [Reel 3/5-4/1] *Lento* in 5/4 time, 4 pages, 32 bars, 1:58. Note: As for the dvd location, I of course have always used the Chapter timings. For instance, in this cue, the dvd location is Chapter 6 starting at 2:34. However, Cooper uses a different reference marking in his book. Simply press the Time/Text button and you will find his film on-going reference marking. So [0:30:11] in his book for this cue is exactly equivalent to my reference marking of Chapter 6 at 2:34. [0:00:00] is obviously the start

of the movie (or Chapter 1 at :00). CD location: track # 13. Instrumentation: piccolo, 2 clarinets, 2 bass clarinets, contrabass clarinet, trumpet, vibe, harp, solo violin. Scene: Lucy readies herself for bed, but undresses only after she covered over Gregg's portrait staring at her! This cue seques from the previous cue.

In Bar 1, bass clarinet I plays *pp* small octave B [written middle C#] whole note tied to quarter note to (Bar 2 in C time) C# [written D#] half note legato to B half note. Bass clarinet II plays small octave E [written F#] whole note tied to quarter note and I believe tied to whole note next bar. After a quarter rest, clarinet I plays the sea chanty *pp* in the *subtone* special effect (and *at mike*). We find "3" triplet value small octave B [written middle C#] quarter note up to triplet value E [written F#] 8th note down to normal value C# quarter note to B dotted quarter note down to G# 8th to (Bar 2 in C time) "3" triplet 8ths F#-G#-A to same A 8th to G#-F# 16ths to G# 8th to B dotted quarter note. All notes are played under the legato/phrase umbrella or curve line.

Skipping to Bar 11 (:45 cd; 3:19 dvd), we come to Section B's *Allegretto* light-hearted music. Herrmann also notated here (*with swing & humor*). The piccolo plays the sea chanty melody *pp* < > on "3" triplet value Line 2 Db quarter note up to triplet value Gb 8th down to Eb normal value quarter note to Db dotted quarter note. Then the piccolo plays Line 1 Bb 8th to (Bar 12) "3" triplet 8ths Ab-Bb-Line 2 Cb to same Cb 8th Bb-Ab 16ths to Bb stand-alone 8th up to Db dotted quarter note. Bar 13 repeats Bar 11. Bar 14 repeats Bar 12 except for the ending Line 1 Gb dotted quarter note. Bass clarinet I in Bar 11 plays *pp* Line 1 Db legato to Eb [written Eb-F] quarter notes to Db-Eb quarter notes once again (repeated next three bars). Bass clarinet II plays *pp* two small octave Gb [written Ab] half notes (repeated next three bars). Skipping slightly to Bar 17 (*Rall*), the piccolo plays Line 1 Gb up to Line 2 Eb 8ths to Db quarter note down to Line 1 F up to Line 2 Db 8ths down to Line 1 Bb quarter note (repeated next bar *ppp*). Bass clarinet I plays small octave Gb half note (followed by a half rest), and repeated next bar. Bass clarinet II plays Line 1 Db whole note (repeated next bar *ppp*). After a half rest, the C.B. clarinet plays Line 1 Db [written Eb] half note, repeated next bar *ppp*.

In Bar 19 (1:07 cd; 3:41 dvd), the tempo marking is temporarily *A tempo*. The piccolo plays *pp* Line 1 Gb-Gb-Gb-Gb staccato 8ths (dot above each note) to Gb-Ab-Bb-Line 2 Cb staccato 16ths (connected as a figure by two crossbeams) up to Db staccato 8th (followed by an 8th rest). Repeat next bar in 5/4 time adjusted in the end by an 8th and quarter rest. Bass clarinet I plays Line 1 Db dotted half note tied to 8th note down to small octave Bb 8th up to (Bar 20 in 5/4 time) Line 1 Db whole note to Bb quarter note. Bass clarinet II plays small octave Gb dotted half note tied to 8th note to Eb 8th to (Bar 20, *Rall*) Gb whole note to Eb quarter note.

In Bar 21 (1:15 cd; 3:48 dvd), we come to the *Slower* section (still in 5/4 time). Clarinet I plays *ppp* (*subtone*) small octave G [written A] whole note tied to (Bar 22 in C time) whole note. After a quarter rest, bass clarinet I plays *pp* < > *subtone* (*at mike*) Line 1 D "" triplet value quarter note up to G triplet value 8th down to E quarter note to D dotted quarter note to small octave B 8th to (Bar 22 in C time) "3" triplet value 8ths A_B-Line 1 C with that C tied to triplet 8th to B to A triplet 8ths to B stand alone 8th up to D

dotted quarter note. Bass clarinet II plays *ppp(subtone)* small octave G whole note tied to next bar. The harp sounds *ppp* Contra-octave and Great octave G whole note let vibrate (followed by a quarter rest). The vibie is distinctive playing *pppp* Line 2 G half note let vibrate extending curve line down to E half note to D# quarter note tied to (Bar 22 in C time) quarter note up to G half note to E quarter note tied to (Bar 23 in 5/4 time) to D# half note up to G half note to (Bar 24 in C time) E to D# half notes. [3:12 pm. Shopping break with wife] [resume 5:32 pm]

In Bar 25, the piccolo is truly solo playing *pp* Line 1 G up to Line 2 E 8ths to D quarter note down to Line 1 F# quarter note *ppp* up to Line 2 D 8ths to G quarter note. In Bar 26 in 3/4 time, bass clarinet I plays *pp (subtone)* small octave G up to Line 1 E 8ths to D quarter note down to small octave E quarter note tied to (Bar 27 in C time) whole note and tied to whole note next bar. In Bar 27, clarinet II plays *subtone* small octave G# [written A#] whole note to G whole note next bar. The vibie sounds *ppp* Line 1 G# whole note to (Bar 28) G whole note to (Bar 29) F#/A# whole note. In Bar 29, the piccolo returns to play *pp* Line 1 E whole note held fermata. Back in Bar 27, after a quarter rest, the harp plays *ppp* other-worldly harmonics (tiny circle above each note) Line 1 B to C# to B to (Bar 28), after a quarter rest, G up to C to B quarter notes to (Bar 29) Line 2 C half note (followed by two quarter rests). After a quarter rest in Bar 27, the solo violin “3” triplet value Line 2 B quarter note up to Line 3 E triplet value 8th note down to Line 2 A# down to Line 1 B quarter notes. After a quarter rest in Bar 28, the solo violin plays triplet value Line 2 G quarter note up to Line 3 E triplet 8th to C quarter note to Line 2 B quarter note to (Bar 29) Line 2 C whole note held fermata.

In Bar 30 (1:49 cd; 4:22 dvd), we come to the tempo marking of *Allegro Moderato*. The piccolo is highlighted playing *ff* Line 1 Gb up to Line 2 F 32nd notes to Db dotted 8th figure to C to Db dotted half notes legato trem *fp* < (notated like the fingered trem of the strings) to (Bar 31) C to Db half notes legato trem crescendo up to Line 2 Bb down to F 16ths up to B dotted 8th figure *ff* tied to quarter note and tied to (end Bar 32) B whole note held fermata. Clarinet I plays *fp* < Line 1 Gb whole note tied to half note next bar to (see piccolo). After a quarter rest, clarinet II plays Line 2 C to Eb dotted half notes legato trem to (Bar 31) another such figure (followed by a quarter rest) up to Line 3 C quarter note *ff* and tied to whole note next bar and held fermata. In Bar 32, bass clarinets play *ff* small octave Bb whole note held fermata. The trumpet in Bar 30 plays *fp* < Line 1 Gb [written Ab] whole note tied to half note next bar crescendo (followed by a quarter rest) to Line 1 E quarter note tied to quarter note next bar to Db dotted half note held fermata. After a quarter rest in Bar 30, the harp is trem *p* < between Lines 2 & 3 C to Db dotted half notes to (Bar 31) C-Db half note trem (followed by a quarter rest) down to Line 2 Bb quarter note. After a quarter rest in Bar 32, the harp plays Line 1 D half note followed by a quarter rest held fermata. After a quarter rest in Bar 30, the solo violin is fingered trem *p* < between Line 3 C and Db dotted half notes to (Bar 31) C-Db half notes fingered trem (followed by rests).

End of cue.

“Anger” [Reel 4/pt 2] *Vivo* in C time, 1 page (page 45), 10 bars, :16. CD location: N/A. Dvd location: Start of Chapter 7. Instrumentation: 2 alto flutes, bass

clarinet, 4 violins I, 4 violins II, 4 violas (all strings are muted). Scene: Gregg is standing by the telescope, angry that Lucy had his monkey-puzzle tree chopped down! Note: Herrmann annotates underneath the alto flutes “(copyist transpose).” This is quite unusual for Herrmann not to transpose here. Probably 98% or 99% of the time, he transposes all of his transposing instruments (such as he did in this very cue for the bass clarinet). He had a transposed score, for instance, in the “Little Girl Lost: episode of *The Twilight Zone* that utilized alto flutes. The alto flute is a “G” transposing instrument, which means that the *written* C for the alto flute *sounds* as G in concert pitch a 4th lower interval. The lowest written note is middle C (concert G), so whenever Herrmann writes small octave G for the alto flute in this cue (Bar 7), that means the copyist must transpose up a perfect 4th and write it as middle C.

In Bar 1, both flutes play *f* < > “3” triplet value 16ths Line 1 D#-E-G (connected by two crossbeams) to F# down to D# 8th notes (followed by an 8th rest) to another such two-figure mini-phrase. After an 8th rest in Bar 2, the alto flutes repeat that five-note phrase to “3” triplet value 16ths E-G-B to Line 2 C# 8th tied to 8th to B 16th (followed by an 8th rest). Etc.

Muted violins II play *pp* (*at the bridge*) small octave B whole note bowed trem (repeated next bar). Violas play this on small octave G whole note. After a quarter rest, violins are trill *mf* < > on Line 1 F# 8th note (to G) followed by an 8th and quarter rest to F# 8th note trill again to (Bar 2), after a quarter rest, F# 8th note trill followed by an 8th and 16th rest to Line 2 C# 8th note trill tied to 8th (followed by an 8th rest). Etc. In the 2nd half of Bar 4 (:06 dvd), they are trill on F 8th to E staccato 8th (repeated again) to (Bar 5) G 8th note trill to F# staccato 8th (repeated) to F 8th note trill to E staccato 8th figure played twice. Etc. [7:32 pm]

“Poetry” [Reel 4/pt 3] *Lento tranquillo* in C time, 3 pages, 31 bars, 2:05. CD location: track # 14. Dvd location: Chapter 7 starting at 2:12. Instrumentation: oboe, clarinet, horn, harp, 8 violins I, 8 violins II, 6 violas, 6 VC, 2 CB (all strings are *sords*). Scene: Lucia recounts about how she met her (now deceased) husband, the architect. Gregg designed Gull Cottage. The topic of poetry switches to poetry.

Violins I play *pp sotto voce* Line 2 G quarter note legato slur to F half note to Eb quarter note crescendo to (Bar 2) C half note to Line 1 Bb half note decrescendo to (Bar 3) a repeat of Bar 1 to (Bar 4) C up to G 8ths to F half note to Eb quarter note up to (Bar 5) Line 3 D quarter note to C half note, and then Line 2 G quarter note up to (Bar 6) Bb quarter note to Ab half note down to F quarter note down to (Bar 7) Cb half note decrescendo (followed by two quarter rests).

Violins II play G/Line 2 D quarter notes to F/Line 2 C half notes to Eb/Bb quarter notes. In Bar 2, top line violins II play Line 1 G to F quarter notes to Eb half note, while bottom line violins II play middle C half note down to small octave Bb half note to (Bar 3) a repeat of Bar 1 to (Bar 4) middle C/F up to G/Line 2 D 8ths to F/C half notes to Eb/Bb quarter notes, and so forth. Violas play small octave G quarter note up to middle C half note to Bb quarter note to (Bar 2) Ab half note to Bb half note down to (Bar 3) a

repeat of Bar 1 to (Bar 4) C dotted half note to Bb quarter note to (Bar 5) G dotted half note to Bb quarter note to (Bar 6) F whole note. Celli play Great octave Eb/Bb quarter notes legato up to Ab/small octave Eb half notes to Great octave G quarter note to (Bar 2) small octave Eb whole note and also Great octave Ab to G half notes, and so forth. Basses are silent until Bar 7. The half note chord in Bar 1 is the F min 7th (F/Ab/C/Eb).

In Bar 7 (:26 cd; 2:37 dvd), the oboe starts the melody line *pp* < on Line 2 F half note to D quarter note tied to “3” triplet value 8th to Eb to Gb triplet 8ths to (Bar 8) F half note to “3” triplet value D half note to Eb 8th up to (Bar 9) Bb quarter note tied to triplet 8th to Ab-Gb triplet 8ths to F quarter note to Eb triplet value quarter note to D triplet 8th up to (Bar 10) Gb half note to F quarter note to Eb quarter note to (Bar 11) D quarter note down to Line 1 Bb half note decrescendo to Line 2 C quarter note (end of oboe passage). Violas in Bar 7 play small octave Gb whole note and also middle Cb to Bb half notes to (Bar 8) a repeat of the previous bar to (Bar 9) Gb whole note and Bb to C half notes to (Bar 10) A/Line 1 Db whole notes, etc. Celli play Great octave Gb/small octave Eb whole notes (tied to next bar) to (Bar 9) Gb/Eb whole notes tied to next bar to (Bar 11) small octave D/Gb whole notes. CB play *ppp* small octave Cb whole note tied to next bar to (Bar 9) Cb whole note tied to next bar to (Bar 11) D whole note. [8:24 pm]

The Lucy theme starts in Bar 12 (:48 cd; 2:59 dvd) in 4/2 time (Section B). The harp (top staff) plays *pp* Line 2 Gb legato down to Line 1 Gb up to Bb up to Line 2 Db 8th notes (crossbeam connected) to F down to F-B-D 8ths to Eb down to Line 1 Gb-Bb-C to Db down to Line 1 Eb-Gb-Bb. The bottom staff plays Line 2 G half note to F half note to Eb to Db half notes. The solo violins from violins I play Line 3 Gb half note to “3” triplet value F half note down to Db triple quarter note to Eb half note to triplet value Db half note to Bb triplet quarter note. The solo violins from violins II play this an octave lower register. After two half rests, the solo viola plays middle C to Bb half notes. Two solo celli play as well. Cello II plays Great octave G whole note tied to whole note. After two quarter rests, cello I plays small octave Db half note tied to whole note. Etc.

In Bar 21 (1:32 cd; 3:43 dvd) in ¾ time, the solo clarinet plays *mf* < Line 1 G# [written A#] half note to “3” triplet 8th notes F#-G#-F# to (Bar 22) E down to small octave B quarter notes, and so forth. Violins I play *pp* Line 1 E half note to D quarter note down to (Bar 22) small octave B dotted half note (all three notes under the legato umbrella). Violins II play small octave B half note to A quarter note to (Bar 22) G# dotted half note. Violas play small octave E half note to D quarter note to (Bar 22) E dotted half note. VC play Great octave E/B half notes to unison F# quarter note to (Bar 22) G# dotted half note.

Skipping a bit here, after two quarter rests in Bar 26 (1:45 cd; 3:57 dvd), the oboe returns to play *p* < Line 1 G dotted 8th to Line 2 Db 16th to (Bar 27) D dotted quarter note to D stand-alone 8th to C down to Line 1 Ab 8ths decrescendo to (Bar 28) Bb quarter note down to F quarter note (followed by a quarter rest). Violins I in Bar 27 play Line 1 F half note to Eb quarter note legato to (Bar 28) F half note up to Line 2 Bb quarter note leap to (Bar 29, *rall*) Line 3 E half note to D quarter note crescendo hairpin. Violins II play Db half note to middle C quarter note to (Bar 28) D half note up to Line 1 Bb quarter note to

(Bar 29) Line 2 E half note to D quarter note crescendo. Violas play small octave F half note to Ab quarter note to (Bar 28) Bb half note up to Line 1 D/F quarter notes to (Bar 29) small octave A/Line 1 D dotted half notes. VC play Great octave Db/Ab half notes to Ab/small octave Eb quarter notes to (Bar 28) Bb/F half notes to Bb/F/Bb quarter notes down to (Bar 29) Great octave D/A/small octave F# dotted half notes. In Bar 29, CB return to play *pp* < small octave D dotted half note.

In Bar 30 (1:55 cd; 4:06 dvd), we come to the scene where Gregg hears Lucy's in-laws approaching the house in a motorcar. Violins I play Line 2 A# dotted half note tied to dotted half note in end Bar 31 > *ppp* and held fermata. Violins II play Line 2 C# tied dotted half notes. Violas play Line 1 F/A tied dotted half notes. VC play small octave B dotted half notes tied together, and CB play Great octave G tied dotted half notes. After an 8th rest, the harp sounds forte small octave Bb 8th note (followed by a quarter and 8th rest) to another Bb 8th (followed by a quarter rest) to (Bar 31), after an 8th rest, Bb 8th (followed by rests). The horn plays *mf* small octave B [written Line 1 F#] stopped dotted half note tied to dotted half note next bar held fermata. After a quarter rest, the oboe plays *pp* < > Line 1 Bb quarter note (followed by a quarter rest) to Bb quarter note to (Bar 31), after a quarter rest, Bb quarter note (followed by rests).

Finally, the clarinet plays a rather comic repeat figure *f*. After a "3" triplet value 16th rest, it plays small octave D-E triplet 16ths up to Bb 8th tied to quarter note (repeated same bar) to (Bar 31) the same figure but this time tied to half note held fermata.

End of cue.

[9:13 pm]

[resume Wednesday, September 7 at 10:56 am. News of the day: The Chief Justice is being buried as I write]

The In-Laws" [R4/4-5/1] *Lento* in C time, 7 pages (pp.49-55), 30 bars, 1:34. CD location: track # 15. Dvd location: Chapter 8 starting at 3:10. Instrumentation: 2 flutes (piccolo doubling), alto flute, 2 oboes, 2 clarinets, 2 bass clarinets, 2 bassoons, 4 horns, 2 trumpets, timp., Tam Tam, snare drum, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. Scene: Gregg gently encourages Lucy not to give in to her intrusive in-laws and to indeed stay at Gull Cottage. The Ghost motif (Gregg reference played by the non-transposed alto flute) is played against the lyrical high violins (Lucy reference).

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

Clarinets play *pp* small octave Gb [written Ab] whole note, while bass clarinets play small octave Eb/Bb [written F/middle C] whole notes. After an 8th rest, the alto flute plays *mf* < > Line 1 F 8th note to Db quarter note to C half note. Violins I top staff [Note: all strings are *sord* (muted) until Bar 21] play *ppp* < Line 3 (written Line 2 but with the *8va* ottava bracket over the first six notes) Bb half note to "3" triplet value descending quarter notes Bb-Ab-Gb. Violins I bottom staff play this in the Line 2 register.

Bar 2 = Ab Dom 7th (Ab/C/Eb/Gb) in 5/4 time

Clarinets play small octave Gb/middle C [written Ab/Line 1 D] dotted whole notes, while bass clarinets play Ab/Line 1 Eb dotted whole notes. After a "3"

triplet value 8th rest, the alto flute plays small octave Bb up to Line 1 Ab triplet value 8ths to G to F quarter notes to Eb half note. Violins I play Lines 2 & 3 F to Eb quarter notes (end of the six-note legato phrase umbrella) to Db quarter note (start of new five-note legato/phrase) to “3” triplet value C half note to triplet value quarter note.

Bar 3 = Eb min or Eb min 7 (Eb/Gb/Bb/Db) to C half-dim 7 (C/Eb/Gb/Bb) C time

The alto flute plays “3” triplet value Line 1 Db half note down to triplet value small octave Bb quarter note to “3” triplet value C half note down to small octave triplet value quarter note to (Bar 4) Bb whole note. Clarinets play small octave Gb whole note (repeated next bar). Bass clarinets play small octave Eb/Bb half notes legato minislurs to Ab/Line 1 Eb half notes to (Bar 4) Eb/Bb whole notes. Violins finish the second phrase in C time on Lines 1 & 2 Bb down to Gb half notes decrescendo hairpin. In bar 4, they play Bb quarter note up to (and crescendo) Lines 2 & 3 Ab quarter note tied to “3” triplet value quarter note to Gb to F triplet value quarter notes to (Bar 5, start of page 2 of this cue) F quarter note to Eb half note down to Lines 1 & 2 Bb quarter note *ppp*. Clarinets in Bar 5 play Gb/middle C whole notes, and bass clarinets play Ab/Line 1 Eb whole notes.

In Bar 6 (:23 cd; 3:33 dvd), we come to the A section of this cue, tempo-marked as *Allegro Mod (in 3)* in 3/2 time. *Sord* horn I plays *mf* < > small octave F# [written middle C#] dotted quarter note up to Line 1 D# [written A#] 8th note to middle C# [written G#] whole note. Violins II are the next most distinctive sound playing *ponticello PP* < > bowed trem descending 8th note figures Line 3 C# to divisi Line 2 F#/A# to F/A to Line 2 C# 8ths (crossbeam connected) and played three times. Violins I play Lines 2 & 3 C# half note down to Lines 1 & 2 A# to A half notes (non-tremolo). Harp I sounds *pp* Lines 2 & 3 C# half notes down to Lines 1 & 2 A# to A half notes, while harp II plays Great octave A/small octave E half notes down to F/C to A/E half notes. Bass clarinets play *pp* < > small octave A/Line 1 E [written B/Line 1 F#] half notes down to F/middle C half notes back to A/E half notes played legato.

In Bar 7, oboe I plays *mf* < > Line 1 F dotted quarter note up to Line 2 D# 8th to C# whole note. This time around, the initial jump is an A6 (F up to D#) back to the M2 interval (D# to C#), whereas in the previous bar, the horn played a M6 interval (F# up to D#) to that D#-C# major 2nd interval. Bass clarinets play Bb/Line 1 F half notes down to small octave G/Bb half notes back up to Bb/F half notes. Violins I play Lines 2 & 3 C# down to G# to G half notes (same for harp I). Harp II plays Great octave Bb/small octave F half notes down to Great octave Eb/Bb half notes back to Bb/F half notes. Violins II are bowed trem on 8th notes Line 3 C# to E/G# to Eb/G to Line 2 C# played 3X.

In Bar 8, the piccolo plays *mf* < > Line 1 F# dotted quarter note up to Line 2 D# 8th to C# whole note. Bass clarinets play Line 1 C#/A [written D#/B] half notes down to small octave F#/middle C# half notes to G/Eb half notes. Violins I play Lines 2 & 3 C# down to Lines 1 & 2 A to A# half notes (same for harp I). Harp II plays small octave C#/A down to Great octave F#/small octave C# to G/D half notes. Violins II are bowed trem *pont* on Line 3 C# to F/A to F#/A# to G/B 8th notes (played 3X). In Bar 9 (:36 cd; 3:46 dvd), trumpet I in cup mute is distinctive playing *mf* < > Line 1 F [written G] dotted

quarter note up to Line 2 D# [written E#] 8th to C# whole note. Bass clarinets play small octave Eb/Bb half notes to Ab/Line 1 Eb half notes to Gb/Db half notes. Violins I and harp I play Lines 2 & 3 F to Eb down to Bb half notes. Harp II sounds Great octave Eb/Bb to Ab/small octave Eb to Gb/Db half notes. Violins II finish the bowed trem 8ths on Line 3 Db/F to Cb/Eb to Line 2 Gb/Bb to F/A 8ths played 3X.

In Bar 10 (Section B, *Slower*), the Tam Tam sounds *ppp* a dotted whole note let vibrate. Muted VC play *ppp* Great octave D dotted whole note tied to dotted whole note next bar, while CB play Great octave and small octave D tied notes. After a half rest, violas are *div a 3* playing *ppp* Line 1 Eb/Ab/Line 2 C whole notes tied to dotted whole notes next bar. After a half rest, flutes play *ppp* Line 2 Eb/Ab/Line 3 C whole notes tied to dotted whole notes next bar. After two half rests, bass clarinets play small octave D/F# half notes tied to dotted whole notes next bar, while bassoons play A/Line 1 D half notes tied to dotted whole notes. In Bar 11, the muted trumpet returns to play *pp* < > Line 1 EB dotted quarter note up to Line 2 C 8th to Ab down to D half notes. In Bar 12, violins I and II are both playing bowed trem *pont* 8 note figures. The solo horn returns to play small octave B dotted quarter note up to D# 8th to C# whole note. Bass clarinets play G/Line 1 D to Eb/Bb to A/E half notes. Etc.

In Bar 15, all violins play crescendo and ascending 8th note figures *pp* < Line 2 F#/A-G/Bb-G#/B-A/Line 3 C (connected by a crossbeam) to next figure of A#/C#-B/D#-B#/F#-C#/E to D/F-D#/F#-E/G-E#/G#. Trumpet I plays *mf* Line 1 F dotted quarter note up to Line 2 D# 8th to C# whole note. After a half rest, trumpet II in a cup mutes plays Line 2 C# whole note crescendo. Bass clarinets play Ab/Line 1 Eb to G/D to Gb/Db half notes crescendo.

In Bar 16 (1:05 cd; 4:15 dvd), we come to Section D in 2/4 time, tempo-marked as *Allegro Vivace*. Scene: the in-laws are abruptly escorted quickly out of the house by an invisible host! Herrmann return to the general pattern (but in variation) first presented in the “Exit” cue (when Coombe and then Lucy rush out of the haunted house). There Herrmann had the horns play stopped 16th note figures. Here the horns are muted playing *ff* Line 1 F-F-F-F [written Line 2 C-C-C-C] 16ths (connected by two crossbeams), repeated same bar and repeated next bar. In Bar 17, flutes and oboes and Fags play *p* Line 2 (Line 1 for oboe II and Fags) F to F# quarter notes legato to (Bar 18, start of page 4) F to F# quarter note to (Bar 19 in ¾ time) *mf* < F dotted 8th to F# 16th figure to G dotted 8th to F# 16th to F dotted 8th to F# 16th to (Bar 20) “3” triplet value 8ths *ff* F-F#-G played 3X to (Bar 21) Line 3 F# down to Line 2 F up to Line 3 F# down to Line 2 F staccato 16ths played 3X (repeated next bar). Back in Bar 17, clarinets and bass clarinets play *f* Line 1 Db to C legato 16ths (followed by an 8th rest) down to small octave Gb to F 16ths (followed by an 8th rest), repeated next bar. Etc.

In Bar 21 (1:10 cd; 4:20 dvd), the *senza sord* strings return to play fast motion 16th note figures. Violins play fortissimo Line 1 F up to Bb up to Db to C 16ths to Eb-Db-Gb-F up to Bb-A up to Eb-Db 16ths (octave lower for violins II in this third figure). Violas play Line 1 F-F-F-F 16ths played 3X (repeated next bar). VC pluck *pizz* small octave Db to C 16ths (followed by an 8th rest) down to Great octave Gb to F 16ths

(followed by an 8th rest) down to Db to C 16ths (followed by an 8th rest). CB pluck pizzicato small octave Bb to C 16th (followed by an 8th rest) down to Great octave Gb-F 16th up to small octave Db-C 16ths.

Skipping to Bar 26 (1:20 cd; start of Chapter 9 dvd), we come to the E section in C time, tempo-marked as *Slow*. Both bass clarinets (not clarinets as Cooper reports on page 104) play *mf* small octave Bb [written middle C] whole note tied to whole notes four end bars (held fermata in end Bar 30). After two quarter rests, Fag I in the “k” tenor clef plays forte a humorous passage depicting the arrival of Coombe in his motorcar. The bassoon plays Line 1 D-E-F#-G staccato 8th notes (crossbeam connected) to (Bar 27) A quarter note (non-staccato) to F# down to D legato 8ths up to B-B quarter notes to (Bar 28) A half note down to D-E-F#-G staccato (dot over each note) 8ths to (Bar 29) A quarter note to F#-D legato 8ths to E-E quarter notes to (end Bar 30) D whole note held fermata. You will hear this passage again in the end of the next cue.

End of cue. [2:22 pm]

“Pranks” [R5/2] *Allegro* in 2/4 time, 3 pages, 26 bars, :36. CD location: track # 16. Dvd location: Chapter 9 starting at :40. Instrumentation: piccolo, flute, oboe, 2 clarinets, 2 bass clarinets, 2 Fags, 6 violins I, 6 violins II, 4 violas (strings are not *sords*). Scene: Coombe’s vehicle suddenly is in gear going backward down the road, and he chases after it!

https://www.youtube.com/watch?v=7fgYUUC6B_0 [Pranks]

Cooper makes some interesting observations of this cue on page 105. Unfortunately he does not provide a holograph reproduction of the title page of this cue, one of the most delightful cues in this score. He states that “...the chromatic semiquaver ostinato in the second violins and violas...uses precisely the same pattern as that found in

the cue “Roof-Top” from the beginning of *Vertigo*, though in a very different context.” It can be also added that Herrmann used this pattern effect in the “Snowstorm” cue (starting Bar 35) of *On Dangerous Ground* (go to :33 in track # 7 of the FSM release of the original soundtrack) and also in the “Terror” cue (R10/6) of *White Witch Doctor*. I’ve also heard that effect in Tchaikovsky’s *Manfred* Symphony in the II section *Vivace con spirito* starting Bar 39 (about :40 on my cd) that indeed reminded me of Herrmann’s effect in the “Snowstorm” cue. Cooper is quite correct in asserting that this lively cue “looks back in style to Herrmann’s score for *The Magnificent Ambersons*” (and also *Citizen Kane*, especially, I may add).

Cooper also states that “The trilled, descending F# major scale played in contrary motion with an ascending clarinet line and offbeat accompaniment vaguely recalls “The Ballet of Unhatched Chickens” from Musorgsky’s *Pictures at an Exhibition*...” I just listened to that Musorgsky piece. It is very delightful as well (I like the Herrmann cue better, however). Somewhere I have the written music for it but couldn’t find it after ten minutes, so I gave up. There may be a “vague” similarity in the shared structure (very loose similarity) but upon hearing the Musorgsky piece, I was struck on how it tended to have a far more similar character overall in the John Williams cue “The Basket Game” from *Raiders of the Lost Ark*.

As Cooper accurately notes, Bars 1, 8-9 were deleted in the film/recording.

Once again, this is a highly delightful cue, one of the very first cues from *Muir* that I wanted to hand copy. In (deleted) Bar 1, violins II and violas play legato *f* < > for each six-note 16th note figure small octave A#-B-middle C-Db-C-B (connected by two crossbeams), repeated in the 2nd half of this bar. Repeat Bar 1 thru Bar 9.

In Bar 2, the piccolo and flute play legato *f* Line 2 Gb up to Line 3 Eb [M6 interval again] 8th notes to Db quarter note to (Bar 3) F up to Line 3 Db [m6 interval] 8th notes to Gb quarter note to (Bar 4) Line 2 F dotted staccato 16th to same staccato F 32nd note up to Line 3 Eb rinforzando 8th to Db quarter note to (Bar 5) Line 2 F dotted 16th to F 32nd note (both staccato) up to Line 3 Db rinforzando 8th down to Line 2 Bb quarter note to (Bar 6) Gb-Gb-Gb-Gb 8th notes to (Bar 7) staccato 16ths Gb-Ab-Bb-Line 3 Cb to Db staccato 8th (followed by an 8th rest). Bar 7 was originally repeated next two bars but, as given earlier, these two bars (Bars 8-9) were deleted. Two clarinets play the same as the flute and piccolo but played an octave lower register. In Bars 4-5, the oboe shows up to add to the comic effect emphasis (playing the same notes as the piccolo and flute). After a quarter rest in Bar 7, the oboe returns to play just the Line 3 Db staccato 8th note (followed by an 8th rest), “repeated” in (deleted) Bars 8-9.

After quarter/8th/16th rest marks in Bar 9, violins I “plays” forte Line 3 F# 16th note (but remember that this bar was not used).

In Bar 10 (:06 cd; :46 dvd), violins are highlighted playing trill figures for three bars. Violins I play Line 3 (written Line 2 but with the *8va* ottava) F# 8th note trill (to G#) to F staccato 16th (followed by a 16th rest) to F 8th note trill (*tr* ^^^) [to tiny F# to indicate how the trill is played] to Eb staccato 16th (followed by a 16th rest). In that

pattern in Bar 11, they are trill on Eb 8th (to F) to Db 16th and then C# trill (to D#) to B 16th to (Bar 12) B trill (to C#) to A# 16th to A# trill (to B) to G# 16th. Back in Bar 10, after a quarter rest, violins II play forte Line 2 F 8th note trill to Eb staccato 16th (followed by a 16th rest) to (Bar 11), after a quarter rest, C# 8th note trill to Line 1 B 16th (followed by a 16th rest) to (Bar 12), after a quarter rest, A# 8th note trill to G# staccato 16th (followed by a 16th rest). After an 8th rest in Bar 10, violas pluck *pizz* and *ff* small octave Db/Bb 8th notes (followed by an 8th rest) to Eb/middle Cb 8ths to (Bar 11), after an 8th rest, F/Line 1 Db 8ths (followed by an 8th rest) to F#/D# 8ths to (Bar 12), after an 8th rest, A#/Line 1 F# 8ths (followed by an 8th rest) to B/G# 8ths.

In Bar 10, bass clarinets play forte ascending legato quarter notes small octave Gb [written Ab] to Ab [written Bb] to (Bar 11) Bb-B [written middle C-C#] to (Bar 12) Line 1 D-F [written D-G]. All notes are under the legato umbrella/curve line. After an 8th rest, bassoons play small octave Db/Bb 8th notes (followed by an 8th rest) to Eb/middle Cb 8ths to (Bar 11), after an 8th rest, F/Line 1 Db 8ths (followed by an 8th rest) to F#/D# 8ths to (Bar 12), after an 8th rest, A#/F# 8ths (followed by an 8th rest) to B/G# 8ths.

In Bar 13, the piccolo/flute/oboe play < > Line 2 G# 16th legato mini-slur to F# 16th and then F# legato to E# 16ths (all four notes connected by two crossbeams) followed by a quarter rest. After an 8th rest, clarinets play small octave F# [written G#] 8th note (followed by an 8th rest) to another F# 8th. Bass clarinets play small octave D half notes. After an 8th rest in Bar 13, bassoons play *sempre stacc* unison stand-alone Great octave A 8th down to D up to A 8ths (these two notes are crossbeam connected) to (Bar

14) Great octave Gb up to small octave Db/Bb 8ths (crossbeam connected) down to Great octave D up to small octave F# 8ths down to (Bar 15) Great octave Gb up to small octave Db/Bb 8ths down to Great octave C up to G/small octave E 8ths to (Bar 16) Great octave F# 8th up to small octave C#/A# 8ths (repeated same bar) to (Bar 17) A 8th up to small octave F#/middle C down to Great octave C up to G/small octave E 8ths. After a quarter rest in Bar 13, all violins play Line 2 G# legato mini-slur to F# 16ths to same F# to E# 16ths to (Bar 14) Gb up to Bb down to C to Db 16ths (followed by a quarter rest). After a quarter rest in Bar 14, the oboe plays *f* < Line 2 D-Eb-E-F staccato 16ths. In bar 15, the piccolo and flute play Line 2 Gb up to Bb down to C to Db legato 16ths < > (followed by a quarter rest). After a quarter rest in Bar 15, violins play Line 2 D-Eb-E-F staccato 16ths. In Bar 16, the flute and oboe play Line 2 G#-F#-F#-E# legato 16ths (followed by a quarter rest). After a quarter rest, the clarinets respond playing Line 2 G#-F#-F#-E# legato 16ths. In bar 17, violins play Line 2 F# 8th to E down to C legato 16ths (followed by an 8th and 16th rest) to Line 3 F# 16th. After a quarter rest in Bar 17, the piccolo/flute/oboe play Line 2 F# 8th to E-C legato 16ths.

Bars 18-20 repeat Bars 10-12.

In Bar 21, the piccolo/flute/oboe play Line 2 G#-F#-F#-E# legato 16ths (repeated again). After an 8th rest, the clarinets play small octave F# 8th (followed by an 8th rest) to another F# 8th. Bass clarinets play small octave D half note (followed by a quarter rest). After an 8th rest, Fags play Great octave A stand-alone 8th down to D up to A 8ths. Violins play Line 2 G#-F#-F#-E# legato 16ths (connected by two crossbeams) to G#-F# 16ths (followed by an 8th rest). After an 8th rest, violas play small octave F# 8th note (followed by an 8th rest) to another F# 8th.

[Hand-copied by Bill Wabral]

In Bar 22 (:18 cd; :58 dvd) we come to the B section in C time, tempo-marked as *Slow*. Bass clarinet I plays *ppp* small octave F# whole note tied to whole note next bar. In

Bar 24, bass clarinet II plays F# whole note tied to next bar. Bass clarinet I returns in end Bar 26 to play small octave F# whole note held fermata. Violins I play *ppp* Line 2 A#/Line 3 F# whole notes tied to (Bar 23) A/F whole notes, while violins II play Line 3 C#/F# whole notes to (Bar 23) C/F whole notes. In Bar 24, violins I play Line 2 F#/D# whole notes to (Bar 25, start of page 3) F/D whole notes to (end Bar 26) F#/Line 3 C# whole notes held fermata. Violins II play Line 2 A#/Line 3 D# whole notes to (Bar 25) A/D whole notes to (end Bar 26) A#/Line 3 C# whole notes held fermata. The tonality in Bar 22 is F# maj (F#/A#/C#) to (Bar 23) F maj (F/A/C) although the sustained F# tone by the bass clarinets adds dissonant ambiguity here. The tonality in Bar 24 is D# min 7th (D#/F#/A#/C#) to (Bar 25) D min (D/F/A, although the sustained F# tone by bass clarinet II adds another instance of dissonance (and ambiguity). The tonality in end Bar 26 is clearly F# maj (F#/A#/C#).

(conclude rfranks v)
 B Slow
 B. Herrmann
 I Bass Clarinet I
 II Bass Clarinet II
 (I) Fag.
 I Violins
 II Violins
 22 23 24 25 26
 Hand-copied by Bill Waboch

After two quarter rests in Bar 22, the *solo* bassoon plays *p* < the melody line (see the end of the previous bar but without out the comic effect). We find small octave F#-G#-A#-B 8th notes legato to (Bar 23) middle C# quarter note decrescendo (these five notes are played under the legato umbrella). Then the bassoon plays small octave A# down to F# 8th notes up to Line 1 D# to same D# quarter notes to (Bar 24) C# half note (end of this legato phrase) down to F#-G#-A#-B legato 8ths to (Bar 25) C# quarter note down to A#-F# 8ths to G#-G# quarter notes to (end Bar 26) F# whole note decrescendo and held fermata.

End of cue. [5:53 pm]

“Lucia” [R5/3] *Molto Espr et Lento* in C time, page 59, 11 bars, :54. CD location: track # 17. Dvd location: Chapter 9 starting at 3:44. Instrumentation: 2 alto flutes, clarinet, bass clarinet, 6 violins, 4 violas (strings are *sord*). Scene: Captain Gregg

bestows the name of “Lucia” to Lucy, a sign of a quickly developing close friendship! Cooper includes the first four bars of this cue in holograph reproduction on page 106.

The alto flute play the ostinato pattern *p* of small octave G/B 8ths to G/B quarter notes to G/B 8ths to G/middle C 8ths to G/C quarter notes to G/C 8ths. Alto flute II repeats the G notes in the next two bars. Alto I flute in Bar 2 plays Line 1 Db 8th to Db quarter note to Db 8th to C 8th to C quarter note to D 8th to (Bar 3) B 8th-quarter-8th to C 8th-quarter-8th notes. In Bar 4, they play G/Db notes in that pattern to Bb/D 8ths to Bb/E quarter notes to Bb/E 8ths. In Bar 5, alto flute I plays Line 1 F 8th to quarter to 8th to F# 8th to quarter to 8th notes (repeated next bar). Alto flute II plays on small octave A notes to (Bar 6) A 8ths to A# 8ths. In end Bar 11, they return to play *pp* > Line 1 Gb/Bb whole notes held fermata.

Back in Bar 1, solo violin 1 plays *pp* < > Line 3 F# half note to Eb quarter note tied to “3” triplet value 8th to E to G triplet value 8ths crescendo to (Bar 2) F# half note to “3” triplet value Eb half note decrescendo to E triplet value quarter note to (Bar 3, *Rall*) Line 2 B quarter note crescendo and tied to triplet value 8th to A-G triplet 8ths to “3” triplet value F# quarter note to E dotted quarter note to D# triplet 8th up to (Bar 4) G quarter note tied to triplet value 8th to F#-E triplet 8ths to D to C# quarter notes. Etc. A solo viola plays the same but an octave lower register. Another viola plays small octave B to middle C half notes to (Bar 2) Db to C half notes, while another viola plays small octave G whole note (repeated next bar). Etc.

In Bar 7 (4:16 dvd), the clarinet plays *pp* small octave B [written middle C#] whole note tied to next bar and then Eb whole note in Bar 9 tied to (Bar 10 in 5/4 time) whole note tied also to a quarter note to (end Bar 11) Bb whole note held fermata. The bass clarinet plays the same except for the end bar, playing small octave Eb whole note. The top line violins plays *pp* Line 3 F quarter note to Eb half note down to Line 2 Gb quarter note up to (Bar 8) Bb half note to Ab half note up to (Bar 9) Line 3 Cb quarter note down to Bb half note down to F quarter note to (Bar 10 in 5/4 time) F-Ab 8ths to Gb-Eb-F-Eb quarter notes to (Bar 11 in C time), after a quarter rest (and now a solo violin), Line 3 C quarter note to Bb half note held fermata. The bottom line violins play Line 3 D quarter note to Cb half note down to Line 2 Eb quarter note up to (Bar 8) Gb half note to F half note up to (Bar 9) Ab quarter note to Gb half note down to Db quarter note to (Bar 10) Db-F 8ths to Eb quarter note to Cb-Db-Cb quarter notes to (Bar 11), after a quarter rest (and now a solo violin) Ab quarter note to Gb half note held fermata. The solo viola plays the same as top line violins but an octave lower (silent in end Bar 11). Altri violas play Line 1 Db/F quarter notes to Cb/Eb half notes down to Line 1 Eb/Gb quarter notes to (Bar 8) Gb/Bb to F/Ab half notes to (Bar 9) Ab/Cb quarter notes to Gb/Bb half notes to Db/F quarter notes to (Bar 10) Db/F to F/Ab 8ths to Eb/Gb quarter notes to Cb/Eb quarter notes to Db/F quarter notes to Cb/Eb quarter notes (silent in end Bar 11). The cue ends on the Eb min (Eb/Gb/Bb) tonality.

End of cue. [7:36 pm]

[resume Sunday, September 11, 2005 at 9:31 am]

“Dictation” [Reel 5/pt 4] *Allegretto* in C time, 1 page (page 60), 13 bars, :33. Instrumentation: piccolo and two bass clarinets. Scene: Lucy dictates on the typewriter for Captain Gregg.

Herrmann has fun composing a lively, ever-varying development of the sea chanty theme. The piccolo plays *pp* “3” triplet value Line 2 Db quarter note up to triplet value Gb 8th to Eb triplet value quarter note up to triplet 8th to Db dotted quarter note (these five notes are played under the legato umbrella) down to Line 1 Bb 8th crescendo to (Bar 2) Ab-Bb-Cb-Bb 8ths (crossbeam connected) to Bb 8th up to Line 2 Db dotted quarter note decrescendo. Bass clarinet I plays *pp* < > Line 1 Db [written Eb] quarter note legato up to Ab [written Bb] quarter note, and then back down to Db up to Ab quarter notes crescendo-decrescendo. Repeat in Bar 2. Bass clarinet II plays small octave Gb [written Ab] quarter note legato slur up to Line 1 Db [written Eb] quarter note, repeated again in this bar, and repeated next bar.

In Bar 3, the piccolo continues on “3” triplet value Line 2 Db quarter note up to Gb 8th to Eb triplet value quarter note up to Gb 8th down to Line 1 Ab dotted quarter note to Bb 8th to (Bar 4) Line 2 staccato Line 2 Cb dotted 8th to Cb staccato 16th down to Bb staccato dotted 8th to staccato Ab 16th to Bb 8th legato up to Line 2 Db dotted quarter note. In Bar 5 (4:43 dvd), the piccolo continues on “3” triplet 8th notes Line 2 F#-G#-F# (crossbeam connected) to E#-F#-E# crossbeam connected to “3” triplet value D# quarter note to same D# triplet value 8th to C# quarter note (all nine notes are under the legato umbrella). Back in Bar 3, bass clarinet I plays Line 1 Db legato up to Ab quarter notes down to Eb up to Line 2 Cb quarter notes to (Bar 4) Eb up to B [written Line 2 C#] quarter notes to Db up to Bb quarter notes to (Bar 5) F# to A# quarter notes to G# to A# quarter notes. Bass clarinet II plays small octave Gb up to Line 1 Db quarter notes down to Ab up to Gb quarter notes down to (Bar 4) small octave Ab up to Line 1 Gb quarter notes down to Gb up to Db quarter notes to (Bar 5) small octave B down to F# quarter notes to B to F# quarter notes again.

Etc.

“Boyhood’s End” [Reel 5/pt 5] *Andante* in C time, 2 pages (pp.61-62), 18 bars, 1:11. Note: the cd titles this cue “Daniel’s Aunt.” CD location: track # 19. Dvd location: Chapter 9 starting at 1:38 (or 48:48 if you prefer). Instrumentation: alto flute, 10 violins, 6 violas, 4 VC, 2 CB. All strings are muted. Scene: Daniel reminiscences about his own past.

Two solo violins I play *pp* Line 3 F quarter note to Eb half note down to Line 2 Gb quarter note crescendo up to (Bar 2) Line 3 C to Line 2 Bb half notes decrescendo. Two solo violins II play Line 3 Db quarter note to Cb half note down to Line 2 Eb quarter note to (Bar 2) Ab to Gb half notes. Two solo violas play (treble clef) as violins but an octave lower register. Two solo celli play Great octave and small octave B whole notes legato down to (Bar 2) Great octave and small octave Eb whole notes tied to whole notes next bar. In Bar 3, the two solo violins I continue on Line 3 Db quarter note to C half note to Line 2 Gb quarter note to (Bar 4) same Gb up to Line 3 Cb 8ths to Bb quarter note down to F half note. Two solo violins II play Line 2 Bb quarter note to Ab half note down to Eb quarter note to (Bar 4) Eb up to Ab 8ths to Gb quarter note to Db half note. Violas play the same but an octave lower register. VC play Great octave Gb/small octave Gb whole notes.

The alto flute begins to play in Bar 5 (1:52 dvd). Once again Herrmann instructs the copyist to transpose the alto flute. This is mystifying to me. A composer of his stature and training would be able to transpose the instrument easily, I would think, and if he spent the time to automatically transpose all the *other* transposing instruments, then it eludes me as to why he would let a copyist do that particular instrument. At any rate, after a quarter rest, the alto flute plays *espr pp* < Line 1 Ab-Bb-Line 2 Cb legato quarter notes down to (Bar 6) Ab-Gb-F quarter notes decrescendo (these six notes are played under the legato umbrella) to Gb quarter note tied to quarter note next bar to F quarter note to Eb half note. In Bar 8, the alto flute continues crescendo on F-Gb 8ths to Ab to Bb quarter notes to Line 2 C quarter note tied to quarter note next bar to Bb to Ab quarter notes to Bb half note decrescendo. In Bar 10, the alto flute plays “3” triplet value quarter notes Ab-Gb-F to “3” triplet value F half note to Gb quarter note to (Bar 11, start of page 2) Eb whole note decrescendo.

Back in Bar 5, violins play Line 2 Cb/Eb whole notes decrescendo and tied to whole notes next bar (and silent next four bars). Violas are silent until Bar 11. The tonality in Bars 5-6 is Ab min 7th (Ab/Cb/Eb/Gb). VC play Great octave Ab/small octave Gb/middle Cb/Eb whole notes tied to next bar. In Bar 7, they play Great octave Eb/Bb/small octave Gb/Bb whole notes (Eb min or Eb/Gb/Bb) legato up to (Bar 8) Great octave Gb/small octave Db/Bb/Line 1 Db whole notes (Gb maj or Gb/Bb/Db). In Bar 9, VC play Great octave Ab/Line 1 Eb whole notes, and also small octave Gb/middle C half notes to F/Cb half notes. In Bar 10, they play Great octave Bb whole note and also Great octave F/small octave Ab/Line 1 D half notes to Great octave Eb/small octave Gb/Bb half notes.

Tutti violas and violins repeat Bar 1 in Bar 11. VC play Great octave Ab/small octave Gb/middle Cb/Eb whole notes tied to next bar. Violins in Bar 12 play Line 2 Gb/Bb half notes to F/Ab half notes decrescendo. Violas play Line 1 Gb/Bb to F/Ab half notes. Violins and violas in Bar 13 play Ab/Cb quarter notes to Gb/Bb half notes down to Db/F quarter notes to (bar 14) Db/F to F/Ab 8ths to Eb/Gb to Cb/Eb to Db/F quarter notes to (Bar 15) Line 2 Cb/Eb (Line 1 for violas) whole notes *ppp*. VC in Bar 13 play Great octave Ab/small octave F/Ab/Cb whole notes tied to next bar.

After a quarter rest in Bar 15, the alto flute returns briefly to play *espr < >* Line 1 Ab-Gb-F quarter notes to (Bar 16) “3” triplet value Gb half note to triplet value F quarter note down to normal value Eb half note. VC play Great octave AB/small octave Eb whole notes down to (Bar 16) Eb/Bb whole notes. Violas in bar 16 play small octave Gb/Bb whole notes (violins are silent).

In Bar 17 (*Slowly* in 3/2 time), CB play Great octave D/small octave D dotted whole notes tied to dotted whole notes next bar, while celli play tied Great octave D notes. After a half rest, violins play Line 2 C/Eb/Ab/Line 3 C half notes to D/F#/A/Line 3 D half notes tied to half notes in end Bar 18 to C/Eb/Ab/Line 3 C whole notes decrescendo. After a half rest, violas (treble clef) play *ppp* Line 1 Eb/Ab/Line 2 C half notes to F#/A/Line 2 D half notes tied to half notes next bar to Eb/Ab/Line 2 C whole notes held fermata. Remember that the VC/CB play the sustained (tied) D notes, so while

the bright D maj (D/F#/A) tonality is clearly heard in the middle of the three end chords, sandwiched in, we end with the Ab maj (Ab/C/Eb) tonality with the underlying D tone. Curious combined tonality. Cooper discusses this briefly on page 108. [6:45 pm]
[resume Monday, September 12 at 7:55 pm]

“Pastoral” [Reel 6/pt 1] *Allegretto* in C time, 3 pages (pp. 63-65), 10 bars, :48. CD location: track # 20 (erroneously marked at the duration of 2:50). . Dvd location: start of Chapter 10. Instrumentation: 2 flutes, 2 clarinets, bassoon, 2 harps, solo violin (part of 5 violins total), 2 violas, 2 celli. All strings are *sord* (muted). The harps are set in the key signature of E major (4 sharps). Scene: Lucy is bicycling back to Gull Cottage.

The solo violin plays *p* < > Line 2 B up to Line 3 E 8th notes legato to C# quarter note trill (to D#) to B dotted quarter note down to G# 8th to (Bar 2) G#-A 16ths to B figure to G# legato to F# 8ths to G# grace note to F# dotted 8th to E 16th to E quarter note to (Bar 3) a repeat of Bar 1.

Back in Bar 1, VC play *p* Great octave E/B dotted half notes to same E/B quarter notes up to (Bar 2) A/small octave E dotted half notes to A/E quarter notes legato down to (Bar 3) Great octave E/B dotted half notes to E/B quarter notes. After a quarter rest in Bar 1, flutes play *pp* Line 1 G#/B to F#/A quarter note dyads (followed by a quarter rest) to (Bar 2), after a quarter rest, A/Line 2 C# to G#/B quarter notes (followed by a quarter rest) to (Bar 3), after a quarter rest, E/G# to E/F# quarter notes (followed by a quarter rest). After a quarter rest in Bar 1, clarinet I plays *pp* Line 1 E legato to middle C# [written F#-D#] quarter notes (followed by a quarter rest) to (Bar 2), after a quarter rest, F# to E quarter notes (followed by a quarter rest) to (Bar 3) middle C# down to small octave A quarter notes (followed by a quarter rest). In that same rest pattern, clarinet II plays middle C# to E quarter notes to (Bar 2) E to D# quarter notes to (Bar 3) small octave B [written C#] to C# [written D#] quarter notes.

Harp I plays *pp* ascending arpeggio (and legato) 16th notes Great octave E up to B up to small octave G# up to B (connected as a figure by two crossbeams) up to (top staff) D#-E-G#-B 16ths (connected by two crossbeams) followed by two quarter rests. After two quarter rests in Bar 1, harp II takes over the pattern by playing descending 16th notes Line 1 A-F#-E-C down to (bottom staff) small octave B-G#-E-Great octave B 16ths. In Bar 2, harp I returns to play ascending 16th notes Great octave A-small octave E-A-middle C up to (top staff) E-F#-A-Line 2 C (followed by two quarter rests). After two quarter rests in Bar 2, harp II takes over to play descending 16ths Line 1 B-G#-E-D# to C-small octave A-E-Great octave A. Etc.

Skipping to Bar 7, harp II settles on Great octave E half note let vibrate. The solo violin settles on Line 3 E whole note decrescendo. Altri violins play *pp* Line 1 G#/B whole notes to (Bar 8) middle C#/E dotted half notes down to small octave A/middle C# quarter notes tied to (Bar 9) half notes to unison B half note tied to (end Bar 10) whole note decrescendo and held fermata. Violas in Bar 7 play Line 1 D#/E whole notes to (Bar 8) small octave F#/A dotted half notes to E/F# quarter notes tied to half notes next bar to

unison G half note tied to (end Bar 10) G whole note held fermata. VC play Great octave E/B whole notes tied to whole notes thru Bar 10.

After a quarter rest in Bar 7, flute I plays *p* < > Line 1 B legato up to Line 2 E 8th notes to C# quarter note to B quarter note. In Bar 8, clarinet I plays Line 1 G# up to B 8ths down to F# to E [written A#-Line 2 C#-Line 1 G#-F#] quarter notes (followed by a quarter rest). After a half and quarter rest in Bar 8, the bassoon plays *p* < middle C# up to E 8ths to (Bar 9) C# up to G# quarter notes up to B half note tied to whole note held fermata in end Bar 10.

End of cue.

The image shows two systems of handwritten musical notation. The top system is for English Horn and two Bass Clarinets (I and II). The bottom system is for Clarinet (Cln) and two Bass Clarinets (I and II). The music is titled "The Novel" and is marked "Andante". There are several annotations in red ink, including "[NOT USED IN MOVIE]" and "[Hand-copied by Bill Warbel]". The score consists of 8 bars of music.

“The Novel” [Reel 6/pt 2] *Andante* in C time, 1 page, 8 bars. Instrumentation: English horn and 2 bass clarinets. Note: This cue was not used in the movie. At the bottom of this page, Herrmann included a clarinet part (to play the same sea chanty melody line as the E.H.) with the order, “Copy also the following clar. part.”

In Bar 1, the english horn plays *p* < “3” triplet value small octave B [written Line 1 F#] quarter note to same B triplet value 8th to middle C# up to E [written G#-B] 8th notes to F#-A [written Line 2 C#-E] 8ths to B [written Line 2 F#] quarter note to (Bar 2) “3” triplet value Line 2 C# quarter note to triplet value 8th to Line 1 B-G# 8ths to F#-G# 8ths decrescendo up to B quarter note. In the alternate part for the clarinet, we find it playing *mf* < small octave B [written middle C#] triplet value quarter note to 8th note to middle C# up to E [written D#-F#] 8ths, and so forth.

Bass clarinet I plays *pp* < > small octave B legato to middle C# [written C#-D#] quarter notes back to B to C# quarter notes (repeated next bar). Bass clarinet II plays small octave E [written F#] half note to another E half note (repeated next bar).

Etc.

“Seamen” [Reel 6/pt 3] *Andante* in C time, 1 page (page 67), 8 bars, :31.
Instrumentation: oboe, clarinet, 2 bass clarinets, 4 VC. CD location: N/A. Dvd location: Chapter 10 starting at 2:46. Scene: Daniel explains his motive for writing the book (besides helping Lucy financially).

The clarinet plays the melody line *mp* < small octave Bb [written middle C] triplet value quarter note to 8th note to middle C-Eb [written D-F] 8th notes up to F-Ab [written G-Bb] 8ths legato to Bb [written Line 2 C] quarter note to (Bar 2) Line 2 C quarter note decrescendo hairpin down to Bb-G 8ths to Bb dotted quarter note down to G 8th up to (Bar 3) Line 2 Eb to D quarter notes to D dotted quarter note down to Line 1 Bb 8th up to (Bar 4) Eb quarter note down to Line 1 G to F quarter notes to Eb 8th to (Bar 5) small octave Bb triplet value quarter note to Bb triplet value 8th to middle C-Eb 8ths to F-Ab 8ths to Bb quarter note to (Bar 6) Line 2 C quarter note to Bb-G 8ths to Bb dotted quarter note (followed by a quarter rest).

After a half/quarter/8th rest in Bar 6, the oboe completes the melody line *p* < on Line 1 G 8th up to (Bar 7) Line 2 Eb to F half notes to (Bar 8) Line 1 Bb whole note decrescendo and held fermata.

Back in Bar 1, bass clarinet I plays *pp* < > small octave BB to middle C [written C-D] half notes (repeated next bar) to (Bar 3) Line 1 Eb legato to F [written F-G] half notes (repeated next bar) to (Bar 5) Bb to C half notes (repeated next bar). Bass clarinet II plays small octave Eb [written F] whole note (repeated next bar) to (Bar 3) Ab [written Bb] whole note to (Bar 4) G half note to Ab to Bb quarter notes to (Bar 5) Eb whole note (repeated next bar). Bass clarinets are silent in the final two bars.

In Bar 7, muted celli top staff play *p* < > Line 1 Eb/Ab whole notes down to (Bar 8) small octave Bb/G whole notes decrescendo and held fermata. VC bottom staff play small octave C/Ab whole notes legato down to (Bar 8) Great octave Eb/Bb whole notes. The cue ends on the Eb maj (Eb/G/Bb) tonality.

End of cue. [end session 10:34 pm] [resume Tuesday, Sept 13 at 8:50 am]

“Nocturne” [Reel 6/pt 4] *Lento* in C time, 6 pages (pp. 68-73), 29 bars, 2:16.
Note: End two bars 28-29 (and even the end slice of Bar 27) were deleted in the recording. CD location: track # 21. Dvd location: start of Chapter 11. Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, timp., bass drum, 2 harps, Tam Tam, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. All strings are *sord* (muted). Daniel and Lucy are out on the “deck” of the telescope room in the late foggy night discussing an interesting assortment of topics, including Gregg’s reasonable opinion that she should be out in the world meeting men.

Of course Daniel had already interfered in her life regarding his (erroneously) perceived interaction with men (for example, with Mr. Coombe), and will again in regards to Miles (George Sanders). The characterization of Lucy is rather inconsistent because, in the beginning of the movie, she is portrayed somewhat as an emerging individualist (even a feminist?), wanting to be out on her own (e.g., break free from her meddling in-laws), resist men's thumb on her (e.g., Coombe's initial insistence to steer her away from Gull Cottage), and so forth. Yet after an initial resistance towards Gregg, she then portrays a continual acquiescence to him in his running of the show ("Yes, Daniel..."). I would've liked to have seen in this script consistent spunk on her part. One would think, after the initial exposition of her character, that she would not be quite so passive in her relationship to Daniel after the initial "getting to know you" phase. After all, Gregg is a rather interfering type, bull-headed. The fact that his break from physical reality was incomplete when he died accidentally shows the willfulness of his personality. Due to his stubborn nature, impelled by dominant unfulfilled wishes, he absolutely refused to acquiesce to this break from the physical system. He did not want to transition to the next dimension but instead remain stubbornly in contact with "life" as he has known it. He was not willing to change his focus of attention away from Gull Cottage. The script insists that he wanted to remain so that he can "make a home" for retired seamen. *This* was his driving unfulfilled wish! So he haunts away the living to pursue this rather superficial motive (in the grand scheme of life). It's a lame reason to remain fixated on this physical reality. This is rather poor writing and bespeaks of a limited sense of metaphysics. Probably Gregg's inner self knew better and realized that this personality (Captain Gregg) or portion of its entity was indeed finished with this given life situation. But being out of alignment with his current situation, not willing to "move on," he insistently demands that he stay at Gull Cottage. Soon he will interfere even more with Lucy's decisions. So my point is: Given the earlier exposition on Lucy's own stubbornness, it is illogical that she would so meekly go by Gregg's agenda of how she should run her own life. He's not a friendly (permissive) ghost but instead a strongly interfering one!

Of course this is "only a movie"! So the scriptwriter was not supposed to be portraying accurate laws of metaphysics. It was meant to form a loose framework for a romantic fantasy. In "reality," a ghost such as Captain Gregg would be denied the *full* use of energy to form a rather complete physical construction (as in this movie) in order to continually manipulate physical reality. It would've been more logical (or truer) to have Gregg not even appear (as in the book) directly in a rather physical fashion, but manifest more as a "dream" (or even thru a medium!).

OK. Back to the cue! [9:49 am]

The now familiar undulating sea motif is initially played. In fact, it almost precisely and faithfully reproduces the opening bars of "The Sea" cue (but only one harp instead of cue). Here the bass drum rolls *ppp* a whole note trill in Bar 1 and Bar 3.

In terms of the notes played by the strings, Bar 9 of this cue pretty much replicates Bar 9 of "The Sea" except that the CB does *not* play (as they did in "The Sea" with the small octave Eb whole note). Instead of a solo horn playing, we find in the

present cue two bassoons playing. After an initial 8th rest, they play in Bar 9 (:35) *pp* < > small octave F# up to Line 1 F 32nd notes to Db 16th tied to Bb quarter note to middle C half note. Etc.

Skipping slightly to Bar 12 (:50) in 5/4 time (Section C, *Slower*), the basses play *pp* > Great octave and small octave D dotted whole notes (repeated next two bars). The Tam Tam gently sounds *pppp* a dotted whole note let vibrate (notated on the bottom space of the staff), repeated next two bars. After an 8th rest, bass clarinet I plays *p* Line 1 Eb down to middle C [written F-D] 32nd notes down to small octave Gb [written Ab] 16th tied to quarter note to Eb half note (followed by a quarter rest). After a quarter rest, 2 *Solo Vls.* (violins I top staff) play Line 2 Bb/Line 3 D half notes crescendo and legato mini-slurs to Gb/Line 3 Eb half notes decrescendo.

[resume 1:13 pm. We took Misty and Miss Kitty to the vet to have their sutures taken out and to get shots # 2. Then we went to Subway for lunch. Susan went to work for the 12:30 pm start while I busied myself with backyard lawn work. News of the day: The Senate Judiciary Cmte is holding Day Two of the Roberts hearing.]

After a quarter rest in Bar 12, 2 *Solo vls.* (bottom staff violins I) play Line 2 D/Gb half notes to Eb/Bb half notes. After a quarter rest, two solo violins II top staff play Line 1 Bb/Line 2 D half notes legato to Gb/Bb half notes. After a quarter rest, two solo violins II bottom staff play Line 1 D/Gb to C/Eb half notes.

Skipping to Bar 16 (1:16) in C time, *tutti* violins I and II play Line 2 Bb/Line 3 Db/F half note legato and crescendo to Gb/Bb/Line 3 Db half notes to (Bar 17) Eb/Ab/Line 3 C half notes decrescendo to Gb/Bb half notes. In Bar 18, violins play Line 2 D/F#/A/Line 3 D half notes legato to C/Eb/Ab/Line 3 C half notes. VC play *ppp* Great octave Eb whole note toed to next bar to (Bar 18) D whole note. Flutes play Line 1 Gb whole note to (Bar 17) F half notes crescendo to Eb half notes decrescendo to (Bar 18) D to middle C half notes. Clarinets play Line 1 Db/F [written Eb/G] whole notes to (Bar 17) Line 1 Bb/C half notes to Gb/Bb half notes (silent in Bar 18). Fags play *p* small octave Bb/Line 1 F whole notes to (Bar 17) C/Eb to Bb/C half notes to (Bar 18, tenor clef) Line 1 F#/A half notes to Eb/Ab half notes.

Harp I in Bar 16 play *pp* legato (largely ascending) 8th notes Great octave Eb-Bb-small octave Db-C (crossbeam connected) to Eb-Db-Gb-F (crossbeam connected) to (Bar 17) Bb-A-Line 1 Eb-Db (crossbeam connected) to Gb-F-Bb-A 8ths. In Bar 18, harp II takes over to play descending 8th notes Line 2 D-Line 1 A-F#-D (crossbeam connected) to middle C-small octave Ab-Eb-Great octave Ab 8ths. The tonality in this bar is the clear D maj (D/F#/A) followed by the apparent Ab maj (Ab/C/Eb) but with that underlying D note played by the celli.

The ghost motif is played in Bar 19 (start of page 72) *pp* by the violas. We find Line 1 Eb/Gb up to F/Ab quarter notes to “3” triplet value Eb/Gb half notes down to C/Eb triplet value quarter notes. Celli play *ppp* Great octave F whole note. Clarinets play *pp* < > middle C [written D] half note tied to 8th to Db 8th tied to quarter note.

Violas finish that short phrase in Bar 20 on Line 1 Db whole note (bottom staff) while the top staff violas play Line 1 F half note to F# half note crescendo up to (Bar 21) Bb whole note decrescendo to (Bar 22) D to C# half notes. Violins I top staff play *pp* < Line 2 F to F# half notes to (Bar 21) Bb to Line 3 C half notes decrescendo up to (Bar 22) Line 3 D half note crescendo to C half note decrescendo. Bottom staff violins I play Line 2 Db whole note up to (Bar 21) Gb up to Bb half notes to (Bar 22) Ab to Bb half notes. Violins II play Line 1 Gb/Bb whole notes up to (Bar 21) Line 2 C/Eb half notes up to Eb/Gb half notes to (Bar 22) D/F# to Eb/Gb half notes. Clarinets play small octave Bb [written Line 1 C] whole note to (Bar 21) middle C [written D] whole note to (Bar 22) small octave A to Bb half notes. Bass clarinets play small octave Eb [written F] whole note tied to next bar down to (Bar 22) D whole note. Harp I returns to play ascending 8th notes (see Bars 16-17). In Bar 22 (1:40), harp II takes over playing descending 8th notes *pp* Line 2 D-Line 1 A-F#-D to small octave Bb-Gb-Db-Great octave Bb.

After a “3” triplet value 8th rest in Bar 23, the solo cello is featured playing *espr* < > small octave Gb up to Line 1 F triplet value 8ths to Db quarter note to C half note. Two solo celli (bottom staff) play Great octave Eb/Bb whole notes up to (Bar 24) Ab/small octave Eb whole notes. A solo viola plays small octave Gb whole note tied to next bar. Solo violins play Line 1 Bb/Line 2 Eb/Gb/Bb dotted half notes to Gb/Bb/Line 3 Db/F quarter notes to (Bar 24, start of page 73) Eb/Gb/Bb/Line 3 Eb whole notes. Harp II is arpeggiando in Bar 24 on Great octave Ab/small octave Eb/Gb/middle C whole notes. After a triplet value 8th rest in Bar 24, the solo cello continues on Bb up to Line 1 Ab triplet 8ths to Gb to F to Eb quarter notes, with that Eb note tied to triplet value quarter note next bar to Db to small octave Bb triplet value quarter notes to middle C to small octave Ab quarter notes. The solo viola plays middle C whole note in Bar 24 to (Bar 25) small octave Gb half note. Violins in Bar 25 play Line 2 Db/Gb/Bb half notes to C/Eb/Ab/Line 3 C half notes decrescendo. Two solo celli (bottom staff) in Bar 25 play Great octave Eb/Bb whole notes.

In Bar 26 (2:02) in ¾ time, we come to Section F. Solo flute I plays Line 2 F# quarter note crescendo to F dotted quarter note decrescendo to same F 8th crescendo to (Bar 27) Gb quarter note to F dotted quarter note to (now deleted) Ab 8th. After two quarter rests and an 8th rest in Bar 27, the *solo* Fag I “plays” (remember that this was ultimately deleted in the final recording) Line 1 Ab 8th (overlapping the flutes Ab 8th) to (Bar 28) G# half note to G quarter note to (end Bar 29) G# dotted half note held fermata. In (deleted) Bar 28, clarinets play *pp* < middle C#/E [written D#/F#] half notes to small octave Bb/Line 1 Eb quarter notes to (Bar 29) C#/E dotted half notes held fermata.

In Bar 26, violins I play Line 2 Bb dotted half note up to (Bar 27) Line 3 Db half note to C quarter note to (deleted Bar 28) C# dotted half note tied to dotted half note next bar held fermata. Violins II play this an octave lower register. The ending tonality is the C# min (C#/E/G#). Cooper states on page 111 that this cadence is in C# maj (C#/E#/G#) but this is incorrect (probably mistaking the transposed F# of clarinet I).

End of cue. [2:47 pm]

“London” [Reel 6/pt 5] *Tempo di Galop (Vivo)* in 2/4 time, 6 pages (pages 74-79), 44 bars (Bars 36, 37, 40 were deleted), :47. CD location: track # 22. Dvd location:

65 17 Dictation (main)
 about

1 Flute
 1 Flute
 2 Oboe
 2 Clarinet
 2 Bassoon
 2 Horn
 2 Trumpet
 1 Trombone
 1 Timp.
 Cym.
 8 VI I
 6 VI II
 4 V
 4 C
 2 CB

Tempo 3/4 (Vivace)
 "London"
 (Glorioso + mas animato)

Sighting BRAND No. 10 (PLAIN SCORE-24 STAVES)
 Litho'd in U.S.A. PUBLISHING CO. Belwin Mills

Start of Chapter 12. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 Basses, 2 horns, 2 trumpets, trombone, timp., cymbal, harp, 8 violins I, 6 violins II, 4 violas, 4 celli, 2 basses. Strings are not muted until Bar 26. Scene: Lucy's life takes a turn when she goes

to London to submit “her” book to publisher Mr. Sproule (of course directly suggested by Daniel!).

Note: This cue was later self-borrowed in “The Beach” cue of *Tender Is The Night* although, in some cases, the instrumental range in the *Muir* cue is sometimes two octaves higher in register. Perhaps I’ll comment on differences in the following rundown of the cue. One difference in instrumentation is that Herrmann includes a bass clarinet in “The Beach” version, 4 horns (instead of 2), no trumpets, and no trombone. In the “London” cue, the flutes play *ff* (*sff* in “The Beach”) Line 2 (Line 1 in “The Beach”) Bb 8th note trill down to G 8th (followed by an 8th rest) up to Line 3 G 8th (Line 2 G for “The Beach” version) to (Bar 2) Line 3 D half note played by flute II, and also (played by flute I) G rinforzando-marked quarter note legato to F quarter note. Repeat Bars 1-2 in Bars 3-4. Oboes play as the flutes but an octave lower register. Clarinets play Line 1 Bb [written Line 2 C] 8th note trill down to G [written A] 8th (followed by an 8th rest) up to Line 2 G 8th down to (Bar 2) Line 1 Ab [written Bb] rinforzando half note. Fags play *ff* Great octave Eb up to Bb down to Contra-octave Bb up to Great octave Bb 8th notes to (Bar 2) F-Bb-Contra-octave Bb-Great octave Bb 8ths. After an 8th rest, horns play Great octave Bb [written small octave F] 8th note (Followed by an 8th rest) to same Bb 8th (repeated next three bars). For the “London” cue, Bars 3-4 exactly (and only) repeat Bars 1-2. But in “The Beach” version. Horns do not play in Bars 1-2. Instead, they are the only instruments to play in Bars 3-4 that are obviously not a repeat (while all the other instrument lines repeat). There the horns play *mf* < *ff* small octave G to Ab [written Line 1 D-Eb] legato quarter notes to (Bar 4) B to middle C [written F#-G] quarter notes.

In the “London” cue, you do not have the harp playing in the opening *gallop* (*Vivo*) section. However, the harp does indeed figure appropriately in “The Beach” version. Set in the key signature of Eb maj (3 flats), the harp in Bar 2 plays a rapidly ascending gliss from Great octave A 32nd note gliss line up to Line 4 F 32nd note (repeated in Bar 4). It’s fascinating seeing how Herrmann recreates a cue as a recognizable but altered version!

Back in the “London” cue, violins I play *ff* Line 2 Bb trill 8th note down to G 8th (followed by an 8th rest) to same Line 2 G 8th to (Bar 2) same Line 2 G (but not rinforzando-marked) quarter note legato to F quarter note. In “The Beach” cue, violins I play this two octaves lower on small octave Bb 8th note trill down to G 8th (followed by an 8th rest) up to Line 1 G 8th to (Bar 2) Line 1 G rinforzando quarter note legato to F quarter note. Violin II in “London” play Line 1 Bb 8th note trill down to G 8th (followed by an 8th rest) up to Line 2 G 8th (as also violins I) to (Bar 2) Line 1 Ab/Line 2 D rinforzando half notes decrescendo. Violins II in “The Beach” are *col* violins I in Bar 1 to Bar 2) Line 1 D rinforzando half note. Violas in “London” play *ff* Line 1 Bb 8th note trill down to G 8th (followed by two 8th rests) to (Bar 2) Line 1 Ab/Line 2 D half notes. Violas in “The Beach” version play *sff* small octave Bb 8th note trill down to G 8th (followed by a quarter rest) to (Bar 2) Ab rinforzando half note. VC/CB are *pizz* plucking Great octave Eb up to Bb up to small octave Bb back down to Great octave Bb 8th notes down to (Bar 2) F up to Bb up to small octave Bb down to Great octave BB 8ths. In “The Beach” version, VC play (I do not believe they are pizzicato) Great octave Eb up to Bb back

down to Eb up to Bb 8ths to (Bar 2) Great octave F up to Bb down to F to Bb 8ths. CB play small octave Eb down to Great octave Bb up to Eb down to Bb 8ths to (Bar 2) *col VC*.

In Bar 2 of the “London” cue, trumpets play *mf* > Line 1 Ab/Line 2 D [written Bb/E] *rinforzando* half notes (repeated in Bar 4). The trombone plays *f* > Great octave F half note (repeated in Bar 4). The timp sounds *forte* Great octave F up to Bb *rinforzando* quarter notes (repeated in Bar 4). After a quarter rest in Bar 2, the cymbal sounds (*short*) an x-headed 8th note (followed by an 8th rest) and repeated in Bar 4.

In Bar 5 (:03), the flutes/oboes/clarinets play ascending staccato 8th note dyads Line 1 G/Bb to Ab/Line 2 C to Bb/Line 2 D to Line 2 C/Eb to (Bar 6) D/F-Eb/G-F/Ab-Eb/G. The bassoons play ascending staccato 8th notes Great octave Eb-Bb-small octave Eb-Bb up to (Bar 6) Line 1 D-C-Bb-Ab 8ths.

In Bar 7, the strings respond. Violins I play *forte* Line 2 F 8th note trill (to Gb) to Eb staccato 8th (crossbeam connected) to Eb 8th note trill (to F) to D staccato 8th note (crossbeam connected) to (Bar 8, start of page 2 of this cue) D 8th note trill (to Eb) to C staccato 8th to C trill (to Db) to Line 1 Bb staccato 8th. In that same trill to staccato 8ths pattern, violins II play on Line 2 Db to C 8ths and then C to Line 1 Bb to (Bar 8) Bb to Ab and then Ab to G. Violas (treble clef) play Line 2 D/F to Eb/Gb 32nd notes (followed by a 16th and 8th rest) to C/Eb to Db/F 32nd notes (followed by the same rest marks) to (Bar 8) Bb/D to C/Eb 32nd notes (rests following) to Ab/C to Bb/Db 32nd notes. VC pluck ascending 8th notes Great octave Eb-Bb-small octave Eb-middle C to (Bar 8) Line 1 D-Eb-C-Bb 8ths. CB pluck small octave Eb 8th (followed by an 8th and quarter rest), and silent next bar.

Bars 1-4 are repeated in Bars 9-12.

Incidentally, in “The Beach” version, we find in Bar 5 both the woodwinds and the strings playing the ascending 8th note figures. Violins I play small octave Bb-Line 1 C-D-Eb to (Bar 6) F-G-Ab-G 8ths to (Bar 7) F 8th note trill to Eb 8th to Eb 8th note trill to D 8th, and so forth.

In Bar 13 of “London,” flutes play *ff* Line 3 Eb/G to D/F 16ths legato to Bb/D 8ths tied to next figure 8ths to C/Eb staccato 8ths. Oboes are *col flutes loco*. The Fags play ascending staccato 8th notes Great octave Eb-Bb-small octave G-Bb to (Bar 14) Line 1 D 8th (followed by rests). Clarinets in Bar 14 take over playing staccato 8ths Line 1 D-Eb-F-Ab, and so forth.

Skipping to Bar 24 (:17, *Rall*), flutes settle on Line 2 F/Ab half notes tied to half notes next bar. Clarinets play Line 1 F [written G] half note allegedly tied to next bar (this is because he has the tie slur extending to the next bar but with no note in Bar 25 (start of next bar). The solo Fag plays I believe Bb small octave half note tied to next bar. After a quarter rest, solo oboe I plays Line 2 C dotted 8th to C 16th to (Bar 25) Line 1 Bb quarter note back to C dotted 8th to C 16th to (Bar 26) Bb quarter note (followed by a quarter rest).

In Bar 26 (:20, *Andantino*), the strings are now *sord* (muted). In future scores he will mark them *sords* (plural). Violins I play *p* < Line 2 Bb 8th legato slur up to Line 3 Db 8th (crossbeam connected) and repeated again *p* < same bar to (Bar 27) Line 3 C legato down to Bb quarter notes decrescendo. Violins II play Line 2 Eb up to Gb 8th figure twice to (Bar 27) Db/F half notes decrescendo. Violas play small octave Db up to Bb quarter notes down to (Bar 27) F half note. Celli play Great octave Gb up to small octave Eb quarter notes down to (Bar 27) Great octave Db/Ab half notes. The harp is arpeggiando (vertical wavy line rolled chord) forte in Bar 27 on Great octave Db/Ab/small octave F half notes. The tonality in Bar 26 is Eb min 7th (Eb/Gb/Bb/Db), and Db maj 7th (Db/F/Ab/C) in Bar 27, although with that Bb quarter note played by the first violins, we have in the second half of Bar 27 the Bb min 9th (Bb/Db/F/Ab/C).

In Bar 29, flutes take over the pattern just played by the violins. They play *p* < Line 2 Eb/Bb up to Gb/Line 3 Db 8ths played twice to (Bar 29) F half note and also (flute I) Line 3 C to Line 2 Bb quarter notes. Fags play *pp* < Great octave Gb/small octave Db quarter notes legato up to small octave Eb/Bb quarter notes down to (Bar 29) Great octave Ab/small octave F half notes decrescendo. The harp repeats the same arpeggiando in Bar 29 as heard in Bar 27. 2 celli in Bar 29 play *p* Great octave Db half note.

In Bar 30, violins I return to play decrescendo Line 3 F legato mini-slur to Eb 8ths and then crescendo of Eb to F 8ths to (Bar 31) Eb-Db-Db-Eb 8ths in that pattern to (Bar 32) Db-C-C-Db to (Bar 33, *Rall*) Line 2 Bb to Ab 8ths to Bb quarter note. Violins II play Line 2 Gb/Bb quarter note decrescendo played twice to (Bar 31) Gb/Bb down to Eb/GB quarter notes to (Bar 32) F/Ab quarter notes played twice to (Bar 33) Eb/Gb to Db/F quarter notes. After a quarter rest, violas play small octave Bb quarter note to (Bar 31) Db up to Bb quarter notes to (Bar 32) F up to Line 1 db quarter notes to (Bar 33) Bb down to F quarter notes. Tutti celli play Great octave Eb/Bb quarter notes up to unison small octave Eb quarter note to (Bar 31) Great octave Gb up to small octave Eb quarter notes to (Bar 32) Great octave Bb up to small octave Ab quarter notes to (Bar 33) Eb down to Great octave Bb quarter notes. The harp in Bar 30 plays *mf* Line 2 Gb/Bb quarter notes sounded twice to (Bar 31) Gb/Bb to Eb/Gb quarter notes to (Bar 32) F/Ab quarter notes twice to (Bar 33) Eb/Gb to Db/F quarter notes.

In Bar 34 (:31), *solo* oboe I plays *p* < Line 1 Bb legato up to Line 2 Db 8ths played twice to (Bar 35) C to Bb quarter notes. Clarinets play small octave Eb/Bb to Gb/Line 1 Db quarter notes down to (Bar 35) F/Ab half notes decrescendo. Flutes in Bar 35 play Line 1 Db/F half notes. The harp is arpeggiando once again on Great octave Db/Ab/small octave F half notes. These two bars were originally intended to be repeated in Bars 36-37 but this reiteration was deleted.

The cue ends on the Db maj (Db/F/Ab) half note tonality held fermata. Flutes play Line 1 F/Ab half notes decrescendo and held fermata, while the oboe plays Line 2 Db half note, clarinets on small octave Ab/Line 1 Db half notes, and Fags on small octave Db half note.

End of cue. [9:17 pm] [Susan took in another stray female kitten that she found about 5: 30 around the corner crying. I said “okay.” It’s about 2 to 3 months old that Susan is tentatively calling “Gracey” or “Gracy.” We’ll see how it gets along with the other cats.]

“Come Back” [Reel 6/pt 6] Dvd location: Chapter 12 at 3:33. Scene: Sproule is verbally chastised by the disembodied voice of Captain Gregg to come back here! Note: I’ve already delineated this effects cue on page 24.

“The Reading” [Reel 7/pt 1] *Allegro* in C time, 4 pages, 27 bars, :54. CD location: track # 23. Dvd location: Chapter 12 starting at 4:39. Instrumentation: piccolo, flute, 2 clarinets, 2 bass clarinets, 2 horns, glock, chime, celesta, harp, 8 violins I, 6 violins II, 3 VC. All strings are *sord.* Scene: Sproule relents and agrees to read “a few pages” of the book but he ends up reading the whole manuscript right there! A spicy book from a “de-muir” woman was obviously a “novel” experience for Mr. Sproule!

The piccolo/flute/clarinets play *pp* the sea chanty melody line Line 2 (Line 1 for the clarinets) “3” triplet value Db quarter note up to triplet value Gb 8th down to normal value Eb quarter note to Db dotted quarter note down to Line 1 Bb 8th note (small octave Bb or written C for the clarinets). They continue in Bar 2 on Line 1 Ab (small octave for the clarinets) to Bb 16ths up to Cb 8th figure to the next figure of Cb 8th back to Bb-Ab 16ths to stand-alone Bb 8th up to Line 2 Db dotted quarter note. Bass clarinet I plays *pp* < > Line 1 Db legato to Eb [written Eb-F] quarter notes back to Db to Eb quarter notes crescendo-decrescendo (repeated next three bars). Bass clarinet II plays small octave Gb [written Ab] half note < > to another Gb half note < > (repeated next three bars).

In Bar 5, the piccolo/flute/clarinets play Line 1 (small octave for the clarinets) Gb up to Line 2 Eb 8ths to Db quarter note down to F up to Line 2 Db 8ths down to Bb quarter note. This was meant to be repeated next bar but Bar 6 was deleted. Bass clarinet plays small octave Db [written Eb] whole note crescendo-decrescendo. Bass clarinet II plays small octave Gb up to Line 1 Db half notes (repeated in deleted Bar 6).

In Bar 7 (:12 cd; 4:51 dvd) we come to Section A that lasts for four bars as an elapsed-time sequence is filmed as impatient writers wait to see Sproule. The chimes softly strike *ppp* two Line 1 F# whole notes (repeated next bar). The celesta plays *pp* Lines 1 & 2 F# quarter notes to E down to C 8th notes back to F# quarter notes to E-C 8ths (repeated next bar) to (Bar 9) F# quarter notes to G# down to E 8ths (repeated same bar and next bar). Harps play small octave and Line 1 F# whole notes down to (Bar 8) D whole notes let vibrate down to (Bar 9) Great octave and small octave E whole notes down to (Bar 10) C# whole notes. After a quarter rest, the glockenspiel sounds *ppp* Line 2 E quarter note (followed by a quarter rest) to another E quarter note (repeated next three bars).

In Bar 11 (:21 cd; 5:00 dvd), we come to Section B, *Andantino* in 2/4 time. Flute I (previously the piccolo) plays *p* < Line 2 Bb legato up to Line 3 Db 8th notes back to Bb-Db 8ths (repeated in Bar 13). Flute II plays this pattern on Line 2 Eb up to Gb 8th notes. Bass clarinet I plays *pp*< Line 1 Db up to Bb quarter notes down to (Bar 12) Line 1 F

[written G] half note decrescendo. Repeat these two bars in the next two bars. Bass clarinet II plays small octave Gb up to Line 1 Eb quarter notes down to (Bar 12) small octave Ab half note (repeated next two bars). In Bar 12, the harp is arpeggiando on Great octave Db/Ab/small octave F half notes (repeated in Bar 14). Muted violins I play *p* > Line 3 C legato to Line 2 Bb quarter notes (repeated in Bar 14). Violins II play Line 2 Db/F half notes (repeated in Bar 14). Two celli play Great octave Db half note (repeated in Bar 14).

In Bar 15 (:27 cd; 5:06 dvd), violins I play the melody line on Line 3 F 8th note legato to Eb quarter note back to F 8th to (Bar 16) Eb 8th to Db quarter note to Eb 8th to (Bar 17) Db 8th to C quarter note to Db 8th to (Bar 18) Line 2 Bb-Ab 8ths to Bb quarter note (silent next two bars). Violins II play crescendo Line 2 Gb/Bb half notes to (Bar 16) F/Ab quarter notes decrescendo to Eb/Gb quarter notes to (Bar 17) F/Ab half notes crescendo to (Bar 18) Eb/Gb to Db/F quarter notes decrescendo. Bass clarinets play *pp* < > small octave Eb/Bb quarter notes legato up to Line 1 Eb/Bb quarter notes down to (Bar 16) small octave Gb/Db up to Line 1 Eb/Bb quarter notes to (Bar 17) Bb/Line 1 F up to Ab/Line 2 Db quarter notes to (Bar 18) Eb/Bb down to Bb/F quarter notes.

Flutes repeat Bar 11 in bar 19 to (Bar 20) C to Line 2 Bb quarter notes (flute I) while flute II plays Line 2 F half note. The harp in Bar 19 plays Great octave Gb/small octave Db quarter notes up to Eb/Bb quarter notes down to (Bar 20) arpeggiando half notes Great octave Db/Ab/small octave F. Clarinet I in Bar 20 plays Line 2 Db half note *p* >, while bass clarinet I plays small octave Ab half note. One cello in Bar 20 plays Great octave Db half note.

Bars 21-22 were deleted but originally two solo violins I in Bar 21 were originally intended to play *p* < Line 2 Eb/Bb up to Gb/Line 3 Db legato 8th note (repeated same bar) to (Bar 22) Line 3 C to Line 2 Bb quarter notes decrescendo. Two solo celli play Great octave Gb/small octave Db quarter notes up to small octave Eb/Bb quarter notes down to (Bar 22) Great octave Db/Ab/small octave F half notes (cello III joins in to play Db). Two solo violins II in Bar 22 play Line 2 Db/F half notes.

In Bar 23, violins I play ascending 8th notes Line 2 Eb/Gb to F/Ab to Gb/Bb to Ab/Line 3 C to (Bar 24) Bb/Db to C/Eb to Db/F to Eb/Gb (all notes played under the legato umbrella). Violins II play the same but an octave lower register. In contrary motion, VC I plays middle C down to small octave Bb quarter notes legato to (Bar 24) Ab to Gb quarter notes. Altri celli play Great octave Ab/small octave Eb half notes tied to next bar. The harp is arpeggiando on Great octave Ab/small octave Eb half notes only but also played is middle C to small octave Bb quarter notes let vibrate to (Bar 24) Ab to Gb quarter notes.

In Bar 24 we come to Section C in $\frac{3}{4}$ time, *Slower* and *Rall a poco a poco*. The *sord* solo horn I plays *pp* “3” triplet value small octave B [written Line 1 F#] quarter note up to Line 1 E [written B] triplet value 8th down to middle/Line 1 C# [written G#] quarter note to B quarter note. In Bar 26, horn II takes over these exact notes but now played in stopped special effect (+ sign over each note). Horn I returns in end Bar 27 to play the Bar 25 notes but with the end B quarter note held fermata.

Violins I in Bar 25 play *pp* Line 3 E/G# dotted half notes tied to next two bars (held fermata in end Bar 27). Solo violin 1 (from violins II) play *ppp* steady decrescendo Line 2 B up to C# up to B quarter notes (repeated next two bars). VC play Great octave E/B dotted half notes tied to next two bars. The end tonality in these three bars is the E maj (E/G#/B). By inference with that middle C# note, we have the C# min 7th (C#/E/G#/B).

End of cue. [9:15 pm]

“Local Train” [Reel 7/2] Dvd location: Chapter 14 starting at :27. Note: I already discussed this cue that was inserted as the next cue after the “Prelude.” See page 19 of my rundown. Scene: Miles snatches Lucy’s handkerchief as the train moves off. She smiles and sits down.

“2nd Local Train” [Reel 7/pt 3] *Allegro Vivo* in Cut time, 1 page, 12 bars. CD location: N/A. Dvd location: Chapter 14 starting at 2:53. Scene: Gregg tells a passenger in Lucy’s compartment to, in effect, shove off! Lucy & Daniel then laugh.

Bars 1-8 are lifted from Bars 1-8 of “Local Train.” Flutes however play *mf* < Line 2 D down to Line 1 B half notes down to (Bar 2) F# to G half notes to (Bar 3) B whole note decrescendo to (Bar 4) A whole note. Bars 1-2 are repeated in Bars 5-6 to (Bar 7) E whole note to (Bar 8) D whole note. In Bar 9 (3:03), 8 violins I play crescendo hairpin middle C# legato mini-slur to D 8ths (crossbeam connected) to C#-D legato 8ths crescendo again to F#-G legato 8ths played twice to (Bar 10) A#-B to A#-B 8ths to Line 2 C#-D-C#-D 8ths. Six violins II play this pattern on small octave A#-B-A#-B to Line 1 D#-E-D#-E to (Bar 10) F#-G-F#-G to A#-B-A#-B. After a quarter rest, four violas play small octave E/G 8ths (followed by an 8th and quarter rest) to E/G 8ths again (followed by an 8th rest), repeated next bar. Four celli play Great octave G up to small octave D to E back to D 8ths (repeated same bar and repeated in Bar 10). Two CB play Great octave G 8th (followed by an 8th and quarter rest) to G 8th again. Repeat next bar.

In Bar 11, the flutes, oboe, and clarinets are legato trem fortissimo. Flutes play Line 3 D#/F# to E/G half notes (notated like the fingered trem of the violins) to another such pairing. The oboe plays this on Line 2 F#-G half notes. Clarinets play this on F#/A# to G/A# notes.

In end Bar 12, violins are pizzicato *ff* on small octave G/Line 1 D/B/Line 2 G 8ths (followed by an 8th and quarter rest). Violas pluck small octave D/G/Line 1 D/B. VC are pizzicato on Great octave D/G/small octave D/B 8ths, while CB pluck Great octave G/small octave D 8ths. After a quarter rest, the Pos play *ff* small octave E/GB 32nd notes to F/Ab/C 32nd notes to (unclear next two 32nd note triads) to I believe Ab/middle Cb/Eb quarter notes rinforzando (followed by a quarter rest). After a half and quarter rest, the timp sounds loudly Great octave G rinforzando 8th note.

End of cue. [9:47 pm. End session]

[resume Sunday, Sept 18 at 9 am]

“The Spring Sea” [R8/2-8/3] *Allegretto* in 2/2 time, 15 pages (pp/ 88-102), 95 bars, 4:35. CD location: track # 24. Dvd location: start of chapter 15. Instrumentation: 2

flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 celli, 4 basses (all strings are muted). Scene: Lucy and daughter are bathing in the spring seacoast. Soon she walks alone up the bluff and encounters Miles painting.

Cooper devotes pages 116-120 to this lengthy cue. The opening flute line in Bars 1-10 is presented on the middle of page 117, in fact. He then discusses the *isomorphism* (fancy term normally from mathematical and biological jargon for, in effect, “correspondences”) between the music and the scene depicted: “...the arpeggiated figures in the harp which decorate a linear descent, and offer a visual isomorphism of the waves” (page 118). He then connects the technique with an example from Debussy’s “Cortege” from the *Petite Suite* (Bar 11). A Grand Staff visual of this bar is given on page 118. I believe, however, an earlier example of this technique can be provided (say, from Tchaikovsky, or Wagner). I’ll need to look at written scores at hand to verify. Max Steiner used the technique as well (for example, *Miracle of Our Lady at Fatima*). Max was also quite fond of scoring for the harps! Then Bars 11-14 from “The Spring Sea” are depicted on the top of page 119 along with a similar structure from the Primo Part of “Cortege.” It’s another connective digression that may interest some readers. Then he offers a visual example of Bars 64-69 from Herrmann’s cue on page 120 followed by a short analysis of this section of the cue (when Miles professes his lust, eh, love, of Lucy).

In Bar 1, flute I plays the melody line *mf* < Line 2 Gb half note to “3” triplet value F half note to Gb triplet value quarter note to (Bar 2) Eb half note decrescendo to “3” triplet value Db half note down to Line 1 Bb triplet value quarter note up to (and crescendo again) Line 2 Gb half note in Bar 3 to triplet value F half note down to Db triplet value quarter note to (Bar 4) a repeat of Bar 2 up to (Bar 5) Bb half note to triplet value Ab half note to Gb triplet value quarter note to (Bar 6, start of page 2 of this cue) F half note to triplet value Eb half note to triplet value Cb quarter note to (Bar 7) Line 1 Bb half note to triplet value Ab half note down to Eb triplet value quarter note (repeated next bar) to (Bar 9) Gb half note to triplet value F half note down to Db quarter note to (Bar 10, *Rall*) Gb to F half notes. In Bar 7, after a half and triplet value half rest, flute II now joins in the exact same pattern and notes playing Line 1 Eb triplet value quarter note up to (Bar 8) Bb half notes, and so forth (see flute I).

Back in Bar 1, harp I plays *mf* legato 8th note figures Line 2 G down to Line 1 G up to Bb up to Line 2 Db (Gb maj or Gb/Bb/Db) connected as a figure by a crossbeam to the next figure of Line 2 F down to Line 1 F up to Bb up to Db 8th notes to (Bar 2) Line 2 Eb down to Line 1 Gb to Bb to Line 2 C (crossbeam connected) to Db down to Line 1 Eb-Gb-Bb (crossbeam connected). Repeat Bars 1-2 in Bar 3-4. In Bar 5, the harp continues the pattern on Line 2 Bb down to Cb up to Eb to Gb 8ths and then Ab down to Cb up to Eb to Gb 8ths to (Bar 6) Line 2 F down to Line 1 Gb up to Bb up to Cb and then Eb down to Line 1 F-Ab-Cb to (Bar 7) Line 1 Bb down to middle Cb up to Eb to Gb (crossbeam connected) to Ab down to small octave Ab-middle Cb-Eb 8ths (repeated next bar) to (Bar 9) Line 1 Gb down to small octave Gb to Bb to Line 1 Db (crossbeam connected) to F down to small octave F-Bb-Db (repeated next bar).

Back in Bar 1, harp II plays *mp* Great octave Gb and Line 1 Gb half notes let vibrate up to small octave Db/Line 1 F half notes let vibrate to (Bar 2) middle C/Eb half notes to small octave Bb/Line 1 Db half notes. Repeat Bars 1-2 in Bars 3-4. The harp continues in Bar 5 on Great octave Ab/Line 1 Bb half notes to small octave Eb/Line 1 Ab half notes to (Bar 6) middle Cb/Gb half notes to small octave Ab/Line 1 F half notes to (Bar 7) Gb/Bb to F/Ab small octave half notes (repeated next bar) to (Bar 9) Great octave Gb/small octave Gb half notes to Great octave Bb/small octave F half notes (repeated next bar).

Back in Bar 1, a solo cello (bottom staff) plays *pp* Great octave Gb whole note tied to whole note next bar. After a half rest in Bar 1, solo cello (also bottom staff, top line) plays small octave Db half note tied to whole note next bar. Repeat Bars 1-2 in Bars 3-4. In Bar 2, a solo cello (top staff) plays *p* > middle C half note legato slur to small octave Bb half note (repeated in Bar 4). In Bar 5, solo cello (bottom staff, bottom line) plays Great octave Ab whole note tied to next bar. After a half rest, another solo cello there plays small octave Eb half note tied to whole note next bar. In Bar 6, solo cello (top staff) plays middle Cb down to small octave Ab half notes. In Bar 7 (in the 2x or second run of this ten-bar sequence, or in effect Bar 17), celli bottom staff play small octave Gb/Bb to F/Ab half notes (repeated next bar) to (Bar 9; that is, in the second run) Great octave and small octave Gb half notes to Bb/small octave F half notes (repeated next bar).

In Bar 7 in the 1st run only (*1x only*), clarinets show up to play *ppp* < > small octave Gb/Bb [written Ab/middle C] half notes to F/Ab [written G/Bb] half notes (repeated next bar). In Bar 9, clarinet I only play Gb to F half notes (repeated next bar). Also in Bar 9, bass clarinet I plays small octave Gb up to Bb half notes (repeated next bar).

Now: As given, there is a “2x” or second run of this sequence that repeats Bars 1-10 starting at :23. This time around (in the 2x run), the flutes do not play. However, the muted violins take over the exact same melody line. Violins II play in the same octave register as the flute (initially Line 2 register) while violins I play an octave higher register (Line 3 range initially).

Flutes return in Bar 11 (:46) playing the figures reproduced on the top of page 119 in Cooper’s book. Remember: When I give cue numbers for this particular cue, I am only giving the physical cues written down. So, Bar 11 in the written cue is *not* the Bar 11 *heard* in the audio track but instead the repeat of Bar 1 in the second run (now played by the violins). At any rate, flutes play *p* < > Line 2 Gb/Bb to F/Ab 8th notes legato to Gb/Bb quarter notes tied to “3” triplet value half notes to F/Ab triplet value quarter notes to (Bar 12) F/Ab to Eb/Gb 8ths to F/Ab quarter notes tied to “3” triplet value half notes to Eb/Gb triplet value quarter notes to (Bar 13, start of page 3 of this cue, or page 90 of the entire score) Eb/Gb to Db/F 8th notes to Eb/Gb quarter notes tied to “3” triplet value quarter notes to Db/F to Cb/Eb triplet value quarter notes to (Bar 14) Line 1 Gb/Bb quarter notes up to Bb/Line 2 Db quarter notes tied to triplet value half notes (followed by a triplet value quarter rest). After a half and then a triplet value half rest in Bar 14 (:55), two clarinets start to take over the melody line. They sound *p* small octave Gb/Bb

quarter notes up to (Bar 15) Line 2 Gb/Bb to F/Ab quarter notes to Gb/Bb quarter notes tied to “3” triplet value half notes to F/Ab triplet value quarter notes to (Bar 16) F/Ab to D/Gb 8ths to F/Ab quarter notes tied to triplet value half notes to Eb/Gb triplet value quarter notes, and so forth.

Back in Bar 11, harp II is arpeggiando *pp* on Great octave Gb/small octave Db/Gb/Bb/Line 1 Eb/Gb/Bb (Eb min 7th) half notes (followed by two half rests) to (Bar 12) Ab/small octave Eb/Ab/middle Cb/Eb/Ab (Ab min) half notes (followed by two half rests). Four violins (from violins II) play *pp* small octave Bb/Line 1 Eb/Gb/Bb whole notes to (Bar 12) Cb/Eb/Ab whole notes to (Bar 13) Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb/Gb half notes (followed by two half rests) to (Bar 14) Great octave Gb/small octave Db/Gb/Bb/Line 1 Db/Gb half notes to (Bar 15) Gb/small octave Db/Gb/Bb/Line 1 Db/Gb/Bb half notes (silent next two bars) to (Bar 18) Ab/small octave Eb/Bb/Line 1 Eb/Bb half notes. In Bars 16-17, however, harp II takes over the arpeggiando half notes on Great octave Ab/small octave Eb/Ab/middle Cb/Eb/Ab to (Bar 17) Great octave Eb/Bb/small octave Eb/Gb/Bb/Line 1 Eb/Gb half notes.

[12:18 pm. Time to go out to eat & do chores!] [resume 4:23 pm]

Two solo violas in Bar 11 play *pp* small octave Gb whole note legato to (Bar 12) Ab whole note to (Bar 13) Eb/Gb whole notes to (Bar 14) unison Gb whole note to (Bar 15) same Gb whole note to (Bar 16) Ab whole note to (Bar 17) Eb/Gb whole notes to unison Eb whole note next bar. VC play Great octave Gb/small octave Db whole notes to (Bar 12) Ab/Eb whole notes to (Bar 13) Eb/Bb whole notes up to (Bar 14) Gb/small octave Db whole notes to (Bar 15) Gb/Db whole notes to (Bar 16) Ab/Eb whole notes down to (Bar 17) Great octave Eb/Bb whole notes to (Bar 18) unison Ab whole notes. Violins II play small octave Bb/Line 1 Db/Gb/Bb whole notes. Viola play small octave Gb whole notes, and VC play Great octave Gb/small octave Db whole notes.

In Bar 19, flutes return to play Line 1 Gb/Bb “3” triplet value quarter notes legato up to Bb/Line 2 Db triplet value half notes (repeated in the second half of this bar). Harp I is arpeggiando on Great octave Gb/small octave Db/Gb/Bb/Line 1 Db/Gb/Bb half notes (followed by two half rests).

In Bar 20 (1:07) two solo violins (from violins I) play Line 2 Gb/Bb “3” triplet value quarter notes up to Bb/Line 3 Db triplet value half notes (repeated same bar) to (Bar 21) Line 3 Eb/Gb triplet value half note to Db/F to Cb/Eb triplet value 8th notes to Line 2 Gb/Bb triplet value quarter notes up to Line 2 Bb/3 Db triplet value half notes to (Bar 22) Line 2 Gb/Bb to Ab/C to F/Ab triplet value quarter notes to Gb/Bb half notes. Violins II play small octave Bb/Line 1 Eb/Gb/Bb whole notes tied to next bar and to Bar 22 (except now the Bb sustained whole note turns to middle C whole note. Violas play small octave Gb whole note tied to next bar and (Bar 22) tied Gb and also middle C whole note. Celli play Great octave Eb/Gb whole notes tied to next bar to (Bar 22) unison Ab whole note.

In Bar 23, the oboe comes in to play the pattern first heard starting in Bar 11 (played there by the flutes) thru Bar 26. After a half rest, harp I returns to play

arpeggiando small octave Bb/Line 1 Db/Gb/Bb half notes to (Bar 24), after a half rest, Ab/middle Cb/Eb/Ab half notes. *Tutti* violins II play *ppp* small octave Bb/Line 1 Db/Eb/Bb whole notes to (Bar 24) Ab/middle Cb/Eb/Ab whole notes. *Tutti* violas play small octave Gb/Bb whole notes to (Bar 24) Eb/Ab whole notes. VC play *ppp* Great octave Gb/small octave Db whole notes to (Bar 24) Ab/small octave Eb whole notes.

After a half and quarter rest in Bar 26, *tutti* violins I return to play ascending legato quarter note dyads *pp* < Line 1 Gb/Bb to (Bar 27, *Rall* thru Bar 29) Ab/Line 2 C quarter notes to Bb/Db to Line 2 C/Eb to Db/F to (Bar 28) Eb/Gb to F/Ab to Gb/Bb to Ab/Line 3 C to (Bar 29) Bb/Db to Ab/C to Line 2 C/Eb to Bb/Line 3 Db quarter notes. Violins II play middle C/Eb/Line 2 C whole notes tied to next two bars. Violas play small octave Eb/Gb whole notes tied to next two bars. VC play Great octave Ab/small octave Eb whole notes tied to next two bars.

The Lucy theme returns in Bar 30 (1:29) played by the first oboe and the first violins. The oboe plays *p* < Line 2 Gb half note to “3” triplet value F half note to Gb triplet value quarter note to (Bar 31) Eb half note to “3” triplet value Db half note down to Line 1 Bb triplet value quarter note. Violins play *pp* < the same pattern in the Lines 2 & 3 registers. Horn I plays *espr p* < Line 1 Gb [written Line 2 Db] half note to F [written C] half note to (Bar 31) Eb [written Bb] half note decrescendo to Db [written Ab] half note. Repeat these two bars in the next two bars.

Harp I plays *p* Line 3 Gb down to Line 2 Gb up to Bb up to Line 3 Db 8th notes (crossbeam connected) to F down to F up to Bb to Db 8ths to (Bar 31) Eb down to Line 2 Gb up to Bb up to C 8ths up to Db down to Line 2 Eb-Gb-Bb 8ths. Repeat these two bars in Bars 32-33). Harp II plays Line 1 Gb up to Bb up to Line 2 Db up to Gb 8ths down to Line 1 F-Bb-Line 2 Db-F 8ths down to (Bar 31) Line 1 Gb-Bb-Line 2 C-Eb down to Eb-Gb-Bb-Eb 8ths.

CB (and bottom staff VC) play *pp* Great octave Gb whole note tied to whole note next bar. After a half rest, top staff VC play small octave Db half note tied to whole note next bar. Repeat next two bars. After a half rest, violas play small octave Db half note up to (Bar 31) middle C half note decrescendo down to small octave B half note. Repeat next two bars.

Skipping to Bar 40 (1:53), the flutes return to play the Miles pattern *mf* < Line 2 Eb/Bb quarter notes legato up to Gb/Line 3 Db quarter notes (repeated same bar) to (Bar 41) C to Line 2 Bb half notes (flute I) and also (flute II) Line 2 F whole note decrescendo. Repeat next two bars. In Bar 41, clarinet I plays *mf* > Line 2 Db [written Eb] whole note (repeated in Bar 43). In Bar 40, harp I is arpeggiando on Line 1 Eb/Gb/Bb/Line 2 Eb quarter notes (followed by a quarter and half rest) while harp II is arpeggiando on small octave Eb/Gb/Bb/Line 1 Eb quarter notes. Violins I (top staff) play Line 3 Gb whole note to (Bar 41) F whole note to (Bar 42) Eb to Db half notes to (Bar 43) C to Line 2 Bb half notes. Two solo celli (top staff) play Line 1 Eb up to Gb half notes to (Bar 41_ Line 2 C to Line 1 BB half notes to (Bar 42) Gb up to Bb half notes to (Bar 43) Line 2 C to Line 1

Bb half notes. Altri celli (*div a3*) play *pp* Great octave Gb/small octave Db/Bb whole notes down to (Bar 41) Db/Ab/small octave F whole notes (repeated next two bars).

In Bar 44 (2:02) violins I play an impassioned phrase for four bars (reminding me of a section from a cue from Herrmann's score for a *Twilight Zone* episode titled "Walking Distance"). We find crescendo Line 3 F quarter note down to Cb half note decrescendo back up to F quarter note crescendo to Eb quarter note to (Bar 45) Eb quarter note to Db half note decrescendo to Eb quarter note down to (Bar 46) Db quarter note to C half note to Db quarter note down to (Bar 47) Line 2 Bb to Ab quarter notes to Bb half note.

Violins II play *pp* < Line 2 Gb/Bb whole notes to (Bar 45) F/Ab whole notes decrescendo hairpin to (Bar 46) Eb/Gb crescendo whole notes to (Bar 47) Db/F whole notes decrescendo. Violas play Line 1 Bb/Line 2 F whole notes to (Bar 45) Ab/Eb whole notes to (Bar 46) Gb/Db whole notes to (Bar 47) Line 2 D whole note (top line viole) and also Line 1 F down to small octave Bb half notes. VC top line play Line 2 Eb dotted half note down to Line 1 F quarter note up to (Bar 45) Line 2 Eb quarter note to Db half note down to Line 1 Eb quarter note up to (Bar 46) Line 2 Db quarter note to C half note to Db quarter note down to (Bar 47) Line 1 Bb whole note. After a half and quarter rest, VC bottom staff play Line 1 F quarter note up to (Bar 45) *col* top staff celli for two bars to (Bar 47) Line 1 Bb half note (followed by a half rest).

In Bar 48 (2:10), the *solo* oboe takes over the melody line *pp* < on Line 2 A# quarter note to G# half note to A# quarter note to (Bar 49) E# quarter note to D# quarter note to E# half note decrescendo. The oboe repeats Bar 48 in Bar 50 to (Bar 51, start of page 96) E# to D# half notes, and then (in Bar 52) F# quarter note to E# half note to F# quarter note to (Bar 53) D#-C# quarter notes to D# half note to (Bar 54) F dotted half note to Eb-Db quarter notes to (Bar 55) Eb whole note decrescendo.

Back in Bar 48, violins II (violins I are now silent until Bar 56) play *pp* Line 1 E/G# whole notes legato slur to (Bar 49) F#/B whole notes back to (Bar 50) E/G# whole notes to (Bar 51) F#/B whole notes to (Bar 52) F#/A# whole notes down to (Bar 53) D#/G# whole notes to (Bar 54) Db/F whole notes up to (Bar 55) Gb/Bb whole notes. Back in Bar 48, violas play *pp* small octave G#/B whole notes to (Bar 49) B/Line 1 F# whole notes (repeated next two bars) to (Bar 52) A#/Line 1 D# whole notes to (Bar 53) unison small octave B whole note to (Bar 54) Bb whole note to (Bar 55) tied Bb whole note and also Line 1 Eb whole note.

Back in Bar 48, bottom staff VC play Great octave E/B whole notes to (Bar 49) G#/small octave D# whole notes (VC top line now play the G#/D# whole notes as well). In bar 50, all VC play Great octave E/B whole notes to (Bar 51) G#/D# whole notes to (Bar 52) F#/small octave C# whole notes up to (Bar 53) B/small octave F# whole notes to (Bar 54) Bb/F whole notes up to (Bar 55) small octave Eb/Bb whole notes.

The combined tonality in Bar 48 (and Bar 50) is E maj (E/G#/B), while Bar 49 (and Bar 51) is G# min 7th (G#/B/D#/F#). Bar 52 is D# min 7th (D#/F#/A#/C#), and Bar

53 is G# min 7th once again. We find Bb min (Bb/Db/F) in Bar 54 to (Bar 55) Eb min (Eb/Gb/Bb). [7:40 pm]

In Bar 56 (2:27), all violins return to play *pp* Lines 1 & 2 Bb half notes up to Lines 2 & 3 Db half notes tied to half notes next bar down to Bb half notes to (Bar 58) Lines 2 & 3 C whole notes to (Bar 59) Lines 1 & 2 Bb whole notes. All six notes are played under the legato umbrella. Violas and celli (and CD) are silent. Flutes play *p* Line 1 Gb/Bb whole notes tied to next bar, and then Line 1 Db/F whole notes in Bar 58 tied to whole notes next bar. Clarinets play *pp* small octave Bb/Db [written middle C/Eb] whole notes tied to next bar, and then small octave F/Bb whole notes tied to Bar 59. Bass clarinets play small octave Gb/Line 1 Db whole notes tied to next bar, and then unison Bb whole note in Bar 58 tied to next bar. Bassoons (*Fags*) play small octave Db/Gb whole notes tied to next bar. In Bar 58, they play Great octave Bb/small octave F whole notes tied to next bar. Horns play *pp* Line 1 Gb/Bb [written Line 2 Db/F] whole notes tied to next bar. In Bar 58, they play Line 1 Db/F [written Line 1 Ab/Line 2 C] whole notes tied to next bar. [8:03 pm. Wife needs the computer now!]

In Bar 60, violins play Lines 1 & 2 F half note up to Bb half note tied to half note next bar back to F half note to (Bar 62) Ab whole note to (Bar 63) Gb whole note. Violas play *p* small octave Bb/Line 1 Db/F/Bb whole notes tied to next bar, and then (in Bar 62) Line 1 Db/Gb/A/Line 2 Db whole notes tied to next bar and tied to half notes in Bar 64. Celli play Great octave Eb/Bb/small octave Gb/Bb whole notes tied to whole notes next bar, and then (in Bar 62) Great octave A/small octave Gb/Db/Gb whole notes tied to next bar, and tied to half notes in Bar 64. CB now join in to play *p* small octave Eb whole note tied to next bar, and then A whole note tied to next bar and tied to (Bar 64 in 3/2 time) half note down to Eb whole note tied to dotted whole note in Bar 65.

In Bar 64 (see page 120 in Cooper's book), violins play Lines 1 & 2 Eb half notes crescendo and up to Lines 2 & 3 F whole notes to (Bar 65) Eb whole notes down to Lines 1 & 2 Bb half notes up to (Bar 66) Lines 2 & 3 C# half notes down to B whole notes down to (Bar 67) F# half notes up to A whole notes to (Bar 68, *Rall* for two bars) G whole notes decrescendo down to E half notes tied to (Bar 69) half notes to D to E half notes. Violas continue in Bar 64 on Line 1 Eb/Gb whole notes tied to dotted whole notes next bar (and then silent until Bar 70). VC continue on Great octave Eb/Bb whole notes tied to dotted whole notes next bar (silent next four bars).

In Bar 66 (2:48) flutes return to play *p* Line 1 D/F# dotted whole notes tied to whole notes next bar to C/E half notes tied to dotted whole notes next bar. Clarinets in Bar 66 play *pp* Line 1 D/F# [written E/G#] dotted whole notes tied to whole notes next bar to C/E [written D/F#] half notes tied to dotted whole notes next bar. Bass clarinets play small octave B [written middle C#] dotted whole note tied to whole note next bar down to A half note tied to dotted whole note next bar. *Fags* play small octave F#/B dotted whole notes tied to whole notes next bar to E/A half notes tied to dotted whole notes in Bar 68. Horns play small octave B/D [written F#/A] dotted whole notes tied to whole notes next bar to A/middle C half notes tied to dotted whole notes next bar. In Bar 69, flutes settle on Line 1 D dotted whole note, clarinets on unison (*a2*) small octave Bb

dotted whole note, bass clarinets also on Bb note, Fags on small octave F, and horns on small octave Bb (and I believe Line 1 D but not sure).

In Bar 70 (3:02) in 2.2 time, oboe I returns to play *pp* < Line 2 F# whole note to (Bar 71 in 3/2 time) E# whole note to F# half note to (Bar 72 in 4/2 time) D# whole note to “3” triplet value C# whole note down to Line 1 A# triplet value half note to (Bar 73 in 3/2 time) Line 2 F# whole note to E# half note up to (Bar 74) G# whole note to F#-E# quarter notes to (Bar 75, start of page 99) E# half note to D# whole note to C# half note to (Bar 76) C down to Line 1 Ab half notes to Bb whole note (end of phrase).

Back in Bar 70 in 2/2 time, violas play *pp* small octave A#/middle C# whole notes tied to (Bar 71 in 3/2 time) dotted whole notes to (Bar 72 in 4/2 time) F#/A# whole notes tied to whole notes to (Bar 73 in 3/2 time) A#/C# dotted whole notes tied to next bar to (Bar 75 in 4/2 time) F#/A# whole notes tied to whole notes to (Bar 76) Ab down to Eb whole notes.

Back in Bar 70, two solo celli (“k” tenor clef) play Line 1 F# whole note to (Bar 71) E# whole note, and so forth (see oboe). Altri celli play *pp* Great octave F#/small octave C#/F# whole notes tied to (Bar 71 in 3/2 time) dotted whole notes to (Bar 72 in 4/2 time) D#/A#/small octave D# whole notes tied to whole notes to (Bar 73 in 3/2 time) F#/small octave C#/F# dotted whole notes tied to next bar to (Bar 75) D#/A#/D# whole notes tied to whole notes to (Bar 76) Ab/small octave Eb/Ab whole notes legato slur down to Great octave Eb/Bb/small octave Eb whole notes. [end session 10:11 pm]

[resume Monday, Sept 19 at 9:10 pm. Lightning storm in the distance. Chance of rain tonight. Watched the premiere of the NBC series, SURFACE. It kept my interest in its Spielbergian approach.]

In Bar 77 (3:28) in 2/2 time, we come to another subsection (Section G). The harps are now set in (I believe) six sharps (F# maj/D min). They play apart from the other instruments in the 6/4 meter. Quite interesting! In effect it is a dual structure as the 2/2 Cut time but with each half note duration in effect played as “3” triplet quarter notes. Harp I plays *mf* (harp II plays an octave lower register) Line 1 F# quarter note up to A# up to Line 2 C# (middle C# for harp II) up to F# down to C# down to A# quarter notes to (Bar 78 in 9/4 time for the harps only) E# up to A# up to Line 2 C# up to E# down to C# down to A# up to Line 2 F# down to C# down to A# quarter notes to (Bar 79 in 12/4 time only for the harps) Line 1 D# up to A# up to Line 2 C# up to F# down to C# down to A# down to middle C# up to F# to A# up to Line 2 F# down to D# to C# quarter notes.

Back in Bar 77, violins I play *pp* Lines 2 & 3 F# whole note legato to (Bar 78 in 3/2 time) E# whole note to F# half note to (Bar 79) D# whole note to “3” triplet value C# whole note down to Lines 1 & 2 A# triplet value half notes. Violins II play Line 2 A#/Line 3 C# whole notes tied to dotted whole notes next bar to (Bar 79 in 4/2 time) F#/A# whole notes tied to whole notes. [rain at 9:31 pm! Cats ran inside the house!]

Back in Bar 77, bass clarinets play *pp* < Line 1 F# [written G#] whole note to (Bar 78 in 3/2 time) F whole note to F# half note to (Bar 79 in 4/2 time) D# to middle C# whole notes decrescendo.

There is a dynamic build of the orchestra in Bar 80 (lasting three bars) in 3/2 time as the rest of the woodwinds join in and the horns. Also the violas, celli, and contrabasses make their presence known! Flute I plays *p* < *f* Line 2 F# whole note to E# half note to (Bar 81) G# whole note to F#-E# quarter notes to (Bar 82 in 4/2 time) E# half note to D# whole note (followed by two quarter rests). Flute II plays Line 2 C# dotted whole note to (Bar 81) D# whole note to C# half note tied to half note next bar down to Line 1 A# whole note decrescendo (followed by two quarter rests). Oboe I is *col* flute I, and oboe II is *col* flute II. Clarinets play Line 1 F#/A# [written G#/B#] whole notes, and so forth. Bass clarinets play small octave F#/middle C# dotted whole notes to (Bar 81) D#/A# dotted whole notes tied to dotted whole notes next bar. Fags play small octave F#/middle C# dotted whole notes to (Bar 81) F#/A# dotted whole notes tied to next bar. Horns play small octave A#/middle C# [written Line 1 E#/G#] dotted whole notes to (Bar 81) A#/D# dotted whole notes tied to next bar.

Harp and violas play the triplet quarter note figures. They play small octave and Line 1 F#-A#-C# up to F# down to C# down to A# down to E# up to A# up to C# quarter notes in Bar 80 (etc). Violins I play Lines 2 & 3 F# whole notes to E# half notes up to (Bar 81) G# whole notes to F#-E# quarter notes to (Bar 82) E# half note to D# whole note to C# half note. Violins II play Line 2 A#/Line 3 C# dotted whole notes to (Bar 81) C#/D# whole notes to A#/Line 3 C# half notes tied to half notes next bar down to F#/A# whole notes to E#/G# half notes. Celli play small octave C#/F#/A#/middle C# dotted whole notes to (Bar 81) D#/F#/A#/Line 1 D# dotted whole notes fortissimo and tied to (Bar 82) whole notes and tied to whole notes. CB play Great octave F#/small octave F# dotted whole notes to (Bar 81) D#/A# dotted whole notes tied to whole notes next bar (and also tied to whole notes). [10:09 pm]

Woodwinds and horns are silent in Bar 83 and Bar 84. Only the harps and strings (sans CB) play.

In Bar 86 (4:04) the Lucy theme returns, played by the solo viola in 2/2 time (treble clef) on Line 2 Gb half note to “3” triplet value F half note to Gb triplet value quarter note to (Bar 87) Eb half note to Db triplet value half note down to Line 1 Bb triplet value quarter note. The six sharps of the harps are canceled by six natural signs. Harp I plays *ppp* Line 2 Gb 8th note down to Line 2 Gb up to Bb up to Line 2 Db 8th notes (crossbeam connected) to F down to Line 1 F up to Bb up to Db 8ths, etc. Flute I plays this pattern in the 1st half of the bar (followed by a half rest) and then flute II takes over on F-F-Bb-Db 8ths. Harp II plays Great octave Gb/Line 1 Gb half notes let vibrate up to small octave Db/Line 1 F half notes, and so forth. A solo cello (bottom staff) plays *pp* Great octave Gb whole note tied to whole note next bar. After a half rest, another solo cello (also bottom staff) plays small octave Db half note tied to whole note next bar.

The melody continues to end of cue with the violas settling in end Bar 95 on Line 1 F# whole note decrescendo and held fermata. Oboes play Line 1 D/F# whole notes *f* > and held fermata. Clarinets play small octave Bb whole note held fermata, while bass clarinets play small octave F#. Fags play small octave D/F# whole notes, and the muted horns play *mf* on small octave Bb whole note held fermata. So the cue ends on an augmented tonality (technically the Bb aug or Bb/D/F#).

End of cue. [10:25 pm]

[resume Wednesday, Sept 21 at 10:09 am. Indeed it rained yesterday morning while I worked right thru about 1:20 pm. Quite unusual for southern California in mid-September. Worked an hour overtime due to undelivered mail on Tuesday. Police prevented me from delivering the swings because of a hostage situation on a business in the last quarter of my route. Now watching on the Fox Movie Channel *King of Khyber Rifles* (score by Bernard Herrmann). Affectionate Jacques is on my lap.]

“Consolation” [Reel 8/pt 3] *Andante* in 2/2 time, page 103, 7 bars, :24.

Instrumentation: English horn, 6 *sord* violins, 4 *sord* violas, 4 *sord* cellos. Cd location: N/A (not amongst the tracks available). Dvd location: Chapter 16 starting at 6:04. Scene: After a brief heart-felt discussion about romance, the Captain watches Lucy go down a path near the bluff.

The english horn plays *p espr* < Line 1 F# [written Line 2 C#] whole note to (Bar 2 in 3/2 time) E# [written Line 1 B#] whole note to F# half note down to (Bar 3 in 4/2 time) D# [written A#] whole note decrescendo to middle C# [written G# above] triplet value half note down to small octave triplet value A# quarter note. In Bar 4 in 3/2 time, the E.H. continues crescendo on Line 1 F# whole note to E# half note up to (Bar 5) G# [written Line 2 D#] whole note to F#-E# quarter notes decrescendo to (Bar 6 in 4/2 time) E# half note crescendo to D# whole note decrescendo to middle C# half note crescendo to (Bar 7) middle C down to small octave Ab half notes to Bb [written Line 1 F] whole note decrescendo and held fermata.

Violins 1.2. share the same staff, violins 3.4. share their own staff, and violins 5.6. have a shared staff. They play *ppp* Line 1 A#/Line 2 C#/F#/A#/C#/F# whole notes tied to dotted whole notes next bar. In Bar 3, violins 1.2. play Line 2 F#/Line 3 D# whole notes tied to whole notes, while violins 3.4. play Line 2 D#/A# whole notes tied to whole notes, and violins 5.6 play Line 1 F#/A# whole notes tied to whole notes. Combined in Bar 4 they play the Bar 1 tones but as dotted whole notes in 3/2 time tied to next bar. In Bar 6 in 4/2 time, violin 1. plays Line 3 E# half note to D# whole note to C# half note to (Bar 7) Line 3 C whole note legato to Line 2 Bb whole note. Violin 2. plays Line 2 E# half note to D# whole note to C# half note to (end Bar 7) Line 2 Eb whole note tied to whole note. Violins 3.4. play Line 2 F#/A# whole notes tied to whole notes to (Bar 7) C/Ab whole notes to Line 1 Bb/Line 2 Gb whole notes. Violins 5.6. play Line 1 F#/A# whole notes tied to whole notes to (Bar 7) Eb/Ab whole notes to Eb/Gb whole notes held fermata.

Back in Bar 1, violas play *p espr* < precisely the same notes and register and pattern as played by the solo *cor anglais* as given above.

Celli show up after a first five-bar magazine or book (or smoke) break to play *pp* Great octave D#/A#/small octave D# (celli 1.2. unison on small octave D#) whole notes tied to whole notes to (end Bar 7) Great octave Ab/Eb whole notes legato down to Eb/Bb whole notes held fermata. The two half note tonalities in end Bar 7 are Ab maj (Ab/C/Eb) to Eb min (Eb/Gb/Bb). The cue opened with the F# maj (F#/A#/C#) chord.

End of cue.

“Question” [Reel 8/pt 4] *Andante* in C time, page 104, 7 bars, :32.

Instrumentation: oboe, 2 clarinets, 2 bass clarinets, horn, 3 violins I, 3 violins II, 2 violas (all strings are *sord*). CD location: N/A. Dvd location: Chapter 16 starting at 2:17. Scene: After speaking with Martha, Lucy stands alone in front of the Captain’s portrait and asks, “Well, Daniel, haven’t you anything to say?”

The strings are soli in Bar 1 playing *pp* < Lines 1 (violas)/Line 2 (violins II) Line 3 (violins I) F# to E to F# to G legato quarter notes to (Bar 2 in $\frac{3}{4}$ time) Lines 1-2-3 C dotted half notes decrescendo hairpin. The oboe in Bar 2 plays *p* < Line 2 G half note to F# down to D 8th notes up to (Bar 3 in C time) B quarter note down to F# half note (these five notes are under the legato/phrase umbrella) to F down to Db 8th notes up to (Bar 4) Line 3 Db quarter note down to Line 2 F quarter note up to Line 3 C quarter note tied to “3” triplet value 8th to Ab-C triplet value 8ths to (Bar 5) Line 2 Bb whole note > *ppp*.

Clarinets are initially unison playing *p* small octave E [written F#] half note to F# quarter note to (Bar 3) G to F# quarter notes to F quarter note. In Bar 4, clarinet I plays Line 1 Gb to F to middle C to small octave Ab quarter notes to (Bar 5) Gb whole note tied to whole note next bar and tied to (Bar 7) half note legato to F half note decrescendo and held fermata. Clarinet II plays small octave Bb [written middle C] half note down to Eb half note to (Bar 5) Gb whole note tied to next bar and tied to half note in Bar 7 to F half note held fermata.

Back in Bar 2, bass clarinet I plays *pp* < small octave A [written B] dotted half note up to (Bar 3 in C time) middle C down to small octave Bb half notes decrescendo up to (Bar 4) Line 1 Eb [written F] half note legato slur down to small octave Ab half note to (Bar 5) Bb whole note tied to whole note next bar to (Bar 7) Eb down to Bb half notes. Bass clarinet II in Bar 5 shows up to play small octave Eb whole note tied to next bar to (Bar 7) Ab to Bb half notes.

After a quarter rest in Bar 5, the solo horn joins in to play *p espr* < Line 1 Eb-F-Gb [written Bb-Line 2 C-Db] legato quarter notes down to (Bar 6) Eb-Db-C quarter notes decrescendo to Db quarter note tied to (end Bar 7) quarter note to middle C quarter note to small octave Bb [written Line 1 F] half note decrescendo hairpin and held fermata.

In Bar 3, violins I continue on Line 2 B half note crescendo to Bb half note decrescendo up to (Bar 4) Line 3 Db to C half notes. Violins II play this an octave lower

register. Violas play Line 1 E half note down to small octave Bb half note tied to half note next bar to middle C half note. In Bar 5, violins I play Line 1 Bb/Line 2 Eb/Bb whole notes tied to whole notes next bar, while violins II play on Line 2 Eb/Gb/Bb tied whole notes, and violas on Line 1 Bb/Line 2 Gb tied whole notes. In end Bar 7, violins play Line 2 Db/Ab/Line 3 Db half notes to Line 1 Bb/F/Bb half notes held fermata. Violas play Line 2 Gb/Ab half notes down to Line 1 Bb/F half notes held fermata.

The tonality in Bars 5-6 is Eb min (Eb/Gb/Bb). In end Bar 7, we do not have chords per se but instead P4 and P5 interval relationships. Cooper comments on page 121 that the cue ends on the Bb minor triad (Bb/Db/F). However, there is no Db note in the ending half notes. All we find is the Bb/F intervals (perfect 5th interval). The intervals in the first half note combinations are P4 and P5 relationships. For example, violins I play Bb//Gb/Bb half notes. So we have Db to Gb (P4 interval) and Gb/Db (P5). Violins II play Db/Ab/Db or P5 and P4 intervals. Violas play Db/Ab (P5) and the Ab/Db (P4) intervals.

End of cue. [12:59 pm]

“Romance” [Reel 8/pt 5] *Andante Amoroso* in C time, page 105, 16 bars, 1:21. Instrumentation: solo violin, solo cello, 2 violins, 2 violas, 2 celli (total 3 violins, 2 violas, 3 celli). All strings are *sord* (muted). CD location: track # 25. Dvd location: Chapter 16 starting at 2:48 (in effect the start of Chapter 17). Scene: Miles and Lucy are kissing.

Note: Cooper inserted a reproduction of the autograph cue in his book on page 122. This is good. He comments, interestingly: “Interestingly, the figure in the cello in bars 3 and 11 (C4-Db4-C5-Bb4) appears to be a brief quotation from Herrmann’s music for *Jane Eyre* (both the radio play and the film) which appears at the opening of Cathy’s aria “Oh I am burning” from act 3 of his opera *Wuthering Heights*.” Well, I looked at this reference that appears on the bottom of page 327 of the opera (full score), and I do not see a direct quotation. There *is* a certain similarity but there is no direct lift. In the opera, we find that the time signature is 3/4 *Andante (molto espressivo)*, whereas in “Romance” we have C time. After an 8th rest, Cathy sings, :”Oh—A am burning-ing” as middle C 8th tied to 8th (followed by an 8th rest) to Db to Db 8ths up to (next bar) Line 2 C half note to Bb quarter note tied to quarter note next bar. In Bar 3 of “Romance” we have the solo cello playing (in C time) “3” triplet value middle C to Db quarter notes up to Line 2 C triplet value quarter note tied to normal value quarter note to Line 1 Bb quarter note down to (Bar 4) Eb half note to Gb half note up to (Bar 5) Bb dotted half note. The reference to the opening of the Cathy song is no direct quotation, and its similarity is based on a fragment of the entire passage. The only exact quotation happens to be just the same notes used (C-Db-C-Bb). But I would say that the *character* of the music in both pieces (or their fragment alignment) is similar. I am still trying to find the exact reference to the *Jane Eyre* piece, but since Cooper did not precisely locate the reference, I cannot immediately find it. At any rate, there is no direct self-borrowing, otherwise I would’ve spotted it and included it in my paper of Herrmann self-borrowings. Actually I wish that there *were* more obvious direct liftings of the scores (*Muir, Wuthering Heights, Jane Eyre*) but Herrmann did not do this. It’s more a case of looking at subtle similarities.

Since Cooper helpfully included the reproduction of the autograph cue, I may not elaborate precisely on the entire cue as a wordy rundown. If you have the book, you can simply look at it (one look is worth a million words). Let's focus on a few bars.

The solo violin plays *p espr* crescendo Line 2 Bb quarter note up to Line 3 Db dotted quarter note down to stand-alone Line 2 Bb 8th up to Db back to Bb 8ths (crossbeam connected) to (Bar 2) C quarter note down to Line 2 Bb dotted half note decrescendo. The solo cello plays a counter-passage on Line 1 Eb quarter note to F quarter note to Gb half note decrescendo to (Bar 2) "3" triplet value quarter notes F-Eb-F to F normal value quarter note down to small octave Bb half note. Two solo violins play *ppp* Line 1 Db/Eb whole notes legato slur to (Bar 2) small octave Bb/Line 1 F whole notes. Two solo violas play small octave Eb/Bb whole notes to (Bar 2) F/Line 1 Db whole notes. Two celli play Great octave Gb/small octave Db whole notes down to (Bar 2) Great octave Db/Ab whole notes. Bars 9-10 (starting :39 dvd) repeats Bars 1-2 except for the solo violin in Bar 10 that plays Line 2 C quarter note to Bb half note down to F quarter note up to (Bar 11) Line 3 F quarter note to Eb half note to F quarter notes, and so forth. If you want to know about the entire cue, you can purchase Cooper's book. That's good incentive to actually buy it! And it saves me time to fully delineate the cue.

"Love" [Reel 9/pt 1] *Molto Sost et Appassionato* in 2/2 time, page 106, 7 bars, :20. Instrumentation: 3 flutes, 2 oboes, 2 clarinets, 2 bass clarinets, 2 Fags, 4 horns, 2 trumpets, 3 trombones, 2 harps, vibraphone, Tam Tam, 10 violins I, 10 violins II, 8 violas, 8 VC, 4 CB. Strings are *not* muted. CD location: track # 25 starting at 1:22. Dvd location: Chapter 17 starting at 1:17. Scene: Daniel is in the background observing Lucy & Miles kissing.

All flutes and violins play *p < ff* Line 2 Eb whole note leaping upward just over an octave to (Bar 2) Line 3 F quarter note to Eb half note decrescendo to F quarter note to (Bar 3) Eb quarter note to Db half note to Eb quarter note to (Bar 4) Db quarter note to C half note to Db quarter note to (Bar 5, *Rall*) Line 2 Bb to Ab quarter notes to Bb half note. Oboes play as the flutes except that they do not make that 9th leap. So we find Line 2 Eb whole note to (Bar 2) Line 2 (not Line 3) F quarter note to Eb half notes, and so forth. Violas and celli (in the treble clef) play exactly as the oboes. Clarinets play as the flutes but an octave lower register. So we find Line 1 Eb [written F] whole note up to (Bar 2) Line 2 F [written G] quarter note, and so forth.

Back in Bar 2, bass clarinets play *ff >* small octave Eb/Bb [written F/middle C] whole notes up to (Bar 3) Ab/Line 1 Eb whole notes to (Bar 4) unison small octave Ab [written Bb] whole note decrescendo to (Bar 5) Eb/Gb half notes down to unison small octave Bb half note to (Bar 6 in 3/2 time) small octave D dotted half note (silent in end Bar 7). Back in Bar 2, bassoons play Great octave and small octave Eb whole notes to (Bar 3) Ab/Eb whole notes down to (Bar 4) Great octave Eb/Ab whole notes up to (Bar 5) small octave Gb/Bb half notes to unison F half notes (silent next two bars).

Back in Bar 2, horns I-II (sharing the top staff) play *f >* small octave Bb/Eb [written Line 1 F/Bb] whole notes up to (Bar 3) Gb/Bb [written Line 2 Db/F] whole notes down to (Bar 4) Db/F whole notes to (Bar 5) Eb/Gb half notes legato to Db/F half notes

(silent next two bars). Horns III-IV (sharing the bottom staff) play small octave Gb/Line 1 Db whole notes to (Bar 3) Line 1 C/Eb whole notes down to (Bar 4) small octave Ab/Bb whole notes to (Bar 5) unison (a2) Bb whole note. After two quarter rests in Bar 6 in 3/2 time, they play Line 1 Eb [written Bb] whole note tied to dotted whole note next bar held fermata.

Back in Bar 2, trumpets play *mf* > Line 1 Eb [written F] whole note decrescendo up to (Bar 3) Bb [written Line 2 C] whole note down to (Bar 4) F whole note to (Bar 5) Eb/Gb half notes to Db/F half notes. After a half rest in Bar 6, they play *ppp* Ab/Line 2 C whole notes tied to dotted whole notes next bar.

Back in Bar 2, Pos play *mf* > small octave Gb/Bb/Line 1 Db whole notes up to (Bar 3) C/Eb/Gb whole notes to (Bar 4) small octave Ab/Bb/Line 1 Db whole notes to (Bar 5) Eb/Gb/Bb half notes down to Great octave Bb/small octave F/Bb half notes. After a half rest in end Bar 7, they play *ppp* small octave Eb/Ab/middle C whole notes tied to dotted whole notes next bar.

Back in Bar 2, CB play *ff* > Great octave Bb/small octave Eb whole notes to (Bar 3) Ab/Eb whole notes to (Bar 4) Ab/Db whole notes (silent next three bars).

In Bar 2, both harps, set in the key signature of Db maj/Bb min (five flats), play *fff* Great octave Eb 32nd note gliss line up to Line 3 Eb 32nd note (followed by a half rest). In Bar 3, they play Great octave Ab 32nd gliss line up to Line 3 Db 32nd note (followed by a half rest). In Bar 4, they play the gliss from Great octave Db up to Line 3 C notes.

In Bar 6, the Tam Tam sounds *pppp* a dotted whole note let vibrate. After two half rests, the vibe sounds *ppp* Line 2 D half note. I already discussed the brass earlier at this placement. Clarinets and bass clarinets play *ppp* small octave D dotted whole note (silent in end Bar 7). After two half rests in Bar 6, flutes play Line 2 F#/A/Line 3 D (D maj 1st inversion) half notes tied to dotted whole notes next bar and held fermata. So the cue ends on a typical Herrmann device of bitonality (simultaneously playing two chords). As given, the flutes play D maj (D/F#/A) while the brass play Ab maj (Ab/C/Eb). Herrmann imparts with this that, while it is initially a “Love” (or impassioned romance) cue, it ends on a somewhat ambivalent note (or chords!), both confident (major chord) and somber (minor chord). The superimposed triads (polychords) musically indicate a “mixed picture” (just as Daniel’s down look of concern shows this visually on the screen).

End of cue.....[resume Thursday, Sept 22 at 7:23 pm]

“Farewell” [Reel 9/pt 2] *Lento* in C time, 10 pages (pp. 107-116), 43 bars, 3:17. Instrumentation: 2 flutes (2 flutes doubling), 2 oboes (english horn doubling), 2 clarinets, 2 bass clarinets, 2 Fags, 2 horns, timp., Bass drum, 2 harps, 10 violins I, 10 violins II, 8 violas, 8 celli, 4 contrabasses (all strings are muted). CD location: track # 26. Dvd location: Chapter 17 at 1:34 (in effect the start of Chapter 18). Scene: Daniel bids a sad farewell to the sleeping Lucy.

The cue opens with the “Lucia” cue pattern from Reel 5/pt 3. The melody there was played by the solo violin and solo viola, but here it is played by the oboe. Oboe I plays *pp* < Line 2 F# half note to Eb quarter note to “3” triplet value 8th notes Eb-E-G to (Bar 2) F# half note to Eb dotted quarter note (end of seven-note phrase under the legato umbrella). Then the oboe plays E 8th up to (Bar 3) B quarter note to “3” triplet value 8th notes B-A-G (crossbeam connected) to “3” triplet value F# quarter note to triplet value E dotted quarter note to triplet value D# 8th up to (Bar 4) G quarter note tied to triplet value 8th to F#-E triplet 8ths to D to C# quarter notes.

Back in Bar 1, clarinet I plays an ostinato pattern *pp* on small octave B [written middle C#] 8th note to B quarter note to B 8th up to middle C [written D] 8th to C quarter note to C 8th to (Bar 2) Db [written Eb] 8th to Db quarter note to Db 8th back to C 8th to C quarter note to C 8th to (Bar 3) a repeat of Bar 1 to (Bar 4) Db 8th to Fb quarter note to Db 8th to D 8th to E quarter note to E 8th. Back in Bar 1, clarinet II plays this pattern on small octave G [written A] 8th to G quarter note to G 8th to G 8th to G quarter note to G 8th (repeated next two bars) to (Bar 4) G 8th to G quarter note to G 8th to Bb 8th to Bb quarter note to Bb 8th.

Back in Bar 1, two solo violas play *pp* small octave G/B half notes to unison middle C half note to (Bar 2) G whole note and also Line 1 Db to C half notes to (Bar 3) a repeat of Bar 1 to (Bar 4) G half note up to Bb half note and also Line 1 Db half note to D 8th to E dotted quarter note.

This “Lucia” pattern continues thru Bar 9. The solo oboe settles in Bar 10 (:42, start of page 3 of this cue) on Line 2 F# half note (followed by two quarter rests). Clarinets end the ostinato on small octave F#/Line 1 F# 8ths (followed by rest marks). The *solo* Fag I plays *pp espr* < Line 1 F# to D to middle C to E quarter notes down to (Bar 11) “3” triplet value small octave B half note to (I believe) C# triplet value quarter note to D down to B (all eight notes are played under the legato/phrase umbrella). The bassoon continues in Bar 12 (:51) on middle C#-D-E-G legato and crescendo quarter notes to (Bar 13) F# whole note decrescendo hairpin. After an 8th rest in Bar 13, the english horn plays *pp* Line 2 D [written A] 8th note to C# [written G#] quarter note down to Line 1 A# [written Line 2 E#] half note decrescendo.

Back in Bar 10, two solo violins (from top line violins I) play Line 3 F# half note to “3” triplet value E half note to C triplet value quarter note to (Bar 11) D down to Line 2 B half notes decrescendo hairpin to (Bar 12) Line 3 C# to D quarter notes to triplet value E half note down to C triplet value quarter note up to (Bar 13) F# whole note decrescendo. Two solo violins (from bottom line violins I) play *pp* < Line 3 D to C half notes down to (Bar 11) Line 2 B to F# half notes decrescendo to (Bar 12) G# to A quarter notes up to Line 3 C half note to (Bar 13) C# whole note. Two solo violins (from top line violins II) play Line 2 B down to G half notes to (Bar 11) F# to D half notes to (Bar 12) E to F# quarter notes to G half note to (Bar 13) A# whole note. Two solo violins (from bottom line violins II) play Line 2 F# to E half notes down to (Bar 11) D down to Line 1 B half notes to (Bar 12) Line 2 C#-D quarter notes to E half note to (Bar 13) F# whole note. A solo cello (Treble clef, top line celli) play Line 2 D to C half notes down to (Bar

11) Line 1 B whole note to (Bar 12, tenor clef) Line 1 G#-F# quarter notes to E half note to (Bar 13) F# whole note. Two solo celli play Line 1 F#/B half notes to E/G half notes to (Bar 11) D/F# whole notes to (Bar 12) middle C#/E to B/D quarter notes to A/middle C half notes crescendo to (Bar 13) A#/C# whole notes decrescendo.

Alto flutes show up in Bar 14 to play *pp* < > small octave B up to Line 1 D to C# down to small octave A legato quarter notes to (Bar 15) “3” triplet value G half note to A triplet value quarter note to B half note decrescendo to (Bar 16) G-B-Line 1 D-Eb quarter notes down to (Bar 17) small octave Bb whole note decrescendo. Two solo violins (top line violins I) play Line 3 B half note to “3” triplet value A half note down to F# triplet quarter note to (Bar 15) G to F# half notes decrescendo. Two solo violins (bottom line violins I) play Line 3 F# whole note crescendo to (Bar 15) E to D half notes. Two solo violins (from top line violins II) play Line 3 D to C# half notes to (Bar 15) C to Line 2 B half notes. Two solo violins (bottom line violins II) play Line 2 B to A half notes to (Bar 15) G to F# half notes. A solo cello plays Line 2 D to C# half notes to (Bar 15) C to D half notes. Two solo celli (bottom line) play Line 1 F# half note tied to half note and also B to A half notes to (Bar 15) E/G to F#/B half notes. As Cooper correctly states on page 126, the tonality of Bar 10 starts with B min (B/D/F#). This applies to the first half note chord that moves to C maj (C/E/G) to (Bar 11) B minor once again. We find the F# maj (F#/A#/C#) chord in Bar 13 back to B min in the initial half note chord, and so forth.

In Bar 17 (1:09), the alto flutes settle on small octave Bb whole note decrescendo. Clarinets play *ppp* small octave Eb [written F] whole note. Bass clarinets play Eb/Bb whole note tied to whole notes next bar. After a triplet value quarter rest, *solo* horn I plays *pp* < Line 1 Gb to F [written Line 2 Db-C] triplet value quarter notes down to Db [written Ab] half note crescendo hairpin to (Bar 18) middle C triplet value half note down to small octave Ab triplet value quarter note to Bb normal value half note decrescendo hairpin. All notes are played under the legato umbrella. Celli settle on Line 1 Gb dotted half note (followed by a quarter rest). Violins play Line 1 Bb/Line 2 Eb/Gb/Bb dotted half notes decrescendo to Line 2 Db/Gb/Bb/Line 3 Db quarter notes to (Bar 18) C/F/Ab/Line 3 C half notes, and so forth.

In Bar 23 (1:39 dvd) in C time, the Sea motif patterns commence. *Tutti* violins I play *ppp espr* < Line 3 Bb half note to Ab to Gb quarter notes to (Bar 24) F to F# quarter notes to A quarter note (followed by a quarter rest). The top line violins I, however, continue as a solo violin on F quarter note tied to (Bar 25) triplet value half note to Eb triplet value quarter note down to Line 2 Bb half note. Violins II play Bars 23-24 an octave lower register. Celli play the now familiar (oft used) overlapping pattern. We find lower end playing *ppp* Great octave Eb whole note to (Bar 24) F dotted half note (followed by a quarter rest). After a quarter rest, another bottom line stand (s) of celli play Great octave Gb dotted quarter note to (Bar 24) F dotted half note. After a half rest, top line celli play Great octave Bb half note tied to dotted half note next bar. After a half and quarter rest, other top line celli play small octave C quarter note legato down to (bar 24) Bb dotted half note.

Bass clarinet II plays *ppp* small octave Eb whole note to (Bar 24) F dotted half note (followed by a quarter rest). After a quarter rest, bass clarinet I plays *ppp* the seemingly wavelike 16th note figures small octave Gb-Bb-Line 1 Db-C (connected by two crossbeams) to Eb-Db-Gb-F (connected by two crossbeams) to stand alone Bb 16th (followed by a 16th an 8th rest) to (Bar 24) small octave Bb dotted half note. After a half and quarter rest in Bar 23, clarinets play *ppp* small octave Bb-A-Line 1 Eb-Db 16ths to (Bar 24) Gb-F-Bb-A to stand alone Line 2 D 16th (followed by rests). After a quarter rest in Bar 24, alto flutes play *ppp* Line 2 D-Line 1 A-Line 2 F#-D 16ths up to A-F#-Line 3 D-Line 2 A 16ths (followed by a quarter rest).

Skipping to Bar 31 (2:20, E section, *piu mosso*), the music becomes more agitated and impassioned as Daniel laments over what could've been. *Tutti* violins I top staff play *ppp ponticello* fingered trem between Line 2 Bb-B half notes (repeated next bar) while bottom line violins II play this on Line 2 Gb-G half notes, top line violins II between Eb-E half notes, and bottom line on Line 1 Bb-B half notes. Celli are bowed trem ponticello effect on Great octave Eb whole note. After a half rest, altri celli are bowed trem *pont* on Great octave Gb half note to (Bar 32) Eb/Gb whole note tremolo. In Bar 32, top line celli are bowed on Great octave Bb whole note. After a half rest, the other top line celli play small octave C half note trem. The solo viola plays Line 3 C quarter note at the end of Bar 30 to (Bar 31) Bb quarter note. After a triplet value quarter rest, *tutti* violas play small octave Gb up to Line 1 F triplet value quarter notes to Db quarter note tied to quarter note next bar down to middle C half note to Bb up to Line 1 Ab 8ths.

After a quarter rest in Bar 31, bass clarinets play the two 16th note figures as given earlier to stand-alone Line 1 Bb 16th (followed by rests). After a half and quarter rest, clarinets play *pp* crescendo Bb-A-Line 1 Eb-Db 16ths, and so forth. After a quarter rest, the alto flutes play the previously given 16ths. After a quarter rest and a triplet value quarter rest, Flutes play small octave Gb up to Line 1 F triplet value quarter notes to (see violas). Two horns play the same. The bass drum is rolled *ppp* on a whole note tied to Bar 32. Harps sound forte Great octave Eb up to Gb half notes let vibrate to (Bar 32) Bb to small octave C half notes.

This sequence begins to settle down a bit in Bar 37 (Chapter 18 at 2:39) in 4/4 time, *Alla* to (Bar 38, *lento*). Violins I play *f* < Line 3 C-Db 8ths to Eb half note to C quarter note up to (Bar 38) F# half note decrescendo *ppp* to G half note to (Bar 39 in 5/4 time) F# to G half notes to D# quarter note to (Bar 40 in 3/4 time) F quarter note to G half note to (Bar 41 in 4/4 time) Bb whole note tied to next bar and tied to end Bar 43 held fermata. Violins II almost precisely follow violins I (but half rest at end of Bar 38). Etc.

In end Bar 43, the alto flute plays *ppp* Line 2 D down to Line 1 A up to Line 2 F# to D 16ths up to A-F#-Line 3 D-Line 2 A 16ths up to stand-alone Line 3 D 16th (followed by rest). Here Daniel disappear softly just as the flute softly disappears into the higher registers somewhere. Bass clarinets play small octave F/Bb whole notes *ppp* decrescendo hairpin and held fermata. The timp is softly *pp* rolled on Great octave Bb whole note. Harp I plays Line 2 D_F#-A-Line 3 D 8th notes (followed by a half rest). Harp II plays Great octave Db/F/BB whole notes let vibrate. As given, violins I play tied Line 3 Bb

whole note. After a half rest, violins II play *ppp* Line 2 F/Bb/Line 3 D half notes held fermata (Bb maj). Violas play small octave F whole note, celli on Great octave F/BB whole notes, and CB on Great octave Bb whole note held fermata.

End of cue. [end session 9:55 pm]

[resume Sunday, Sept 25 at 8:36 am. Watching “The Home” cue on my dvd in the background. Last evening I listened to Robert Wise (and Goldsmith, and others) on the special edition dvd of *Star Trek: The Motion Picture*]

“The Home” [Reel 9/pt 3] *Allegretto* in 2/4 time, 5 pages (pp.117-121), 41 bars, 1:11. Note: Bars 17-21 were deleted in the film/dvd (as well as absent in the original cd tracks). Cooper discusses this on page 127 in his book, thinking perhaps that the tempo was faster as originally conceived. CD location: track # 27. Dvd location: Chapter 19 starting at 3:29 (very close by seconds to the start of Chapter 20). Instrumentation: 2 flutes, oboe, 2 clarinets, 2 Fags, harp, 8 violins I, 6 violins II, 4 violas, 4 celli (all strings are *sord*). Scene: Lucy makes an unannounced visit to the home of Miles. She very shortly gets a rude awakening to reality that he is married with children!

The surface “Miles” pattern opens the cue as played by the flutes *p* <. They play Line 2 Eb/Bb 8ths legato up to Gb/Line 3 Db 8ths (crossbeam connected) and played again in the second half of this bar. Clarinets play *pp* < small octave Gb/Line 1 Db [written Ab/Eb] quarter notes legato up to Eb/Bb [written F/Line 2 C] quarter notes down to (Bar 2) small octave Ab/Line 1 F [written Bb/G] half notes decrescendo hairpin. Fag I in Bar 2 plays *pp* small octave Db half note. In Bar 2, the harp is arpeggiando (vertical wavy line rolled chord) *pp* small octave Db/Ab/Line 1 F quarter quarters (followed by a quarter rest). Herrmann wrote the harp notes fairly thickly, which he normally does not do for quarter notes. It appears that he originally intended half notes but later changed his mind and filled in the empty half-note heads and then inserted a quarter rest (the same applies for Bar 4). In Bar 2, Violins I top staff play *p* > Line 3 C quarter note legato down to Line 2 Bb quarter note, while the bottom staff of violins I play Line 2 Db/F half notes. Repeat Bars 1-2 in Bars 3-4 except that the harp in Bar 4 plays the arpeggiando an octave lower register (Great octave Db/Ab/small octave F).

The tonality in Bar 1 is in effect Eb min 7 (Eb/Gb/Bb/Db). The basic building block chord in Bar 2 is Db maj (Db/F/Ab) but when you include C quarter note played by violins I you have the combined Db maj 7th (Db/F/Ab/C) chord. If you then include the Bb quarter note, then you have the Bb min 7th (Bb/Db/F/Ab) tonality.

In Bar 5, violins I play Line 3 F 8th to Eb quarter note to F 8th to (Bar 6) Eb 8th to Db quarter note to Eb 8th to (Bar 7) Db 8th to C quarter note to Db 8th down to (Bar 8) Line 2 Bb-Ab 8ths to Bb quarter note. Back in Bar 5, flutes play Line 2 Gb/Bb half notes to (Bar 6) F/Ab to Eb/Gb quarter notes to (Bar 7) F/Ab half notes to (Bar 8) Eb/Gb to Db/F quarter notes. Clarinets play small octave Eb/Bb [written F/middle C] quarter notes legato up to Line 1 Eb/Bb quarter notes down to (Bar 6) small octave Gb/Line 1 Db quarter notes up to Line 1 Eb/Bb quarter notes down to (Bar 7) Bb/F up to Line 1

Ab/Line 2 Db quarter notes down to (Bar 8) Eb/Bb down to small octave Bb/Line 1 Eb quarter notes.

In Bar 9 (:10 cd; Chapter 20 at :07 dvd), the *solo* oboe plays Line 2 A# 8th legato to G# quarter note to A# 8th to (Bar 10, start of page 118) E#-D# 8ths to E# quarter note to (Bar 11) A# 8th to G# quarter note to A# 8th down to (Bar 12) E# to D# quarter notes. Back in Bar 9, the harp is arpeggiando *pp* on Great octave E/B/small octave G# quarter notes (followed by a quarter rest) to (Bar 10) F#/small octave D#/B quarter notes to (Bar 11) E/B/G# notes again to (Bar 12) G#/D#/B quarter notes again. Back in Bar 9, violins II play Line 1 B/Line 2 D# half notes crescendo down to (Bar 10) F#/B half notes decrescendo (repeated next two bars). Violas play *pp* small octave G# half note to (Bar 10) B half note (repeated next two bars). VC play Great octave E/B half notes to (Bar 10) G#/small octave D# half notes (repeated next two bars). The tonality in Bar 9 is E maj 7th (E/G#/B/D#) and G# min 7th (G#/B/D#/F#) in Bar 11.

In Bar 13, the oboe continues the melody on Line 2 F# 8th to E# quarter note to F# 8th down to (Bar 14) D#-C# 8ths to D# quarter note up to (Bar 15) F quarter note to Eb-Db 8ths to (Bar 16) Eb-Db 8ths to Eb quarter note. Back in Bar 13, violins II play Line 1 F#/A# half notes crescendo to (Bar 14) D#/G# half notes decrescendo to (Bar 15) Db/F half notes up to (Bar 16) Gb/Bb half notes. Violas play A#/Line 1 D# half notes to (Bar 14) unison B half note to (Bar 15) Bb half note up to (Bar 16) Eb half note. Celli play Great octave F#/small octave C# half notes up to (Bar 14) B/small octave F# half notes to (Bar 15) Bb/F half notes to (Bar 16) small octave Eb/Bb half notes.

The tonality in Bar 13 is D# min 7th (D#/F#/A#/C#) and G# min 7th (G#/B/D#/F#) in Bar 14. In Bar 15 we hear the Bb min (Bb/Db/F) chord and then, in Bar 16, Eb min (Eb/Gb/Bb).

The next five bars, for some reason (probably a very brief footage cut), were deleted. Flute I plays *p* Line 2 Bb 8th legato up to Line 3 Db quarter note down to Bb 8th up to (Bar 18) Line 3 C-C staccato 8ths (crossbeam connected) to Bb staccato stand-alone 8th (followed by an 8th rest). Flute II plays Line 2 Eb 8th up to Gb quarter note to Eb 8th to (Bar 18) F-F staccato 8ths (crossbeam connected) to F stand-alone staccato 8th (followed by an 8th rest). Silent in bar 17, the oboe in Bar 18 plays *pp* Line 2 Db-Db staccato 8ths (crossbeam connected) to same Db 8th. Clarinets in Bar 17 play *pp* small octave Gb/Line 1 Db quarter notes legato up to Eb/Bb quarter notes down to (Bar 18) Db/F half notes. Fag I in Bar 18 plays small octave Ab half note. In Bar 19, the flutes play Eb/Bb 8ths up to Gb/Line 3 Db quarter notes to Eb/Bb 8ths (silent next two deleted bars). Clarinets and Fag I repeat the previous two bars. After a quarter and 8th rest in Bar 19, violins I (top staff) return to play *p* < > Line 2 Bb 8th up to (Bar 20) C-Bb-C-Bb legato 8ths up to (Bar 21) Line 3 Eb-Db-Eb-Db legato 8ths. Violins I (bottom staff) in Bar 20 play Line 2 Db/F half notes up to (Bar 21) Gb/Bb half notes decrescendo. [10:26 am]

In Bar 22 (:19 dvd; :22 cd), we come to Section A, *Meno Mosso* in ¾ time. Two solo violins (top staff violins I) play *pp* Line 3 F dotted half note legato down to (Bar 23) C dotted half note to (Bar 24) F dotted half note to (Bar 25) F# dotted half note. Violins I

(bottom staff, two players) sound Line 2 Bb/Line 3 D dotted half notes down to (Bar 23) Gb/Bb dotted half notes to (Bar 24) Bb/D dotted half notes to (Bar 25) A#/Line 3 C# dotted half notes. Two solo violins (top staff violins II) play Line 1 F/Bb dotted half notes to (Bar 23) Gb dotted half note (and tied Bb). In Bar 24, they play tied Bb dotted half notes and also F to (Bar 25) F# dotted half notes. Two solo violins (bottom staff violins II) play Line 1 D/Bb dotted half notes to (Bar 23) Eb and tied Bb dotted half notes. In Bar 24, they play D/BB dotted half notes to (Bar 25) C#/Bb dotted half notes.

Back in Bar 22, after a quarter rest, the *solo* clarinet plays *p* < Line 2 D-F-D-F [written E-G] legato 8ths (crossbeam connected) down to (Bar 23) C [written D] dotted quarter note to C 8th to C quarter note decrescendo. After a quarter rest in Bar 24, the clarinet plays once again the D-F-D-F 8ths to (Bar 25) F# dotted quarter note to F# 8th to F# quarter note decrescendo.

The tonality in Bar 22 is Bb maj (Bb/D/F) and then, in Bar 23, C half-dim 7th (C/Eb/Gb/Bb). Cooper (read middle of page 127) interprets Bar 23 as being the Eb min #6 (Eb/Gb/Bb/C#) tonality but I see it as the simpler half-diminished seventh. Besides, I now see that it cannot be a sharpened sixth (C#) since Herrmann wrote the C (not C#) dotted half note for violins I top staff. It would conceivably be the Eb min 6th (Eb/Gb/Bb/C). There is no root (bass) note on C to further cement the C half-dim 7th, but the clarinet *does* settle in Bar 23 on Line 2 C [written D] notes, so this seems to support more the C half-dim 7th than the Eb min 6th tonality, structurally. The tonality in Bar 24 is once again Bb maj to (Bar 25) F# maj (F#/A#/C#). There is also the Bb sustained note (tied from Bar 24) but this is simply a convenience because it is still, in effect, the same sounding note (enharmonically) as the A#.

Skipping slightly to Bar 28 (:29 dvd; :31 cd), celli play *pp* sustained Great octave Eb/Bb dotted half notes (tied thru Bar 33 as a “drone” effect). Flutes play *p* > Line 2 Eb/G quarter notes to D/F# half notes to (Bar 29) Eb/G quarter notes to F#/Bb half notes to (Bar 30) Eb/G quarter notes to Db/F half notes to (Bar 31) Eb/G to Db/F 8ths to D/F# half notes to (Bar 32) Eb/G quarter notes up to G/Bb half notes to (Bar 33) Eb/G to F/A to Eb/G quarter note dyads to (Bar 34 in 2/2 time, start of page 121) Line 1 A#/Line 2 F# half notes followed by a half rest. Fags (in the “k” tenor clef) play the same as the flutes but an octave lower register, and except for Bar 29. They play Line 1 Eb/G quarter notes to D/F# half notes (instead of F#/Bb as the flutes play the half notes). But perhaps my notes are incorrect (too close leger line) and Herrmann instead wrote the enharmonic A# note. He did write the Bb half note, however, in 32, so apparently the bassoons are *col* the flutes. Clarinets play small octave Bb/Line 1 Bb dotted half notes decrescendo (end of the previous solo phrase). In Bar 29, the clarinets then play small octave/Line 1 Bb quarter notes legato up to Line 1 Bb/Line 2 D half notes to (Bar 30) small octave and Line 1 Bb dotted half notes (repeated next three bars).

Basically what you have are m3 intervals (Eb/Bb, D/F#, F#/A#, Db/F). If you include the Eb/Bb sustained tones played by the celli, then initially you have the Eb maj (Eb/G/Bb) quarter note tonality, as Cooper correctly denotes on page 127, but then he states that the following half note chord in Bar 28 would be the Bb aug (Bb/D/F#),

although with the bassoon playing A#, this can also be the D aug (D/F#/A#). However, this ignores the drone Eb tone. The major 3rd intervals are clearly played by the woodwinds in many instances, although the flutes playing F#/Bb would be a dim4 interval (whereas the Fags playing F#/A# would clearly be the A3 interval). Herrmann was not as consistent with his notation as he usually is. The Eb/BB drone suggests that the F# is out of place, that perhaps he should've used the enharmonic Gb instead (Eb minor chord tonality). Then we would have the Eb min 7th (Eb/Gb/Bb/D) tonality that was heard in prior cues.

At any rate, skipping to Bar 34 (:43 cd; :40 dvd), we come to the “C” section, *Slowly* in 2/2 time. Flutes settle on Line 1 A#/Line 2 F# half notes (followed by a half rest). Clarinets settle on Line 1 F#/Line 2 C# half notes (followed by a half rest), Fags on A#/middle C# half notes, and the harp is arpeggiando on Great octave F#/small octave C#/A#/middle C# half notes and (top staff) F#/A#/Line 2 C#/F# (F# maj) half notes (followed by a half rest). *Tutti* violins I play *pp* Line 1 A#/Line 2 C# whole notes tied to (Bar 35 in 3/2 time) dotted whole notes, while violins II play on Line 1 C#/F# tied notes as such, violas on small octave F#/A# sustained tones, and VC on Great octave F#/small octave C# tied notes. The solo oboe plays *p espr* Line 2 F# whole note to (Bar 35) E# whole note to F# half note to (Bar 36 in 4/2 time) D# whole note to “3” triplet value C# whole note down to Line 1 A# triplet value half note up to (Bar 37 in 3/2 time) Line 2 F# whole note to E# half note to (Bar 38) G# whole note to F#-E# quarter notes, and so forth. The harp in Bar 36 is arpeggiando on half notes small octave D#/A#/Line 1 D#/F#/A#/Line 2 D# (D# min) followed by a half rest to another arpeggiando on half notes Great octave F#/small octave C#/F#/A#/Line 1 C#/F#/A#/Line 2 C# half notes (followed by a half rest). Violins I play Line 1 F#/A# whole notes tied to whole notes same bar (in 4/2 time) up to (Bar 37 in 3/2 time) A#/Line 2 C# dotted whole notes tied to whole notes next bar. Violins II play small octave A#/Line 1 D# whole notes to unison middle C# whole note to (Bar 37) C#/F# dotted whole notes tied to next bar. Violas play small octave A# whole note down to F# whole note to (Bar 37) F#/A# dotted whole notes tied to next bar. VC play small octave D# to C# whole notes down to (Bar 37) Great octave F#/small octave C# dotted whole notes tied to next bar.

In end Bar 41, the oboe plays Line 2 E# whole note decrescendo and held fermata. Violins I play Line 1 F#/A# dotted whole notes decrescendo and held fermata. Violins II play small octave A#/Line 1 D# dotted whole notes, violas on A#, and VC on small octave D#. Combined we have the D# min/9th (D#/F#/A#/E#) tonality (an often used chord in many Herrmann scores for “romantic” scenes).

End of cue. [12:17 pm. Time to go out for lunch and shopping!]

[resume 5:28 pm. Jacques, our nimble and highly inquisitive six-month old kitten, somehow managed to jump the high walls and ran off. We can't find him yet. Hope he's ok and not too scared. We'll search at night and call out to him when it's quieter. Maybe then we can hear him crying. If he returns, we'll make sure he gets a collar and id.]

“Sorrow” [Reel 9/4-10/1] *Moderato* in C time, 4 pages (pp.122-125), 29 bars, 1:40. Instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 Fags, 2 horns, 6 violins I, 6 violins

II, 8 violas, 8 VC, 4 CB. Strings are not muted until the very last two bars. CD location: track # 28. Dvd location: Chapter 20 starting at 2:11. Scene: Punctuating music is heard as Lucy is inwardly shocked to hear from Miles' wife that he apparently played around before with other women!

Violins play dramatically and penetratingly loud *fff* Lines 1 & 2 half note rinforzando-marked (> symbol over the notes) leaping upward an octave and minor 2nd interval to Lines 2 & 3 Gb grace note to Lines 2 & 3 F rinforzando half notes. Repeat in Bar 2. After two quarter rests in Bar 1, flutes play *ff* Line 3 Gb grace note to F rinforzando half note (repeated next bar), while oboes and clarinets play this an octave lower in the Line 2 register.

In Bar 3, violins play Lines 2 & 3 Ab dotted quarter note rinforzando to G-F# legato 16ths (connected by two crossbeams) to F half notes to (Bar 4) Gb rinforzando 8th legato to F 8th and then Eb rinforzando 8th legato to Db, and then F grace note down to C half notes. After a half rest in Bar 4, flutes/oboes/clarinets in their respective registers play F grace note down to C rinforzando half note.

In Bar 5 (Section A), flutes, oboes, and clarinets play Db grace note down to Lines 1 & 2 F rinforzando half notes up to Lines 2 & 3 Gb grace note to adjacent G half note rinforzando (silent next bar). Violins play this Lines 2 (violins II) & 3 (violins I) Db grace notes down to Lines 1 & 2 F half notes up to Lines 2 & 3 Gb grace notes to adjacent F half notes. Celli play forte Great octave F/Bb whole notes to (Bar 6) Eb/Bb/small octave Eb whole notes. CB play *f* Great octave Bb whole note to (Bar 6) BB/small octave Eb whole notes. Violas play forte crescendo-decrescendo hairpins legato 8th note figures first ascending small octave F-Bb-Line 1 Db down to Bb (connected by a crossbeam) up to Line 1 Gb down to Db up to F down to middle C 8ths (connected by a crossbeam). In Bar 6, viole continue on small octave Gb-Bb-Line 1 Eb-Db 8ths up to Gb-F-Eb-Db 8ths. Violins play Lines 2 & 3 Eb to Db quarter notes up to Gb dotted quarter notes to Ab 8th to (Bar 7) Gb grace notes to F half note to Eb to Db quarter notes to (Bar 8) C dotted quarter note to Db stand-alone 8th down to Lines 1 & 2 Bb-Ab 8ths (crossbeam connected) to Bb quarter note tied to quarter note next bar to Ab-Gb 8ths to same Gb grace notes to F rinforzando half notes. Etc.

In Bar 10 (:36 cd; 2:47 dvd), clarinets play forte on small octave Gb [written Ab] whole note down to (Bar 11) Eb whole notes. Fags play Great octave Gb/small octave Db whole notes down to (Bar 11) Eb/Bb whole notes. Horns play small octave Bb/Line 1 Db [written F/Ab] whole notes down to (Bar 11) Gb/Bb whole notes. Unison violins I & II play legato 8th notes Line 2 Eb-F-Gb-Ab (crossbeam connected) to Bb-Line 3 C-Bb-Ab 8ths to (Bar 11) Bb quarter note (these nine notes are played under the legato/phrase umbrella) to C-Db 8ths (crossbeam connected) to Eb-F-Gb-F 8ths (crossbeam connected). Violas play Line 1 Gb half note to "3" triplet value F half note to Gb triplet value quarter note to (Bar 11) Eb half note to triplet value Db half note down to small octave Bb triplet value quarter note. VC play the same as the violas (same register as well) in the "k" tenor clef. CB play *div a4* Great octave Gb/Bb/small octave Gb/Bb whole notes legato to (Bar 11) Bb/small octave Eb/Gb/Bb whole notes.

Skipping to Bar 24 (3:29 dvd), we come to the C section, *tranquillo* in 2/2 time. Flute I and the harp (top staff) play *pp* (*mf* for the harp) Line 2 Gb down to Line 1 Gb up to Bb up to Line 2 Db legato 8th notes (crossbeam connected) to F-Line 1 F-Bb-Line 2 Db 8ths to (Bar 25) Eb down to Line 1 Gb up to Bb to Line 2 C 8ths to Db down to Line 1 Eb up to Gb-Bb 8ths. Oboes (and harp bottom staff) play *pp* < Line 2 Gb to F half notes to (Bar 25) Eb to Db half notes decrescendo (played under the legato umbrella). Clarinets play this an octave lower register. Fag II plays Great octave Gb whole note tied to next bar. After a half rest, Fag I plays small octave Db half note tied to whole note next bar. After a half rest, the *solo* viola plays *pp espr* small octave Db half note up to (Bar 25) middle C down to Bb half notes.

End Bars 28-29 (*Rall*) sound particularly rich and resonant, not unlike in character to other scores such as *Obsession*. In Bar 28 (3:41 dvd), the now *sord* violins I play *pp* < Line 1 Bb half note to “3” triplet value Ab half note down to Eb triplet value quarter note up to (end Bar 29) Bb half note decrescendo to Ab half note held fermata. Muted violins II play *pp* middle Cb whole note tied to whole note next bar, and also (top line) Eb whole note to (Bar 29) D whole note held fermata. *Sord* violas play small octave Gb/Line 1 Eb whole notes to (Bar 29) F/Line 1 D whole notes. VC play Great octave Ab/small octave Gb whole notes to (Bar 29) Ab (tied) and F whole notes. CB play *ppp* Great octave Ab whole note tied to whole note next bar and held fermata.

In Bar 28 we hear the Ab min 9th (Ab/Cb/Eb/Gb/Bb). Ab is also the root note in end Bar 29 but the tonality is a bit ambiguous. Initially it appears to be the unusual (for Herrmann) Bb Dom 7 b 5th (Bb/D/F/Ab/Cb) but that Bb half note is only in passing to the Ab note held fermata. Conceivably we can have either the F dim 6th (F/Ab/Cb/D), which is unlikely, or the D dim 7th (D/F/Ab/Cb), which is more likely for that unresolved feeling. At any rate, it’s a beautifully luxurious sound to me.

End of cue. [7:54 pm]

[resume Monday, Sept 26 at 7:35 pm. No Jaques yet. After work we bought a few collars and name tags for the other cats, especially Chester.]

“The Empty Room” [Reel 10/pt 2] *Slow* in C time, 2 pages (pp. 126-127), 12 bars, :53. Instrumentation: 2 flutes (one alto), oboe, clarinet, 2 bass clarinets, bassoon, timp, 2 harps, bass drum, 2 *sord* violins, 1 *sord* viola, 2 *sord* celli. CD location: track # 29. Dvd location: Chapter 21 starting at 1:24. Scene: Lucy is alone again in her favorite room (her “haunting” room) and senses something. Cooper discusses this cue on page 129 as the start of the “Recapitulation” cues.

Bass clarinet II plays *pp* small octave Eb [written F] whole note legato slur to (Bar 2) F [written G] whole note next bar. The bass drum is softly rolled a whole note *ppp* (*with back of timp sticks*)—that is, the wooden end. After a quarter rest in Bar 2, bass clarinet I begins with the largely ascending 16th note wavelike figures small octave Gb-Bb-Line 1 Db-C (connected by two crossbeams) to Eb-Db-Gb-F (connected as a figure by two crossbeams) up to stand-alone Bb [written Line 2 C] 16ths (followed by a 16th and 8th rest). Then the bass clarinet in Bar 2 plays *pp* small octave Bb whole note, and the

timp in Bar 2 is softly rolled *pp* on Great octave Bb. After a half and quarter rest in Bar 1, the clarinet takes over the 16th note figures on small octave Bb-A-Line 1 Eb-Db to (Bar 2) Gb-F-Bb-A to stand alone Line 2 D 16th (followed by a 16th/8th/half rest). After a quarter rest in Bar 2, flute I plays *pp* Line 2 D-Line 1 A-Line 2 F#-D 16ths up to A-F#-Line 3 D-Line 2 A 16ths (followed by a quarter rest).

After a half and quarter rest in Bar 2, violin 1 plays *pp* < Line 3 F quarter note tied to (Bar 3) “3” triplet value F half note to Eb triplet value quarter note down to Line 2 Bb normal value quarter note decrescendo and held fermata. In Bar 3, the two other violins (sharing the same bottom staff) play *pp* < > Line 2 Gb/Bb half notes to unison F# to F quarter notes (also crescendo-decrescendo hairpins). The F note is held fermata. The viola plays small octave Gb dotted half note to F quarter note held fermata. Celli play Great octave Eb/Bb half notes up to Great octave and small octave Bb half notes held fermata. After a triplet value 8th rest in Bar 3, the bassoon starts to play the ghost motif on small octave Gb up to Line 1 F triplet value 8ths to Db to C quarter notes to small octave Bb quarter note held fermata.

This overall pattern in the first three bars continue in Bars 4-6.

In Bar 7 (1:51 dvd), we come to Section B. The flute and oboe play an ostinato (repeat) pattern comprises of musical units of two 8th notes (four per bar). Flute I plays *pp* > for each unit figure of Line 1 G legato to F# 8th notes (connected by a crossbeam, played 4X to (Bar 8) Gb to F 8ths played four times to (Bar 9) Bb up now to Line 2 Gb legato 8ths played 4X to (Bar 10) Line 2 C up to Eb 8ths played 4X to (Bar 11) Bb up to Line 2 Db 8ths played 4 X. The oboe plays *ppp* > Line 2 G-F# 8ths played 4X to (Bar 8) Gb-F 8ths to (Bar 9) Line 2 Bb-Gb 8ths to (Bar 10) Gb-Eb 8ths up to (Bar 11) Bb down to Eb 8ths. The harps play a similar pattern. Bottom staff harp I plays *ppp* Line 2 G-F# 8ths 4X (silent next bar) to (Bar 9) Line 2 Gb-Bb 8ths to (Bar 10) Gb-Eb 8ths up to (Bar 11) Bb-Eb 8ths. Top staff harp I plays Line 2 B-B-B-B quarter notes (silent in Bar 8) to (Bar 9) Line 3 Db-Db-Db-Db quarter notes to (Bar 10) C-C-C-C down to (Bar 11) Line 2 Bb-Bb-Bb-Bb. In Bar 8, top staff harp II plays Line 2 Bb-Bb-Bb-Bb quarter notes down to (Bar 9) Db-Db-Db-Db quarter notes to (Bar 10) C-C-C-C down to (Bar 11) Line 1 Bb-Bb-Bb-Bb. In Bar 8, the bottom staff of harp II plays *ppp* Line 2 Gb to F 8ths played 4X down to (Bar 9) Line 1 Bb up to Line 2 Gb 8ths to (Bar 10) Line 2 C up to Eb 8ths to (Bar 11) Line 1 Bb up to Line 2 Db 8ths.

In Bar 7, the clarinet plays *ppp* > Line 1 B-B-B-B [written Line 2 C#-C#-C#-C#] quarter notes (under each quarter note is > (*ppp*)). In Bar 8, the clarinet plays four Bb quarter notes up to (Bar 9) Db to (Bar 10) C to (Bar 11) Line 1 Bb notes again.

The alto flute plays the melody line (*at mike*). After two quarter rests in Bar 7, the alto flute plays *mf* < small octave G quarter note up to Line 1 F# quarter note to (Bar 8) Db to middle C half notes decrescendo. After a quarter rest in Bar 9, it plays small octave Bb up to Line 1 Ab to Gb quarter notes to (Bar 10) F to Eb half notes to (Bar 11) Db quarter note to middle C half note down to small octave Ab quarter note legato to (end Bar 12) Bb half note decrescendo and held fermata.

Also in end Bar 12, violins play *pp* > Line 2 D/F/Bb whole notes held fermata, and the viola plays Line 1 Bb whole note held fermata. Combined we have the simple Bb maj (Bb/D/F) chord.

End of cue. [10:04 pm]

[resume Thursday, September 29 at 10:12 am. It's getting hot today. Yesterday was my inspection/walking day during inspection week, and it was 98! It's already 84 at this moment, expected to go up to 96. Incidentally, we finally got Jacques back around 9:30 pm Tuesday night while we were watching Geena Davis in the premiere of *Commander In Chief*. I heard a wailing cat cry next door. At first I didn't think it was our little boy, but it was. He couldn't climb the walls so we went to the next drive way to that house and retrieved him from the backyard. What a relief. He now dons a collar and tag.]

“The Passing Years” [Reel 10/pt 3] *Allegro Mod* in C time, 5 pages (pp. 128-133), 24 bars, 1:09. Instrumentation: piccolo, 2 flutes, oboe, english horn, 2 clarinets, 2 bass clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 Pos, tuba, timpani, Tam Tam, bass drum, 2 harps, celeste, 10 violins I, 10 violins II, 8 viole, 8 VC, 4 CB. CD location: track # 30. Dvd location: Chapter 21 starting at 2:14. With the montage of crashing waves, the years pass for Lucy. Note: On page 131 of Cooper's book, a reproduction of the holograph title page of this cue is provided. This is excellent because it is such a notationally busy, active cue, and I am not that ambitious to delineate each instrument line of each bar of this full orchestra piece!

Remember also that Herrmann self-borrowed this music from Bars 1-12 for his *Wuthering Heights* opera, Act 2, Section 45, located pp. 159-160 in the piano-vocal Novello score, and pp. 276-279 in the full score. The temp marking for the opera version is *Allegro Tumultuoso e Molto Sost* in 4/4 time. If you have Cooper's book, you will see that the oboe in Bar 1 plays *ff* Line 1 F# legato up to Line 2 F half notes to (Bar 2) Db whole note. In the opera version, we have two oboes playing *mf molto cantando* and *espr* Line 1 Gb [enharmonic F#] half note up to Line 2 F half note to (next bar) Db half note. The E.H. in the *Muir* version starts off with the small octave F# [written middle C#] half note, while in the opera version we find Gb [written Db] half note. A subtle difference between the two versions also shows for the two clarinets (sharing the same staff). In the *Muir* version, after a half and quarter rest in Bar 1, they play *ff* the start of the wavelike motion small octave Bb-A-Line 1 Eb-D [written C-B-F-E] 16th notes (connected by two crossbeams). In the opera version, after a half and 8th rest, they first play small octave Gb-F [written Ab-G- 16ths (connected by two crossbeams) and *then* the Bb-A-Eb-D 16ths.

In the *Muir* version, after a quarter rest, two bass clarinets play the 16th note figures *ff* small octave Gb-Bb-Line 1 Db-C (connected by two crossbeams) to Eb-Db-Gb-F to Bb-A-Line 2 Eb-D to (Bar 2) stand-alone Line 2 Gb 16th (followed by an 8th and quarter rest) down to middle C unison half note crescendo to (Bar 3) small octave F/Bb whole notes decrescendo hairpin. In the opera version, only one bass clarinet plays that exact pattern for two bars and then, in that next bar, we have the small octave F *rinforzando*-marked whole note.

In the *Muir* version, Fag I plays *ff* Great octave Eb up to Gb half notes while Fag II plays Great octave Eb whole note to (Bar 2) Great octave Gb/Bb whole notes. There is no contra-bassoon playing here. In the opera version, Fag II plays Great octave Eb whole note tied to half note next bar to Gb half note, while Fag I plays Great octave Eb up to Gb half notes to (next bar, start of page 277) Bb up to small octave C half notes. We also hear a C. Fag playing forte Great octave Eb whole note tied to whole note next bar to (next bar) BB rinforzando whole note *sff*.

Horns in the *Muir* version play forte the same notes as the E.H., while in the opera version we find small octave Fb [written Line 1 Db] half note up to F [written Line 2 C] half note to (next bar) Db [written Ab] whole note. Two trumpets in the *Muir* version play forte Line 1 F# [written G#] half note up to Line 2 F [written G] half note to (Bar 2) Db [written Eb] whole note. Three trumpets in the opera version play *mf molto cantando* enharmonic Gb [written Ab] half note up to Line 2 F half note to (next bar) Db whole note. In the *Muir* version, the bass drum sounds *ff* a whole note trill roll thru Bar 2, but in the opera version, it doesn't starting rolling until that second bar. In the *Muir* version, the Tam Tam doesn't play a whole note *pp* let vibrate until Bar 3, whereas in the opera version, the Tam Tam sounds immediately (and *ppp*).

There are subtle differences in the strings section as well. In the *Muir* version, after a half and quarter rest, violins I play *fff* play small octave Bb-A-Line 1 Eb-D 16ths up to (Bar 2) Gb-F-Bb-A 16ths to Line 2 D stand-alone 16th (followed by a 16th/8th/quarter rest) to Line 3 F# rinforzando 8th to F-Db 16ths. After a half and quarter rest in the opera version, both violins I & II choirs play the same Bb-A-Line 1 Eb-D 16ths to (next bar) same first figure of Gb-F-Bb-A 16ths and then continues with more figures (not just a stand-alone 16th) of Line 2 D-Line 1 A-Line 3 F#-D (connected by two crossbeams) up to A-F#-Line 3 D-Line 2 A 16ths up to (just as in the *Muir* version) Line 3 F# rinforzando 8th to F-Db 16ths. There are more slight changes in the strings but I do not want to spend time on them right now. Suffice to show examples of such subtle differences already mentioned. So Herrmann simply did not photocopy, in effect, the bars from this *Muir* and inserted them intact to the opera version! If you want to see the first four bars of "The Passing Years" then buy the bought or xerox the page from a University library.

In Bar 9, there is an interesting orchestral effect of the interplay between the high woodwinds and strings. The piccolo and flutes play Line 2 A up to Line 3 F# down to D up to A 16ths (followed by a quarter rest) to Line 3 F-D-Line 2 Bb-Line 3 D 16ths (followed by a quarter rest) to (Bar 10), after a quarter rest, Line 3 D-Line 2 Bb-D-F 16ths to F#-A-F#-A 16ths (followed by a quarter rest). The oboe plays this an octave lower register. Clarinets play Line 2 D down to Line 1 A up to Line 2 F# down to D 16ths (followed by a quarter rest) to F-D-Bb-I believe Line 3 D 16ths (followed by a quarter rest), and so forth. During the quarter rests of these woodwinds, the violins and viole take over the patterns. So, after a quarter rest, violins play Line 3 F#-Bb-A-F# 16ths (followed by a quarter rest) to F#-A-F#-A 16ths to (Bar 10) Bb-A-Gb-F 16ths (followed by a quarter rest) to A-F#-A-F# 16ths figure to Bb-F#-Bb-F# 16ths. Violas play the same

an octave lower register except that initially the first figure is Line 2 A-F#-Line 3 D-Line 2 A 16ths.

Bass clarinets play small octave Eb to Gb half notes to (Bar 10) Bb to middle C half notes crescendo-decrescendo hairpins. Fag II/tuba play Great octave Eb whole note tied to whole note next bar. After a half rest, Fag I plays Great octave Gb half note tied to whole note next bar. The CB play small octave Eb whole note tied to next bar. VC are bowed trem on Great octave Eb to Gb half notes to (Bar 10) Bb to small octave C half notes (in effect, linearly a C half-dim 7th). After a half rest, Pos III plays Great octave Gb half note tied to whole note next bar. Pos II in Bar 10 plays Great octave BB whole note. After a half rest, Pos I plays small octave C half note. Horns in Bar 8 from the previous page play *fp* < Line 1 Eb [written Bb] whole note tied to whole note next bar crescendo to (Bar 10) DB [written Ab] dotted half note fortissimo to Line 1 BB [written Line 2 F] quarter note *fp* < tied to (Bar 11) “3” triplet value 8th notes Bb-A-Ab 8ths to G-F#-E triplet value 8ths to EE-Eb-D 8ths to Db-C-small octave B 8ths to (Bar 12) a further descent of triplet 8th note figures. Trumpets play the same pattern initially on Line 2 Eb [written F] whole notes in bar 8 tied to whole notes in Bar 9 crescendo to (Bar 10) Db dotted half note to Line 1 Bb [written Line 2 C] quarter note tied to dotted half note next bar, and so forth. The bass drum in Bar 9 sounds *ff* a whole note trill roll tied thru next bar.

In Bar 11, the music offers a dynamic mix of descending and ascending figures. Flutes and oboes play Line 3 Bb-A-Ab-G 16ths to F#-F-E-Eb 16ths to D-Db-C-B 16ths to Line 2 Bb-A-Ab-G 16ths and so forth into the next bar. The oboe plays descending “3” triplet 8th figures Line 2 Bb-A-Ab to G-F#-F to E-Eb-D to Db-C-B. Clarinets play descending 16th note figures Line 2 Bb-A-Ab-G (see flutes/piccolo). Horns play the descending “3” triplet figures. Violins I play descending 8th note figures Line 3 Bb-A-Ab-G (crossbeam connected) to Gb-F-E-Eb to (Bar 12) D-Db-C-B to Bb-A-Ab-G. Violins II play this an octave lower register, and violas/VC/CB two octaves lower. Bass clarinets play contrary motion notes (ascending) of small octave F/Bb quarter notes to F#/B to G/middle C to Ab/Db quarter notes to (Bar 12) A/D to Bb/Eb to B/E to C/F quarter notes. Fags play ascending quarter notes *ff* Contra-octave Bb-B-Great octave C-Db to (Bar 12) D-Eb-E-F. Trombones play steady crescendo Great octave F/Bb/small octave F quarter notes to F#/B/F# to G/small octave C/G to Ab/Db/Ab to (Bar 12) A/D/A to Bb/Eb/Bb to B/E/B to small octave C/F/Line 1 C quarter notes. The tuba plays as the bassoons. The Tam Tam is trill rolled *ppp* steady crescendo whole notes. The timpani is rolled on Great octave Bb whole notes. Etc.

In Bar 15, we come to the “A” section, *Lento* in 2/2 time playing the basic *Muir/Lucy* theme. The violins and oboe play *pp* Line 2 Gb half note to “3” triplet value F half note down to Db triplet value quarter note to (Bar 16, start of page 132) Eb half note to “3” triplet value Db half note down to Line 1 Bb triplet quarter note up to (Bar 17) Line 2 Bb half note to “3” triplet value Ab half note to Gb triplet value quarter note to (Bar 18) F half note to triplet value Eb half note to Cb triplet value quarter note, and so forth. Harp I plays *mf* Line 3 Gb down to Line 2 Gb up to Bb up to Db 8ths (crossbeam connected) up to F down to Line 2 F up to Bb up to Db 8ths. Harp II plays Line 1 Gb up

to Bb up to Line 2 Db up to Gb 8ths down to Line 1 F up to Bb up to Line 2 Db to F 8ths. The celeste plays small octave and Line 1 Gb-Bb-Db-Gb 8ths, and so forth. CB play Great octave Gb/small octave Db whole notes tied to whole notes next bar, while VC play Gb/Db/Ab/Bb tied whole notes. Bass clarinets play *pp* small octave Gb/Line 1 Db tied whole notes, and clarinets on Gb/Bb tied whole notes. Horn I and the E.H. play *mp* < (*p espr* for the E.H.) Line 1 Gb [written Line 2 Db] half note to F half note to (Bar 16) Eb to Db half notes.

The cue ends with the VC playing the tied (from Bar 21) Great octave Eb/Bb whole notes. After a half and quarter rest in Bar 22, the clarinets play *pp* < Line 1 F/Ab quarter notes to (Bar 23) F/Ab to Eb/Gb 8ths to Gb/Bb quarter notes to Ab/C half notes to (Bar 24) Gb/Bb [written Ab/Line 2 C] whole notes > *ppp* and held fermata.[5:42 pm]

“Andante Cantabile” [Reel 10/pt 4] C time, 5 pages (pp. 134-138), 48 bars, 3:15. Instrumentation: muted (*sords*) strings and harp. CD location: track # 31. Dvd location: Chapter 21 starting at 6:00. Scene: Lucy and her now grown-up daughter discuss Captain Gregg in the kitchen. Lucy finds out that Anna, as a child in that first year at Gull Cottage, actually had conversations with Daniel. Anna attributes it to dreams or childhood imagination. “Andante cantabile” basically means a moderately slow song-like piece, or in the singing style.

Note: Herrmann self-borrowed this music for *Wuthering Heights*, Act 4, Section 19, located page 230 in the piano-vocal Novello score, or pages 387-389 in the full score. In the opera, this music is set in the key signature of B min (2 sharps or F#-C#) with the tempo marking of *Andante con malinconia*. The strings are also *con sords*. The music is the same except for some subtle differences. For example, in the opera version, the harp plays *pp* Contra-octave and Great octave B half notes let vibrate (followed by a half rest), repeated next four bars. In the *Muir* version, the harp sounds *ppp* Contra-octave and Great octave B whole notes instead. In the opera version, CB play *pp* Great octave and small octave B half notes decrescendo (followed by a half rest), repeated next four bars. In the *Muir* version, CB play only the Great octave B half note *ppp*. The first 27 bars of the *Muir* version are pretty much duplicated in the opera piece. [end session 8 pm]

[resume Friday, September 30 at 6:15 pm. Walter Cronkite is a guest of *Larry King Live*. He’s now talking about how we have a chance to get out of Iraq. He thinks the new Chief Justice will do very well. Today was the last day of inspection week, thank goodness. It went well in my case, I believe, and management won’t get what they had hoped for. I rather doubt now they’ll get rid of one route. As the employees often say, “It’d be a great job if it wasn’t for management!”]

All violins play *ppp* < Line 3 F# whole note to (Bar 2) E dotted half note to D quarter note down to (Bar 3) Line 2 F# whole note decrescendo hairpin. After a quarter rest in Bar 1, six celli (top staff) play small octave F# legato up to Line 1 D to C# quarter notes (repeated next bar) to (Bar 3), after a quarter rest, F# up to Line 1 E to D quarter notes *pp* < > (repeated next bar). Two celli (7.8. in the bottom staff) play *pp* > Great octave B dotted half note followed by a quarter rest (repeated thru Bar 5). The basses

play *ppp*> Great octave B half note followed by a half rest (repeated thru Bar 5). The harp (bottom staff) plays *ppp* Contra-octave and Great octave B whole note let vibrate (repeated thru Bar 5).

In Bar 4, the violins play Line 3 C# whole note crescendo to (Bar 5) Line 2 B dotted half note to A quarter note to (Bar 6) G dotted half note to E quarter note to (Bar 7) F# whole note decrescendo. In Bar 5, after a quarter rest, six celli (top staff) play small octave F# up to Line 1 D to C# quarter notes to (Bar 6), after a quarter rest, G up to D to C# quarter notes to (Bar 7), after a quarter rest, F# up to Line 1 E down to C# quarter notes (repeated next bar). Celli 7.8. play Great octave A# dotted half note decrescendo (followed by a quarter rest), repeated next two bars. Basses play the same but as half notes. The harp sounds Contra-octave A# and Great octave A# whole notes (repeated next two bars).

In Bar 8 (6:29 dvd), violins now play crescendo Line 1 A#-B-Line 2 C#-D legato 8th notes (connected by a crossbeam) to E-F#-G-E 8th notes (connected as a figure by a crossbeam) to (Bar 9, violins I only) F# up to Line 3 D to C# to E 8th notes to D quarter note decrescendo (these thirteen notes are played under the legato/phrase umbrella). Then the first violins play C# down to Line 2 B 8ths crescendo to (Bar 10) A-B-G-A 8ths (connected by a crossbeam) down to F# down to E 8ths to F# quarter note (these nine notes played under the umbrella). Back in Bar 9, violins II play Line 2 F# whole note crescendo to (Bar 10) E dotted half note to D quarter note. After a quarter rest in Bar 9, top six celli play small octave F# up to Line 1 D to C# quarter notes to (Bar 10), after a quarter rest, F# up to Line 1 D down to small octave B quarter notes. Celli 7.8. play Great octave B dotted half note followed by a quarter rest (repeated thru Bar 13). The harp sounds Contra-octave and Great octave B whole notes (repeated next four bars).

In Bar 11, violins I continue the melody line on Line 2 E-F#-G-A crescendo and legato 8th notes (connected by a crossbeam) down to F#-E 8ths to F# quarter note decrescendo (these seven notes are under the phrase umbrella). Then, in Bar 12, they play G-A-B-Line 3 C# 8ths to D-E-F#-E 8ths to (Bar 13, start of page 135) F# quarter note decrescendo and tied to F# 8th to G-E-G 8ths crescendo to F# quarter note decrescendo and tied to F# 8th to E-C#-E 8ths to (Bar 14) D quarter note decrescendo and tied to D 8thg to C#-Line 2 A#-Line 3 C# 8ths down to Line 2 G quarter note tied to G 8th to E-C#-E 8ths. In Bar 15, they continue on F# quarter note tied to F# 8th to G#-A#-B 8ths up to Line 3 C# quarter note tied to 8th to D-E-F# 8ths crescendo to (Bar 16) G quarter note to F# to E to D quarter notes.

Back in Bar 11, violins II play Line 1 F# whole note decrescendo up to (Bar 12) Line 2 C# whole note crescendo to (Bar 13) Line 1 B dotted half note to A quarter note to (Bar 14) G dotted half note to E quarter note to (Bar 15) F# whole note decrescendo. In Bar 16, they continue on A#-B-Line 2 C#-D 8ths crescendo to E-F#-G-E 8ths. Back in Bar 11, after a quarter rest top celli play F# up to Line 1 E to D quarter notes (repeated next bar) to (Bar 13), after a quarter rest, F# up to D to C# quarter notes to (Bar 14), after a quarter rest, G up to D to C# quarter notes to (Bar 15), after a quarter rest, F#-E-middle C# quarter notes (repeated next bar). In Bar 14, celli 7.8. play Great octave A# dotted half

note decrescendo (followed by a quarter rest), repeated next two bars. CB play the same as half notes. The harp in Bar 14 plays Contra-octave & Great octave A# whole notes (repeated next two bars).

In Bar 17 (7:08 dvd), we come to section A. Violins I play Line 3 F# whole, and so forth (Bars 18-23 repeat Bar 1-7 for violins I). This time around, violins II are not *col* violins I but instead play Line 2 F# up to Line 3 D to C# to E legato 8ths to D quarter note decrescendo to C#-Line 2 B 8ths to (Bar 18) A-B-G-A 8ths to F#-E 8ths to F# quarter note. After a quarter rest in Bar 17, *div* violas finally show up in this cue to play small octave F#/B to B/Line 1 D back to F#/B quarter notes to (Bar 18), after a quarter rest, F#/B to B/D up to D/F# quarter notes. After a quarter rest, top staff celli (in the tenor clef) play Line 1 D-F#-C# quarter notes crescendo-decrescendo to (Bar 18), after a quarter rest, D-F#-B quarter notes. Celli 7.8. play Great octave B dotted half note followed by a quarter rest (repeated next bar). CB play this as half notes. After a quarter rest, the harp plays small octave F#/B/Line 1 D quarter notes up to B/D/F# quarter notes down to F#/B/C# quarter notes. After a quarter rest in Bar 18, the harp then sounds F#/B/D up to B/D/F# up to D/F#/B quarter notes.

Skipping to Bar 31 (8:01 dvd), the violas play Line 2 G# half note tied to “3” triplet value quarter note to F# to E# triplet value quarter notes to (Bar 32) E# half note to “3” triplet value D# half note to C# triplet quarter note. Top celli play A#/Line 1 D# whole notes legato to F#/A# whole notes next bar, while celli 7.8. play Great octave D#/A# whole notes tied to whole notes next bar.

Skipping to Bar 44, after a half rest, violins I play the concluding phase on Line 3 E# half note *ppp* tied to half note next bar to D# half note crescendo and tied to quarter note in Bar 46 to C# quarter note down to Line 2 E# half note decrescendo and tied to half note next bar to F# half note crescendo to (end Bar 48) G# whole note > *pppp* and held fermata. Violins played in Bar 44 its own concluding phrase ending on Line 2 D# to E# half notes (silent to end of cue). Celli top staff in Bar 44 play small octave A#/middle C# whole notes tied to whole notes next bar to (Bar 46) A#/D# whole notes tied to next bar to (end Bar 48) E#/middle C# whole notes held fermata. Bottom staff celli play Great octave A#/small octave E# whole notes tied to whole notes in Bar 45, and then Great octave F#/small octave C# whole notes in Bar 46 tied to next bar, and then (end Bar 48) Great octave C#/G# whole notes held fermata.

The tonality in Bar 46 is D# min 7th (D#/F#/A#/C#), but when violins I sound E# we then have the combined D# min 9th (D#/F#/A#/C#/E#). In end Bar 48, we have the C# maj (C#/E#/G#) chord. [7:46 pm]

“The Late Sea” [Reel 11/pt 1] *Lento tranquillo* in 4/2 time, 7 pages (pp.139-145), 26 bars, 1:45. Instrumentation: piccolo, 2 flutes, oboe, english horn, 2 clarinets, 2 bass clarinets, 2 Fags, 4 horns, 2 trumpets, 3 Pos, tuba, timpani, bass drum, Tam Tam, 2 harps, celeste, 10 violins I, 10 violins II, 8 viole, 8 VC, 4 CB (strings are not muted until the end two bars). CD location: track # 32. Dvd location: start of Chapter 22. Scene: Time marches on for Lucy. She’s now an old lady. This shows because she’s a lot

grumpier towards Martha! I guess I would be grumpy too after closing off and building walls for the last few decades by emotionally withdrawing from men and mature love with a significant other after that non-relationship with the George Sanders character. I do not admire the Lucy character the way she was written, especially after that seemingly “pivotal” event. She simply gave up, and the movie conveniently rushes ultra fast forward thru this empty period. What creative work did she do to compensate? Did she write any more books? Did she take up painting? Nothing (that the movie fails to indicate). Although she was initially portrayed as a strong character, in reality she had severe character flaws or weaknesses, including the lack of gumption to pick herself up emotionally (after the Miles incident) and dare to risk being potentially “hurt” again in the hope of finding realistic and fulfilling equalitarian love.

Violins I play *ppp* < > Line 2 Gb/Line 3 Gb half notes legato to F half notes, and then < > on Eb to Db half notes (repeated next bar) to (Bar 3) Bb to Ab half notes, and then Gb to F half notes, and so forth. Violins II play Line 2 Bb/Line 3 Db whole notes *ppp* < > down to Gb/Bb whole notes < > (repeated next bar) to (Bar 3) Line 3 Db/Eb down to Bb/Db whole notes. Violas (and E.H.) play *pp* < small octave Gb up to Line 1 F half notes to Db whole note to (Bar 2) middle C whole note tied to C whole note decrescendo. VC (in the tenor clef) play the same as the violas. CB play *pp* Great octave Gb whole note tied to whole note and tied to whole notes next bar to (Bar 3) Ab tied whole notes thru Bar 4. Bass clarinets play *pp* small octave Gb [written Ab] whole note tied to whole note and tied to next bar to (Bar 3) tied Ab whole notes for two bars. Fags play small octave Db/Gb tied whole notes in Bars 1-2 and then Great octave Ab/small octave Eb tied whole notes in Bars 3-4.

The piccolo plays *ppp* Line 3 Gb down to Line 2 Gb 8ths (followed by a quarter rest) up to Line 3 F down to Line 2 F 8ths (followed by a quarter rest) up to Eb down to Eb 8ths (followed by a quarter rest) up to Db down to Db 8ths (repeated next bar). The flutes play *ppp* Line 3 Gb down to Line 2 Gb up to Bb up to Line 3 Db 8th notes (connected by a crossbeam) to F down to F-Bb-Db 8ths to Eb down to Eb-Gb-Bb 8ths to Db down to Db-Gb-Bb 8ths (repeated next bar). Clarinets play Line 1 Gb up to Bb up to Db up to Gb 8ths and then Line 1 F-Bb-Line 2 Db-F 8ths down to Eb-Gb-Bb-Db to Line 1 Db-F-Bb-Db 8ths (repeated next bar). Harp I is *col* the flutes, while Harp II is *col* the clarinets. The celeste is *col* harp II.

Bar 7 starts Section A in 4/4 time, *poco a poco accell.* After a quarter rest, the bass clarinets play *ff* small octave Gb-Bb-Line 1 Db-C 16ths to Eb-Db-Gb-F 16ths to Bb stand-alone 16ths (followed by a 16th and 8th rest). After a quarter rest, Fags play the first two 16th note figures an octave lower register to small octave Bb-A-Line 2 Eb 16ths (followed by a 16th rest). After a half and quarter rest, the clarinets start to play the figures on small octave Bb-A-Line 1 Eb-Db 16ths. The tuba plays *ff* Great octave Eb whole note, After a quarter rest, Pos III plays Great octave Gb dotted half note. After a half rest, Pos II plays Great octave Bb half note. After a half and quarter rest, Pos I plays small octave C half note. The bass drum is trill rolled *pp* < whole note. Violins I play *ff molto tenuto* Line 2 Gb/Line 3 Gb whole notes tied to dotted half notes next bar, while violins II play Line 2 Gb/Bb tied notes. Etc.

A sort of climax sequence of four bars of rising to falling 16th note figures occurs in Bars 11-14. CB play small octave Eb down to Great octave Bb up to small octave Db to C 16ths (connected by two crossbeams) up to Eb-Db-Gb-F 16ths (connected by two crossbeams) > Repeat these two figures in the 2nd half of this bar to (Bar 12) small octave Bb legato to A 16ths (followed by an 8th rest) to Gb-F 16ths (followed by an 8th rest). Repeat these two figures and rests in the 2nd half of this bar. Etc. VC play Great octave Eb up to Bb up to small octave Db to C 16ths up to Eb-Db-Gb-F 16ths (repeated figures in the 2nd half of this bar) to (Bar 12) small octave Bb-A up to Line 1 Eb to Db 16ths up to Gb-F-small octave Bb-A 16ths to small octave Bb to A down to Eb to Db 16ths up to Gb-F-Bb-A 16ths. Etc. After a quarter rest, the violas start a pyramid effect of building dynamics (instrumentally) by playing small octave Eb-Db-Gb-F 16ths to Eb-Bb-Line 1 Db-C 16ths down to Eb-Db-Gb-F 16ths to (Bar 12) Bb-A-Line 1 Eb-Db to Line 1 Gb-F-Bb-A 16ths to (now treble clef) Line 1 Bb-A-Line 2 Eb-Db up to Gb-F-Bb-A 16ths. After three quarter rests, violins II continue the pyramid effect (certainly as seen on the written page) *fff* on Line 1 Eb-Db-Gb-F 16ths to (Bar 12) Bb-A-Line 2 Eb-Db 16ths up to Gb-F-Bb-A 16ths down to Line 1 Bb-A up to Line 2 Eb-Db 16ths up to Gb-F-Bb-A again. Violins I are *col* violins II.

Bar 13 starts the descending 16th note climax figures after the ascending build-up. Violins and harp I play *fff* Line 3 D down to Line 2 A down to F# down to D 16ths (connected by two crossbeams) down to A-F#-D-small octave A 16ths up to (violins only) Line 2 Eb-C-Line 1 Ab-Eb 16ths up to C down to Ab-Eb-small octave Ab 16ths. Harp I rests for the final half bar but harp II takes over playing Line 1 Eb-C-small octave Ab-Eb 16ths up to middle C-small octave Ab-Eb-Great octave Ab 16ths. Violas are *col* violins but an octave lower register except for the fourth beat figure of middle C-small octave Ab-Eb up to Ab 16ths. VC play Line 1 D down to small octave A to F# to D 16ths down to Great octave A-F#-D 16ths (followed by a 16th rest) up to Line 1 Eb-C-Ab-Eb up to Ab-Eb-Great octave Ab-Eb 16ths. CB play Line 1 D down to small octave A 16ths (followed by an 8th rest) down to Great octave A to F# 16ths (followed by an 8th rest) up to small octave Eb down to C 16ths (8th rest following) down to Great octave Ab up to small octave Eb 16ths (followed by an 8th rest).

Back in Bar 11, the piccolo plays Line 2 F *fp* < to F# half notes legato to (Bar 12) A down to F half notes up to (Bar 13) the climax Line 3 D whole note crescendo-decrescendo hairpins to (Bar 14) Line 3 D-Line 2 A-F#-D legato 16ths up to A down to F#-D-Line 1 A 16ths (followed by two quarter rests). Etc. The flutes play Line 3 F to F# (though Herrmann erroneously inserted a natural sign instead of a sharp glyph in front of the same F note) to (Bar 12) A down to F half notes to (Bar 13) Line 3 D whole note < > to (Bar 14) the same two descending 16ths as the piccolo but then continues the figures (unlike the piccolo) on Line 2 Eb-C-Bb-Gb legato 16ths to Bb-Gb-Eb 16ths (followed by a 16th rest). Skipping to the Pos I-II, they play *fp* < small octave Db/F half notes to unison F# half note to (Bar 12) F/A down to Db/F half notes decrescendo up to (Bar 13) A/Line 1 D to Ab/middle C half notes to (Bar 14) A/D to Bb/C half notes. Pos III plays Great octave Bb whole note up to (Bar 12) small octave Db down to Bb half notes up to (Bar 13) small octave F# to Eb half notes to (Bar 14) F# half note tied to half note. Etc.

Bar 15 (:45 dvd) is the B section, *Lento* in $\frac{3}{4}$ time. Flutes play *espr* < > Line 2 G quarter note legato mini-slur to F# half note (repeated next bar) to (Bar 17) F# quarter note to F half note to (Bar 18) Gb quarter note to F dotted quarter note to same F 8th crescendo to (Bar 19) Eb quarter note up to Ab dotted quarter note decrescendo to Ab up to Line 3 C 16ths to (Bar 20, C section in C time) Bb 16th (followed by rests). Etc. In that C section, after a “3” triplet value 8th rest, the ghost motif is played *p* < by the *solo* bassoon (*Fag*) on small octave Gb up to Line 1 F triplet value 8th notes to Db quarter note to middle C half note decrescendo. Etc.

In Bar 25, the now muted violins I play *ppp* < Line 2 Gb/Bb quarter notes legato to Ab/Line 3 C quarter notes to Bb/Db back to Ab/C quarter notes down to (end Bar 26) Eb/Gb up to Gb/Bb quarter notes decrescendo to F/A half notes held fermata. Bass clarinets play *ppp* small octave Gb/Line 1 Db [written Ab/Eb] whole notes legato slurs down to (Bar 26) Eb/Bb whole notes held fermata.

End of cue. [10:29 am. The wife may have to use the computer for awhile]

“Forever” [Reel 11/pt 2] *Moderato* in C time, 7 pages (pp. 146-152), 36 bars, 2:02. Instrumentation: full orchestra, including chimes. Strings are muted. CD location: track # 33. Dvd location: Chapter 22 starting at 2:47. Scene: Apparently Lucy, in her old age, succumbed to a heart attack on her favorite chair, and Daniel returns. I wonder where he was during these last few decades while Lucy was alone, unfulfilled romantically and emotionally? Was he lingering around still but uncommunicative to her? Was he completely absent, and if so, why? I would think he would’ve helped her at least with advice. Instead of hypnosis or unconscious suggestion (as given in the “Farewell” section), it would’ve been far more helpful if he returned and gave conscious support and advice to her to carry on with life, to take more risks, and then really let her go. Captain Gregg may’ve been a terrific seaman, but he was a lousy counselor (despite his poetry)!

Ten violins I play *ppp* Line 3 Db/F quarter notes to CB/Eb half notes down to Line 2 Eb/Gb quarter notes up to (Bar 2) Ab/C to Gb/Bb half notes decrescendo to (Bar 3) Bb/Db quarter notes to Ab/C half notes crescendo to Eb/Gb quarter notes to (Bar 4) Eb/G (I believe G, not Gb) up to Ab/Line 3 C 8ths to Gb/Bb quarter notes down to Db/F half notes decrescendo.

In Bar 5, the solo viola plays *pp espr* < > (after an initial quarter rest) small octave Ab to Bb to middle Cb quarter notes down to (Bar 6) Ab-Gb-F quarter notes decrescendo to Gb quarter note crescendo and tied to quarter note next bar to F quarter note to Eb half note decrescendo hairpin. Violins I play Line 2 Cb/Eb whole notes tied to whole notes in Bar 6, and the Eb is also tied in Bar 7. The bottom staff of violins I in Bar 7 play, however, Line 1 Bb whole note. Clarinets play small octave G [written A] whole note tied to next bar down to (Bar 7) Eb whole note. Bass clarinet I plays *ppp* small octave Ab whole note tied to next bar down to (Bar 7) Eb whole note. After a quarter rest in Bar 5 (3:03), the alto flutes also play the same melody line as the viola but an octave higher in the Line 1 register.

In Bar 8 (Section A, *Slow* in 3/2 time at 3:14 dvd), both bass clarinets play *ppp* small octave D dotted whole note tied to (Bar 9 in 2/2 time) D whole note. Clarinets in Bar 9 play D/F# whole notes, and the alto flute plays small octave A, and two flutes play Line 1 D whole note. After a half rest in Bar 8, violins I top staff play *pppp* Line 2 Eb/Line 3 C whole notes tied to whole notes next bar, while the bottom staff violins I play Line 2 C/Ab tied whole notes. After a half rest in Bar 8, *div a 5* violins II play *pppp* Line 1 Eb/Ab/Line 2 C/Eb/Ab whole notes tied to whole notes next bar. Celli are silent until Bar 16. CB play small octave D dotted whole note tied to whole note next bar. The Tam Tam in Bar 8 sounds *pppp* a dotted whole note let vibrate. Repeat Bars 8-9 in Bars 10-11.

In Bar 12 (Section B in 3/2 time), bass clarinets again sound the small octave D dotted whole note tied to whole note next bar in 2/2 time. After a half rest, Fags play (tenor clef) Line 1 D unison whole note *ppp* to (Bar 13) C/Eb whole notes. After a half rest in Bar 12, clarinets play *ppp* Line 1 F#/A whole notes to (Bar 13) Gb/Bb whole notes. After a half rest, the oboe plays Line 2 A whole note down to (Bar 13) Eb whole note, while the alto flute plays Line 2 D whole note down to (Bar 13) C whole note. After a half rest, flutes I-III play Line 2 F#/Line 3 D whole notes legato to (Bar 13) Gb/Bb whole notes. So we hear the D maj (D/F#/A) tonality to C half-dim 7th (C/Eb/Gb/Bb) tonality. [11:08 am]

[resume Monday, October 3 at 5 pm]

Skipping slightly to Bar 16 (3:34 dvd), we come to Section C in 4/2 time. Lucy is released from her bodily instrumentality. She is in her astral, subtle body with Daniel as a loving guide. It's time to say goodbye to Gull Cottage and fly away to other dimensions (I'm glad the Captain finally realized that!).

Violins and violas play *ppp* < (and *poco a poco molto sost et espr*) the *Muir* or Lucy Theme on Line 3 F# (Line 2 for the violas) whole note to "3" triplet value E# whole note to F# triplet value half note to (Bar 17) D# whole note to "3" triplet value C# whole note down to Line 2 triplet value A# half note. Celli play Great octave F#/small octave C#/F#/middle C# whole notes tied to whole notes down to (Bar 17) Great octave D#/A#/small octave D#/F# whole notes tied to whole notes.

Harp I (in 12/4 time) plays *pp* legato ascending quarter notes Great octave F#-small octave C#-F# up to (top staff) A#-middle C#-F# (followed by half/quarter/half/quarter rests). After such rests, harp II takes over with descending legato quarter notes Line 1 E#-C#-small octave A#-F#-C#-Great octave F#. IN Bar 2, harp I returns to play ascending quarter notes Great octave D#-A#-small octave D#-F#-A#-Line 1 D# (followed by rests) and then harp II takes over playing descending quarter notes middle C#-small octave A#-F#-D#-C#-Great octave A#.

Fag I plays *pp* small octave F# whole note tied to whole note. In Bar 17, both bassoons now play small octave D#/middle C# whole notes tied to whole notes. Bass clarinets play small octave F#/middle C# [written G#/D#] whole notes tied to whole

notes to (Bar 17) small octave D#/A# tied whole notes. Clarinets play *pp* small octave A#/middle C# tied whole notes to (Bar 17) F#/A# tied whole notes.

The tonality in Bar 16 is essentially F# maj (F#/A#/C#) but moves into F# maj 7th (F#/A#/C#/E#) when the violins and violas temporarily sound E#. The tonality in Bar 17 is D# min 7th (D#/F#/A#/C#).

Skipping to Bar 30 (4:26 dvd), we come to Section D in 4/4 time. The wavelike 16th note figures cascade upwards once again, played in ascending pyramid fashion. The bass drum sounds a whole note trill roll crescendo, while the Tam Tam sounds forte a whole note let vibrate. The CB play *fff* small octave Eb whole note, while the tuba sounds Great octave Eb whole note. After a quarter rest, Fags (and VC) play *ff* (*fff* for the bassoons) Great octave Gb-Bb-small octave Db-C 16ths up to Eb-Db-Gb-F 16ths to Bb-A 16ths (after this the VC rest for an 8th duration) to (for the Fags) Line 1 Eb-Db 16ths. Etc.

We come to Bars 32-36, the end page of the cue and score. Bar 32 is tempo-marked *Allegro Molto Sost* in 4/4 time. Trumpets play Line 2 F# down to D# rinforzando whole notes to (Bar 33) C# up to F# rinforzando whole notes to (Bar 34) D# to C# rinforzando half notes up to (Bar 35) F# rinforzando half note to “3” triplet value G# half note to F# triplet value quarter note to (end Bar 36) F# whole held fermata. Pos play *ff* small octave F#/A#/middle C# whole notes tied to next bar to F#/A#/Line 1 D# half notes tied to whole notes in Bar 34 to (Bar 35) F#/A/D whole notes to (Bar 36) F#/A#/C# whole notes held fermata. The tuba plays Great octave F# whole note tied to half note next bar down to D# half note tied to whole note next bar to (Bar 35) D whole note up to (Bar 36) F# whole note held fermata. Horns play *ff* (*bells in air*) Line 1 F# [written Line 2 C#] rinforzando quarter note to E# [written B#] rinforzando quarter note to D# [written A#] rinforzando quarter note to middle C# [written G#] rinforzando quarter note. Repeat next three bars. In end Bar 36, the horns play small octave F#/A#/middle C#/F# [written middle C#/E#/G#/Line 2 C#] whole notes held fermata.

The timp sounds *ff* two rinforzando Great octave F# quarter notes (followed by two quarter rests) up to (Bar 33) small octave C# half note trill roll (*tr^^^^*) down to Great octave F#-F# rinforzando quarter notes to (Bar 34), after a half rest, C# half note trill roll to (Bar 35), after a half rest, D half note roll down to (end Bar 36) Great octave F# whole note held fermata. Chimes sound *fff* Line 1 F#-E#-D#-C# quarter notes (repeated next three bars) to (Bar 36) F# whole note let vibrate and held fermata. After a half rest in Bar 33, the cymbal sounds *ff* a half note let vibrate (notated on the top space of the staff). In Bar 35, the cymbal sounds a whole note (repeated next bar).

Harp I plays *fff* Line 3 F# down to Line 2 F# up to A# up to Line 3 C# 16ths to next figure of E# down to E#-A#-C# to D# down to D#-D#-A# to C# down to Line 2 C#-E#-A# 16ths. Repeat next three bars. In end Bar 36, harp I is arpeggiando on Line 2 F#/A#/Line 3 C#/F# quarter notes, followed by a quarter rest and then a half rest held fermata. Harp II plays Line 1 F# up to A# up to Line 2 C# up to F# 16ths back down to E#-A#-C#-E# 16ths down to D#-F#-A#-D# to middle C#-F#-A#-C# 16ths (repeated next three bars) to (Bar 36) F#/A#/C#/F# quarter note arpeggiando. Flutes are *col* harp I but

playing staccato 16ths. In Bar 36, they play Line 2 A#/Line 3 C#/F# whole notes held fermata. Oboes are *col* harp II. In end Bar 36, they sound Line 2 F#/A# whole notes held fermata. Clarinet are also *col* harp I but written enharmonically. So we find Line 1 Gb-Bb-Line 2 Db-Gb staccato 16ths, and so forth. In end Bar 36, they play A#/Line 2 C# whole notes held fermata. *Now* Herrmann decides to use sharp notes! The bass clarinets play small octave F#/middle C# whole notes tied to half notes next bar down to D#/A# half notes tied to whole notes in Bar 34 and then F/A *rinforzando* whole notes in Bar 35 to (Bar 36) F#/C# whole notes held fermata. Fags play *ff* Great octave F#/small octave C# whole notes tied to half notes next bar down to D#/A# half notes tied to whole notes next bar to (Bar 35) D/A whole notes to (Bar 36) F#/C# whole notes held fermata.

All violins play *fff* Line 2 F# legato up to Line 3 F# quarter notes down to D# half note to (Bar 33) C# half note (these four notes are played under the legato umbrella) down to F# up to Line 3 F# quarter notes to (Bar 34) D# to C# half notes. In Bar 35 they play Line 2 F# up to Line 3 F# quarter notes to “3” triplet value G# half note to F# triplet value quarter note tied to (Bar 36) whole note held fermata. Violins II in end Bar 36, however, play Line 3 C# whole note. Violas are *col* violins but an octave lower register to (Bar 36) Line 2 A# whole note held fermata. VC play *fff* Great octave F#/small octave C#/F#/A# whole notes tied to half notes next bar down to D#/A#/small octave D#/A# half notes tied to whole notes next bar to (Bar 35) D/A/small octave D/F# whole notes to (end Bar 36) F#/small octave C# whole notes held fermata. CB play Great octave F#/small octave C# whole notes tied to half notes next bar up to unison small octave D# half note tied to whole note next bar down to (Bar 35) Great octave A whole down to (Bar 36) F# whole note held fermata.

The cue ends on the bright F# maj (F#/A#/C#) tonality.

Herrmann notates at the end on this page “Finished Easter Sunday April 6/47.”
Total pages are 152. [6:30 pm. Now to spell check...]

In conclusion, this is no haphazard score. There is order and great internal intelligence inherent in its design. Cooper discusses this very nicely in his book. Once again, I strongly recommend that you buy it, if even only for the inclusion of reproductions of the actual holograph cues. That alone is worth the \$24.95 list price. The movie itself is engaging and a pleasure to watch, although I would hardly call it a classic. The script’s portrayal of Mrs. Muir is contradictory, flawed, and rather unflattering in the second half of the film. She stopped evolving emotionally and creatively. She was no longer growing in further value fulfillment. And to bypass this unfulfilling later life, the “Passing Years” montage actually was a case of Leap Frogging Years” to avoid dealing with her emotional stagnation (despite the narrow relationship with Martha and her daughter). Captain Gregg hypnotized her to forget her rich interactions with him for a year (an unlikely event). He had a dilemma of course. He had to recognize that he was indeed “dead” and she was “alive,” and that he had to let her live her own life. To “hypnotize” her magically was not really a good option because problems need to be consciously recognized instead of hidden (or hypnotized away).

The score by Herrmann, however, is one of his best, and quite fulfilling. I am happy that he created this admirable work before he eventually gave up the “ghost”!
[Incidentally, if not already mentioned, Jacques returned home that following Tuesday night. A few days ago I purchased two simple harnesses. We’ve been walking Jacques and Chester outside. The girls (Miss Kitty and Misty do not like going out, so far. They’re far more insecure about it]

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Completed Monday, October 3, 2005 at 6:37 pm
Final revision (add images) January 15, 2021
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